Multiplicity and Metaphor:
Gerhard Richter's Intermedia Translation

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A Thesis

in

The Department

of

Études françaises

Presented in Partial Fulfilment of the Requirements
for the Degree of Master of Arts at
Concordia University
Montreal, Quebec, Canada

May 2004

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ABSTRACT

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This project has multiple ambitions: It presents a theoretical model, Deleuze and

Guattari's *rhizome*, which offers an alternative discourse for the study of translation. It

further broadens the very discussion of translation by considering its value as a metaphor;

presenting as its object visual, rather than linguistic texts, this project proposes an

analysis of work by visual artist Gerhard Richter, whose work is described as an

intermedia translation between photography and painting. Some of the questions it raises

are: in what ways can translation between media in the visual or other arts be considered

similar or different from text translation? How might hybridity in contemporary visual

practice inform the concept of hybridity in writing practice such as translation?

Conclusions are formulated in terms of further research to be accomplished in order to

better understand these issues.

Acknowledgements

I would like to thank Professor Paul Bandia for his contribution to this project. I deeply appreciate the energy and dedication he has shown from our earliest discussions of this thesis, as well as the support and guidance he has provided throughout the research and writing process.

My heartfelt thanks go also to Professor Benoit Léger, Maureen Jones and Claudine Hubert for their encouragement.

For my parents, Willa and Jim Hopkinson.

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CHAPTER 1   INTRODUCTION

The following project is dual in nature. Its primary objective is to present a theoretical model which provides an alternative discourse for the study of translation. At the same time, it aims to broaden the very discussion of translation by presenting as its object visual, rather than linguistic texts. It begins by considering Translation studies in the context of current critical theory.

Translation Studies & the Rhizome Model

Western metaphysics is characterised by a privileging of dichotomies: original/copy, nature/culture, man/woman, etc., in which "one term is considered negative, derivative, or corrupted version of the other [and] one term is always given priority...over the other" (Batchen, 1997, 179). As a result, the various disciplines of the humanities naturally favour these dichotomies in their methodology; in translation studies, therefore, we do not hesitate to consider as our object of study "original" texts and their "translations", with the implicit understanding that only one of these, the former, posesses a kind of ontological truth as an original creation. Antoine Berman defines the translator's dilemma as being at the service of two masters: the first is the original work, its author, and the foreign language in which it is written; the second is the audience and language of the translated text (1984, 15). This dilemma is compounded by the ambiguity of the translator's position, as the author, but never Author, of the work (1984, 18). Berman calls for a reconsideration of the status of

translation, and the development of practices within the discipline that would contribute to this change in status; specifically, he says, translation needs an ethics and a mode of analysis[1] (1984, 16). Beatriz Zeller's comments suggest the urgency of this need:

> So entrenched is the perception of translators as agents of a writer's work in another language and so widely accepted the notion of the translator as a mere conduit of a work into another language, one risks being ridiculed when suggesting that the translator's name be placed on the cover of a book alongside that of the writer of the original. In North America, literary translators are rarely seen as authors (2000, 134).

This project, in its effort to reposition translation and expand the scope of the field of translation studies, addresses the need for a new mode of analysis. However its approach fundamentally differs from Berman's. For while it is indeed true that in order to exist a translation, by definition, must come from somewhere (or must derive from an original)—our very understanding of the concept of original has been called into question in recent years, as new critical theories, informed by post-structuralist philosophy, emerge across disciplines. By extension, as I will discuss in the following chapters, the hierarchical implications of the original/copy binary are being reconsidered, and this certainly affects the way we look at translation.

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[1] However, for Berman, the ethical aim of translation consists of defining *fidelity*. Beyond being a purely communicative or literary act, translations take on meaning only in relation to this ethical position—and if this position can be clarified, he argues we can lift translation from its "ideological ghetto" (1984: 17). Berman is against "ethnocentric translation", which he argues is *bad translation*: translation that systematically negates the foreignness of the foreign work (1984:17). Thus the German Romantic project, in its attempt to embrace the foreignness of the source texts, would be good translation in Bermanian terms.

Berman expands on this notion of ethnocentric translation in his essay "L'auberge du lointain", arguing that the two dominant forms of translation have become the normative modes of literary translation: *traduction ethnocentrique* and *traduction hypertextuelle* (1985, 48). He elaborates on his definition of ethnocentric translation: "qui remène tout à sa propre culture, à ses normes et à ses valeurs, et considère ce qui est situé en dehors de celle-ci - l'Étranger - comme négatif ou tout juste bon à être annexé, adapté, pour accroître la richesse de cette culture" (1985, 49). Traduction hypertextuelle is defined as "tout texte s'engendrant par imitation, parodie, pastiche, adaptation, plagiat, ou tout autre espèce de transformation formelle, à partir d'un texte déjà existant" (1985, 49). Thus, although he carefully outlines the historical precedent for our continued focus on fidelity in translation, Berman's distinction nevertheless perpetuates this historical bias.

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Marilyn Gaddis Rose has focused attention on the value of the *interliminal*, or the space between the translation and its original. She argues that the reading of literature can only benefit from the study of translation, as the space between the original and the translation can only enlighten our reading of the text (1997a, 7). Such a shift in focus is consistent with a growing concern in postmodern theory with the notion of the *in-between*[2], the movement between center and margin. These terms will be explored in greater detail below; for the purposes of these introductory comments, suffice it to say that the in-between space assumes neither the completely dominant not the completely subjugated position. Consequently, our attention shifts away from hierarchy (and the necessity of establishing fidelity or infidelity to the original).

Lawrence Venuti has argued for the increased transparency of the translator's efforts, which would effectively challenge the widely held notion that they are mere copyists. Venuti sees the transparent translation as having political implications: he champions the subversive potential of the increased visibility of the "foreignness" in translated texts, especially in the context of dominant cultures such as the Anglo-American (see Venuti, 1994).

Like these theorists, some translators have developed strategies to disrupt the hierarchical tradition. Consider, for example, the Brazilian concept of *Antropofagia*, or cannibalism, in which the colonised 'target' culture uses deliberate strategies to disrupt the authority and hierarchical privilege of the source text, in a process of "translation as transfusion" or "transcreation"[3]. The work of Suzanne Jill Levine, the "faithfully

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[2] Term introduced by Homi Bhabha in the *Location of Culture*; discussed in greater detail in Part 2.
[3] In "Liberating Calibans", Else Vieria writes:

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unfaithful" translator of Guillermo Cabrera Infante also moves in this direction. She asserts both her professional and political position towards Infante's work; indeed, she claims an authorial position as a feminist "collaborator"[4].

Nevertheless, the challenge to translation theorists desiring a true re-positioning or re-valuing of translation is to find strategies that address the fundamental biases of our metaphysics. What models can be used to truly recast translation? How can we read without imposing hierarchical frameworks and linear progression? In order to disrupt such binaries one must be equipped with appropriate theoretical models, which make it possible to accommodate alternative representations of such relationships. This project finds an appropriate model in Gilles Deleuze and Felix Guattari's *Mille Plateaux*[5], specifically in the rhizome it introduces. This model challenges the underlying structure of dominant analytical strategies and in its emphasis on connection, multiplicity and movement, creates an opening through which we might approach translation in a dynamic new way. This model is introduced and discussed in Chapter 3.

Disrupting dichotomous views of source and target, *Anthropofagia* and its application to translation entails a double dialectical dimension with political ingredients; it unsettles the primacy of origin, recast both as donor and receiver of forms, and advances the role of the receiver as a giver in its own right, further pluralizing (in)fidelity (1999, 95).

[4] Suzanne Jill Levine describes her translation process as a "closelaboration" with the Cuban writer Guillermo Cabrera Infante, thereby claiming position as collaborator and agent. Levine sees her work as necessarily political, in fact, subversive: she argues that Infante, as a marginal writer, is "dissident in a corrosive manner, digging into the root (route) of hypocrisy, into the very matter in which our consciousness is inscribed, that is, language". It is her role, as a translator, therefore, to parallel this corrosion (see Levine, 1982; 1989).

[5] Gilles DELEUZE and Félix GUATTARI (1980) *Mille Plateaux*, Paris: Les Editions Minuit, trans. Brian MASSUMI (1987) *A Thousand Plateaus: Capitalism And Schizophrenia*, Minneapolis: University of Minnesota Press.

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The Rhizome Model & Intermedia Translation

The second intention of this project, as mentioned above, is to broaden the very discussion of translation to include other forms of cultural expression in which the notion of translation figures prominently, but which are not text translation *per se*. One readily thinks of the issues surrounding the translation of film sub-titling or the adaptation of a piece of literature for screen and stage as such instances. However, this project offers as its case study visual, rather than linguistic texts. Such a departure from the page may seem radical, even unnecessary, but it is my contention that the consideration of the ways in which translation is understood by other disciplines, especially those instances where the notion is used metaphorically, can enliven the discussion and understanding of the practice and study. As George Steiner argues,

> A 'theory' of translation, a 'theory' of semantic transfer, must mean one of two things. It is either an intentionally sharpened, hermeneutically oriented way of designating a working model of *all* meaningful exchanges [emphasis by Steiner], of the totality of semantic communication (including Jakobson's intersemiotic translation or 'transmutation'). Or it is a subsection of such a model...**The 'totalizing' designation is the more instructive because it argues the fact that all procedures of expressive articulation and interpretative reception are translational...** (Steiner, 1998, 293; bold emphasis added).

Inspired by the possibility of moving laterally across disciplines afforded by the rhizome model, the object of study here is the work of German painter Gerhard Richter. His practice, which problematizes the relationship between the discourses of photography and painting, is analysed as an example of *intermedia* translation.

The concept of *intermedia translation*, which I define in Chapter 4, stems from a historical complicity between translation and visual arts. Like translation, the discourses of photography and painting have been impacted by the emphasis our culture places on

the value of the original (and its author, who, in art historical terms, is the "artistic

genius"). Western art history has relied upon classifications that emphasise authenticity,

dating, style, lineage and such weighted terms as "masterpiece", "genius" and

"universality" (see Chadwick, 1991). With the development of perspectival drawing in

the Renaissance, the authority of the artist has literally been central to representation.

As its name suggests, this form of representation establishes the artist's point of view as

central and authoritative, and it has dominated Western representation to modern times,

as has the concept of the unique object[6]. At the turn of the twentieth century, the

photographic process, with its emphasis on seriality and duplication, disrupted the

norms of the artist as singularly "inspired genius" and the value (indeed the possibility)

of the "original." And since its invention, photography has provoked this normative art

historical model for reasons that bear an uncanny resemblance to the discourse of a

translation's relation to its original. Susan Sontag explains,

> Whether you consider it an art form or not, it is an activity over which people have debated (and) whose status in question. A lot of people in the early decades of photography tried to treat it as if it were simply some kind of copying machine, as an aid in reproducing or dispensing a certain kind of visual information, but not itself as an independent source of seeing or material that would fundamentally change our visual sensibility, as, in fact, it has. And the history of taste and argument about photography has roughly consisted to speak in broad terms, of the continuous upgrading of this activity.[7]

However, the purpose and scope of this project do not allow for an elaborate

discussion of the history of photography and its relation to art history. Consider, then, as

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[6] As Hal Foster explains, "seriality is not evident much before industrial production [and] more than any other force [it] eroded the old orders of art" (which Foster cites as "God, pristine nature, Platonic forms, artistic genius") (1996, 63).

[7] Susan SONTAG "Photography Within the Humanities", a speech delivered at Wellesley College photographic symposium on April 21, 1975, in (2003) *The Photography Reader*, Liz Wells, ed., London and New York: Routledge, 59-66.

an express route to the core of the discussion, the following passage from Geoffrey

Batchen's *Each Wild Idea*. Batchen refers to a famous photo by the well-known

American photographer, Ansel Adams, of which this artist made over 1, 300 different

(read: 'original') prints from a single negative over a forty-odd year period. It

demonstrates the extent to which photography raises questions that can be considered

translational in nature.

> The complication of photography's physical identity...has always been that there is no fixed point of origin; neither the negative nor any one print can be said to represent in its entirety the entity that is called *Moonrise, Hernandez, New Mexico*. Moreover, if there is no "original work," then there can be no "faithful copy" either (Batchen, 2001,152).

With photography, the point of origin is always unfixed[8] and the Adams example

illustrates the complexity of this typically translational concern for the binary

opposition of original/copy. Implicitly, the Adams example also complicates the notion

of authorship, inasmuch as Adams, the artist, is responsible for the production of vast

quantities of "copies", each different and yet the same. (Is he the author of 1,300

originals or 1,300 different translations [or both]?)

The very definition of photography can be described in translational terms. As

Batchen demonstrates, it is a kind of "trace" — which word

> simultaneously designates both a mark and the act of marking, both a path and its traversal, both the original inscription and its copy, both that which is and that which is left behind, both a plan and its decipherment (Batchen, 2002, 161).

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[8] Briefly, the discussion centres on the photographic moment: is the photograph created the moment the camera shutter is depressed (and therefore when the light hits the sensitive film, creating a negative)? Or is it later, in the darkroom, where a range of printing strategies (burning, dodging; the use of filters, etc.) are employed to transfer the latent image from the negative onto paper, creating a positive? Where is the "original"?

We shall return to this multiple nature of the translation in subsequent chapters. Meanwhile, translation practitioners and theorists alike will appreciate the parallels between translation in photography evidenced by art historian John Berger's comment:

> Every image embodies a way of seeing. Even a photograph. For photographs are not, as it is often assumed, a mechanical record. Every time we look at a photograph, we are aware, however slightly, of the photographer selecting that sight from an infinity of other possible sights (1972, 9-10).

Azade Seyhan points out that Berger's definition "highlights the re-presentational status of all images" (1996, 230). Like translations, images are interpretations.

Richter's work has been chosen then, because in his incorporation of photographic discourse into his painting practice, he effectively translates the language in the former into the latter, making an original of a copy as it were, and engaging the two languages simultaneously in a network of associations. Richter's "intermedia translation is discussed in Chapter 4.

To begin, Chapter 2 presents "The Science of Border Crossings", a discussion of this project's theoretical basis.

CHAPTER 2   CONCEPTUAL FRAMEWORK

Part 1: The Science of Border Crossings

Historically, translation theories have centred on notions of equivalence, whether pertaining to aesthetic, linguistic, literary or social function. Each of these is dependent on the notion of an original presence and representation in the host society. "To date, all translation theories have made rigid distinctions between original texts and their translations, distinctions that determine subsequent claims about the nature of translation" (Gentzler, 2001,145). The very notion of original, however, has been critiqued in late-twentieth century philosophy. This chapter provides an overview of major critical developments in that time. In particular, we will be concerned with the work of **post-structuralist** philosophers and the theoretical discourses of **postmodernism** and **postcolonial cultural studies**. Proponents of these approaches favour "a historically embedded and constantly open process of radical critique...asserting that cultural productions, practices and institutions are inseparable from basic assumptions about them" (Surber, 1998, 183).

Post-structuralism

Post-structuralist philosophers (including Jacques Derrida |1930- | and Gilles Deleuze |1925-95|)

> rejected the idea that we could examine a static structure of differences that might give us some point of foundation for knowing the world. |Rather, they| sought to explain the emergence, becoming or genesis of structures: how systems such as language both come into being and how they mutate through time. For this reason, Deleuze and those

of his generation sought to conceptualise both **difference** and **becoming** (Colebrook, 2002, 3; bold emphasis mine).

By focusing their attentions on how structures come into being, these thinkers moved away from the focus on hierarchy and opposition (in Deleuzian terms, the *arborescent* framework, which underlies all western metaphysics).

Deconstruction and *Différance*

"Deconstruction challenges the very limits of language, writing, and reading by pointing out how the definitions of the very terms used to discuss concepts set boundaries for the specific theories they describe" (Gentzler, 2001, 146). For the now widespread use of deconstruction as a reading strategy we are indebted to Jacques Derrida, who showed why the traditional notion of the text

> can never be adequately regarded as some single, unitary, and internally coherent structure conveying to the reader a stable and determinate meaning.... [Rather,] every text is a non unitary, unstable, and ultimately self-undermining construction (Surber, 1998, 202).

Consequently, Derrida argues for a critical approach that, *contra* a traditional reading, acknowledges the text's unstable construction. This task of dismantling Derrida calls *deconstruction*, a careful reading process in which, rather than imposing an external act of violence on the text, the reader "bears witness" to the text's deconstruction of itself—as its "very linguistic medium constantly overflows and defies any attempt, however skilful, to muster its resources into the service of a unitary and stable meaning...the text itself, in this view, is intrinsically unstable, polysemic, and decentered" (Surber, 1998, 204).

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Derrida also introduces the notion of *différance*, which "marks as sameness which is not identical, the repressed and unacknowledged condition of possibility for both difference and identity" (Batchen, 1997, 178)—or, indeed, for any other dichotomy privileged by Western metaphysics, such as original/copy. *Différance* signifies

> neither signs nor the differences between them but a sort of open field of play out of which both arise. It is covered over or surpressed by every concrete act of signification, but it is also their ultimate source and precondition, a spacing...but not a space, a temporalizing but not any particular temporal event, a continually receding or deferred trace of past and future significations in the present (Surber, 1998, 205).

Here Derrida's strategy becomes especially pertinent for translation theorists. Deconstruction and translation are "inexorably interconnected" he suggests, as translation is the site where the "elusive impossible presence" of *différance* may be made visible, as "translation practices the difference between signified and signifier" (Gentzler, 146). In contrast to the traditional translation theory exemplified by the structuralist approaches of Nida or Mounin, Derrida's deconstructionist approach assumes that there is no deep structure or invariant of comparison;

> there are only different chains of signification,—including the "original" and its translations in a symbiotic relationship—mutually supplementing each other, defining and redefining a phantasm of sameness, which has never existed nor will exist as something fixed, graspable, known, or understood....Deconstruction resists systems of categorization that separate "source" text from "target" text of "language" from "meaning," denies the existence of underlying forms independent of language and questions theoretical assumptions that presume originary beings, in whatever shape or form (Gentzler, 1993, 147).

An essential assumption for deconstructionists, then, is that language can never be completely under the control of an author (Surber, 1998, 207). This assumption is explored in the work of Michel Foucault, who suggests rather that we think in terms of an "author-function". Particularly attentive to interplay of texts across broad historical

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contexts, Foucault recommends viewing the specific *discourse* of a text within its historical situation (Gentzler, 2001, 150; italics added). By discourse, or discursive formation, Foucault refers to "whenever one can describe, between a number of statements...a system of dispersion, whenever, between objects, types of statement, concepts or thematic choices, one can define a regularity (an order, correlations, positions and functionings, transformations)" (Surber, 1998, 207). Thus the individual author is seen rather as a "series of subjective positions, determined not by any single harmony of effects, but by gaps, discontinuities and breakages" (Gentzler, 2001, 150).

A post-structuralist strategy such as deconstruction shifts the focus *away* from the authority of the initial text and of the creative role of the author, as well as away from the "meaning" of a text—instead it is focused on locating *différance*. This is especially pertinent for the discussion of translation. Deconstruction allows one to read translation as an active and ongoing process; as Gentzler argues, with this strategy translation "ceases to be viewed merely as an operation carried out between two separate languages, but instead is seen as a process constantly in operation in single languages as well" (2001, 165).

Deconstruction shifts the focus *away* from the authority of the source text and of the creative role of the author/artist, as well as away from the "meaning" of a text—the focus is instead on locating *différance*. Similarly, deconstruction provides the visual art critic with an alternative reading strategy. Photography, too,

> is produced within and as an economy that Jacques Derrida calls différance; any particular photographic image is "never present in and of itself" but "is inscribed in a chain or in a system within which it refers to the other, to other [images] by means of the systematic play of differences" (Batchen 2001, 152).

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One can thus point to the *unfixed unity* as object of study as a contribution

resulting from the post-structuralist project. Following Derrida, post-structuralism

"problematised the positing of difference as opposition" (Foster, 1996, 47), instead

creating a discursive space for "sameness which is not identical." As will be discussed

in Chapter 3, these notions are consistent with Deleuze's approach to reading, which

> begins with characterizations of heterogeneous series and the way they communicate
> with each other to characterize a given work. What is demystified here is the belief in
> an organic or totalizing unity that would explain a writer's work and ultimately, the
> world itself (Colombat, 1997, 5).

In other words, for Deleuze, the object of study is always characterized as *multiple*.

Deleuze's emphasis on the multiple is developed in the rhizome model. The notion of

the multiple, like that of deconstruction, has important implications for the study of

translated literature, disrupting as it does the hierarchical relationship between source

and target.

Postmodernism

Post-structuralism (of which deconstruction is an important part) can be seen as

the "opening phase of what has become a much broader postmodernist discussion"

(Surber 216). The multidisciplinary theoretical discourse of **postmodernism**,

thoroughly examined by Frederic Jameson, can briefly be identified according to the

following principles (as noted by Surber, 1998, 225-226):

> 1. Postmodernism signals the effacement of boundaries between the (modernist)
> notions of high and low culture (thus, popular forms of expression may be
> considered as objects of study).

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2. Postmodern productions often appear to lack historical or social context. While modernist productions often referred to an external "ideal" or "truth," postmodernist ones refer only to other signifiers[9].

3. Postmodernism tends to express itself in terms of fragmented spaces rather than temporal or historical sequences.

(As we shall see, Deleuze and Guattari's project elaborates on this third notion, in its privileging of rhizomatic, or *lateral* relationships over *hierarchical* ones). Thus, we find ourselves in the presence of cultural productions, or texts[10] whose "intertextuality" functions as a "deliberate, built in feature of the aesthetic effect" (Jameson, 1991, 20).

Finally, postmodern productions reveal a "crisis in historicity...provoking in the viewer alternate sensations of nostalgia, schizophrenia, and euphoria, as decontextualized popular and historical images and forms assault the viewer in spatial arrays lacking any center or underlying significance" (Jameson, 1991, 20). As Linda Hutcheon emphasises, postmodernism contests "the very possibility of our ever being able to *know* the 'ultimate objects' of the past." The past is incorporated and modified in postmodernist art, giving it new life and meaning; furthermore postmodernism contests modernism's claims to universality and to the heroic. Hutcheon argues "Parody is a perfect postmodern form...for it paradoxically incorporates and challenges that which it parodies. It also forces a reconsideration of the idea of origin or originality" (1988, 26). Such a reconsideration is at the heart of this project.

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[9] Consider, for example, the difference between the "universal" themes common to a Joseph Conrad (the nature of Man, the nature of War), versus the spiraling labyrinths of an Italo Calvino.

[10] In fact, it should be added to the conditions stated above that, following post-structuralism, and Foucault in particular, and in keeping with the dissolution of distinction between "high" and "low" culture, what postmodernism understands as *text* is any instance of cultural production. No longer limited to the printed word, postmodernism accepts film, architecture, performance, painting, photography, etc. as text.

Postmodernist discourses have contributed to a growing practice of interdisciplinary research, the disruption of hierarchical value sets and the privileging of fragmentation over historical sequence. The rhizome model is itself an attempt to develop a new way of envisioning western culture that shares these priorities. Jameson stresses that the first imperative of the postmodern critic is to "establish new models of social relationships in the transnational global space" and to position oneself "in relation to them from one's own historical and spacial framework", a process he describes as "cognitive mapping". The imperative to develop new models of social relationships, and new responses to the "new global village" has, in fact, been the imperative of **postcolonial** scholars, and the following is a summary of their project.

Postcolonial Cultural Studies

Postcolonial cultural studies have emerged as a challenging mode of cultural critique, particularly focused on the dominant discourses surrounding colonial and post-colonial situations. Indeed some of the recurring terms in this project (ie. *interliminal*, *intermedia*) are indebted to postcolonial studies, which have insisted on the enlargement of discursive spaces. Thus, although my concern in this project is not specifically postcolonial (in that I am not dealing specifically with issues of power relations), it is pertinent to mention contributions from this area.

The scope of post-colonial studies has been defined in various ways, which Robinson (1997, 14) categorises as follows:

1. The study of Europe's former colonies since independence, in which case *postcolonial* refers to cultures at the end of colonialism; also, "Post-independence" studies.

2. The study of Europe's former colonies since they were colonised, in which case *postcolonial* refers to cultures after the beginning of colonialism; also "Post-European colonisation" studies.

3. The study of power relations between all cultures/societies/countries/nations, in which case *postcolonial* refers to our present-day perspective on political and power relations, throughout history. Also "Power-relations studies".

In reference to Ashcroft, Griffiths and Tiffin, Robinson notes:

> Some contemporary critics have suggested that post-colonialism is more than a body of texts produced within post-colonial societies, and that it is best conceived of as a reading practice (1997, 15).

Although the debate continues as to the definitive scope of the field, all three of the above definitions have been applied in postcolonial translation studies. In the case of the first two definitions, scholars have concerned themselves with the impact of translation on cultures colonised by Europe, and, following the third definition, scholars have looked at imperial subtexts in the translation of ancient cultures (Robinson, 1997, 16). Drawing on Antonio Gramsci's notion of 'hegemony' as the ruling political, social and intellectual structures of a society, cultural theorists describe themselves and their work as 'counter-hegemonic' (Robinson, 1997,13); which is to say that there is a specific and overtly political dimension to their work.

The postcolonial reading practice draws from two major methodological strategies: the Marxist (emphasising superstructures, such as capitalism and socialism, social class and the progressive nature of history) and the post-structuralist (concerned instead with the "trajectories of these power discourses") (Robinson, 1997, 18). The former allows for the identification of power structures and the formation of identities

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in opposition to them, while the latter allows scholars to "recognize and theorize the ways and moments in which these coherent visions of identity and liberation harden into nostalgic myths"[11] (Robinson, 199, 19). Postcolonial studies critics call upon both of these approaches, which dual strategy Robinson describes as a "productive dialectic" (recalling Jameson's *cognitive mapping*, above). Effectively, this strategy is used in response to the paradoxical challenge facing postcolonial politics: the formation of a "new" postcolonial identity, which is at once essential and impossible given that "colonial discourse continues to inform even these postcolonial attempts to break free of it" (Robinson, 1997, 20). The project can be described as *provincialising the West* (after Dipesh Chakrabarty), or *moving the centre*, after Ngugi wa Thiong'o: in both cases, its imperative is to break down the hierarchy between centre and periphery, unity and diversity (Robinson, 1997, 21). Of particular interest for this project is the emphasis on breaking down of the hierarchy between dominant language and plural languages (or a *pluralized* language). Homi Bhabha, in *The Location of Culture*, calls this process of articulating cultural difference "the emergence of the interstices [or] the *in-between*"(1994, 2). The postcolonial project is concerned with "place, displacement and a pervasive concern with the myths of identity" (Robinson, 1997, 24). The "middle ground" emerges as a site of negotiation of identity, as opposed to a volleying between fixed identities.

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[11] Robinson underlines that this mythologizing process is not—as one might well be tempted to counter argue— a conspiracy on the part of the ruling class, for this class, too, is subjectified. The myth of the "stable" or "universal" values of the ruling class is as much a product of this process as is the myth of the "primitive" or other associations with the Native. This emphasis on the myth of the fixed identity is consistent with Deleuze and Guattari's understanding of *becoming-states*, discussed below.

Cultural Translation

The middle ground is also a site of hybrid identities and linguistic creolization, which postcolonial critics read as a positive moment of cross-cultural enrichment. The notion of *cultural translation* is particularly important here. Robinson describes Bhabha's understanding of cultural translation:

> Culture is "untranslatable" for Bhabha, not because each culture is unique...but because it is always mixed with other cultures, because culture always overflows the artificial borders that nations set up to contain it. Translation in the traditional sense requires stable differences between two cultures and languages, which the translator then bridges (Robinson, 1997, 27).

Bhabha argues that for hybrid subjects, which he calls "border cultures", translation is an ordinary fact of life, a part of everyday communication (Robinson, 1997, 30).

As this project seeks to disrupt hierarchical models and offer alternatives to binary opposition, of particular interest are the various attempts to theorise the "in between" or the hybrid spaces. To that end, the work of Samia Mehrez is useful. Her work is focused on "the disturbing but also in the long run salutary impact linguistic hybridity will have on traditional translation theory"; Mehrez writes:

> ...postcolonial texts, frequently referred to as 'hybrid' or 'métissés' because of the culturo-linguistic layering which exists within them, have succeeded in forcing a new language that defies the very notion of a foreign text that can be readily translated into another language. With this literature we can no longer merely concern ourselves with conventional notions of linguistic equivalence, or ideas of loss and gain which have long been a consideration in translation theory. For these texts written by postcolonial bilingual subjects create a language 'in between' and therefore come to occupy a space 'in between' (cited in Robinson, 101).

The "métissé" text brings together the "'dominant' and the 'underdeveloped', by exploding and confounding different symbolic worlds and separate systems of signification in order to create a mutual interdependence and intersignification" (Robinson, 1997, 102). Thus translation studies is called upon to recognise the in

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between as an active site of cultural production. Bhabha writes, "translation is the performative nature of cultural communication, it is language *in actu*...rather than language *in situ*" (1994, 228).

The emergence of postcolonial theory points to a growing recognition among critical thinkers of the need to develop models which can accommodate notions of fluid identity, non-hierarchical relationships and relations to multiplicity. These notions are developed in Deleuze and Guattari's *A Thousand Plateaux*.

Part 2: The Metaphor of Translation

For the postcolonial critics discussed in Part 1 of this chapter, translation is used metaphorically to describe relations of power. Likewise, the present project makes use of a metaphorical understanding of translation, as my discussion of intermedia translation (Chapter 4) reveals. Translation Studies have traditionally focused on translation in terms of its pragmatic or methodological concerns; thus Roman Jakobson defines the transfer between two languages as "translation proper" (1963, 233), while Robinson defines Translation Studies as "a branch of linguistics concerned exclusively with structures of equivalence" (cited in Evans 1998, 149). Evans nevertheless challenges presuppositions about the "proper" focus of the field:

> Paradoxically—because translations themselves are conventionally considered to be displaced works—literal activity of translation is seen as natural and proper, whereas its figurative use...is seen as unnatural and improper...Within Aristotle's theory of metaphor there is a theory that has exerted and continues to exert 'a controlling force on the way Westerners think about language, the figurative becomes foreign, or strange; the proper becomes the national, or normal' (Evans, 1998, 150).

Certainly in its emphasis on proper versus improper, foreign versus national, this passage reveals the pervasiveness of binary models in Western thought; precisely the paradigms that the rhizome model seeks to redress, as I describe in Chapter 3. Whereas translation proper describes structures of equivalence, the metaphor of translation is widely used to describe processes of exchange; as the following discussion suggests, scholars who refer to translation in its metaphorical sense commonly insist upon it as an instance of creative exchange in which process is emphasised, and the concept of origin is problematised.

The Metaphor of Translation: Intersemiotic Translation

In his 1963 essay "On Linguistic Aspects of Translation", Roman Jakobson identifies three kinds of translation:

> 1) Intralingual translation or *rewording* is an interpretation of verbal signs by means of other signs of the same language.

> 2) Interlingual translation or *translation proper* is an interpretation of verbal signs by means of some other language.

> 3) Intersemiotic translation or *transmutation* is an interpretation of verbal signs by means of nonverbal sign systems (Jakobson, 1963, 233)

Jakobson, however, does not elaborate on this third category; in fact, the category of intersemiotic translation has been largely ignored in the field (Spa, 1993, 54). Without entering into the details of Spa's analysis (dependent as they are on the specialised language of semiotics), we can nevertheless retain his conclusions: he finds that intersemiotic translation and interlingual translation share the objective of *resolving a communication difficulty* and they both necessitate a *creative act* of finding appropriate codes for transmitting a message (Spa, 1993, 63). The Piercian understanding of intersemiotic translation goes further, to emphasise the creation of meaning; referring specifically to the translation of literature to film, Jeha writes

> The sign, as it stands for an object and as it conveys a meaning, will produce an idea—the interpretant. Every process of translation—as an act of semiosis, follows that pattern: an individual experiences a sign (a text) that stands for, or refers to, a phenomena in the world and that creates some sense (the interpretant) in his mind. That sense is a sign equivalent to that first sign and is further developed into another sign, perhaps another text or maybe a film (Jeha, 1997, 641).

Intersemiotic translations

make part of an endless series of representations....Not only do signs grow but they permeate from one system to another, in a continuous generation of new meaning. This fundamental fact invalidates any comparison between a sign and its development. To evaluate translation according to its fidelity to the source is a Byzantine question better left alone. Every cultural artifact is the result of a transformation of a previous artifact, a sign that preceded it but also succeeded another. In the endless chain of ever-growing symbolic signs, intersemiotic translation equals meaning production (Jeha, 1997, 641-2).

While it is clear that the interests and approaches of translation scholars are wide-ranging and diverse, the postmodern concern for the *production* of meaning is certainly an important avenue for exploration. Chateau, like Jeha, also urges scholars to develop the third category, intersemiotic translation. She argues it provides a concept suitable for the study of artistic messages built upon heterogeneous signifying elements (citing film as the example par excellence, amalgamating as it does sound, image, narrative, editing, etc.), which are treated in the work as having equal signification (Chateau, 1978, 81). Furthermore, these heterogeneous elements achieve equal signification in their synchronisation in a single work (such as film), and in the "relaying" that takes place between them: what Chateau describes as the "*dépassement [de l'amalgame] par la transmutation autogérée dans le message*" (ibid.). These critics' emphasis on the *continuous generation of new meaning* and the symbiotic relationship between heterogeneous-but-equal-elements foregrounds my discussion of Deleuze and Guattari's rhizome model, which argues that meaning is endlessly in production, or a *becoming* state.

Intersemiotic Translation: Investing in New Meaning

John Hellweg argues that intersemiotic translation necessarily imposes exigencies which must be taken into account in their analysis: "the transformation from one medium into another require[s] a rallying of strategies which will maximise the communicative effectiveness of the subsequent rendering" (2001, 199).

Hellweg examines Peter Brook's controversial theatrical adaptation of the epic Sanskrit poem, *The Mahabharata*. This poem (which dates from between 400BC and 400AD), since its conception, has been "transmitted and transformed—intersemiotically translated— from many performative genres into textual versions" and vice versa (Hellweg, 2001, 198). Challenging the criticisms levied against Brook's version, which include accusations of "cultural piracy" (Hellweg, 2001, 197), Hellweg contends that the work is no less significant because of the multiple ways it is read or formulated. Quite the contrary, its meaning is enhanced by the divergence of the new forms. He therefore cautions against "criticism which insists on a single authentic version ... or which reactively denounces ... any perceived infidelity to the original"; he concurs with Chow who suggests that "nativist demands of cultural "fidelity' have a great potential of becoming prohibitive deterrents against cultural translation altogether" (Hellweg, 2001, 201).

Hellweg specifically addresses one widely publicized critique of the play (which was performed throughout Africa, South East Asia and India), "A View from India", by Rustom Bharucha. This critique essentially denounces the play on political grounds, "focusing on the exposure of a neo-colonialist appropriation of the Indian text"

(Hellweg, 2001, 204). However, Hellweg contends, in order for Bharucha to expose the "weightlessness and falseness" of Brook's representation of the "original", its integrity must be established as "foundational, profound...directing and sustaining a culture [and] conflated with the culture itself" (Hellweg, 2001, 204). Thus the critic's position toward the translation—that "the erasures and reductions, the simplifications and shortcuts may be regarded as a trivialization of the 'original'"—seem misguided when one considers that these same strategies in fact reflect the 'exigencies of [an approach] in which decontextualisation...is intentional" (Hellweg, 2001, 205). Hellweg objects, therefore, to critiques of a translation founded on claims that an original bears a monolithic, fixed status—which, even (perhaps especially) in the case of an epic text such as *The Mahabharata*, is admissible with difficulty. Furthermore, the movement from one medium to another "has added to the multiplicity of ways by which the epic can be encountered" (Hellweg, 2001, 210).

I would like to retain two points from Hellweg's case study of intersemiotic translation. First, the necessity of locating the translation on a continuum of meaning creation—indeed, the very circulation of a text necessitates its reinterpretation and invests it with new meaning. Second, Hellweg's discussion illustrates the problems associated with uncritically or inadvertently imposing on an original text the impossible burden of possessing a state of near perfection that no subsequent version can hope to match. Rather than reading the various new editions as sacrifices to an imagined "pure" original, we can concur with Ramanujan's poetic account of re-translations:

> Every author...dips into [the common pool of reference that is the epic story] and brings out a unique crystallisation, a new text with a unique texture and a fresh context.

In this sense, no text is original, yet no telling is a mere retelling—and the story has no closure, although it may be enclosed in a text (cited in Hellweg, 2001, 212).

The Metaphor of Translation Across Disciplines

Other disciplines look· to translation for metaphors that might inform their critical understanding. One such case that seems particularly compelling and of interest for further research is in the area of psychoanalysis. Rupprecht identifies the "mutuality of translators' reliance on Freud, Jung and other dream theorists in their metaphorical translation of the art and craft of translation" (1999, 71); she argues as well that Freud, in his writings "invoked translation so often that it seemed to function as a 'root metaphor': a metaphor that "provides meanings that orient our intellectual topics and explorations" (1999,74). Anticipating somewhat the present project, which seeks to establish translation as a dynamic and multiple process rather than a one-way crossing across a metaphorical bridge, Rupprecht encourages her dream analyst peers to consider the metaphor of translation. With it, she contends, analysts may

> develop a dynamic of exchange commensurate with the multiplicity of tongues in waking life around the world and the multiplicity of dreams arising in the sleep of the world's people. [Replace] a bridge with a transfusion and you perceive the difference in metaphors that dream workers can borrow from translators (Rupprecht, 1999, 83).

Rupprecht enthusiastically finds in translation a metaphor for a dynamic, fluid approach to analysis.

Likewise, Beatriz Priel proposes "a perspective on psychoanalytic interpretations as a special case of artistic translations", in which the "possibility of an original source is questioned" (2003, 134); she refers to a Borgesian theory of translation found in his "The Homeric Versions of Homer":

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No problem is as consubstantial to literature and its modest mystery as the one posed by translation. The forgetfulness induced by vanity, the fear of confessing mental processes that may be divined as dangerously commonplace, the endeavor to maintain, central and intact, an incalculable reserve of obscurity: all watch over the various forms of direct writing. Translation in contrast, seems destined to illustrate aesthetic debate. The model to be imitated is a visible text, not an immeasurable labyrinth of former projects or a submission to the momentary temptation of fluency...To assume that every recombination of elements is necessarily inferior to its original form is to assume that draft nine is necessarily inferior to draft H—for there can only be drafts. The concept of "definitive text" corresponds only to religion or exhaustion (Borges, 1999, 69).

Priel reads Borges' theory of translation "as a map that might guide the understanding of the task of the analyst. This paradigm underscores a quality of difference...that allows for outsidedness or otherness" (Priel, 2003, 140). Such a reading suggests that her use of translation as a metaphor is more than simply a case of uninitiated scholars from outside the field appropriating translation as a label for the phenomena of transference proper to their area. Rather, Priel as well as Rupprecht's application of translation theory does suggest a more than passing fancy with the metaphor[12], while their metaphors reveal an understanding of translation as a dynamic process of exchange.

In the metaphor of translation we find a tool for understanding dynamic processes within other disciplines; this project suggest that such knowledge can help translation studies broaden its own borders.

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[12] Furthermore, their work points to challenging areas of research for translation scholars proper, notably the role of translation in Freud's writing *and* its dissemination. See Patrick MAHONEY (1997), "Hermeneutics and Ideology: On Translating Freud", *Meta*, XXXIX, 317-327.

The Metaphor of Translation in Visual Art

Clearly a comprehensive examination of the metaphor of translation in visual art is beyond the scope of this project (though my brief investigation in this area suggests a comprehensive study would certainly prove fruitful; certainly this is an area of research, of interest to translation and material culture scholars alike that would be worthy of exploration). However, of specific interest here is Baudelaire's art criticism in the 19th century, in which "extensive use" is made of the metaphor of translation; this metaphor was to have "rather a spectacular history after mid-century" (Hanoosh, 1986, 30). The metaphor of painting as translation figures prominently and consistently in Baudelaire's art criticism from 1846 to 1863 (Hanoosh, 1986, 22). In it he suggests "not that art is the translation of nature, but rather that it is the translation of the artist's impression of nature"; thus Baudelaire's understanding of the notion of translation "includes both interpretation and transference" (Hanoosh, 1986, 23). In short, he

> sees painting as a kind of translation, a process by which the personal language of the artist's vision of his subject is rendered into a generally intelligible utterance, accessible to others, by the conventional language of technique. [Furthermore], the viewer must read this translation and translate it for himself: he is the translator of a translation....Baudelaire describes a continuation of the process in the work of the critic, who must translate his impressions into words (Hanoosh, 1986, 24).

For Baudelaire then, one translation necessarily begets another: meaning is created with each new translation. One might well then ask of Baudelaire's metaphor how is original understood? For just as translation *stricto sensu* bears an implicit understanding of an original, so too must its metaphor.

Hanoosh emphasises that in Baudelaire's aesthetics, all great paintings originate in the artist's imagination, not in the outside world (Hanoosh, 1986, 30). I would

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venture that such a subjective position as the artist's imagination[13] could be cast as static, fixed point of origin only with great difficulty. Thus, in Baudelaire's metaphor, we find an understanding of the notion of translation that not only emphasises process, but that suggests meaning is created in the translation: the translation makes the art.

In terms of the twentieth century, preliminary research suggests that even where such a relationship is not made explicit, contemporary discourse on photography largely parallels that of translation (certainly this too is an area of research, of interest to translation and material culture scholars alike, worthy of a more comprehensive study). In both photographic and translation discourse, we are drawn to questions of originals and their copies or reproductions (translations); to such a translation's position historically as a secondary form (photography struggled during much of its history to achieve "art" status, as literary translations continue to do, as painting held the primary position as unique object); and finally, to the translation's potential to disrupt the masterful status of the original (see especially Batchen, 1998, 2002).

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[13] Indeed in Baudelaire's time, subjectivity in art was "increasingly favoured": as Hanoosh explains, "the artist's personal vision, inscribed in his imagination in a private language, is transposed, translated, into a more widely comprehensible painting according to the conventional language of technique" (1986: 28).

This relationship between translation and photographic discourse informs my decision to consider Richter's work as a suitable example of intermedia translation. As I discuss below, this painter's relationship to photography extends beyond its use as static source text. Rather, Richter draws simultaneously from painterly and photographic languages, and thus his work effectively negates the primacy of either medium while drawing attention to the specificity of both. Indeed, Richter is said to "translate the motif" of his source photograph in his painting, revealing—as only translation can—connections between heterogeneous (visual) languages.

CHAPTER 3   THE RHIZOME MODEL

Part 1: Deleuze and Current Criticism

The various strategies employed within cultural studies—deconstruction, postmodern and postcolonial theory—have laid the groundwork, and indeed sent out a call for a new approach to critical understanding. Variously described as hybrid, métissé, intertextual, etc., the contemporary cultural text is a performance of culture—with all the temporal and spacial connotations this implies. No longer can we evaluate a text as a monolithic entity with a historically, linguistically or empirically stable identity. At the same time, we are living in the era of border dissolution and endless relocation. Thus a discursive space is opened up in which the text exists as a polymorphous, shifting, nomadic entity—necessarily requiring critical strategies able to accommodate its hybridity. This is where Deleuze and Guattari's *Thousand Plateaux* becomes particularly useful for translation studies.

The postmodern notion of an active, performing text, defying borders, is consistent with D. Emily Hicks' description of border writing as "the trace of the *coyote* or *shaman*" (2001,1036; emphasis added). The clever shape-shifters conjured by these last terms are inhabitants of both and either world, and of a space beyond: "border writers ultimately undermine the distinction between original and alien culture" (Hicks, 2001, 1038). They correspond to Deleuze and Guattari's concept of the Anomal: "not really an individual, the Anomal defines a fringe or borderline at the limits of a multiplicity such as a pack, a gang, or a constellation of forces" (Colombat, 1997, 6). In describing the writer (philosopher, artist), as a sorcerer, they write,

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They are at the border of the village, or in between two villages. The important thing is their affinity with the alliance, with the pack, which gives them a status opposite to that of filiation. The relationship with the anomalous is one of alliance (cited in Colombat, 1997, 6).

While elsewhere Leon Burnett characterizes the translator as "a 'compound ghost' who passes unhindered between two territories" (Burnett,1996, 163), the image of the sorcerer as the inhabitant of the border is a more potent one: the sorcerer, in an anomalous position, is both inseparable from and the Outsider to the pack. This more accurately locates the translator's position as allied with multiple territories: inseparable and yet outside. To use Aiwa Ong's term, such "flexible citizenship", reflects a production in which "identities are articulated across the hyphen, the transition, the bridge or passage between, rather than firmly located in any one culture, place or position" (Chambers, 1997, 53). It is in this sense, also, that I understand the contemporary translated text as a *becoming*-text, a "translat*ing* text" which shifts the text, in Chambers' words, into the elsewhere of the possible."

In Deleuzian terms, one can speak of a process of "becoming-minor"; as Daniel W. Smith writes in his introduction to Deleuze's *Essays, Critical and Clinical*,

the more a language acquires the characteristics of a major language, the more it tends to be affected by internal variations that transpose it into a "minor" language. English, because of its very hegemony, is constantly being worked on from within by the minorities of the world, who nibble away at that hegemony and create the possibility of new mythic functions.... The acquisition of power by a language and the becoming-minor of that language, in other words, are coexistent movements that are constantly passing and converting into each other in both directions. [Deleuze proposes a] "geo-linguistics"...in which the internal functions of language are inseparable from incessant movements of deterritorialization and reterritorialization (1997, xlvii).

For Deleuze, Smith explains, "the term 'minor' does not refer to specific literatures but rather to the revolutionary conditions for every literature, even (and especially) in the midst of a great or established literature...the essential distinction is between a major

and a minor use" (1997, xlix). This involves "taking any linguistic variable...and

placing it in variation" (1997, 1). A particularly rich example of this for Deleuze was

Kafka, who wrote in the "poor" German of Prague.

The notion of making minor a language is also infused with the importance of

multiplicity, as, for Deleuze, "literature is always collective, often attempting to invent a

people" (Marks, 1998, 124). Deleuze held a particular fascination, in this regard, for

American literature; as Marks explains,

> American literature seems to incorporate an instinctive understanding of the
> fragmentary nature of experience and selfhood, along with a 'democratic' celebration of
> the ordinary 'man without qualities'. In short, the American writer is never very far
> away from the experience of America itself. In this sense, American literature is,
> unexpectedly, a 'minor' literature (1998, 127).

While it may at first seem untenable to posit the literature of a "supernation" as

"minor," considering the importance of geography and rhizomatic impulses to

Deleuze's strategy, the argument can be sustained. Marks writes:

> Flight in American literature is distinguished from the voyage, which always offers the
> possibility of reterritorialisation, of interpreting the voyage and of discovering an
> identity. As well as physical, geography is 'no less mental and corporeal' (1998, 128)[14].

Movement is thus described as *nomadism*, understood here as a refusal of fixed identity,

rather than the emulation of an actual nomadic people. Hicks writes, "[in Deleuze and

Guattari] nomads do not necessarily move—what is nomadic about them is their refusal

to settle within established codes and conventions" (2001, 1102).

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[14] One finds examples of this condition in which "becoming is geographical" [Deleuze cited in Marks, 1998, 128], in the work of Paul Auster: in *City of Glass*, Quinn, the detective-fiction writer-turned-detective, finds himself following Stillman's daily wanderings through Manhattan. In order to understand his subject's random movements, Quinn maps the journeys, which begin to reveal themselves as a message. Ironically, they spell out "The Tower of Babel". Thus, the detective's understanding is concurrent with the impossibility of his understanding.

Part 2: *Mille Plateaux* and Translation Studies

Gilles Deleuze and Felix Guattari's *Mille Plateaux* (1980)[15] is by now an influential work, read in diverse fields such as literary theory, architecture, plastic art, music and cultural studies. This discussion presents the structural philosophy of *A Thousand Plateaus*, for which its authors propose the image of the rhizome. This philosophy privileges multiplicity and spatial organisation rather than fixed states, and thus presents translation scholars with a discursive space in which to consider translated texts as active, and connected, on a plane of consistency with other texts and forms of cultural practice.

A Thousand Plateaus takes on Western metaphysics, arguing that, since the time of Plato, our thinking has been governed by the authority of law, specifically, the law of reflection: One becomes two. Or, in terms undoubtedly familiar to translation scholars, from an original a copy is produced: "Le livre imite le monde, comme l'art, la nature" (Deleuze and Guattari, 1980, 11).

Naturally, this thinking favours hierarchical ranking and linear progression, and quite naturally this thinking is widely represented as *arborescent*: that is, a tree or root. Deleuze and Guattari argue

> L'arbre ou la racine inspirent une triste image de la pensée qui ne cesse d'imiter le multiple à partir d'une unité supérieure, de centre ou de segment. ...Les systèmes arborescents sont des systèmes hiérarchiques qui comportent des centres de signifiance et de subjectiviation....Dans un système hiéarchique, un individu n'admet qu'un seul voisin actif, son supérieur hiéarchique...Les canaux de transmission sont préétablis : l'arborescence préexiste à l'individu qui s'y intègre à une place précise (Deleuze and Guattari, 1980, 25).

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[15] Published in English as *A Thousand Plateaus: Capitalism And Schizophrenia*, Brian MASSUMI, trans., Minneapolis, University of Minnesota Press, 1987.

As a model of social order then, arborescent thought (our metaphysics, or "state philosophy") is hierarchical, Cartesian, teleological and referential. And, the authors stress, it represents "la pensée la plus classique et la plus réfléchie, la plus vielle, la plus fatiguée" (Deleuze and Guattari, 1980, 11). It informs western scholarship and its various disciplines, from botany to philosophy. Indeed, to enter the field of translation studies is to become familiar with the impact of such thought; we learn in our history of the relentless dichotomy of writer-as-creator and translator-as scribe, as well as the myriad instances of describing translation as mere copy, engraving, shadow, etc. of the original.

It is hardly my intention here to deny the basic reality that a source text precedes its translation, chronologically. Rather, I wish to stress that the text derived from the source, a translation, is all too frequently seen as necessarily derivative—in the disapproving sense of that word. Moreover, that this fact is a consequence of the inevitably reductive genealogy of the *arborescent* model—a metaphysics that is always reducible to the One, the point of origin; a metaphysics that cannot accommodate, in plain terms, the concept of equal but different.

In response to this arborescent model, Deleuze and Guattari posit a radical revisioning of Western culture, describing it in spatial terms rather than in linear terms; as well, they prioritise the multiple. To describe this philosophy they use the image of *rhizome:* a botanical term describing a tuber or a bulb system. They cite other rhizomes from the natural world:

> Des animaux même le sont, sous leur forme de meutes, les rats sont des rhizomes. Les teriers le sont, sous toutes leurs fonctions d'habitat, de provision, de déplacement, d'esquive et de rupture. Le rhizome en lui-même a des formes très diverses, depuis son

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extension superficielle jusqu'a ses concrétions en bulbes et tubercules (Deleuze and Guattari, 1980, 13).

Deleuze and Guattari describe the rhizome as functioning according to 3 main principles: *connection* and *heterogeneity* and *multiplicity*. They write,

> Un rhizome ne cesserait de connecter des chaînons sémiotiques, des organisations de pouvoir, des occurences renvoyant aux arts, aux sciences, aux luttes sociales. Un chaînon sémoitique est comme une tubercule agglomérant des actes très divers, linguistiques, mais aussi perceptifs, mimiques, gestuels, cogitatifs : il n'y a pas de langue en soi, ni d'universalité du langage, mais un concours de dialectes, de patois, d'argots, de langues spéciales. Il n'y a pas de locuteur-auditeur idéale, pas plus que de communauté linguistique homogène (Deleuze and Guattari, 1980, 14).

In other words, there is no fixed unit, from which branches stem, language mutates, copies are derived, etc. There are only *multiplicities*. "[Ils] se définissent par le dehors: par la ligne abstraite, ligne de fuite ou de déterritorialisation suivant laquelle elles changent de nature en se connectant avec d'autres" (Deleuze and Guattari, 1980, 15)—to form, not a unit, but *a collective assemblage*. Deleuze and Guattari provide the following illustration, a useful image from the natural world, of the connection, movement and heterogeneity of a rhizome or collective assemblage:

> Comment les mouvements de déterritorialisation et les procès de reterritorialisation ne seraient-ils pas relatifs, perpétuellement en branchement, pris les uns dans les autres ? L'orchidée se déterritorialise en formant une image, un calque de guêpe ; mais la guêpe se reterritorialise sur cette image. la guêpe se déterritorialise pourtant, devenant elle-même une pièce dans l'appareil de reproduction de l'orchidée ; mais elle reterritorialise l'orchidée , en transportant le pollen. La guêpe et l'orchidée font rhizome, en tant qu'hétérogènes. On pourrait dire que l'orchidée imite la guêpe dont elle reproduit l'image de manière signifiante (mimesis, mimétisme, leurre, etc.). En même temps il s'agit de tout autre chose : plus du tout de l'imitation, mais capture de code, plus-value de code, augmentation de valence, véritable devenir, devenir-guêpe de l'orchidée, devenir- orchidée de la guêpe , chacun de ces devenirs assurant la déterritorialisation d'un des termes et la reterritorialisation de l'autre, les deux devenirs s'enchaînant et se relayant suivant une circulation d'intensités qui pousse la déterritorialisation toujours plus loin. Il n'y a pas imitation ni ressemblance, mais explosion de deux séries hétérogènes dans la ligne de fuite composée d'un rhizome commun qui ne peut être attribué, ni soumis à quoi que ce soit de signifiant (Deleuze and Guattari, 1980, 17).

Deleuze and Guattari present us, in this example, with a vocabulary which can accommodate interrelationships, not based on imitation, resemblance, or derivation, but rather a capture of codes, an increase in *valence*, such that the becomings of the agents involved (in this case a wasp and an orchid...but why not a text and its translation?) form "two heterogeneous series (for both actors are themselves, multiple) on the line of flight...". The notion of *valence* should not go unnoted: in chemistry, it is the property possessed by an element, of combining with or replacing other elements, from the Latin *valens*: to be well, be strong; thus the agent, or the text, is strengthened in its multiple *becomings*[16]. Indeed, this concept is recognized by several writers: Suzanne Jill Levine reminds us that "James Joyce calls his originals 'works in progress,' which he continued to complete in the next stage, translation" (Levine, 1989, 32). Jorge Luis Borges also supports the concept of a text's inherent multiplicity when he asks,

> Are not the many versions of the *Illiad*...merely different perspectives on a mutable fact, a long experimental game of chance played with omissions and emphases? .... To assume that every recombination of elements |i.e. the translation| is necessarily inferior to its original form is to assume that draft nine is necessarily inferior to draft H—for there can only be drafts. The concept of "definitive text" corresponds only to religion or exhaustion (Borges, 2000, 69).

Thus, Deleuze and Guattari's prioritisation of the *multiple* is consistent with current discussions of the text as an evolving and multiple entity.

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[16] I should like to expand briefly on two important terms, the translation of which into English may inform our understanding. Firstly, lines of flight, or *lignes de fuite*: as Massumi explains, this term suggests "not only the act of fleeing or eluding, but also flowing, leaking, and disappearing into the distance (as in the vanishing point in drawing)" (Deleuze and Guattari, 1987, xvi). One understands then that in a rhizome, movement is immanent and rupture constant. Secondly, *agencement collectif*, or collective assemblage. In his application of the term, David Kropf prefers the translation "adjustment". He argues that an adjustment is a process: a multiplicity of things are adjusted and brought into alignment; it is a result—as in *having adjusted*; and it connotes instability "there is always the chance things will go out of whack" (1994, 5). I call attention to Kropf's translation as it underlines the instability and state of becoming of the multiplicity.

The implications of this philosophy are many for translation studies, a discipline

that, like any other in the west, has hardly escaped domination of the arborescent model.

To name but a few of the oppositions systematically considered: faithful/unfaithful,

original/secondary, source/target, word/meaning—and more recently, minor/major,

dominant/dominated...the list goes on. The two dominant models in our field, the

Polysystems theory and Venuti's Foreignizing model, are each dependent on the binary

oppositions the rhizome model disrupts.

Thus, Even-Zohar writes in his 1978 "Polysystem Hypothesis Revisited,"

> one need only assume the center-periphery relation in order to be able to reconciliate
> heterogeneity with functionality. Thus the notion of hierarchy, of strate, is not only
> unavoidable but useful as well (cited in Gentzler, 1993, 120).

Clearly early Polysystem theory replicates the arborescent model and its hierarchical

values. Gideon Toury's advancement of the Polysystem theory is dependent on the

distinction between Source and Target cultures; though he rejects static, source-oriented

translation theories. Nevertheless, "Toury posits a Target Text theory for translation,

[the eventual goal of which] is to establish a hierarchy of interrelated factors

(constraints) which determine (govern) the translation product" (Gentzler, 1993, 130).

The later Polysystems theory, even where it aspires to considering "external" factors

influencing the translation, does little to disrupt the underlying arborescent hierarchical

structure that starts with an original text and moves towards its off-shoots, the translated

texts.

Similarly, Lawrence Venuti's focus on Foreignisation of the text, and his

significant achievement in bringing to Translation Studies issues of globalization,

economy and post-colonial dynamics nevertheless reposes on the fundamental binary

oppositions of major and minor cultures[17]. His brand of descriptive translation studies, grounded in a post-structuralist approach, argues "that translation is a site of cultural production and a means of shifting discourses" (Tymoczko, 2000, 31). However, as Tymoczko argues, although Venuti has contributed "an impressive number of terms" to the field, his application of them is inconsistent. Tymoczko argues that Venuti proposes binaries (such as foreignizing/domesticating), which should function as an "absolute or universal standard of valuation, with a sort of on/off quality rather than a sliding scale" (Tymoczko, 2000, 38). In his introduction to a special issue of *The Translator*, "Translation and Minority" (Venuti, 1998, 2) he applies other terms from *A Thousand Plateaus* (collective assemblages, deterritorialisation, lines of flight) to substantiate his argument, while neglecting the larger philosophical position. Specifically in terms of his use of *minoritizing*, he appears to have appropriated terms from *A Thousand Plateaus*,

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[17] In her essay "Translating the Untranslatable: The Translator's Aesthetic, Ideological and Political Responsibility", Gillian Lane-Mercier contributes to the critique of foreignizing strategies as she questions "the extent to which foreignizing strategies, are indeed "more respectful of the source text's cultural and linguistic specificity" (1997, 61). Mercier underlines the idealism inherent in the notion of "welcom|ing| the Foreigner as Foreigner", noting "the elitist ideology such practices tend to serve ...focusing on their...ethically valorized fidelity to the Other (1997: 62). Mercier argues "the only kind of fidelity we can possibly consider is the one we owe to our own assumptions, not simply as individuals, but as members of a cultural community which produces and validates them" (1997, 64). She writes,

> translation is not an operation that entails either a foreignizing strategy ...or a domesticating strategy...rather it is a *contradictory, dialectical process that engages at once questions of difference and sameness. Self and Other, appropriation and resistance* (1997, 56; emphasis added).

She calls for "opening up" these dualist oppositions, to include "such indeterminate phenomena as ambivalence, parody, polyphony, discontinuity" (1997, 64). She suggests that the "opposing poles" of binary positions must be seen as "local" discursive tactics "that assume multiple functions that support diverse aesthetic, ideological and political strategies, depending on the socio-cultural context in which they are deployed" (1997, 65). One could argue then for the *relative* ethical aim of translation; just as (contrary to the Platonic notion of "idea"), meaning can no longer be seen as fixed possibility independent of the word, fidelity cannot be understood as a fixed concept or practice. Her essay emphasises the importance for both translator and translation theorist alike to strive to understand the multiple and fluctuating values, conditions and ideologies that contribute to their choices.

perhaps in order to capitalise on the growing critical currency of Deleuze and Guattari[18]

without reference to the philosophy guiding these terms. Venuti refers to Deleuze and

Guattari's "minor literature"—characterised by three features: 'the deterritorialisation of

language, the connection of the individual to a political immediacy, and the collective

assemblage of enunciation'—in order to discuss

> translation in a minor culture, where [these features] take on historically specific
> manifestations, always shaped and transformed by the contending forces in any cultural
> situation...A language[he argues], at any historical moment, is a specific conjecture of a
> major form holding sway over minor variables (Venuti, 1998, 136).

While Venuti's definition of translation in a minor culture incorporates the rhizomatic

notion of multiple connections, relating the translation to historical and political forces

that work upon it, he nevertheless insists on the binary opposition of major/minor. He

defines minority as a subordinate cultural or political position (Venuti, 1998, 135), and

uses the term "deterritorialisation" quite literally intending it as re-placement, a

movement from major to minor.

Conversely, Deleuze and Guattari argue that deterritorialisation is co-existant

with reterritorialisation, and are thus contra Venuti's uni-directional movement, which

seeks to underline the difference between major and minor in order to emphasise power

relations. Instead, they underline the *becoming* of the implicated heterogeneous lines.

One area in which this model is beginning to be seriously considered is

postcolonial studies. Indeed, as Paul Bandia argues,

> afin d'éviter l'éternelle querelle entre sourciers [tel que Venuti] et ciblistes, il est de
> mise d'explorer la possibilité d'une troisième voie, la voie du centre (*textual middles*,

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[18] Consider that *Mille Plateaux* was first published in 1980, its English translation *A Thousand Plateaus*
in 1987. In the ten years separating the translation from Venuti's reference to this work, numerous critical
texts emerged; to name but two sources: two journals with special issues devoted to Deleuze *SubStance*
(1991) and *The South Atlantic Quarterly* (1997); see the General Bibliography.

the space in-between) suceptible de rendre compte des écarts...souvent négligés, exagérés ou assimilés, dans tout acte de traduire qui s'appuie sur des théories normatives ou prescriptivistes en traductologie. **Il s'agit délaborer des théories postmodernes de l'éthique de la traduction** afin, d'une part, de faire face à la problématique de la binarité ou de la dichotomie dans la théorisation, et d'autre part, d'acorder à l'éthique de la différence sa juste place (Bandia, 2001, 123, 136; italics in original, bold emphasis mine).

Thus, in the essay *The Rhizome of Post-Colonial Discourse*, an analysis of contemporary literary discourse, Bill Ashcroft argues for the use of the rhizome model as a means of critically examining the imperialist operations central to English literary study. Limitations of space prevent a full discussion of his project. Suffice it to cite here his argument for the use value of this model. Ashcroft writes,

> the image of the rhizome is sufficient in itself to provide a very different concept of social reality than the centre/margin binarism which imperialism constructs.... The reason we do not normally think of power operating in |a rhizomatic| way is that structures of power characterize themselves in terms of unities, hierarchies, binaries and centres. But it is clear that power doesn't operate in a simple vertical way from the institutions in which it appears to be constituted, it operates dynamically, laterally and intermittently (1999, 116).

For Ashcroft the rhizome provides a suitable model for the discussion of postcolonial power relations precisely in its accomodation of lateral, intermittent movement rather than hierarchical, uni-directional movement.

CHAPTER 4   GERHARD RICHTER'S INTERMEDIA TRANSLATION

PART 1: Towards a Definition of Intermedia Translation

> *A l'opposé de l'arbre, le rhizome n'est pas objet de reproduction : ni reproduction externe, comme l'arbre-image, ni reproduction interne comme la structure-arbre. Le rhizome est une anti-généalogie...Le rhizome procède par variation, expansion, conquête, capture, piqûre.*[19]

As the illustration of wasp and orchid cited earlier evokes, the rhizome model allows for a dynamic co-existence of several heterogeneous texts coexisting as part of a single rhizome. These becoming-texts disrupt the usual hierarchical predicament in which one starts with an "original" text and examines its various (secondary) re-productions according to, for example, a polysystems or comparative approach. The antigenealogy approach is significant: rather than focus on origin and movement away from origin, the rhizome approach seeks to consider interrelations, establish connections among variables that are themselves constantly variable. No text—translated or otherwise—or cultural artefact would have a fixed status in a predetermined hierarchy in such an analysis.

Thus, the rhizome model presents a discursive space for bringing visual practice into the translation forum, specifically those art practices that speak in more than one tongue. How might we define *intermedia translation*? The term *intermedia* is widely used[20] to describe such hybrid practices that defy traditional disciplinary boundaries,

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[19] Deleuze and Guattari, 1980, 32.
[20] Jürgen E. MÜLLER (1999) outlines the history of the term intermedia in his "L'intermédialité, une nouvelle approche interdisciplinaire" *CINéMAS*, 10, 2-3:105-134.

and it is currently enjoying considerable attention from scholars[21]. However, popularity

is hardly a guarantee of a facile definition or hermeneutics; Werner Wolf states the

problem thusly:

> 'Intermedial' and 'intermediality', a term constructed in analogy to 'intertextuality' as the best-known 'intersemiotic phenomenon to date, clearly has something to do with relations between media, just as 'intertextuality designates certain relations between (verbal) texts. Unfortunately, in current usage the basic term 'medium' is perhaps even vaguer than 'text' (Wolf, 1999, xx).

Despite this challenge, or perhaps because of it, Wolf nevertheless attempts a definition

of 'intermediality'; it is

> a particular relation...between conventionally distinct media of expression or communication: this relation consists in a verifiable, or at least convincingly identifiable, direct or indirect participation of two or more media in the signification of a human artefact (Wolf, 1999, xx).

However, a definition such as this one, that emphasises conventionally fixed media

categories can be limiting; as Silvestra Mariniello explains,

> Si, par exemple on définit l'intermédialité en termes de rencontre et de relation entre deux ou plusieurs pratiques signifiantes... le point de départ est encore celui de la préexistence et de l'identité des pratiques séparées, le point d'arrivée recueillant pour sa part les résultats de la rencontre ... Le flux est analysé, donc arrêté et décomposé (1999, 7).

A more appropriate starting point then, seems to be the fluid definition given to

intermedia by one of its early champions, scholar and artist Dick Higgins[22]; he

understands intermedia as work that "seems to fall between media" (Higgins, |1965|

2001, 49). In fact, Higgins challenges the very notion of separate media or the "pure

medium," arguing that such a notion is entirely dependent upon a hierarchical

worldview, "since that is the world to which |so-called pure or precious objects| belong

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[21] See Silvestra MARINIELLO (1999) "Présentation", *CINéMAS*, 10, 2-3: 7-11.

and to which they relate" (Higgins, |1965| 2001, 49). Thus, Higgins seems to foreground Deleuze and Guattari's rejection of arborescent thought (the "oldest and weariest" kind) when he writes:

> The concept of the separation between media arose in the Renaissance. The idea that a painting is made of paint on canvas or that a sculpture should not be painted seems characteristic of the kind of social thought—categorizing and dividing society into nobility with its various subdivisions, untitled gentry, artisans, serfs and landless workers—which we call the feudal conception of the Great Chain of being (Higgins, |1965| 2001, 49).

Having thus problematised the quest for pure form (which dominated modernist art in the first half of the twentieth century), Higgins applauds the intermedium, for, conversely, it "is not governed by rules; each work determines its own medium and form according to its needs" (Higgins, |1965| 2001, 50). While Werner's definition concerns itself with identifying the individual elements present (the two or more "conventionally defined" media) in the intermedia artwork, Higgins locates the work's interest in the space *between* media.

Higgins's 1981 addendum to his 1965 essay seems (once again) prescient, as he appeals for discussions of intermedia that "look to all aspects of a work and not just to its formal origins, and at the horizons which the work implies to find an appropriate hermeneutic process for seeing the whole of the work" (Higgins, |1981| 2001, 52). Indeed the theoretical discussion in the preceding chapters suggests such an appeal has not been in vain; writing in 1999, Mariniello evokes Deleuze and Guattari's rhizome—which proceeds by expansion and variation—when she writes that intermedia is a *becoming*:

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[22] For his part, Higgins points out that the term actually first appears in 1812, coined by Samuel Taylor Coleridge (2001, 49).

L'intermédialité est plutôt du côté *du mouvement et du devenir*, lieu d'un savoir qui ne serait pas celui de l'être. Ou bien lieu d'une pensée de l'être non plus entendu comme continuité et unité, mais comme différence et intervalle (1999, 7 ; emphasis added).

Already it is clear that intermedia is a particularly (though not exclusively) postmodern concern, emphasising as it does movement and discontinuity, as well as in its critical engagement with notions of pure form and fixed identities. Before moving into our discussion of the relationship between intermedia and translation, however, let us consider a few cases of this type of art.

For examples that fit Wolf's criteria ("direct or indirect participation of two or more media in the signification of a human artefact"), one can site a number of twentieth century artists working in perhaps every creative field. There have been poets who appropriate plastic strategies (e.g. John Ashbery's collection *The Tennis Court Oath*,[23]); painters who make moving images (e.g. Michael Snow[24]); choreographers who integrate film into dance performance (e.g. Montreal's *LaLaLa Human Steps*[25]). A late-twentieth century artform known as installation, however, fits Higgins criterion (of art that falls between media) quite well. Consider then, *Échotriste* (SorrowfulEcho), by

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[23] For a discussion of this project, see David L. SWEET, "Plastic Language: John Ashbery's Europe," *Word and Image*, vol.18, no. 2, April-June 2002.

[24] Consider the following description of Snow's work by art historian Martha Langford:
> The work of Michael Snow spans over forty years of intense production, including paintings, sculptures, photographs, films, books, musical recordings, performances, assemblages, slide projections, sound, holography, and essays...More than simply prolific, Snow addresses the differences between media, in terms of their nature and spectatorial response. As he has said, 'my paintings are done by a filmmaker, sculpture by a musician, films by a painter, music by a filmmaker, paintings by a sculptor, sculpture by a filmmaker, films by a musician, music by a sculptor ... sometimes they all work together (Course description for her *Modern Art in Canada: The Work of Michael Snow*, ARTH 617A, at McGill University, 2002-03).

[25] Choreographer Edouard Locke is known for his experimental, hybrid language. In *Infante, c'est destroy* (premiered 1991), Locke began film incorporating in his work. He explains, "The film...acts as a destabilizer filter between the public and the dancer, it varies their relationship, destabilizes it".
Likewise, in *2* (1995), a cinema-scale screen is lowered on to the stage during a solo performance of his powerful lead dancer Louise Lecavalier; a film is projected showing a diptych of her as a young woman and an old woman, thereby creating provocative multiplicity of this legendary figure.

Quebec artist Jean-Pierre Gauthier[26]. *Échotriste* (SorrowfulEcho) is described by its curator, Stéphane Aquin, in terms echoing Deleuze and Guattari's concerns:

> The work is composed of a *root-like network* of springs and mirrors, whose encounter, [is as] fortuitous as that of an umbrella and a sewing machine ...Everything about this work, which is equally musical and architectural, contributes to the desired effect, creating a world of sound which we enter as if it were a haunted forest. *Closer to poetry than to bricolage*, this work suggests the enigmatic fable of a reality melancholically suspended between two orders of reflection, those of mirrors and echoes. (Curator's text, *SorrowfulEcho*; emphasis added.)

As visitors move around and through Gauthier's installation, motion detectors trigger a mechanism attached to springs, which begin vibrating, causing the mirrors to spin slowly and haunting sounds to be emitted which are then magnified and transmitted through speakers. The entire system is supported by the above-mentioned "root-like" system of pipes, resulting in an ever-evolving symphony in which the elements of the piece create sound in complicity with the viewer (and by extension, create the *piece* in complicity with them).

Gauthier's installation is pertinent to a discussion of translation that seeks to disrupt the conventional bias against translated texts (that these are but "sorrowful echoes" of a mighty original), in that it can be read as a "mise en scène" of the rhizome that is a text. Its motion is triggered by a reader whose very vibrations provoke activity in one area of the rhizome or another; though all parts are connected they variously emerge as active according to chance, to the reader's attentions, to reflections. Indeed the notions of reflection and echo, which are commonly understood as evidence of the

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See *www.lalalahumansteps.com.*
[26] June 6-September 22, 2002, FREEFORM series, project 3, Montreal Museum of Fine Arts.

passive status of the translation[27], here take on an active role as both elemental

components (indeed the artist writes that the mirrors provide him with the purest, "most

incorporeal" sound effect), and as a dimension of the experience itself: in simple terms

the piece is what it is because of the echo. Gauthier's installation, in its insistence on

multiple presences, its ever-*becoming* recalls Deleuze's description of a minor

literature, which places linguistic variables in variation; it quite possible to find in

SorrowfulEcho a manifestation of Deleuze's geolinguistics "in which the internal

functions of language are inseparable from incessant movements of deterritorialization

and reterritorialization" (1997, xlvii).

Indeed *SorrowfulEcho* beautifully and resonantly illustrates the problematic at

hand: in what ways can translation between media in the visual or other arts (i.e. sound,

architecture) be considered similar or different from text translation[28]? How might

hybridity in contemporary visual practice inform the concept of hybridity in writing

practice such as translation? What strategies are employed by visual artists whose

practice involves "translation" between media, and how might these be applied in the

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[27] While not specifically using these terms, Nida underlines their connotation when he writes that "translation consists in <u>reproducing in the receptor</u> language the closest natural equivalent of the source-language message, first in terms of meaning, then in terms of style" (NIDA, 1969, 12; emphasis added), thereby emphasising the passivity of the translation. Arguing against this gendered notion of "fidelity" in translation Sherry Simon writes that language "does not simply 'mirror' |or reflect| reality", rather it "intervenes in the creation of meaning" (Simon, 1996, 9); therefore it is inexact to perceive the translation as a mere reflection. Additionally, Walter Benjamin, in "The Task of the Translator", writes

> The task of the translator consists in finding that intended effect (intention) upon the language into which he is translating which produces in it <u>the echo</u> of the original. This is a feature of translation which basically differentiates it from the poet's work... Unlike a work of literature, translation does not find itself in the center of the language forest but on the outside, facing the wooded ridge.... (Benjamin, 1968, 76; emphasis added).

As I argue above, the intention here is not to dismantle the notion that a translation follows from another text, rather, it seeks to disrupt notion that the status of either the translation or the source material can be read as *definitive*.

[28] I use the term *text translation* rather than linguistic translation to refer to translation between written languages, to distinguish it from the classical understanding of translation as a purely linguistic activity.

practice of text translation? How might the concept of intermedia be exploited in the context of translation studies? Is there such a thing as *intermedia translation*? The very title of this chapter (and project, in fact) suggests that there is.

Like the rhizome, we might proceed laterally in our response to these questions and see where we end up. Thus, unlike Marilyn Gaddis Rose's discussion of the *interliminal* in translation, which suggests that the study of texts in translation can enlighten our reading of said texts by revealing its borders or thresholds (1997), the discussion of intermedia translation, or intermedia in translation, would not position itself as a comparative discussion of the original and its translation(s). Clearly, as Wolf observed, an intermedia practice engages two or more "languages." However, following Higgins and Mariniello, our discussion would focus instead on the (admittedly slippery) gestures of movement and becoming.

Consequently, I suggest that we view *intermedia translation* as a rhizome of sorts, characterised thus according to the three principles of connectivity, heterogeneity and multiplicity. The interrelation of multiple media creates a dynamic deterritorialisation and reterritorialisation of the work's component practices. *Intermedia translation* multiplies the discourse of the component heterogeneous fields in such a way that each gains increased agency through the appropriation of the other, in an endless network of associations and pluralisations.

As discussed in Chapter 2, the metaphor of translation is widely used in the visual arts to describe an artistic activity that involves negotiating two or more visual languages. The particular relationship between the discourses of painting and photography informs my decision to consider Gerhard Richter's work as a suitable

example of intermedia translation. As I argue in the following discussion of his work,

this painter's relationship to photography extends beyond its use as static source text.

Richter is said to "translate the motif" of his source photograph in his painting,

revealing, as only translation can, connections between heterogeneous (visual)

languages. By simultaneously exploiting painterly and photographic languages, his

work effectively negates the primacy of either while drawing attention to the

specificities of each. As we shall see, in his latest project he has even devised plastic

strategies that unsettle the clear identification of the borders between ground and

object[29] effectively advancing the cause of both languages while negating neither.

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[29] Traditional representational painting makes clear the distinction between *ground* (the surface to which paint is applied, or the material used to create that surface; considered non-representational) and *object* (that which is represented in the painting).

Part 2: The Painterly Photographer Gerhard Richter

> *Richter has deliberately muddied the waters by insisting that appreciation of any given aspect of his production...is contingent on an awareness of its overall* multiplicity of layers[30].

If, in the approximately forty years of his career German painter Gerhard Richter has created a body of work particularly suitable as a model of intermedia translation, it is not in the least because he expresses his preoccupation with photographic images by painting them. And while Rochlitz suggests that sound-based poetry or creative experiments with typographical variations might be an appropriate literary equivalent to Richter's paintings (2002, 114), I propose instead that we read them as *intermedia translations*, ones that engage the distinct visual languages of painting and photography.

As a model of intermedia translation, Richter's oeuvre incorporates the fundamental aspects of heterogeneity and multiplicity. His work includes the "traditional" painterly genres of portraiture and landscape[31], as well as the ongoing pictorial project *Atlas*, and the hybrid over-paintings. For the purposes of this discussion only three parts of his production will be examined: the *Atlas* project; the portraits; and

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[30] Storr, 2002, 16; emphasis added.

[31] Here we refer to the genres favoured by European painters and their patrons during the seventeenth-, eighteenth- and nineteenth-centuries as religious themes gave way to secular ones; representations of one's self and ones wealth had "the power to impress and overwhelm" and so portraits began to be favoured in the early part of this period by "the kings and princes of Europe anxious to display their might and thus to increase their hold on the minds of the people" (Gomberich, 1972, 352). In the eighteenth-century, the emphasis shifted from powerful figures to "ordianary" human beings (Gomberich, 1972, 372). Meanwhile, "the taste for 'picturesque' aspects of nature" dominated until the nineteenth century when the Impressionists began to challenge the notion of the picturesque (Gomberich, 1972, 411); however, despite changes in artists' approach to and conception of it, landscape continued to be a central genre in Western art.

the recent series *City Life*[32]. We begin with the earliest and most extensive of his series,

Atlas.

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[32] Other aspects of Richter's production which the scope of this project obliges us to neglect, but that are equally rich include his abstractions and as mentioned, his landscapes. Indeed the fact that Richter shifts smoothly and frequently from one genre to the next, and back—that he seems to have not allegiance to a particular genre—is a source of consternation to some art historians. For thorough discussion of Richter's work and career, see his *catalogue raisonnée*: Robert STORR, (2002) *Gerhard Richter: Forty Years of Painting*, New York: The Museum of Modern Art.

Richter's *Atlas*

> *Atlas is an ongoing, encyclopedic work composed of approximately 4,000 photographs, reproductions or cut-out details of photographs and illustrations, grouped together on approximately 600 separate panels. The images closely parallel, year by year, the subjects of Richter's paintings, revealing the orderly but open-ended analysis central to his art.*[33]

Atlas provides an intriguing and comprehensive entry point into Richter's work. This heterogeneous collection has been the focus of numerous exhibitions and studies by prominent art historians[34], and is of particular interest to us in the discussion of his intermedia translation, as it is a project that spans his entire career to date, illustrates his long-standing concern with photographic language, and demonstrates the heterogeneity and multiplicity of his subject matter.

Lynne Cooke describes the evolution of the *Atlas* project:

> In 1964 Gerhard Richter began amassing onto panels photographs he had collected over the previous few years—sometimes as potential sources for his paintings and sometimes on their own account. Eight years later these and subsequent related panels were exhibited in Utrecht, Holland, under the title *Atlas van de foto's en schetsen (Atlas of photos and sketches)*. Since then Richter has continued, albeit intermittently, to supplement his "picture album."…. It now is comprised of almost six hundred panels and some five thousand photographs (1995, 1).

Atlas (Figures 1-2, see appendix) includes a variety of types of photograph: personal and found snapshots as well as magazine and newspaper reproductions of photographs representing a range of themes, from "portraits, pornographic imagery, and pictures of famous historical figures and events—Hitler and concentration camp survivors among

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[33] Description provided by the Dia Center, New York, on the occasion of the exhibition of *Atlas* in 1995-96.
[34] See Benjamin H. D. BUCHLOH, J.F CHEVRIER, et al. (2000) *Photography and Painting in the Work of Gerhard Richter: Four Essays on Atlas*, Barcelona: Museu d'art Contemporani di Barcelona; COOKE, Lynne (1995) "Gerhard Richter's *Atlas*", New York: Dia Centre for the Arts.
See *www.diacenter.org/exhibs/richter/essay.html*

them ...[to] the artist's own photographs, working sketches, and seemingly casual

views and vistas" (Cooke, 1995, 1). This heterogeneity of subject matter and

multiplicity of images demonstrates the extent to which Richter's work is nothing if not,

to use a term Barthes applies to text, *plural*—"which is not simply to say that it has

several meanings, but that it accomplishes the very plural of meaning: an *irreducible*

plural" (Danoff, 1988, 11). The improvisational, cumulative structure of the project has

"metamorphosed", generated by "personal, provisional and incremental impulses"

(Cooke, 1995, 1); moreover, *Atlas* remains

> governed by no overriding logic and no polemic...in retaining a hybrid identity, Atlas
> loosely adheres to some of the preoccupations informing Richter's paintings without
> being exclusively governed by them (Cooke, 1995, 2).

Cooke's analysis recalls Deleuze and Guattari:

> Les multiplicités sont rhizomatiques, et dénoncent les pseudo-multiplicités
> arborescentes...Une multiplicité n'a ni sujet ni objet, mais seulement des
> déterminations, des grandeurs, des dimensions qui ne peuvent croître sans qu'elle
> change de nature...Un agencement est précisément cette croissance des dimensions
> dans une multiplicité qui change nécessairement de nature à mesure qu'elle augemente
> ses connexions (1981, 14)[35].

Seen thus as a rhizome, which gets its energy from the interactivity of its component

parts, *Atlas*'s fragmented topography remains open to ordering and re-ordering. Cooke

explains:

> The relational character of the groupings within most of the panels is fully in accord with
> the contingency underpinning the presentation of the work as a whole. For, the
> arrangement of the panels follows a loose rather than strict chronology, with placement
> determined in part by the character of the venues...in which Atlas is to be exhibited.
> Sequencing and grouping is thus employed to establish a mode of reading that is
> differential and contextual (1995, 2).

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[35]"A multiplicity has neither subject nor object, only determinations, magnitudes, and dimensions...an
assemblage is precisely this increase in the dimensions of a multiplicity that necessarily changes in nature
as it expands its connections" (Deleuze and Guattari, 1987, 8).

The very heterogeneity of the work creates a series of associations resistant to precise

meaning, "something which Buchloch characterises as a check both against the impulse

to generate understanding and the ever present desire for it" (Cooke, 1995, 3). This

resistance to definition is itself a kind of *becoming*: an ever-shifting creative moment

rather than a fixed hierarchy of relationships.

The heterogeneity evident in the *Atlas* project is fundamental to Richter's vision

(Danoff, 1988, 9) and clearly this is a vision informed by photography:

> It is apposite that photography is the pivot of [*Atlas*], the most extensive work in
> Richter's oeuvre. A constant in his art of the past three decades, for him it has always had
> a dialectical relationship with painting. Given that questions of representation lie at the
> heart of Richter's enterprise, this relationship has inevitably proven a shifting, mutating
> one—from the early sixties when photography provided motifs for paintings to the past
> decade when the artist has both overpainted photographs and exhibited as prints
> photographs of certain paintings originally generated by rephotographed photographs
> (Cooke, 1995, 2).

The images comprising *Atlas* are heterogeneous and multiple in their content and

number, while their apparent interchangeability makes them seem almost generic; hence

they "serve to underplay those staples of photographic discourse: the photograph as icon

and the photo as index" (Cooke, 1995, 3). In other words, Richter's *Atlas* project can

also be read as a discourse of photography as much as it is personal compendium and

expanding hybrid archive. But the images comprising *Atlas* are also inherently multiple

and unfixed in their ontological status as objects:

> Photography is consistently positioned by its commentators within some sort of play
> between activity and passivity, presence and absence, time and space, fixity and
> transiency, observer and observed, real and representation, original and imitation,
> identity and difference (Batchen, 1997, 179).

Indeed, this contingency means that the photograph is a slippery source even before it

enters the *Atlas* compendium. Richter further complicates the photograph's status by

using them as *models* in his photopaintings.

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Richter's Photopaintings
Woman with Umbrella, Uncle Rudi, Helga Matura with Fiancée & Helga Matura

From his collected pictures, Richter makes selections and paints them. What happens when a painter paints with a photographic eye? Rochlitz argues, "when a painter reproduces a photograph, the contrast between the two media becomes all the more salient" (2002, 105); moreover, he suggests, "the painter stages the way in which an image speaks to us and discretely emphasizes his idiom" (2002, 105). It is in this optic that I argue that Richter *translates* photographs by painting them. As Zweite suggests, "the photograph provides him not a means to painting; rather painting is a means to photography" (2002, 95). By insisting on the contingency of the photograph's meaning as model or source, Richter problematises the very notions of copy and model. At the same time he challenges an issue integral to painting: "specifically the notion of masterpiece as an original, unique and auratic work of art" (Cooke, 2000, 1). His *intermedia translations* provide a means of reading the photographic gesture and the painterly one[36].

Recall the Jakobsonian definition of intersemiotic translation, cited in Chapter 2: it is the "interpretation of verbal signs by means of nonverbal sign systems" (Jakobson, 1963, 233); developing this notion further, Spa suggests the objective of intersemiotic translation is to resolve a communication difficulty, which necessitates the creative act of finding appropriate codes for transmitting a message (Spa, 1993, 63). Certainly the

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[36] This is consistent with Deleuze's definition of photogenic painting:
> The painter ... never painted on the whiter surface to reproduce an object that acts as a model, but has always painted an image, a simulacrum, a shadow of the object, to reproduce a canvas whose very operation reverses the relationship of model and copy, and which means there is no longer a copy, nor is there a model (1999, 65).

intermedia translations of Gerhard Richter fulfill this mandate, playing as they do with

the codes of photography and painting to "stage" their languages. (We shall see below

how this theatrical metaphor extends from the dramaturgical to the thespian as Richter's

paintings "perfom" the photographic gesture.) Furthermore, if we pursue the logic that

the intermedia translation is an intersemiotic translation, as Jeha writes: "intersemiotic

translation equals meaning production" (Jeha, 1997, cited earlier). Particularly

compelling in the work of Richter is the extent to which his paintings summon the

viewer to expand on his translation and how it creates meaning. Rochlitz explains,

> If, in Richter's work, there is a dialogue of gazes and an interaction with the receptor, it
> is by means of this generic: the spectator is asked to see not merely the individual image
> which he has before him but the genre to which it belongs as well as the social character
> of this mode of representation. He |sic| is summoned to consider *how images function*
> (2002, 113; emphasis added).

The viewer of Richter's photopaintings is summoned to consider how the images of

"sterotypical" personages function. The subjects are typical of photographic subjects

one readily comes across in newspapers or personal collections: they include famous

historical figures (*Woman with Umbrella*, figure 3) actually a portrait of Jacqueline

Kennedy; family members (the blurred soldier is Richter's *Uncle Rudi*, figure 4); and

subjects in the news (*Helga Matura*, figures 5 and 6). *Woman with Umbrella* is a

decidedly quiet representation of its highly-photographed subject; the translation of the

tabloid photograph into an oil painting has made it something else altogether; ephemeral

and almost indiscernible, rendered neutral with the generic title, the painted photograph

simultaneously affirms the fragility and challenges the authority of its model to reveal

anything at all about the subject. *Uncle Rudi*, the blurred portrait of Richter's uncle,

"the Nazi in the family" (Storr, 2002, 40), "closes the gaps between personal experience

and public reality, between a painful guilt-laden past and a present predicated on selective memory"(Storr, 2002, 41). And the real-life *Helga Matura* was a prostitute whose murder briefly made the German newspaper headlines. Referring to the two portraits of Helga Matura, Robert Storr writes,

> Both belong to the genre of before-and-after photographs that the press uses to sentimentalize lurid stories, in which 'before' is normality (which upright citizens can snicker at since they know what's coming, particularly when the victim violated their codes) and 'after'. With the ghastly twist that brings it about, is annihilation. Richter's painterly transposition of the photographs removes this sentimentality, and in the later paintings especially, introduces a genuine poignancy that comes with the awkward mix of formality and informality in the couple's pose, her almost overbearing presence in relation to him, and the focus on their two feet touching, which Richter's treatment of the image turns from a corny gesture into a believably affectionate one (Storr, 2002, 39).

Thus Richter's translation of these snapshots relieves them of the binary framework of "before and after" snapshots, by inserting them into his vast and heterogeneous oeuvre independent of sequence or context.

Richter believes the painted picture is closer to the appearance than the reality, but "that it has more reality than a photograph, because a painting is more of an object in itself, because it's visibly hand-painted, because it has been tangibly and materially produced. That gives it a reality of its own" (Richter, 2002, 235). In fact we might add that Richter's tangible production *performs* the photographic gesture, rather than merely tracing it or copying it. This performance (which Deleuze and Guattari identify as a "mapping") does not restrict what it reproduces, it expands it: Richter's painting is not a trace of the photograph, nor is it a copy. It can be seen, however, as a *rhizome*. Recall our discussion of the rhizome model in Chapter 3: "The rhizome is not the object of reproduction...|it| is antigenealogy...antimemory" (Deleuze and Guattari, 1987, 21).

As such, it deterritorialises the photograph in its translation of it. The painting produces not a copy, but a *simulacrum*.

But what is a simulacrum, and how do we distinguish between simulation and copy? We might begin by considering the parallel notions of *Bildung*, *Urbild* and *Vorbild* as Antoine Berman defines them in relation to the German Romantic period. As we know this period was rich in translation activity, and these cultural concepts extend to and include the practice of translation. Briefly, the *Bildung* is the process and its result, it is the *formation* (of a person, a work of art). It is accomplished through a process of translation, namely, a translation of the essence of the other:

> Le Bildung ne peut jamais...être une simple imitation de l'étranger. Mais elle entretient cependant un lien d'essence avec ce qu'on appelle en allemend *Urbild*, original, archétype, et *Vorbild*, modèle, dont elle peut être la reproduction, le *Nachbild*...celui qui se cherche à l'étranger se voit confronté à des figures qui fonctionnent d'abord comme des *modèles*, puis comme des *médiations* (Berman, 1984, 80).

Thus we are in the presence of qualitatively different "translations" alternatively functioning as reproductions (*Nachbild*) or models (*Vorbild*). Later, such distinctions reappear under different guises as Berman defines "traductions hyper-textuelles" ("pastiche, imitation, adaptation, récreation libre") (Berman, 1985b, 69); in short, he argues, an "adaptation" is a translation that *disrupts too many norms* to be considered a translation proper (see Berman, 1995, 56). However, this distinction of propriety is challenged with the notion of simulacra, which multiplies in order to create a new space, a new mode of existence. Informed by Deleuze and Guattari[37], Brian Massumi draws the following distinction between simulacrum and copy:

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[37] They write: "The imitator always creates the model, and attracts it...It has generated, structuralized the rhizome and when it thinks it is reproducing something else it is in fact only reproducing itself" (Deleuze and Guattari, 1987, 13).

A copy is made in order to stand in for its model. A simulacrum has a different agenda, it enters different circuits. Pop Art is the example Deleuze uses for simulacra that have successfully broken out of the copy mold[38] the multiplied, stylized images take on a life of their own. The thrust of the process is not to become an equivalent of the "model" but to turn against it and its world in order to open a new space for the simulacrum's own mad proliferation. The simulacrum affirms its own difference (Massumi, 1987, 2).

For example, Richter's photo-portraits are informed by and even emulate the characteristic "blurring" of amateur snapshot photography, which Richter deliberately translates into a "flickering effect" which "disturbs the viewer's perception" (Bätschmann, 1998, 35). By affirming the difference between the painting and the photographic model, and between the photograph and the live model, the photograph

is able to attract attention to the technical, plastic and even ideological properties of the photographic image, to the "pictoral" heritage which informs it, to the inferred visual habits it elicits. Here photography ceases to function as the stamp of the real and becomes a sign revealing a way of seeing (2002, 105).

Rainer Rochlitz confirms the importance of simulacrum in Richter's oeuvre:

The motif of the simulacrum runs through his entire work in which it plays a constitutive role: the imitation by hand of a technique dominated by the eye and by the optico-chemical imprint; the production of unique works simulating a technique of multiple reproduction; the suggestion, by means of oil colours, of the black and white and gray of photography, sometimes even of the washed-out colors of a certain type of photography; the replica rather than the construction of a perspective space, of a gaze initially oriented by a camera lens, of a staging of his borrowings (in Buchloch, 2002, 114).

What emerges from Richter's multiple strategies for translating the technical and material aspects of the photograph is "not fixed and remains in a state of appearing" (Bätschmann, 1998, 35). Bätschmann sees this quality not so much as a "blurring", but

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In the following comment on his artistic process, Richter arrives at a similar conclusion:
You wish to understand what you see and what exists, and you try to paint it. Later you realize that nobody can demonstrate reality; the things we make only demonstrate themselves (Richter cited in Ritchie, 1996, 5).

an *imprecision* vis-à-vis the subject; in Deleuzian terms, this is a state of *becoming*—thus emphasising the very process of their inscription in their status as becoming-images. What Storr perceives as a "heightened poignancy" resulting from the transposition into paint of the photograph can equally be read as a translation of the becoming-photograph. In fact it is the layered meaning of photography as a means of representation that is heightened in the painting.

It is pertinent here to take a moment to consider the problem of the "model". We have argued earlier that the rhizome model makes it possible to consider translation independently of the original/copy or model/copy binary, and yet those oppositions threaten at every turn to encroach upon our discussion. Does this merely underline the fact that this binary is unavoidable, or worse, does this suggest that even if we have found an effective strategy for framing a discussion in terms other than this binary, that the reality of the model will forever plague us? Brian Massumi offers a way out of this knot. He questions "whether simulation replaces a real that did indeed exist, or if simulation is all there has ever been" (Massumi, 1987, 2). Massumi points out that

> Deleuze and Guattari say yes to both. The alternative is a false one because simulation is a process that produces the real, or, more precisely, more real (a more-than-real) on the basis of the real. "It carries the real beyond its principle to the point where it is effectively produced."[Deleuze and Guattari, 1977, 87.] Every simulation takes as its point of departure a regularized world comprising apparently stable identities or territories. But these "real" entities are in fact undercover simulacra that have consented to feign being copies (Massumi, 1987, 3).

We can illustrate this process by returning to a closer reading of *Woman with Umbrella.*

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[38] Here Massumi cites Gilles Deleuze, "Plato and the Simulacrum," *October,* no. 27 (winter 1983), 52-53.

Recall that this portrait is of a tabloid photograph, a newspaper image of Jacqueline Kennedy. We might begin by asking who or what is Jacqueline Kennedy? More precisely yet, we could paraphrase Massumi's question: does the simulacra of Kennedy replace a real that did exist, or is simulation all that there has ever been? And like Deleuze and Guattari, we are obliged to answer yes on both accounts: At once a historical person, she was also First lady, a wife, an icon, a woman, a mother, a symbol—of a new generation, of democracy, of freedom. The photograph is already a model of the "real" Kennedy. What does that make the translated painting? Deleuze and Guattari write that the simulacra "does not replace reality...but rather it appropriates reality in the operation of despotic overcoding...it expresses the appropriation of the real by a quasi-cause" (1977, 210). The "quasi-cause" of the historical figure of Jacqueline Kennedy could be all that is abstracted of her (real) body; "a transcendental plane of ideal identities: a glorious wife, a glorious family, a glorious nation" (Massumi, 1987, 3). Thus the simulacra, "carries the real beyond its principle";

> Then it folds that ideal dimension back down onto bodies and things in order to force them to conform to the distribution of identities it lays out for them. ("...to the point where it is effectively produced.") It creates the entire network of resemblance and representation. Both copy and model are the products of the same fabulatory process, the final goal of which is ... the creation of a new territory (Massumi, 1987, 3).

(The exercise is equally served with the example of *Uncle Rudi*; what is the quasi-cause of the handsome uncle? The proud soldier, the "Nazi in the family"; the foolish young man, the shame of a nation, etc.)

In our discussion of *Atlas* above we observed that photographs are inherently multiple and unfixed in their ontological status; the notion of simulacrum compounds

this multiplicity by further undermining the possibility of the real: the model is merely a simulacra of another point of simulation, which in turn is a simulation, etc. Richter "translates the motif" (Elger, 1988, 19) of his photographic sources and his translations simulate the ideal bodies represented in his photographic models: the glamorous First lady (*Woman with Umbrella*); the handsome relative (*Uncle Rudi*); the prostitute or pinup girl (*Helga Matura*). "The production and function of a photograph has no relation to that of the object photographed," Massumi writes "and the photorealist painting in turn envelops an essential difference" (Massumi, 1987, 2). Rather than collapsing the multiplicity of the individuals represented in the photographs, the translated paintings heighten associations.

It should not be concluded from this discussion that the photopaintings only challenge photographic discourse while leaving that of painting intact. Rather, by engaging in a performance of photography's material, technical, and ideological properties, the photoportraits heighten the difference between these ways of seeing and these modes of representation. Literally and figuratively blurring the distinction between abstraction and figuration, the portraits shown here challenge the viewer's perception of painting, which now serves as neither an object of contemplation nor object of personal expression. They challenge us to see the painting photographically, with all the seriality, multiplicity and connectivity that entails. Recall our definition of *intermedia translation*:

> a rhizome (characterised by connectivity, heterogeneity and multiplicity) in which the interrelation of multiple media creates a dynamic deterritorialisation and reterritorialisation of the work's component practices. *Intermedia translation* multiplies the discourse of the component heterogeneous fields in such a way that each gains increased agency through the appropriation of the other, in an endless network of associations and pluralisations.

We might well add to our definition the notions of performance and simulacra; for in as much as Richter's translated photo-paintings engage with the discourses of photography and painting, deterritorialising them and provoking new associations and modes of representation, they do so by performing photography, performing reproduction, to underline the process of simulation that inform his project. This performance is brought to dramatic heights in the most recent series presented here, *City Life*.

Richter's Overpaintings: *City Life*

City Life is a cycle of paintings commissioned by Venetian curator Bruno Corà[39]. These paintings, unlike the portraits described above, which translate photographs onto a canvas (the traditional support for paintings), extend Richter's language by taking the photograph itself as support. In this series

> the use of the photographic base in place of canvases increases the complexity and the very ambiguity of the image...The pictorial gesture, with its chromatic charge, impinges on the photographs in different ways, sometimes with considerable material addition, at other times adding and simultaneously removing colour, with the effect of erasing the realistic landscape image and substituting it with an abstract but no less real value (Corà, 2002, 128-9).

The simultaneous addition and subtraction of plastic material extends Richter's translational gesture. Whereas in his portraits the source image, or photographic "real" remained physically distinct from the abstraction (in the painterly translation), here the very notions of realism and abstraction are challenged.

In these over-paintings, parts of the photographic source seem painted (and do so especially to the viewer familiar with Richter's earlier work), while the painted parts seem so deliberate in their materiality as to call attention to their production. Obrist argues that they "convey ambiguities" about "the relationship between the figure and the background" (2002, 8). They illustrate, according to Bloch, "the tension of idea and appearance, of substantial statics and dynamic dissolution...Where is, the viewer wonders, the origin and where is the goal?" (Bloch, 2002, 73). Indeed, the viewer, confronted with the simultaneous and materially contrastive (at times seemingly indistinguishable) is obliged to concede to their insistence on an ontological status as

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[39] For a detailed history of the history of this cycle, and a biography of avant-garde composer Steve Reich, to whom the commission pays tribute, see Gerhard RICHTER (2002) *City Life*, Prato: Gli Ori.

simultaneously both and neither. In this cycle, "everything is subordinated to the principle of change and changeability" (Bloch, 2002, 72).

In the overpaintings[40], the "two levels of reality exchange identities" (Elger, 1988, 15). Indeed, the *City Life* project achieves a kind of intermedia translation that clearly surpasses[41] his other projects, and that arguably satisfies the rhizome mandate most coherently (to multiply, to connect, to deterritorialise, to reterritorialise). He shifts the ontological grounds of photography and painting in the overpainting as it "turns against the entire system of resemblance and replication…[it creates] a reterritorialized territory providing a possibility of movement in all directions" (Massumi, 1987, 4). The overpaintings disturb the viewer's perception of ground and model and creatively multiply these:

> A floating, woven space is presented to the viewer; a space in which the seemingly factual aspect of photography is verified by means of painting and which exists simultaneously as painting (Obrist, 2002, 10).

What is truly remarkable about this series though, is that it nevertheless manages to avoid collapsing the languages into one another; it multiplies rather than reducing. The overpaintings are not "not-paintings", nor are they "not-photographs". They are instead the rhizome of connectivity formed by the encounter of "two fictitious models" (Obrist, 2002, 10) or simulacra. Obrist suggests that the overpaintings function as "a field of tension" (Obrist, 2002, 9); in Deleuze and Guattarian-terms (and to recall once more the

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[40] Richter has been pursuing the overpaintings since 1989. In addition to the *City Life* project, see *Sils* (Gerhard Richter (2002) *Sils*, New York: Distributed Art Publishers.

[41] Although a discussion of it it is beyond the scope of this project, it is important to note that (at least) a third language is engaged in this project; as mentioned in an earlier note, Richter was commissioned in this project to respond visually to the music of avant-garde composer Steve Reich. The rhizomatic aspect of the project is thus additionally complex with the addition of this connection.

wasp-orchid model), we could suggest that this field of tension implicates both figure and ground in a process of deterritorialization and reterritorialization: ground becomes figure-ground, as figure becomes background-figure.

Such a dynamic corporeal metaphor has affinities with the Brazilian translation concept of *Anthropohagia*, a poetics of translation that

> ultimately entails a tribute to the other's strength that one wishes to have combined with one's own for greater vitality. While undercutting the plenitude of any origin as the only source of strength, it makes an incision and a conjoining to unite the blood and marrow of the one with the other (Vieira, 1999, 96).

Here, as in the rhizome, the act of appropriating the other's essence is an act of empowerment; the qualitative difference between the two models however, being the two-way nature of the rhizome. Unlike the Brazilian model (which has particular and political intentions in its appropriative act), the rhizome suggests both agents are transformed, both are equivocally, yet differently strengthened by their union.

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Thus with Gerhard Richter's oeuvre we find an ever increasing multiplicity of images and modes of representation. Beginning with the Atlas series, a multiple heterogeneous work, Richter compiles and assembles photographic images, arranging them not according to hierarchy or linear progression, but rather through hazard, circumstance and subjective assemblage. (It is hardly surprising that this artist's work has been read by more than one critic as exhibiting a (Deleuzian) nomadism[42], in both its shifting styles and its heterogeneous interests. This position [or rather, shifting

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[42] See Hickey 1993, 84; Ritchie, 1992, 3.

position] disrupts the neat art historical genre and hierarchical distinctions informed by the arborescence Deleuze and Guattari rally against.

Richter then translates some of these images into photo-paintings. His material emulation of photographic effects—blurriness, graininess, an amateurness—call attention to the technical, plastic and ideological properties of the photographic source, revealing it to be a simulacra of its subject. The painting itself extends this simulation in its performance of photography. The image is forever becoming in this painting that reconstitutes photography. And it is not only photography that is thus deterritorialized in his work. As an intermedia translation, Richter's paintings engage both languages; indeed by emulating photography's visual and ontological properties, the paintings engage the viewer in a complex network of associations. Finally, in his overpaintings Richter achieves the most rhizomous of the translation. Simultaneously engaging photography and painting in the most dynamic and challenging manner, he creates a site in which the component languages are co-existent and co-inspiring, offering endless possibilities of becoming.

CONCLUSIONS

"La traductologie est par excellence interdisciplinaire, précisément parce qu'elle se situe entre des disciplines diverses, souvent éloignées les unes des autres."[43]

The preceding discussion can be seen as an introductory experiment, an attempt to relate several areas of thinking about translation in a single *rhizome*. Inspired by the work of Gilles Deleuze and Felix Guattari in *Mille Plateaux*, it has moved laterally across these inter-connected texts and theories uniting them with the images of Gerhard Richter. Several avenues for further study have emerged from this discussion and we will review these here.

One starting point of our discussion is the problem of a generalised tendency for translation theories to make what Gentzler calls "rigid distinctions" between original texts and their translations, as such distinctions "determine subsequent claims about the nature of translation (2001, 145). However, as recent translation projects (such as feminist and postcolonial) have established, the notion of the *original* must be questioned in order to disrupt emphases that may be otherwise considered as self-evident. Indeed, postmodernist discourses have contributed to the disruption of hierarchical value sets of all kinds. We have seen the consequences in translation studies in the work, for example, of Marilyn Gaddis Rose, who has focused attention on the value of the *interliminal*, or the space between the translation and its original, a space that she argues can only enlighten our reading of the text.

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[43] Berman, 1984, 291.

This approach, as we have seen, is consistent with a growing concern in postmodern theory with the notion of the *in-between*, the movement between center and margin, as Homi Bhabha has set forth in his now-seminal *Location of Culture*. While his use of the term, and its use by postcolonial scholars in general emphasizes a political space between cultural groups engaged in negotiations of power, the notion of in-between is useful in a translation theory seeking to shift from assumptions of fixed hierarchy and the necessity therefore of establishing fidelity or infidelity to an original. The in-between is neither a dominant nor subjugated space; it is rather a constantly shifting one, privileging fragmentation over historical sequence. Indeed any consideration of the contribution of postcolonial theory in current criticism must recognize the emphasis it places on the need to develop models which can accommodate notions of fluid identity, non-hierarchical relationships and relations to multiplicity. The rhizome model is a new way of envisioning western culture that certainly shares these priorities.

We asked these questions earlier: What models can be used to truly recast translation? How can we read without imposing hierarchical frameworks and linear progression? To posit a Deleuze and Guattarian response, a true re-positioning or re-valuing of translation then would begin by addressing the fundamental biases of our metaphysics: the hierarchies governing our way of thinking. For although we needn't try to deny that a source text precedes its translation, chronologically, a translation is all too frequently seen as derivative and therefore second rate. Certainly there have been historical periods where this was not the case: the very concept of *Les Belles infidèles*, the "target-oriented" position of 18th-century French translators who sought to ennoble

a text by rendering it in French[44]. However this case simply inverts the hierarchical order, it does not disrupt codes of power and "fixed status". Moreover, as Deleuze and Guattari would certainly argue, this fact is a consequence of the inevitably reductive genealogy of the *arborescent* model—a metaphysics that is always reducible to the One, the point of origin; a metaphysics that cannot accommodate, in plain terms, the concept of equal but different.

Thus in order to accommodate interrelationships, based not on imitation, resemblance, or derivation, but rather a capture of codes, an increase in *valence*, the rhizome model challenges the underlying structure of dominant analytical strategies and in its emphasis on connection, multiplicity and movement; it creates an opening through which we might approach translation in a dynamic new way. The notion of *valence* emphasises the increased strength gained by a translation in its multiple *becomings*. Earlier we recalled the Brazilian concept of *Anthropophagia*, perhaps the closest translation model to the rhizome, as it shares this image of the agent strengthened through its appropriation. However the digestive image of the Brazilian model necessarily invokes the death of the Other (or at the very least a weakening); a not insignificant difference of the rhizome model is its implication of a continuously growing network of relations, and endless processes of deterritorialization and reterritorialization.

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[44] See Du BELLAY (1967) *La défense et Illustration de la langue Française*, Paris: Gallimard.

While the rhizome model and *Mille Plateaux* have generated a vast body of research from a wide range of humanities disciplines[45], their work to-date has been relatively ignored by translation studies. However, there is a marked concern for the development of theories related to Jakobson's famously neglected "intersemiotic translation"; furthermore, in the metaphor of translation we find a tool for understanding dynamic processes within other disciplines; this project suggest that such knowledge can help translation studies broaden its own borders and can enliven and inform our discussion. Thus the rhizome model has been used here to consider artistic messages built upon heterogeneous signifying elements, which I term *intermedia translation*.

The concept of *intermedia translation*, for which I offer a preliminary definition in Chapter 4, is grounded in a historical complicity between translation and visual arts. Our discussion here has raised a number of areas worthy of further research and I would like to outline three of them here.

1. Translation and the visual arts

Michele Hanoosh's discussion (1986), cited in this project, reveals an important use of the metaphor of translation in 19th century (specifically Baudelaire's) aesthetics; she observes that Baudelaire's understanding of the notion of translation "includes both *interpretation* and *transference*". Also, like translation, art history—and especially, as

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[45] See especially Brian MASSUMI (1999) *A User's Guide to* Capitalism and Schizophrenia: *Deviations from Deleuze and Guattari*, Cambridge, Massachusetts & London, England: MIT Press; and the three-volume collection, edited by Gary GENOSKO (2001) *Deleuze and Guattari: Critical Assessments of Leading Philosophers*, London and New York: Routledge.

this project emphasises—the discourses of photography and painting have been impacted by the emphasis our culture places on the value of the original (and its author, who, in art historical terms, is the "artistic genius"). A comprehensive study of the evolution of the metaphor of translation in Western art history is in order to fully understand the scope of this metaphor within Western aesthetics.

2. The "parallel" discourses of translation and photography

Recall Susan Sontag's commentary cited earlier:

> A lot of people in the early decades of photography tried to treat it as if it were simply some kind of copying machine, as an aid in reproducing or dispensing a certain kind of visual information, but not itself as an independent source of seeing or material that would fundamentally change our visual sensibility, as, in fact, it has.

My research suggests that even where such a relationship is not made explicit, contemporary discourse on photography largely parallels that of translation and raises questions that can be considered *translational* in nature. In both areas we are drawn to questions of originals and their copies or reproductions (translations); to such a translation's position historically as a secondary form (photography struggled during much of its history to achieve "art" status, as literary translations continue to do, since painting held the primary position as unique object). Again a comprehensive study of the notion of translation in the literature of photography would be appropriate. In what other ways are these disciplines similar? If, as I believe there are, parallels between early theoretical or conceptual discussions of translation and photography, how have these parallels fared in contemporary critical study (now that both translation study and photography theory have acheived a certain independence in the Academy?)

Additionally, literary scholars have begun to formalize the relationship between photography and literature. One wonders in what way grafting onto them the consideration of translation might (beneficially) complicate these discussions. To name but two examples, Nancy Armstrong shows, in her study of British realism, *Fiction in the Age of Photography*[46], how the popularity of photography affected and informed the Victorian writers, and, more broadly, how visual culture affected and impacted Victorian society. For his part, Timothy Dow Adams considers the interrelationships between image and text, specifically the "autobiographical": "Autobiography and photography are commonly read as though operating in some stronger ontological world than their counterparts, fiction and painting"[47]. Indeed where there is a discussion of literature and meaning production a discussion of translation cannot be far off, and a consideration of translation in light of these two discussions would certainly be of value.

3. Intermedia translation

Homi Bhabha writes that "translation is the performative nature of cultural communication, it is language *in actu*…rather than language *in situ*" (1994, 228). Our discussion of intermedia translation suggests that this performative nature is indeed a part of the intersemiotic gesture. We have defined intermedia translation as a *rhizome, characterised according to the three principles of connectivity, heterogeneity and multiplicity*. The interrelation of multiple media creates a dynamic deterritorialisation

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[46] (1999) *Fiction in the Age of Photography*, Cambridge and London: Harvard University Press.

and reterritorialisation of the work's component practices. *Intermedia translation* multiplies the discourse of the component heterogeneous fields in such a way that each gains increased agency through the appropriation of the other, in an endless network of associations and pluralisations.

In the case study of Gerhard Richter's work, we see a progression of the modes of appropriation of photography into painting. His photoportraits heighten the "photographic" aspect of painting by "performing" photography, in all its mechanical, ocular, technical and representational specificity, underlining the process of simulation that informs his project.

His overpaintings, with their application of material directly on a photographic ground extend Richter's translational gesture, in which Bloch argues, "everything is subordinated to the principle of change and changeability". The paintings nevertheless manage to avoid collapsing the two languages into one another, nor do they imitate or calque each other. They simply multiply their difference, qualifying them as Richter's most rhizomous work to date.

Further research is required to develop a corpus of visual artists whose work could be considered intermedia translation; from this research general conclusions might be drawn and a more elaborate theory of intermedia translation may be developed. It is hoped that this project will have contributed positively to the early stages of such a discussion.

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[47] See Timothy Dow ADAMS (2000) *Light Writing and Life Writing: Photography in Autobiography*, Chapel Hill and London: University of North Carolina Press.

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APPENDIX

All works are by Gerhard Richter

Figure 1

Atlas (Panel 9). 1962-68. Black and white clippings and photograph.
(51.7 x 66.7 cm)
Atlas (Panel 10). 1962-68. Black and white clippings.
(51.7 x 66.7 cm)

Figure 2

Atlas (Panel 14). 1964-67. Black and white clippings and photographs.
(66.7 x 51.7 cm)
Atlas (Panel 15). 1964-67. Black and white clippings and photographs.
(66.7 x 51.7 cm)

Figure 3

Woman with Umbrella [Frau mit Schirm]. 1964. Oil on canvas.
(160 x 95)

Figure 4

Uncle Rudi [Onkel Rudi]. 1965. Oil on canvas.
(87 x 50 cm)

Figure 5

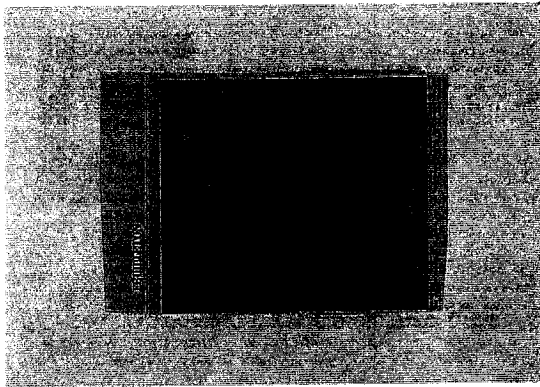*Helga Matura with her Fiancé [Helga Matura mit Verlobtem]*. 1966. Oil on canvas.
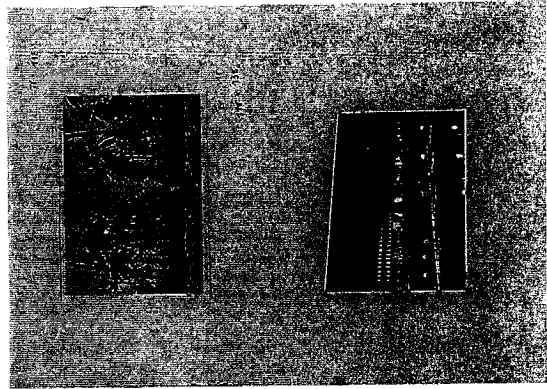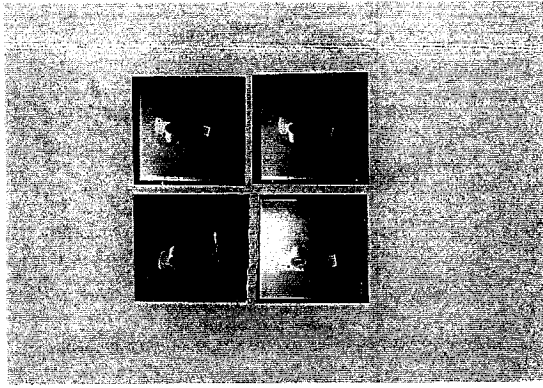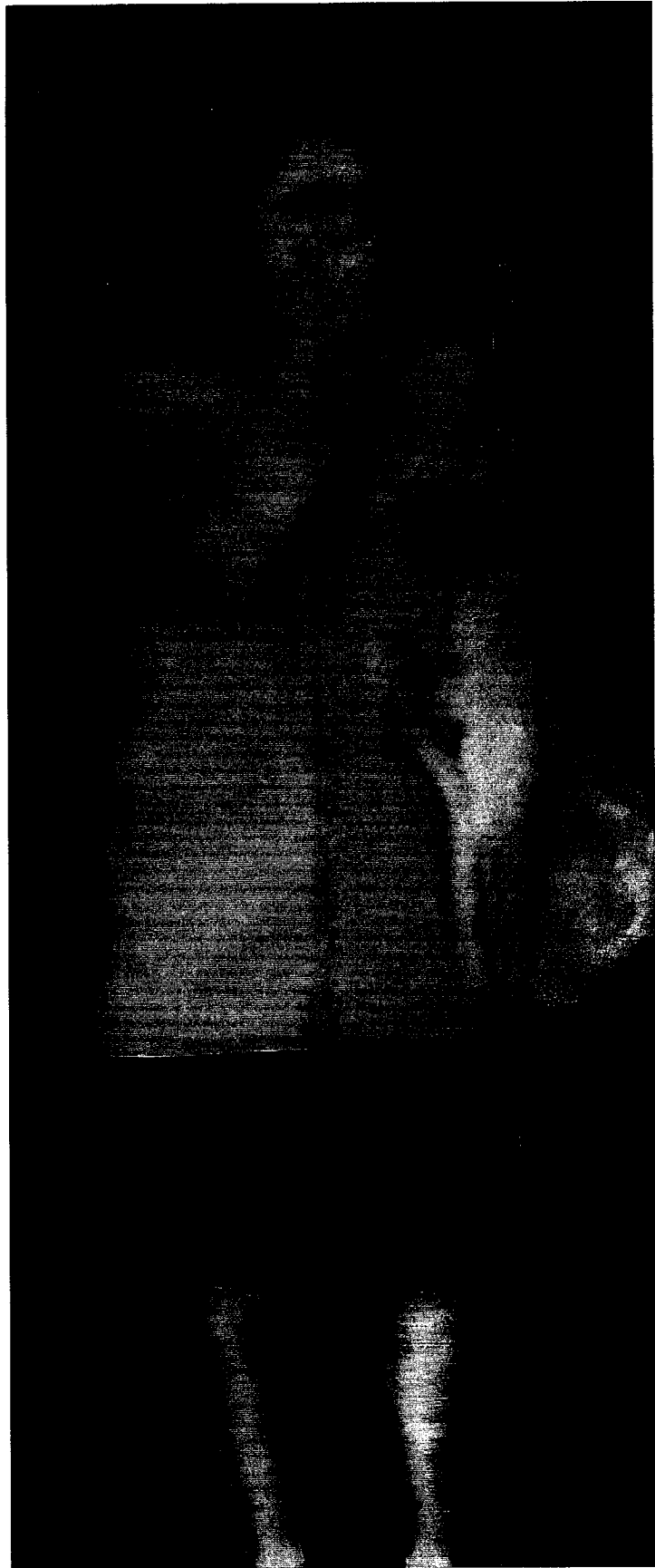(199.5 x 99 cm)

Figure 6

Helga Matura. 1966. Oil on canvas.
(178.5 x 109.7 cm)

Figures 7 & 8

City Life. 2002. Overpainted photograph.
From a series of 118 overpaintings, published as an artist's book.
Gerhard Richter (2002), *City Life*, Prato: Gli Ori.

Helga Matura