ANALYTICAL SUMMARY

CASSIN, Barbara
TRADUIRE LES INTRADUISIBLES, UN ÉTAT DES LIEUX
1616: Anuario de Literatura Comparada, 7 (2017), pp. 29-40

Notre point de départ est le *Vocabulaire européen des philosophies. Dictionnaire des intraduisibles* (2004). Un «intradusible» est un symptôme de la différence des langues, non pas ce qu'on ne traduit pas, mais ce qu'on ne cesse de (ne pas) traduire. L'ouvrage français voulait aider l'Europe à choisir la diversité des langues qui est la sienne propre, ni *Globish (global English)* ni nationalisme ontologique (une hiérarchie des langues sur le modèle heideggérien). Les traductions paradoxales de ce *Dictionnaire des intraduisibles* dans différentes langues, comme l'anglo-américain, l'arabe, l'ukrainien, le russe, le roumain, le portugais (Brésil), l'espagnol (Mexique), ont chacune un projet singulier par rapport à leur langue et à leur culture. Mais toutes poursuivent le geste de philosopher en langues.

Mots-clés: *Globish*; Intraduisibles; Nationalisme ontologique; Philosopher en langues; Pratique sophistique; Relativisme conséquent; Traduire.

BALTRUSCH, Burghard
PURE LANGUAGE: NEGOTIATING TRANSLATABILITY AND INTRANSLATABILITY IN WALTER BENJAMIN
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The *Vocabulaire européen des philosophies. Dictionnaire des intraduisibles* defines intranslatability as «what one does not cease to (not) translate». A paradigmatic example of a text continuously translated since the second half of the twentieth century, is the foundational essay of modern translation theory, «The Translator's Task» by Walter Benjamin. Starting with a brief overview of 27 Ibero-Romance, Italian, English and French translations since 1962, with special emphasis on the Brazilian case, this paper will offer a reflection on the issues of translatability and intranslatability in Walter Benjamin. Some of «The tranlator's Task»'s more complex passages will be analyzed to illustrate how Benjamin's theory attempts to reframe

the idea of the original through the notion of translation as a «*continuum* of trans-formations». It will be argued that the concept of «pure language» can be understood as a strategic essentialism, a discursive tool for negotiating between the translatable and the untranslatable.

Key words: Walter Benjamin; Translatability; Intranslatability; Pure language; Translation; Hermeneutics.

Soto, Luís G.
PHILOSOPHY AND TRANSLATION
1616: Anuario de Literatura Comparada, 7 (2017), pp. 65-86

This paper addresses philosophy and translation in relation to the publica-tion of the *Vocabulaire européen des philosophies* and its translation into several languages, in particular into Spanish. First, I deal with the relationship between philosophy and ordinary language: in my opinion, philosophy makes it possible to establish a community of discourse and action within the community of speakers of a language. Secondly, I examine three topics concerning philosophical translations: the public, the author's role, and concepts. Thirdly, I examine three untranslatable terms: acedia, saudade, telos. In conclusion, I defend philosophical linguistic plu-ralism in the globalization of philosophy.

Key words: Philosophy; Translation; Untranslatable; Universalism; Globalization.

AGRA ROMERO, María Xosé
ON SEX AND GENDER: EPISTEMOLOGY AND POLITICS
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Sex and gender have conflicting and diverse stories depending on the contexts in which they operate. From this perspective, we address the misunderstandings, difficulties and criticisms created by the emergence/invention of Gender, after its introduction into the Anglo-American vocabulary and feminist theory in the 1970s. We will pay attention both to its «untranslatable» nature in many languages and to the epistemological and political issues in the background. A second part presents an approach to the Spanish context. It concludes with the need to maintain «sex» and «gender», along with «sexual difference» and «difference of sexes», and with the idea that gender emergence/innovation in knowledge fields goes further beyond the problems of language and translation.

Key words: Sex; Gender; Difference of the Sexes; Sexual difference; Untranslatable.

This article focuses on problems encountered in relation to the Spanish translation of the *Vocabulaire européen des philosophies. Dictionnaire des intraduisibles* (2004) directed by Barbara Cassin. Following one of the central notions acting as an interpretation key to the French version, we chose a particularly recurrent and problematic *symptom* of the Spanish version: the translation of citations. We will concentrate on the lexical entries *Claim* and *Faktura* to exemplify different translation options of the citations there included in order to interrogate the notions of translation, adaptation and invention. Finally, we will focus on the translator's visibility, the *locus* of enunciation, and the resistances that appear before him/her within the framework of a contemporary theory of translation studies, centered on the notion of «untranslatable».

Key words: Translation; Adaptation; Invention; Citations; Untranslatable.

This study emphasizes the existence of intimate connections between translation and holocaust literature and deconstructs not only the idea of authority but also the binary opposition between translation and creative writing. The author introduces the concept of *(un)translatable* (B. Cassin) as a productive notion that fosters the cultural richness and diversity.

This contribution supports the dialogical nature of transferring the trauma into narrative and considers translation and holocaust literature as constructions of new meanings and as processes of collaborative relationships and responsibility. The ineffable can be narrated. All these ideas are justified using different literary texts as a source, and key features of holocaust literature are identified. Moreover, both the process of translation and the strategies of translating holocaust literature are also illustrated.

Key words: Translation; Witnessing; The Possibility of Narrating the Shoah; Ethics and Poetics.

BASUALDO, Carina
MAÎTRE: AN UNTRANSLATABLE OF DECOLONIAL SPANISH LANGUAGES
1616: Anuario de Literatura Comparada, 7 (2017), pp. 143-150

Within the framework of the translation-adptation of the *Vocabulaire européen des philosophies* into Spanish (decolonial Spanish languages), the inclusion of a new entry is discussed, the French *maître*. This concept includes in a single word two meanings in Spanish, namely, teacher and master. But in Spanish the meaning of «master» *(amo)* is dissociated of any link to the history of slavery.

Key words: Decolonial; *Maître*; Monologism; Slavery.

CASTRO PICÓN, Natalia
CRISIS, WAR AND IDENTITY. CONTESTED MODES OF REPRESENTATION IN *LA 31 (UNA NOVELA PRECARIA)* BY ARIEL MAGNUS
1616: Anuario de Literatura Comparada, 7 (2017), pp. 153-174

Fictions about *la villa* are constituted in Argentina as an exceptionally functional symbolic *locus* to address the deep cultural changes that follow the crisis of 2001. This work analyzes the novel of Ariel Magnus from the cultural paradigm of the war in its Deleuzian sense. The novel articulates the struggle between two modes of representation of the subject. Magnus evidences the breakdown of the modern rationalist paradigm raised in the city and the bourgeois subject, directly linked to the State in its ideal form, by the overflow of the villa space and the villero subject. This discourse aligns with Luis Pardo's thesis about residual overproduction and its «garbage places» that flood us in the over-modernity. In the novel, *la villa* absorbs the faculty representing the identity of the social subject, constituting itself as a force external to the State that disputes its authorizing agency.

Key words: Magnus; Villa; War; State; City.

DI PIETRO, María Virginia
SPACES AND ABSENCES: BEING UPROOTED AND TRAGEDY OF EXILE IN CÉSAR VALLEJO AND EUGENIO MONTALE
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César Vallejo (1892-1938) and Eugenio Montale (1896-1981) have brought up to date the lyric tradition and have merged it with new ideas and elements. Both writers were influenced by the same historic events that shook Europe and America. Nevertheless, they have been able to keep a hint of their own regional traditions: Vallejo from Peru, where he grew up, and Montale from Italy. They also

bore the consequences of political changes. Finally, during their poetic production both writers have been associated with Hermetism.

Considering all these aspects, we are able to approach some of Vallejo's and Montale's poems about absence and home as inner space and memory, on the one hand, and in connection to absences, emotional ties and reminiscences, on the other hand.

Key words: Exile; César Vallejo; Eugenio Montale; Space; Childhood.

BARDELÁS ÁLVAREZ, Silvia
THE NOVEL AS A WORK OF SOCIAL ART
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Social criticism in the novel reveals fundamental logics of human condition through a character that is no longer a hero and who struggles to be himself in way too institutionalised world. Schiller, Hegel and Lukács dealt with this issue in depth. From here it seems plausible to consider the novel holding a certain structural social function with universal validity. Interrelation, the necessity of others in order to find oneself, is one of those logics, which come out constantly. By means of an experience built through aesthetic categories –like presence and irony– the novel causes a sense of universal community. The reader achieves knowledge about the character in context. This knowledge reveals his should be and the blind spots in his day-to-day life, which act as opposing forces. Behind the character's inside journey –through external relationships– surfaces a human should be, a guide for a world without myth.

Key words: Social criticism; Logics of Human Condition; Interrelation; Community Experience.

COSTE, Didier
REMAINS, RESTS AND LEFT-OVERS, OR THE NEGATIVE PRODUCTIVITY OF TRANSLATION
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The entire history of the theories of literary translation reveals that its main concepts and even many aspects of its practice are often at once determined and undermined by a fundamental negativity, be it its deficit of legitimacy and relevance, its impossibility or its multiple problems and deficiencies. What are the motivations of such critiques, self-indictments and other complaints? And what about the sins, errors, omissions, excesses, all that is left behind or on the roadside, condemned, forgotten or rejected in the translation processes carried out not only by professional translators, but also by any reader in quest of meaning? What does it all become at the end of the day? How is it recycled, or not? Could it not be

added value? The traces of the repressed that tries to return? These are the questions studied here after a summary description of three visions of literary translation at large: the hermeneutic notion, translating as transport and a dialogic-conversational notion, one that is likely to represent and explain reading processes and manners of producing meaning and emotions that are of interest to the comparatist scholar.

Key words: Translating; Reading; Dialogism; Untranslatability; Polytextuality.

The article proposes a reading of Borges' prologues as key to understanding the work of the Argentine writer. We examine the prologue that he wrote for the *Aeneid* in the mid-80s as a paradigmatic example of this idea. This prologue is mainly selected for two reasons: for its having been written in the later on in his writing career, and also for its engagement of a literary work that he spent his whole life reflecting on. With an analytical framework based on textual criticism and comparative study, this essay focuses on the way in which Borges re-elaborates and synthesizes ideas conceived in previous works in the form of a preface, as well as examines the literary sources that he uses to construct his argument. In this way, the conclusion emphasizes the fact that, although his reading of the *Aeneid* is personal and original, it also connects to a series of ideas that have been perpetuated since antiquity.

Key words: Jorge Luis Borges; Virgil; *Aeneid*; Prologue; Biblioteca Personal.

This paper examines the nature of the unmotivated crime system and its relationship with other systems. Considering the changes in the criminal acts and in criminals themselves, I try to point out the autonomous core of every violent act giving examples from literature, films as well as from the real life cases. The changing roles between good and bad, victim and torturer, sane and insane, legal and illegal is another discourse I investigate. The concept of crime is one of the most contentious subjects in real life and in literature therefore I try to understand the very core of one of the most ambiguous violent acts by comparing and contrasting real life with the fictitious world. Knowing that reality and fiction interact, I trace the similarities between real life cases and their literary representatives such as Theodore Kaczynski's (a.k.a Unabomber) actions, ideas of Kurt Gödel, Philip K. Dick's

Do Androids Dream of Electric Sheep as well as W. G. Sebald's *The Rings of Saturn* along with the theoretical works of Michel Foucault and Mark Seltzer.

Key words: Crime; Systems; Theodore Kaczynski; Kurt Gödel; Unmotivated Violence.

Botero Camacho, Manuel and Núñez Valeiras, Manuel

Retracing Myth in A. S. Byatt's *Possession*: A Romance

The article focuses on an interpretation of *Possession*: *A Romance* by A. S. Byatt as a reconstruction of the Western questing hero's archetype. The protagonist, Roland Michell, embodies the rewriting of various literary heroes, alongside the correspondent scenarios of the texts they inhabit, throughout the narrative. In addition, the work considers *Possession* as an embodiment of the apocryphal text «The Key to All Mythologies», studying how Byatt collects different myths and texts that converge with Roland's search, who is looking unknowingly for that cipher, the essence and truth that underlies each archetype.

Key words: Byatt; Myth-Criticism; Comparative Literature; Rewriting.

García Manso, Angélica and Tovar Paz, Francisco Javier

Greco-Roman Tradition and Animated Film: Iconographic and intertextual references in *Coraline*, by Henry Selick (2009)

We analyze the importance that has the Classical Tradition for interpreting the H. Selick's adaptation makes of the text by N. Gaiman on *Coraline*. The Greco-Roman mythological archetype of the «metempsychosis» (transmigration of souls) and iconography of the needles of the Fates are used as structural motifs of the story, as well as providing a formal reading of the animation process in the film.

Key words: Classical Tradition; *Coraline*; Gaiman; Selick; Metempsychosis.