Research Article

Ricarda Vidal*, Manuela Perteghella

Translation as Movement: Migration and Notions of "Home"

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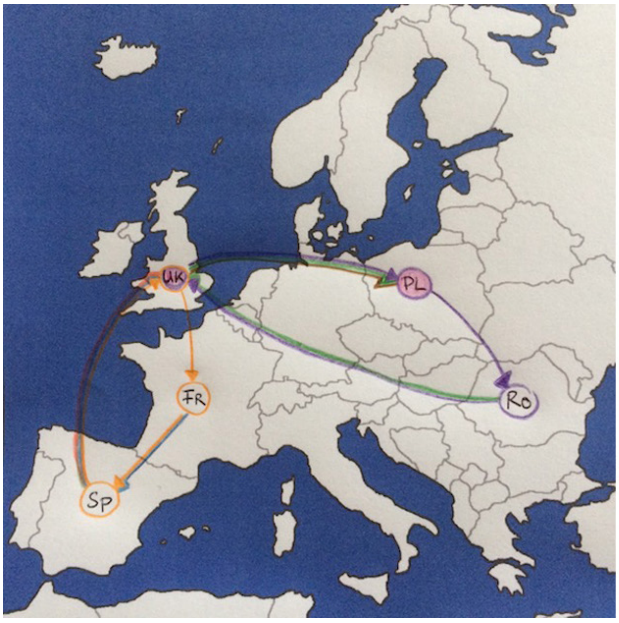
Abstract: Notions of "home" in Europe are becoming more fluid, being challenged and reshaped by unprecedented migration. This chapter discusses the impact of migration on these notions by drawing on research produced during our collaborative project *Talking Transformations*. In *Talking Transformations*, poetry about aspects of "home" was sent into a linguistic and artistic "migration," which involved translation into different languages and into film art. Translated poetry and artworks, as well as vocal recordings of the poems, travelled to and from the EU countries that feature most in migration into and out of the UK—for migration to the UK, Romania and Poland; for migration from the UK, France and Spain. The works were exhibited in festivals and other public events in the UK in summer 2018. The use of "translation" as the underpinning framework for our project stems from its critical relevance to "motion": as practice, translation signifies the process whereby texts move across borders between cultural, geographical and temporal spaces. In this chapter, we discuss the changing notions of home within the framework of the project and present how the discursive and public-facing nature of *Talking Transformations* can contribute to a more positive and inclusive debate of migration and its impact on identity and culture.

Keywords: translation, identity, movement, migration, poetry, art, multilingualism, transformations

Notions of "home" in Europe are becoming more fluid, being challenged and reshaped by unprecedented migration. On the one hand, EU citizens are taking advantage of freedom of movement, choosing their place of study, work or retirement across the Union, and on the other, economic migrants, refugees, exiles and other displaced communities from outside the EU are arriving in large numbers. This confluence of culturally and linguistically diverse communities in European societies reframes traditional ideas of organic nationhood, identity and culture.

This paper explores the way poetry, art and literary translation can be employed to stimulate a constructive and inclusive public debate on the impact of migration on personal notions of "home." We will discuss our collaborative, practice- and workshop-based exhibition project, *Talking Transformations*, which we initiated in Autumn 2016: we commission and send poetry about aspects of one's own "home" into a linguistic and artistic "migration," where poems are translated into different languages and into film art. Motivated by Brexit, our first project (see Figure 1) focuses on the UK and the EU countries with the largest migration into and out of the UK—respectively Romania and Poland, and France and Spain. A British poem by Deryn Rees-Jones was sent through linguistic and literary translation via France to Spain before returning home; in parallel, a Polish poem by Rafał Gawin travelled through translation from Poland via Romania to the UK before returning to Poland. The poems were also translated into art films *en route*. Rees-Jones and Gawin were each commissioned to write their poems based on material produced during public workshops held with local communities in Britain and Poland. The workshops used group discussions around the possible meanings of "home" and creative writing exercises which resulted in participants each composing a ten-line poem with the title "Ten Things I Know about Home."

***Corresponding author: Ricarda Vidal,** King's College London, WC2R 2LS, United Kingdom, E-mail: ricardavidal@yahoo.co.uk
Manuela Perteghella, independent, E-mail: m.perteghella@googlemail.com



Britain – France – Spain – Britain

Poet Deryn Rees-Jones, "Home"
Artist Kate McMillan, film translation of "Home".
Artist, poet and translator Elise Aru, translating "Home" into French.
Translator Timothy Mathews, translating Elise Aru's version back into English.
Artist Benoît Laffiché, film version of Elise Aru's translation.
Translator Silvia Terrón, translating Elise Aru's version into Spanish.
Artist Domingo Martínez, film version of Silvia Terrón's translation.
Poet and translator Noèlia Díaz Vicedo, translating Terrón's version back into English.
Artists Heather Connelly & Belén Cerezo, film translation of Díaz Vicedo's translation.

Poland – Romania – Britain – Poland

Poet Rafał Gawin, "DOM. KONSTRUKCJA W PROCESIE SĄDOWYM"
Artist Zuzanna Janin, film version of Gawin's poem.
Translator Anna Hyde, translating Gawin's poem into English.
Translator Teodor Ajder, translating Gawin's poem into Romanian.
Artist Ghenadie Popescu, film version of Ajder's translation.
Translator Jozefina Komporaly, translating Ajder's version into English.
Artist Sally Waterman, film version of Komporaly's English translation.
Translator Marta Dziurosz, translating Komporaly's version back into Polish.

Figure 1. *Talking Transformations*: Eastern and Western European translation journeys.

From a linguistic point of view, the project activates multilingual translation journeys of the two source poems. This "multilingual" effect or "multidirectional translation" practice (Meylaert 229) is then externalised in the public exhibitions which were held in 2018 at the Whitstable Biennale in Southeast England, The Poetry Library, London and at the Ledbury Poetry Festival in central England. The simultaneous display of the various poem translations (linguistic, visual and aural) in the same physical space enables an expanded and multiplied experience of the original poems within the framework of an "artistic" as well as "literary multilingualism" (Meylaert 227). The materialisation or embodiment of this multilingualism, born out of translation not as a process of "substitution of one language for another" (Grutman 182) but rather as a process of multiplication of linguistic signs, is especially significant when working within the context of migration. After all, migration almost inevitably brings about the use and/or mixture of different languages. The coexistence of multiple languages in migrant communities can either be "a legacy of a community's past or a testimony to its recent enlargement, as in the case of societies which are absorbing substantial migration flows" (Polezzi 348).

Below, we will explore the significance of translation (interlingual, multilingual and intersemiotic) for our project, and for migration in general. The following questions are at the heart of our project, forming the subject of a collaborative exploration which joins communities, artists, poets and translators: How do we conceive of home in times of heightened migration and movement across cultural and geographical borders? Is home a physical or metaphorical place? Is it an idealised place grounded in childhood memories? Or perhaps a space where migrant communities can "cluster around remembered or imagined homelands" (Gupta and Ferguson 10-11)? Is home a distinct local, geographical space? Are notions of home to do above all with domestic, private space and the family? How does home impact on nationality and ethnicity? And concomitantly, how does migration impact on these different notions of home? By foregrounding the migration aspect of translation, and the continuous shaping of "home" by both migrant and native communities in European societies, the project also, necessarily, touches upon notions of "identity" and "citizenship."

Citizens of the World or Citizens of Nowhere?

Whilst notions of home are changing and being challenged by globalisation, and therefore there is an urgency to redefine these, "home" is often still framed in contemporary national political discourse within nativist ideas of identity and nationhood, which seek to preserve a vision of the nation—the "homeland"—

as monolithic and "homogeneous." Such political constructions and instrumentalisations of "home" can easily clash with individual notions of home as a private, intimate matter.

In her Conservative Party conference speech in October 2016, British Prime Minister Theresa May presented the idea of citizenship in the context of Brexit as rooted within specific national boundaries by stating that "if you believe you are a citizen of the world, you're a citizen of nowhere. You don't understand what the very word 'citizenship' means." Whilst from the rest of the speech we can assume May's contempt for "non-citizenship" was aimed at the financial, internationally mobile "elites," the implications of her utterance are manifold: first, there is an attack on the notion of movement, in particular on cultural and economic migration; second, those who move from their country of origin or birth to another must have weaker ties to both their motherland and their adopted country, an inherent lack of patriotism which makes them stateless by choice, therefore they cannot be trusted. The migrant is here clearly depicted as a negative figure, a wandering non-citizen, usually foreign, unbound, shifting, constantly border-crossing, occupying in-between, unspecified spaces.

While contemporary cultural critique sees the instability of in-betweenness inherent in "migrancy" as a positive quality, a site of constant cultural mobility, as opposed to, for example, the more defined acts of immigration and emigration (Gallagher 123), in populist discourse "migrancy" is portrayed as negative precisely because of the rootlessness of the (national) citizen. In this context, the choice of the term "migrant," rather than "immigrant," further underlines a state of permanent "homelessness" because of its associations with the transient and directionless. It denies the possibility of settling and creating a new home away from the country of origin. The concurrence of home and country of origin is also at the basis of the term "expat," which is preferred by British citizens living abroad. The expat, literally "outside the home country," is firmly and securely rooted in the country of origin. It does not occur to the expat that such rootedness can be perceived as problematic by the host country, in particular, if it leads to the creation of an insular expat community which is not interested in integration or interaction. This conflation of home and birth-country denies the exploration of old and new identities and the expansion of both one's own notion of home and that of the host country.

In the globalised world of today, many people travel regularly and with ease between diverse places, which are each experienced as home. Freedom-of-Movement in Europe has enabled, encouraged and supported such open-ended constructions of home. We may think here of a Bahktinian double perspective of the outsider who is immersed in the new culture and able to look at it from inside as well as with the distance of the outsider. Those who travel between a new home in a new country and their country of origin will bring some of the outsider's distance with them when they return. However, if the home is conflated with the birth-country, then the ability to exercise the double perspective or to occupy the in-between places and therefore the ability to be multicultural and multilingual can only be seen as duplicitous towards the "nation-state." Above all, this position fails to acknowledge the increased mobility of humans in the era of globalisation and diasporic culture, where interconnectedness makes virtual and physical travel easier, where cultural practices and products "refuse to 'stay put'" (Gupta and Ferguson 9) and where these movements shape "a world where identities are increasingly coming to be, if not wholly deterritorialized, at least differently territorialized" (9). In this sense, "the globalisation of culture means that we all live in 'translated' worlds, that the spaces of knowledge we inhabit assemble ideas and styles of multiple origins" (Simon 134). With our community-based workshops, we aim to create spaces where in-betweenness, multilingualism and hybridity can be explored by those who identify as migrants in conversation with those who don't.

It is exactly in the in-between places that exciting movements take place. Between "there-ness" and "here-ness"—a movement or tension between past and present, between the place of origin and the place of residence—new stories, new ideas are born and shared. Coming from a postcolonial perspective, Bhabha, for example, has already challenged the traditional idea of "homogeneous national cultures" (5), and has theorised the existence of a "third space," a "cultural hybridity" generated by the gathering of large migrant communities in Western societies. In these hybrid spaces translation and migration converge and become central tropes and themes of cultural practices which explore issues of identity and nationhood. The two activities share movement, mobility, departures and arrivals, not necessarily expressed in a linear mode. Both can assist us in redefining what home means in contemporary society.

Notions of Home

"Home" is certainly problematic to define. First, we need to take mass movements/migrations into account: "notions of nativeness and native places become very complex as more and more people identify themselves, or are categorised, in reference to deterritorialized 'homelands', 'cultures', and 'origins'" (Malkki 24). Further, even if we take "home" to coincide with a stable, seemingly fixed geopolitical construct such as the "nation," this same concept is open to fluidity and change both from outside and from within: "That is, the nation—having powerful associations with particular localities and territories—is simultaneously a supralocal, transnational cultural form" (Malkki 37).

For us, a German and an Italian living in the UK with British partners and children who have dual nationality, with a mother tongue and a father tongue, the outcome of the UK referendum to exit the EU in June 2016 suddenly meant that we had to begin to ask questions about belonging, about "home." We and so many others had been living quite comfortably with our European identity, an identity that fits like a loose, comfortable jumper that allows maximum freedom (of movement). If we want to spin the clothes metaphor further, then the national identity evoked by politicians like May can only be compared to a straitjacket. While we have been living comfortably with our European identities in our British homes, we have also been living there as a German and an Italian and neither of us intends to give up her German or Italian identity. Home clearly is something beyond national identity—indeed, it might have very little to do with it at all. But what is it? And how would we translate it? In German, we can choose between *Heimat, Heim, Daheim, Zuhause, Wohnort, etc.* and in Italian between *famiglia, casa, da noi, terra natìa, madrepatria, il paese, etc.* Each of these words has its very own sociocultural and historical connotations, associations and meanings, which are not necessarily captured by the English "home." Of course, we do not have to look at interlingual translation to demonstrate the multivalence of "home." After all, "home" can be expressed in a variety of different manners within the English language itself. On its own, the little word "home" can point to a destination or a location. It can refer to the family home (as an abstract unit or a specific house), a region or a country, a feeling or a place. To be "at home" somewhere is different from being "home." Intralingual translations of "home" range from place of origin via dwelling/residence to motherland or fatherland, to name a few. And as with German or Italian each of these words carries its own connotations and associations.

Hence, a definition (or translation) of "home" cannot be reductive, but must contain different dimensions. It must take into consideration real and imagined places, the possibility of multiple, translated identities, historical, political and social constructs, third and hybrid spaces. In fact, "To plot only 'places of birth' and degrees of nativeness is to blind oneself to the multiplicity of attachments that people form to places through living in, remembering, and imagining them" (Malkki 38). The multiplicity of meanings, possibilities, uncertainties in relation to the translation of "home," just for our two languages, German and Italian, point to the role of translation as highlighting cultural difference, and in so doing, negotiating this difference. Therefore "[r]ather than reconfirming the borders which separate nations, cultures, languages or subjectivities, translation shows them to be blurred" (Simon 165).

Personal definitions of "home" are born out of, and shaped, by a cultural-historical and linguistic context. Hence, we invite our workshop participants (and visitors to our exhibitions) to explore their personal experiences of home within the wider context of contemporary society and politics. Ultimately, we want to stimulate debate around what "home" means to individuals, to question how notions of home are arrived at and how they may be able to/subject to change.

Translation as Movement

The use of translation as the underpinning framework for our project stems from its critical relevance to "motion": as practice, translation signifies the process whereby texts move across cultural, temporal and geographical spaces. By doing so, it engenders new spaces, new texts. Translation becomes "an activity which destabilises cultural identities and becomes the basis for new modes of creation" (Simon 135), in particular in ideas of "cultural translation" developed by theorists such as Homi Bhabha. Inghilleri

observes how "migrants transform and are transformed by the communities and societies they become part of, and translation is central to this process" (3). Translation, by the very fact, that it continually transforms linguistic signs and mediates cultural signs, positions itself in a context of multilingualism and in third, liminal spaces. The English language itself is probably the most prominent example of how the confluence of diverse cultures and languages can reshape and enrich each other. It is one of the most versatile global languages with a host of diverse regional varieties.

Metaphors of translation as movement, of a linguistic and cultural activity which by its very nature refuses to stay put, such as "carrying-across," "border-crossing," etc., have been increasingly employed in discussions that explore ideas of migration. Polezzi observes how "Translation takes place not just when words move on their own, but also, and mostly when people move into new social and linguistic settings" (348). Like the figure of the migrant moving between the old and the new, the familiar and the unfamiliar, translation itself occupies the "third space," positioning itself in the act of linguistic and cultural movement "in-between." This translational movement necessarily draws attention to the power, violence and politics of language. Like translation, "people have a tendency to keep moving, to occupy multiple places and spaces at once, to be part of different yet connected communities" (Polezzi 348). This mobility and the experience of migration are, however, complicated and heterogeneous processes: for example, the figure of the migrant can be either that of a cosmopolitan citizen, say a privileged academic, or someone coming from a displaced community such as a refugee (see Inghilleri). The movement can, therefore, be free and exciting or enforced and perilous. Likewise, the practices and agents of translation itself can be very diverse in the context of migration: e.g. the self-translating, self-writing migrant, the community interpreter, the home office interpreter. Most significantly, the motion and movement empowered by translational acts can happen not just across (geographical) borders but often emerge within communities sustaining "communication among members of one or more groups" (Polezzi 348).

Further, in the postcolonial, postmodern landscape of mass movements of both populations and cultures—these often enforced by economic systems or conflicts—identities and ideas of home are being reimagined and redefined not only for those who experience mobility at first hand but also for those who do not move, "For even people remaining in familiar and ancestral places find the nature of their relation to place ineluctably changed, and the illusion of a natural and essential connection between the place and the culture broken" (Gupta and Ferguson 10).

Britain's vote in June 2016 in favour of leaving the European Union was intimately connected to a fear of migration. Entire communities in England and Wales felt their locality—their "home"—had changed irreparably because of migration. The conflation of EU-migrants working legally in the UK with refugees and economic migrants trying to cross illegally into Britain, which informed the construction by the Leave campaign of a monolithic figure of "the migrant" as a threat to "British values" is a case in point.

Just as there is no monolithic group of outsiders or "migrants," there is no homogeneous group of "natives" and no consistent concept of "home." Translation in the context of migration, or as migration, presents a more fluid notion of movement, which often rejects and subverts linearity in its process. As Polezzi describes, in migration contexts, source and target texts are often conflated with one another or so intricately connected that non-linear forms of migration are more often the rule than the exception. Often, "the initial translation continues to generate further transpositions, back-translations, and reverberations" (Polezzi 350). In fact, translation, as both practice and metaphor, contains and produces movement in the plurality of transformations which the text can undertake.

Our project *Talking Transformations* explores this multiplicity of translations which shapes the everyday experience of so many migrants, by employing multiple translation, chain translations, back-translations as well as intersemiotic translation into film art. In our exhibitions, the poems and their various linguistic translations are presented as voice recordings, 3D installations and text on paper alongside the art films. The multidirectionality of translation, as discussed above, triggers multilingualism and eventually foregrounds it in the public display of all the translational transformations at once; concomitantly, it displaces ideas of monolingualism in the exhibition space. The use of the visual and sonic is meant to emphasise the creativity involved in (everyday) translation and expose those layers of the source texts which are invariably lost in linguistic translation and so to make the original poetry accessible through additional senses. We chose to

work with poetry and visual art, because both are, by their very nature, fluid—they require close engagement and interpretation. And they work on several levels and senses. The act of translation adds another layer and another dimension. Poetry, art and translation underline the fluidity of the concept of "home," its complexity and its openness to interpretation and change. Further, the focus on the visual which narrates, interprets and translates the textual also facilitates intercultural understanding and dissemination. Rather than present our project solely in the form of an exhibition, we invite the public to become part of the process of making, interpreting, translating and remaking the works in a series of public workshops.

Home is … Poetry, Art and Translation in Talking Transformations

We started the project with a workshop in Hereford, England, in April 2017 with a community writing group which was made up of white British adults, and another one in London in May with a more diverse group of multilingual children and adults, which included first and second-generation migrants. Both workshops were led by Deryn Rees-Jones. This was followed by a workshop in Łódź, Poland, in July 2017, led by Rafał Gawin and Joanna Kosmalska, with mainly young Polish professionals and creatives.

All three workshops were quite small, with groups of ten people each. While many of the participants in the multilingual group had been born abroad or had lived abroad, several of the members of the British community writing group shared a colonial childhood and therefore had also experienced migration and travel. Home was very much a fluid concept for them too. Several of the participants in the Polish group were young people who had moved from rural communities to the town and were in the process of building a home away from the parental home.

What has transpired from this so far is that home is a feeling that is sometimes tied to a place, sometimes to food, sometimes (in fact quite often) to family; home is something we carry within us and that shapes us—it has little to do with politics and nation states (see Figure 2).

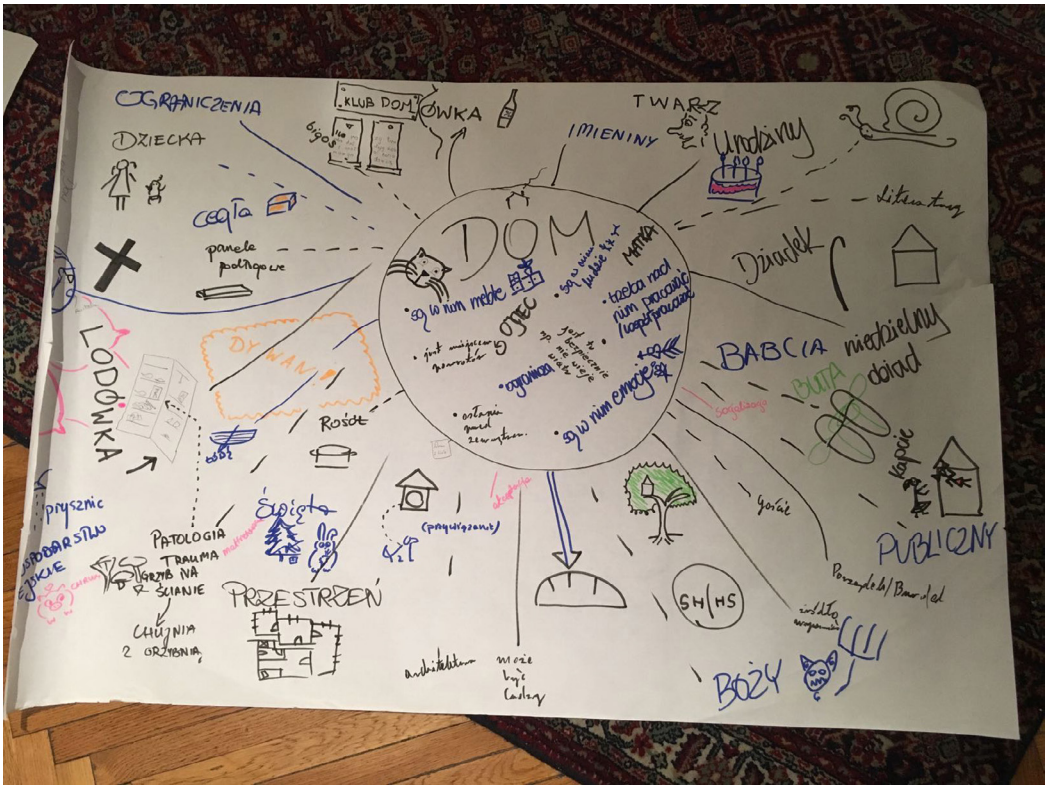


Figure 2. A poster created by participants of Rafał Gawin's workshop at the House of Literature in Łódź, July 2017." © Joanna Kosmalska

However, it was not the aim of the workshops to arrive at a common definition of what "home" might mean as a concept. Rather, the purpose was to come together and explore the personal concept of "home" in collaboration with others across ages, origins, languages and cultures. Rather than simply commission our two poets to write a poem about "home," we wanted to include multiple voices and perspectives.

Workshops create a collaborative setting, where experience is shared in a specific space and time (Loffredo and Perteghella 71). Because of this collaborative input, and the presence of different subjectivities contributing to the tasks, "[t]he workshop becomes . . . a laboratory where language . . . can be looked at from different perspectives" (71).

As discussed above, "home," as a concept on the move, is always fluid, challenged, shapeshifting. It is also experienced in different ways. We wanted the poems about home to contain these personal multi-experiences, and the material about home to be reinterpreted by the poets, in such a way that these experiences are translated via the poets' own subjectivity. Hence, the three workshops targeted different participants. Further, because of the sharing that happens within a workshop setting, the participants' sense of home would also be reviewed, redrafted and reframed during the workshops. Participants worked in small groups in an attempt to interrogate the relationship between concepts such as cultural, mythical, social, and historical aspects in relation to their own intimate ideas of home. These discussions were followed by several creative writing exercises, including free association techniques, which were used to explore what home can mean from a variety of perspectives.

We decided to use poetry workshops in order to collect people's notions of "home" rather than more conventional academic research methods such as focus groups, questionnaires or interviews, as the intimate and informal setting in combination with the creative writing exercises would encourage participants to share their thoughts and ideas more freely. "Home" is, after all, a deeply personal and emotional subject, which can be challenging to talk about with strangers. The workshop setting shares many of the features of a focus group, which can also turn into a space for intimate discussion, especially when creative methods such as photo elicitation or free association techniques are used. However, in our case, the main aim of the workshops was not so much researching participants' opinions. Rather, we wanted to create a space for exchange and creative production, which allowed each participant to compose and present their own poem about home by the end of the workshop. Expressing themselves within the conventions of poetry allowed participants to tap into and share personal experiences, to capture and narrate familiar places, objects, people, emotions or memories which they might otherwise have been reluctant to discuss in public (see Figure 3). Such creative workshops may also work well in other areas of research where the subject is of an intimate and personal nature, and the aim is to capture the feelings and emotions of research participants.

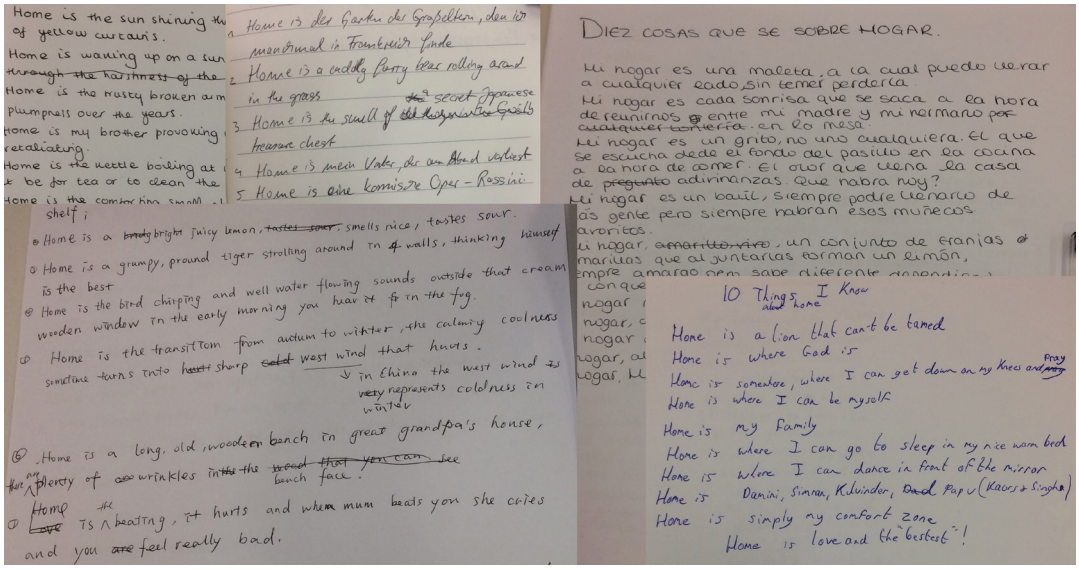


Figure 3. Draft poems and notes for poems produced by participants of a workshop with Deryn Rees-Jones on May 4, 2017, Europe House, London" © Ricarda Vidal.

The poems which were eventually produced by Rees-Jones ("Home") and Gawin ("DOM. KONSTRUKCJA W PROCESIE SĄDOWYM") are informed by the multiple voices of the workshop participants and are hence, to a degree, written in collaboration with the public.

By working with just one professional translator and artist for each language in the translation chain, we are, of course, at risk of reducing the multiplicity of voices. Hence, since 2018 we have also organised a series of public re/translation workshops (e.g. from film-art to words, from French to English, or from English to Polish), which encourage the creative exploration of the various possible meanings and versions of the original poems. These also provide an opportunity to discuss differences, parallels and (un)translatability between the various languages. By offering a text in various languages and artistic interpretations, we seek to reveal the fluidity of language/culture and the multiple ways of reading/seeing/understanding it. In his seminal essay "The Trials of the Foreign," Antoine Berman demands that "the language of the original shakes with all its liberated might the translating language" (241). It is the task of the translator to preserve (and make visible) the foreignness of the source text in the target language, which is thus expanded and enriched. Benjamin speaks of an "afterlife" of the original in the translation, "which could not be called that if it were not a transformation and a renewal of something living," in the course of which "the original undergoes a change" as well (256). The movement(s) inherent in translation, including chain-translations and back-translations, are made visible on the posters accompanying the resulting exhibitions, in which the linguistic journeys/transformations of the poems, and their "afterlives," are visually highlighted. By presenting multiple translations and back-translations and by inviting audiences to do their own translations, we aim to show the regenerative impact translation has on both the source and the target language.

The artworks provide an additional layer of reading, which makes the poems more accessible to those who do not speak the language they were written in, and at the same time, enriches the reading of the multilingual speaker. Listening to a Polish or Romanian voice recording of Gawin's poem, analysing the optical structure of the words on the page or watching the film versions, will allow non-Polish or non-Romanian speakers to gain a sense of the original poem beyond the English translations. Likewise, the Spanish and French versions with their re-translations into English of Rees-Jones' poem alongside the film and audio versions will shed new light on the original poem for monolingual as well as polyglot Anglophones.

We decided to work with poetry for its multidimensionality. Clive Scott speaks of the necessity of a kind of musical notation for transcribing (and translating) poetry, which would take the volume, intonation, rhythm etc. into account (2010: 158). Poetry always operates on several levels at once and provokes a multisensorial response in its reader. It is also categorically difficult (if not impossible) to translate—unless one focuses on and embraces the creative qualities of both reading and translation. Scott does this in "Intermediality and Synesthesia: Literary Translation as Centrifugal Practice" (2010), where he comes to the following conclusion:

> We do not translate in order to return to a text, but in order to operate a proliferation of text in performance, to activate a serial metamorphosis, which allows every reader to participate in the work's becoming, to leave their trace, their imprint, to project the ST [Source text] into its future. [...] translation is a cross-sensory journey, a journey in which the lexical is allowed associatively to generate what sense-experience it wishes to. To translate words into words only is to suppress their natural activity as psychic and sensory triggers. The task of the translator is to find contexts of practice appropriate to this multisensory dissemination. (162)

In this article, Scott argues that translation should not aim to make a text accessible to monolingual speakers, but rather be a pursuit in its own right, with the goal of producing a new, more vigorous and richer language on the basis of and in addition to existing languages.[1] For our project, we set out to do both—to make the text accessible as well as to encourage linguistic experimentation and (co)creation.

As we wrote above, the poem that travels through different languages and media is the stand-in for the migrant, who, like the poem, changes and becomes enriched by their experiences. Likewise, the monolingual reader will find their own reading of the original enriched by the impact of the translations and retranslations the poem has undergone, and by their subsequent multilingual experience of the project.

1 Also, see Scott 2012 and 2019.

Analysing "Home" through Translation

In the course of the project we each translated the different versions (including the art films) of Deryn Rees-Jones' poem into our native languages, German and Italian, as we received them. We kept a translation diary to document how our own reading, interpretation and eventually translations of the poem developed and changed with each step in the translation chain. Due to a lack of knowledge of the Eastern European languages we were not able to do the same for Gawin's poem, which we could only access through the translation from Polish into English by Anna Hyde and the English translation from Romanian by Jozefina Komporaly. The interpretation below is based on our translation diaries of Rees-Jones' poem and on the two English versions of Gawin's. Voice recordings of the original poems and their various translations are available on our website. All texts will be published in an anthology in 2019/20. Meanwhile, we would like to invite readers of this article to listen to the poets and their translators reading their versions of the poems here: http://www.talkingtransformations.eu/phase-1-homedom/.

The two poems appear as complementary to one another in many ways, shining a light on "home" from different angles, while often employing similar imagery. Both poems posit "home" as a fleeting, changeable, fluid concept, which is at once elusive and undeniably present. In Gawin's words, it is literally a "structure on trial," something that "is" but will "never fully play out," "the ultimate solution of the equation with unknowns." In Rees-Jones' poem images of absence and oblivion abound. Home is made up of "elsewheres," "abandoned rooms," "lost places." But at the same time, it is "marking us, making us." Where Rees-Jones' poem is infused with an overwhelming sense of loss, of a home that is anchored in a past, which is unattainable, even while continuing to extend its power, Gawin's "structure on trial" appears as at once eternal and eternally under construction.

In Rees-Jones' poem, "home" is a concept on the move both temporally and spatially, scattered in "elsewheres," in the hybrid space between "here" and "there," but also anchored in constant motion(s). The first two lines open with someone waiting to leave, and to arrive, as if in a metaphorical departure lounge. "Home" here appears as both the destination and the point of (original) departure. The passage of time is expressed in the checking of watches, a bird flying away, the slow motion of a snail, mentally in a "half-remembered song." "Home" follows us in our life's journeys, in the simile of the snail, but it seems, at the same time, to stay put, grounded in our past, the "lost places," of our childhood perhaps; or, if we approach the poem from the position of the migrant, the "lost places" may be interpreted differently, i.e. they may refer to all the places we have visited after leaving the childhood home, the places that accompany us now on our return, the "many elsewheres" that crowd "the abandoned rooms." This reading would also resonate with Gawin's evocation of home as "a flagpole with all stations of the journey." Nonetheless, the image of the abandoned childhood home haunts Rees-Jones' poem. It appears again in the emotional power of words, perhaps words belonging to our family's own intimate idiolect, or to a foreign language, which accompanied our mother-tongue for a while in the past. We are in constant transition. Home gets translated again and again in the act of remembering. Knowledge of language, in the poem, shapes us, makes us, and therefore plays a significant role in creating the idea of "home." At the same time this very knowledge has the potential to separate us from the original home (the point of departure, the "abandoned rooms") and makes impossible a return to what might be construed as a simpler version of the world, a world before knowledge, which is evoked in the poem's final line: "To know the world in another language/ is to never know the world the same." As in Rees-Jones' poem, "home" in Gawin's manifests itself as a "sweet absence." And just as Rees-Jones' "home," in the guise of "a half-remembered song," serves as a point of return and departure, Gawin's "home" serves as an—albeit delicate—safety "net," that we can turn to for support "ahead of the next jump."

In the following section, we will provide a brief discussion of the mutations into German and Italian of Rees-Jones' title, "Home," in the course of the translation chain. The first two stanzas with their images of the house, the domestic space, the garden, point to a translation of "home" into German as "Heim" or "Zuhause" (each word contains the notion of a physical home, a house or flat), or simply as "La casa" (again pointing to a physical house) in Italian. However, the "home" evoked in the last two stanzas refers to a wider concept beyond the contours of the house. Thus in her first translation of the poem Ricarda opted

for "Heimat" (a concept which comprises a whole way of being, which is geographically and culturally anchored within a particular region and its traditions, usually the place of childhood; there is no invocation of a physical house) as the most appropriate title, while Manuela chose "Casa/Altrove," dropping the article which usually accompanies the Italian noun, and adding "elsewhere," so that the two concepts of home are seen verbally side by side, making the title already a strange, slightly dislocated reading for Italian audiences.

In the French translation by Elise Aru, "Chez nous" evokes a way of doing things, a culture, perhaps a region, but also a family and a family home. Ricarda chose to translate the title as "Daheim," a word which includes the family home but goes beyond it. "Daheim" is not quite the same as "Heimat"—it has a more "homely" feel to it, which Ricarda decided was better suited to capture the atmosphere of the French translation. For Manuela, the decision was between a more literal "Da noi/Da me" (At ours/at mine), and "A casa nostra" (At our home). She chose eventually to go for the more intimate, informal "Da noi." The Spanish translation as "En casa" by Silvia Terrón more clearly points to the family home. The ambivalence of "the lost places" in Rees-Jones' poem (i.e. whether they point to the lost family home or to the different stages of life's journey) has been replaced in the Spanish version, where they have become "estos lugares perdidos" ("these lost places"), thus pointing to the childhood home evoked in the first two stanzas. Ricarda concluded that the notions of home evoked by Rees-Jones' original poem, which could be translated by the German "Heimat" had changed to a much more domestic setting by the time the text arrived in the Spanish translation. Thus, she chose to translate the title as "Zuhause" (At home). "A casa" (At home) is also the chosen Italian translation by Manuela of Terrón's "En casa," highlighting this time the ordinary and the familiar, the belonging to, and being at, home (whether this is a metaphorical home, a literal home or a place in memory).

The art film made by Domingo Martínez of the Spanish version also reflects this focus on the family home. He chose the English title *At Home* for his interpretation of the poem. Focusing on the themes of departure and return and the inescapable power of the family (home) to (de)form us, he has juxtaposed found home-video footage of a 1970s children's birthday party with newly shot footage of an abandoned house, a decayed place of cast-off objects, and a pile of worn-out luggage (see Figure 4). Here the home appears as a burden (rather than as the unattainable locus of desire of Rees-Jones' original poem), which weighs us down and can ultimately only be escaped through suicide.

Figure 4. Two still images from Domingo Martínez, *At Home*, Spain 2017 (translation of "En casa," Silvia Terrón's translation from the French translation of Deryn Rees-Jones' poem "Home").

In contrast, the art films by Kate McMillan (from the source poem) and Benoît Laffiché (from Elise Aru's French translation) fall squarely within the field of meaning of "Heimat" or "Casa," comprising a culture, a geographical place, a concept, a temporal space located in memory, as well as the childhood home. Both focus above all on the theme of the journey and the loss of home—McMillan already makes this clear by titling her film *The Lost Places*. Both artists have chosen to translate the poem with a view to the contemporary refugee crisis, thus politicising the search for home (and identity). What appears as a metaphorical loss, an almost nostalgic, but healthy, longing for a lost childhood, perhaps lost innocence, in the poem, is here turned into an urgent sense of being cut loose, being lost. However, at the same time,

both films contain the hope for a future home, which is fuelled by the memory of the old home: McMillan's film ends with an upside-down image which shows the wooden structure of a house on the distant horizon (see Figure 5). The house is half-ruined or half-finished, a home lost or a home in construction, a vision of the past or the future—McMillan leaves it for the viewer to decide.

Figure 5. Still from Kate McMillan, *The Lost Places*, UK, 2017 (translation of Deryn Rees-Jones' poem "Home").

In Laffiché's film the ambivalence of here-ness and there-ness is likewise reflected in the juxtaposition of images, a boat disappearing on the distant horizon, a fishing net drifting towards the shore (see Figure 6), the sea journey and the car journey, speed and the suspension of time, the boredom of waiting, the figure of the "migrant" (always wandering), but also the sense of displacement/dislocation. Rees-Jones' "words call us back, they call us on" appears in the shape of African music on the car radio, and an Arabic song on a mobile phone. The final image is of a man waiting—suspended between departure and arrival, between the old and the new (home).

Figure 6. Still from Benoît Laffiché, *Home—Chez nous*, France, 2017 (translation of Elise Aru's translation of Deryn Rees-Jones' poem "Home").

The above discussion is by no means exhaustive. Rather, it intends to give an idea of the multiple interpretations and parallel readings which have emerged from chain translation and intersemiotic translation. Notions of home have expanded and changed and are likely to mutate further.

Conclusions

We have employed both interlingual (and multilingual) translation and intersemiotic translation (from written poetry into film poem), as the interpolation, overlapping, cross-fertilisation of different modes, senses and signs making up meaning allows us to investigate notions and perceptions of "home" from different, yet complementary perspectives. The initial workshops, during which the poems about home were created, can be considered a blueprint for creative writing-focused research-in-action and can offer a learning framework to unravel complex notions in an intimate, inclusive and non-hierarchical setting. This type of direct public engagement has also empowered participants to collaborate in the creation of the poems (and hence the whole research project). The translation into the different languages found along the project's migration routes propelled the poem(s) onto a journey, moving them along and transforming them into something different and new. At each stage, the new language (both literary and visual), the new "material," in fact, created a new poem, while at the same time ensuring the source poems' regeneration, survival and rebirth.

By inviting the public to join in the translational journey (both in the creation of the original poem and in subsequent translation workshops), we are inviting everyone to take a stake in migration, to think about it from a personal angle and to become aware of the changeability of "home" and "identity."

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