Search Results | Library Hub


Sarah Maitland. Translating For Singing. Ronnie Apter. Sharon Deane-Cox. Community Translation. Mustapha Taibi. Media and Translation. Translating the Poetry of the Holocaust. But Holocaust poems were not only written by well-known poets. Some were written by those who perhaps would have become famous if they had not died. Not all Holocaust poems were written in German or Polish or Yiddish. We specifically searched for poems in other languages: in Norwegian, or Greek or Lithuanian. So this anthology is broader in scope than earlier ones and contains poems that relate to many more aspects of the Holocaust. Besides aiming to select poems by less well-known poets, or relatively unknown poems by more famous ones, we also chose poems that were not too long, so that we could include more.

Inevitably, it was easier to find poems in German and Polish, French and Dutch, than in languages such as Japanese or Spanish. So we particularly looked for poems that were from other languages not so often represented in Holocaust anthologies. It was important to assemble an anthology that worked as a collection of poetry in English. So we chose good poems, and poems that fitted well together. We translated some ourselves and called on very large number of other translators for languages in which we are not competent. Can you tell us more about the peculiarities, challenges and importance of translating poetry of the Holocaust? When you translate a poem you are showing that you value it and that you think your readers will value it. You are giving voice to someone who is not able to speak, or not able to speak in your language.

You are taking their words and passing them on to a new audience, with your own particular slant, your voice, your interpretation added. We know far too little about the Holocaust. We might know, or easily be able to find, the bare facts. But poems are not pieces of documentary evidence. They might bear witness, but they are not witness statements. They tell us how people felt, how they coped. For all these reasons poetry has an important role to play in our understanding of the Holocaust. Holocaust poetry has its own particular language and images, irrespective of the language it is written in.

Images of snow, stars, darkness, black and white, feature in many of the poems. Images of nature -- sometimes an escape from the dreadful situation of writing -- are common. It contrasts uncomfortably with the momentousness of the events unfolding, especially as seen by us, later. It is crucial not to smooth over such contrasts. And will you need one or are you about to die in a moment?

These details of place, date, time, attitude, are all crucial and present particular challenges. You want to be ironical, if the original poet was, but not lose sight of the subject matter. You have to put yourself in the position of the person writing. This, for me, was the greatest challenge, and it was not a linguistic one. You must imagine you are standing naked on a ramp, or that your child has just been killed. You never must lose sight of the fact that you have not actually experienced those things, whereas others have.

But still, it is emotionally draining. Overview Projects 1 Research output 7. Abstract Taking a cognitive approach, this book asks what poetry, and in particular Holocaust poetry, does to the reader - and to what extent the translation of this poetry can have the same effects. Publication series Name Bloomsbury Advances in Translation. Keywords Translation Holocaust style poetry. Projects Projects per year 1 Finished. Projects per year. Research output Research output per year 5 Article 1 Book 1 Chapter.


inTRAlinea. online translation journal > Reviews


Translating the Poetry of the Holocaust - Lernmedien-Shop

This is especially true when historical and cultural distance intervenes. The first book of its kind and by a world-renowned scholar and translator, this is required reading. Seller Inventory LHB More information about this seller Contact this seller. Book Description Paperback. Book Description HRD. New Book. Shipped from UK. Established seller since Seller Inventory IG More information about this seller Contact this seller. Book Description Hardcover. Condition: new. This specific ISBN edition is currently not available. View all copies of this ISBN edition.

Synopsis About this title Taking a cognitive approach, this book asks what poetry, and in particular Holocaust poetry, does to the reader - and to
what extent the translation of this poetry can have the same effects. Review: Professor Boase-Beier's deeply reflective and many-layered book about the poetics of Holocaust poetry requires more than one attentive reading. Buy New Learn more about this copy. About AbeBooks. Other Popular Editions of the Same Title. Search for all books with this author and title. Who is translating the lives of the title? Is it our cultural-historical expectations? Is it, early on, the survivors themselves, who attempted in their accounts to put into words situations that were in so many ways untranslatable and one hopes, unrepeatable? Questions of agency return time and again in this expertly edited volume where ten essays explore mediations of texts already reflective of some poignant relationships between experience and language.

It is beneficial to this book that some of the editors have engaged on their own these concerns before. Both testimonies of, and interviews with, survivors were examined. In the context of an edited volume Translating Holocaust Lives, several directions can again be rapidly suggested, and in relatively small space. And so, there is a chapter on Norwegian authors Aimee Sommerfelt, Tor Fretheim and Marianne Kaurin and their work for children and young adults, exploring the challenges in broaching the subject of the Holocaust in ways that are both honest and appropriate for non-adults. But in fact, language itself and its selection — or deselection — often is part of the act of telling, well before translation further complicates matters.

The extent to which they respond to each other or to changing circumstances must remain uncertain. Rossi discusses additional critical perspectives that connect life writing and forms of translation and adaptation; wondering, indeed, if there is even a choice involved in such radical re-vising, and as the writer comes to terms with painful memory.

THE TRANSLATOR'S (INTER)VIEW: JEAN BOASE-BEIER ON POETRY OF THE HOLOCA

We specifically searched for poems in other languages: in Norwegian, or Greek or Lithuanian. So this anthology is broader in scope than earlier ones and contains poems that relate to many more aspects of the Holocaust. Besides aiming to select poems by less well-known poets, or relatively unknown poems by more famous ones, we also chose poems that were not too long, so that we could include more.

Inevitably, it was easier to find poems in German and Polish, French and Dutch, than in languages such as Japanese or Spanish. So we particularly looked for poems that were from other languages not so often represented in Holocaust anthologies. It was important to assemble an anthology that worked as a collection of poetry in English. So we chose good poems, and poems that fitted well together. We translated some ourselves and called on very large number of other translators for languages in which we are not competent.

Can you tell us more about the peculiarities, challenges and importance of translating poetry of the Holocaust? When you translate a poem you are showing that you value it and that you think your readers will value it. You are giving voice to someone who is not able to speak, or not able to speak in your language. You are taking their words and passing them on to a new audience, with your own particular slant, your voice, your interpretation added.

We know far too little about the Holocaust. We might know, or easily be able to find, the bare facts. But poems are not pieces of documentary evidence. They might bear witness, but they are not witness statements. They tell us how people felt, how they coped. For all these reasons poetry has an important role to play in our understanding of the Holocaust.

Holocaust poetry has its own particular language and images, irrespective of the language it is written in. Images of snow, stars, darkness, black and white, feature in many of the poems. Images of nature -- sometimes an escape from the dreadful situation of writing -- are common. It contrasts uncomfortably with the momentousness of the events unfolding, especially as seen by us, later. It is crucial not to smooth over such contrasts. And will you need one or are you about to die in a moment? These details of place, date, time, attitude, are all crucial and present particular challenges.

You want to be ironical, if the original poet was, but not lose sight of the subject matter. You have to put yourself in the position of the person writing. This, for me, was the greatest challenge, and it was not a linguistic one. You must imagine you are standing naked in a ramp, or that your child has just been killed. You never must lose sight of the fact that you have not actually experienced those things, whereas others have. But still, it is emotionally draining. What was your journey to becoming a translator, a poetry in translation editor, and an expert in Holocaust poetry in translation? What motivated you throughout your career? I now translate mainly from German but I first realised that I loved translating when I had to do translations from and into French at school. Language: English. Brand new Book. Holocaust poetry differs from other genres of writing about the Holocaust in that it is not so much concerned to document facts as to document feelings and the sense of an experience.

It shares the potential of all poetry to have profound effects on the thoughts and feelings of the reader. This book examines how the openness to interpretation added.
acknowledged: because several actors proceed to adjust and re-adjust the shape of accounts and narratives that prove instructive for generations to come. And the extent of this phenomenon, the balances struck, are even more obviously reflected paratextually — including the front and back covers. Such research into how variously translated and mediated this kind of writing already is, in fact enriches our reading.