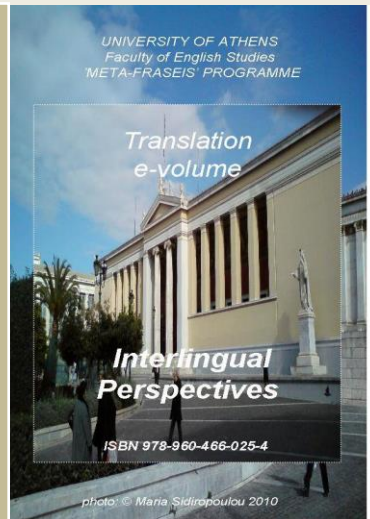


Marianna Chalari 2013

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ENCODING THE FANTASTIC IN *THE FAIR-HAIRED ECKBERT*

Marianna Chalari

Abstract

The study examines shifts in the representation of the fantastic in a 2006 Greek translation of the German literary fairytale *Der blonde Eckbert* (1796) by Ludwig Tieck. Findings show that the translator is concerned with making the pragmatically opaque notion of the ‘fantastic’ more transparent, through (a) elaborating on rendition of the relevant terms in the target text and (b) shifting representation of pivotal aspects of the fantastic element in the story, such as participation of nature in the hero’s woes, reflection of the hero’s mental exhaustion, highlighting characters’ ghostly aspect, intensifying experience of the paradoxical. The study is an attempt at searching for translation differentials intended to contribute to the representation of the paradoxical in a genre that seems to be regaining strength in the target literary polysystem. Analysis of the examples is accompanied by an English translation of the relevant fragments (*The Fair-Haired Eckbert*, 1827).

Key words

German literary fairytale, pragmatic, connotative equivalence, universals, polysystem.

1. *Eckbert* and the actual vs. ideal binary

Romantic short stories challenged social conformity to favour – inter alia – introspection, experimentation with expression of unrest, melancholy (as a result of failure at reconciling the factual with the ideal) and expression of a childlike ecstatic wonder about the unex-

plained, the unattainable and inexpressible. It is a German romantic tale about torment and distress and about a world which never conforms to one's dreams:

Tieck's story is typical of the peculiar drift taken by the German Romanticists [...] Eckbert, the protagonist in the story, is like a knight in a child's fairy tale, but with a difference: he is forty, childless, a recluse and given to spells of silent melancholy despite the possession of an agreeable wife. One night he proposes to entertain an old friend by having his wife, Bertha, relate the story of her childhood. The telling of her story proves to be the undoing of both Bertha and Eckbert. In this wild tale of torment and distress, where the hero wins no prize for being a good boy, we see man's inescapable disenchantment upon discovering that the world he must live in will never conform to his dreams because the soul seeking perfection is itself imperfect (Smiticus Book Reviews, *The Fair-Haired Eckbert*, online).

The Fair-Haired Eckbert (*Der Blonde Eckbert*) is a literary fairytale (*Kunstmärchen*), a narrative in prose, which uses some of the conventions of the folktale, but here the creator, time and authentic form are known. The *wonderful*, the *unreal* contrasts with reality, disrupts the flow of events in the story and, in some cases, becomes the source of the tragic ending (Rölleke 2000).

The German poet, author and translator Ludwig Tieck (1773-1853) wrote *Der Blonde Eckbert* in 1796 and included its final version in the first volume of the *Phantasmus*¹ collection. Tieck blurs the line between fantasy and reality until the ambiguous result leaves the reader in a daze (Smiticus Book Reviews online). The wonderful-unexplained element is constantly being mixed with reality, becoming a threat. The peak of confusion is reached with Eckbert's mental disorder, when he can no longer distinguish what is real and what is a figment of his imagination. Bloch (1998) describes aspects of the fantastic in the short story as follows:

¹ *Phantasmus. Eine Sammlung von Mährchen, Schauspielen und Novellen, herausgegeben von Ludwig Tieck*. Band 1. Berlin: Realschulbuchhandlung, 1812.

Unlike other fairy tales his story does not unfold with the gathering night, nor does it take place in the glare of day, in the manner of literary novellas; instead it begins and ends at twilight. In this light figures fade and merge into one another – not only Walter and the old woman, but also Eckbert and Bertha sometimes change places. The old woman mistakes Eckbert for Bertha asking if she has brought the bird back with him (ibid: 207, online).

The following extract from a 19th century English translation of the tale gives an instance of the fantastic, the wonderful, in the narration:

At first this thought was nothing more than any other thought; but when I used to be sitting at my wheel, it still returned to me against my will; and I sometimes followed so far, that I already saw myself adorned in splendid attire with princes and knights around me. On awakening from these dreams, I would feel a sadness when I looked up, and found myself still in the little cottage. For the rest, if I went through my duties, the old woman troubled herself little about what I thought or felt (transl. Carlyle, 1827, Vol II: 31).

Even when Eckbert lies dying, the reality of his death is accompanied by the sounds of those elements that constitute the wonderful, the fantastic (cf. Klussmann 1976):

The sense, the consciousness of Eckbert had departed; [...] The marvellous was mingled with the common; the world around him seemed enchanted, and he himself was incapable of thought or recollection. [...] Eckbert lay distracted and dying on the ground. Faint and bewildered, he heard the old woman speaking, the dog barking, and the bird repeating its song (transl. Carlyle 1827, Vol II: 42).

Another dominant aspect of the story, which contributes to construction of the fantastic, is the multidimensional aspect of nature. Nature is here demonized (Mayer and Tismar 2003); it is not just the scenery of the story, but a space with dynamic contribution, with an irresistible force to lure the heroes to follow its own rules (Klotz 1985). Bertha, almost hypnotized, reaches the woods and spends all her teenage years there – without realizing it, but also without feeling the

familiarity that would allow her to harmonize with the environment; when she finally decides to abandon the woods, the consequences are disastrous.

In a German-to-Greek translation context, the question arises as to what the linguistic devices are in the target language which can represent such unfamiliar features of literary narration, namely, the unreal/ wonderful/fantastic, doing justice to the protagonists' failure to reconcile the real with the unreal. The study explores this question as reflected in a Greek target version of the tale (transl. by Alexandros Isaris), while, at the same time, observing treatment of these elements in a 19th century English version of the tale. Data derive from the following sources:

- ST Ludwig Tieck. *Der blonde Eckbert. Der Runenberg*. 2002. Stuttgart: Philipp Reclam jun.
- TT1 "The Fair-Haired Eckbert", in Thomas Carlyle. *German romance: Specimens of its chief authors; with biographical and critical notices. In four volumes*. Vol. II. 1827. Edinburgh: William Tait, London: Charles Tait. [online]
- TT2 Λούντβιχ Τηκ, *Ο ξανθός Έκμπερτ. Το Ρούνενμπεργκ*. (Μετάφρ.: Αλέξανδρος Ίσαρης. Επίμετρο: Γιάννης Καλιφατιδής.) 2006. Αθήνα: Σμίλη.

2. Pragmatic and cultural considerations

Theoretical work on translation has occasionally focused on the pragmatic level of meaning, with a view to highlighting translation strategies intended to ensure adequate transfer of pragmatic information across cultures. One of the theoretical tools which focused on the pragmatic level of meaning transfer was Koller's (1983) five level model describing aspects of equivalence in translation (ibid: 187-191). He identifies

- a) *Denotative equivalence*, namely, referential equivalence (cf. Kenny 2011),
- b) *Connotative equivalence*, which concerns whether ST and TT items evoke the same or similar associations in the readers' mind,

- c) *Text-normative equivalence*, namely, to what extent text type conventions are appropriate, across cultures,
- d) *Pragmatic equivalence*, namely, to what extent information related to pragmatic aspects of meaning relevant to the addressee and context, is catered for,
- e) *Formal equivalence*, namely, to what extent typical formal-aesthetic ST features, are maintained in the TT (e.g. puns).

Koller claims that it is not always possible for the translator to achieve equivalence at all five levels; he assumes that the translator should, *inter alia*, prioritize some equivalence types against others and choose the most suitable working method, after having first systematically analyzed the ST (Koller 1983). A question in this study is what were the devices through which the Greek translation of *The Fair-Haired Eckbert* attempted to achieve pragmatic (and connotative) equivalence between cultures and literary systems which display a very different reception of the fantastic and wondrous (cf. Veloudis 1992: 97-123, about the differences between the Greek and the European Romanticism)². No matter the position of the fantastic in the German literary polysystem, canonical or peripheral (Shuttleworth 2011), it is a highly unfamiliar, non-crystallized subgenre, in the Greek context. No matter what the actual reasons might be for the Greek literary polysystem not privileging the fantastic in the manner the German culture did, the assumption is that the Greek preference for specificity and explicitness may be leaving less cultural space for enjoying the fantastic.

One question seems to be how the actual terms *fantastic*, *wonderful* and *strange* may be rendered in the target text, pointing to the translator's effort to achieve pragmatic and connotative equivalence between the two texts, with reference to the very notion of the 'wonderful'.

² I would like to thank Associate Professor Anastasia Antonopoulou, Faculty of German Language and Literature, University of Athens, for discussing with me and for verifying that *Der blonde Eckbert* portrays aspects of the fantastic which are considerably different than those appearing in the Greek literary polysystem.

3. Language analysis

In the following examples, ST items are contrasted to their TT2 counterparts, with TT1 providing an English version of the ST. The assumption is that the English version is likely to employ less visible signs (than Greek does) of an effort for registering the fantastic element in the text. This is assumed because in the English literary polysystem, the ‘wonderful’ has a more distinct position in the texts of the Romantic literary canon, than the one held for these themes in the Greek version of Romanticism (cf. Travers 2005: 90 ff, about the “Romantic Gothic”). The following subsections focus on (a) how the Greek translator attempts to achieve appropriation of the fantastic through rendition of the relevant terms in TT2 and (b) what other compensation strategies he employs to enhance representation of the psychological perspective in the short story, which is also an important aspect of the fantastic-wonderful.

3.1. Rendering the *fantastic-wonderful-strange*

The section aims to show that the Greek translator employs a wider range of target items for rendering these terms, evidently because he tries to establish pragmatic and connotative equivalence with a rather unfamiliar feature of the target short story genre. In example 1, ST item *wunderbares (wonderful)* is rather literally rendered in terms of TT2 *υπέροχος (wonderful)*.

Example 1

ST „Ich blieb nicht lange munter, ich war halb betäubt, aber in der Nacht wachte ich einige Mal auf, und dann hörte ich die Alte husten und mit dem Hunde sprechen, und den Vogel dazwischen, der im Traum zu sein schien, und immer nur einzelne Worte von seinem Liede sang. Das machte mit den Birken, die vor dem Fenster rauschten, und mit dem Gesang einer entfernten Nachtigall ein so *wunderbares* Gemisch, dass es mir immer nicht war, als sei ich erwacht, sondern als fiele ich nur in einen andern noch seltsamern Traum.“ (Tieck 2002: 11)

TT1 “I did not watch long, for I was half stupified; but in the

night I now and then awoke, and heard the old woman coughing, and between whiles talking with her dog and her bird, which last seemed dreaming, and replied with only one or two words of its rhyme. This, with the birches rustling before the window, and the song of a distant nightingale, made such a *wondrous* combination, that I never fairly thought I was awake, but only falling out of one dream into another still stranger.” (Carlyle 1827: 27)

TT2 «Δεν έμεινα πολλή ώρα ξύπνια γιατί ήμουν σαν ναρκωμένη, όμως τη νύχτα ξύπνησα δυο τρεις φορές: άκουγα τη γριά να βήχει και να μιλάει στον σκύλο, ενώ ενδιάμεσα το πουλί, που έμοιαζε να ονειρεύεται, πρόφερε κάποιες λέξεις από το τραγούδι του. Όλα αυτά μαζί με το θρόισμα των σημύδων που έστεκαν έξω από το παράθυρο και το μακρινό κελάηδισμα ενός αηδονιού δημιουργούσαν ένα τόσο *υπέροχο* συνονθύλευμα ήχων, που είχα την αίσθηση ότι δεν είχα ξυπνήσει, αλλά ότι έβλεπα στον ύπνο μου κάποιο άλλο, πιο περίεργο όνειρο.» (Τηκ 2006: 20)

“I did not stay awake for long because I was kind of drowsy, but at night I woke up two or three times; I heard the old woman coughing and talking to the dog, while the bird, which seemed to be dreaming, uttered some words of its song in between. All this, along with the rustle of the birches, that stood outside the window, and the distant song of a nightingale, created such a wonderful medley of sounds, that I had the feeling I was not awake, but having some other, stranger dream.”

In example 2, TT2 broadens the set of terms rendering ST item *die wunderbarsten Phantasien* (οι πιο θαυμαστές φαντασιώσεις [*the most wonderful fantasies*]). TT2 translator also becomes more visible in rendering ST item *seltamen Vorstellungen* (*strange imagining*) as TT2 *ονειροφαντασιες* (*dreamy fantasies*).

Example 2

- ST „[...] kurz, die wunderbarsten Phantasien beschäftigten mich, und wenn ich nun aufstehn musste, um irgendetwas zu helfen, oder zu tragen, so zeigte ich mich noch viel ungeschickter, weil mir der Kopf von allen den seltsamen Vorstellungen schwindelte.“ (Tieck 2002: 5)
- TT1 “[...] in short *the strangest fancies* occupied me, and when I had to rise and help with anything, my inexpertness was still greater, as my head was giddy with these *motley visions*.” (Carlyle 1827: 21)
- TT2 «Οι πιο θαυμαστές φαντασιώσεις απασχολούσαν το μυαλό μου, και όταν σηκώνομουν για να βοηθήσω κάποιον ή να κουβαλήσω κάποιο πράγμα, γινόμουν πιο αδέξια, γιατί το κεφάλι μου ήταν μπερδεμένο απ’ όλες αυτές τις ονειροφαντασίες.» (Τηκ 2006: 12-13)
The most wonderful fantasies were occupying my mind and when I used to rise to help someone or carry something, I was becoming more clumsy, because my head was confused with all these dreamy fantasies.

In example 3, although the target language does have a readily available option for *strange* and *unusual*, the TT2 translator improvises in order to render ST items *etwas Seltsames*, and *etwas Außerordentliches* (something strange and something unusual, respectively): he broadens the set of options by including TT items *κάτι το αφύσικο* and *τόσο αξιοπεριεργό* (something unnatural and so peculiar), in an attempt to ensure pragmatic and connotative equivalence.

Example 3

- ST „[...] nun war mir, als müsste alles so sein, ich dachte gar nicht mehr daran, dass die Alte *etwas Seltsames* an sich habe, dass die Wohnung abenteuerlich und von allen Menschen entfernt liege, und dass an dem Vogel *etwas Außerordentliches* sei.“ (Tieck 2002: 11)
- TT1 “[...] I now felt as if it all must be so; I never once remembered that the old woman had *so many singularities*, that

her dwelling was mysterious, and lay apart from all men, and that the bird must be a *very strange creature*.” (Carlyle 1827: 27-28)

- TT2 «[...] τα πάντα έμοιαζαν αυτονόητα, έπαψα να σκέφτομαι ότι η γριά είχε κάτι το αφύσικο, ότι το σπίτι, που βρισκόταν μακριά από τους ανθρώπους, έκρυβε κάποιο μυστικό και ότι το πουλί ήταν τόσο αξιοπεριεργό.» (Τηκ 2006: 21)
“[...] everything seemed obvious, I stopped thinking that the old woman had something unnatural, that the house, which lay far away from humans, hid some sort of secret and that the bird was so peculiar.”

Likewise, in examples 4 and 5, the set of TT2 options rendering *seltsam/es* is broadened even further to include *ανεξήγητος* (*inexplicable*). For instance, in example 4, ST *seltsam* (*strange*) is rendered in terms of TT2 item *ανεξήγητα* (*inexplicable*), for describing the recollection of the heroine’s former life.

Example 4

- ST „Die Erinnerung an meine damalige Lebensart ist mir noch bis jetzt immer *seltsam* [...].“ (Tieck 2002: 12)
TT1 “The recollection of the life I then led is still *singular* to me [...].” (Carlyle 1827: 28)
TT2 «Όποτε φέρνω στο νου μου εκείνη την περίοδο της ζωής μου, όλα μου φαίνονται ακόμη και τώρα *ανεξήγητα* [...].» (Τηκ 2006: 21-22)
“Whenever I recall that period of my life, everything seems *inexplicable* to me even now [...].”

In example 5, ST *ein seltsames Märchen* (*strange fairytale*) is rendered as TT2 item *ένα ανεξήγητο παραμύθι* (*an inexplicable fairytale*).

Example 5

- ST [...] und jetzt waren beide so plötzlich dahingerafft, dass ihm sein Leben in manchen Augenblicken mehr wie *ein seltsames Märchen*, als wie ein wirklicher Lebenslauf ers-

	chien. (Tieck 2002: 21)
TT1	[...] and now both of them were suddenly swept away. As he thought of these things, there were many moments when his life appeared to him <i>some fabulous tale</i> , rather than the actual history of a living man. (Carlyle 1827: 39)
TT2	[...] τώρα και οι δυο είχαν φύγει για πάντα και η ζωή του τού φαινόταν περισσότερο σαν <i>ένα ανεξήγητο παραμύθι</i> παρά σαν μια αληθινή ανθρώπινη ιστορία. (Τηκ 2006: 34) [...] <i>now both of them were gone forever and his life appeared to him more like an inexplicable fairytale than a real story of a man.</i>

Table 1 summarizes the set of ST and TT2 items rendering the *wondrous, fantastic*.

Table 1. Summary of options rendering the ‘wonderful-fantastic’

ex.	ST items	TT2 items
1	wunderbares (<i>wonderful</i>)	υπέροχος (<i>wonderful, sublime</i>)
2	die wunderbarsten Phantasien (<i>the most wonderful fantasies</i>) seltsamen Vorstellungen (<i>strange imagining</i>)	Οι πιο θαυμαστές φαντασιώσεις (<i>the most wonderful fantasies</i>) ονειροφαντασίες (<i>dreamy fantasies</i>)
3	etwas Seltsames (<i>strange</i>) etwas Außerordentliches (<i>unusual</i>)	κάτι το αφύσικο (<i>something unnatural</i>) τόσο αξιοπερίεργο (<i>so peculiar</i>)
4	seltsam (<i>strange</i>)	ανεξήγητα (<i>unexplained</i>)
5	ein seltsames Märchen (<i>strange fairytale</i>)	ένα ανεξήγητο παραμύθι (<i>an inexplicable fairytale</i>)

Table 1 seems to show that the set of options used in Greek is far wider (namely, TT2 *υπέροχος, θαυμαστός, ονειροφαντασίες, αφύσικο, αξιοπερίεργο, ανεξήγητο* vs. ST *wonderful, strange, unusual*). The assumption is that the Greek translator, in his attempt to establish connotative

and pragmatic equivalence, reconstructs the concept of the ‘fantastic’ to make it less ‘pragmatically opaque’ for target readers.

The translator seems to employ a set of other shifts which enforce representation of the psychological dimension in the story, doing justice to the representation of the fantastic element. The next section displays more instances of this appropriation strategy.

3.2. Reconstructing the inexplicable

The assumption is that the translator is aware that the fantastic feature is pragmatically opaque in the target context and attempts to enhance its transparency through shifts which have a somewhat compensation effect. For instance, in example 6, ST *unruhiger Geist* (*unquiet spirit*) becomes TT2 *ανήσυχο φάντασμα* (*unquiet ghost*), highlighting the unreal.

Example 6

- ST Wie ein *unruhiger Geist* eilte er jetzt von Gemach zu Gemach, kein Gedanke hielt ihm Stand, er verfiel von entsetzlichen Vorstellungen auf noch entsetzlichere, und kein Schlaf kam in seine Augen. Oft dachte er, dass er wahnsinnig sei, und sich nur selber durch seine Einbildung alles erschaffe; dann erinnerte er sich wieder der Züge Walthers, und alles ward ihm immer mehr ein Rätsel. (Tieck 2002: 23)
- TT1 Here, like an *unquiet spirit*, he hurried to and fro from room to room; no thought would stay with him; out of one frightful idea he fell into another still more frightful, and sleep never visited his eyes. Often he believed that he was mad, that a disturbed imagination was the origin of all this terror; then, again, he recollected Walther’s features, and the whole grew more and more a riddle to him. (Carlyle 1827: 40-41)
- TT2 Τώρα τριγυρνούσε σαν *ανήσυχο φάντασμα* από δωμάτιο σε δωμάτιο, χωρίς να μπορεί να σκεφτεί τίποτε απολύτως: έπεφτε από τρομαχτικές εικόνες σε ακόμη πιο τρομαχτικές και δεν μπορούσε να κλείσει μάτι. Συχνά νόμι-

ζε πως είχε τρελαθεί και πως όλ' αυτά τα είχε πλάσει με τη φαντασία του· κατόπιν θυμόταν τα χαρακτηριστικά του Βάλτερ και όλα γίνονταν ένα μεγάλο αίνιγμα. (Τηκ 2006: 36)

Now he wandered like an unquiet ghost from one room to another, not being able to think of anything at all; he fell from frightful images to even more frightful ones and he couldn't get a wink of sleep. He often thought that he had gone mad and that all this had been created by his fantasy; later on he remembered Walther's features, and everything became a big riddle.

The paper argues that the translator opts for compensation shifts to strengthen some of the notional pivots of the ST in order to avoid pragmatic opaqueness in the TT and ensure favourable reception of the *wonderful*. One such element is the representation of nature and its participation in the heroes' lives. In example 7, ST item *die Nacht sah schwarz zu den Fenstern herein* (the black night looked in through the windows) is rendered as TT2 *η νύχτα εισχώροσε κατάμαυρη από τα παράθυρα* (the pitch-black night penetrated through the windows), thus intensifying the threatening aspect of nature's contribution to the representation of the unreal. Likewise, ST item *die vorüberflatternden Wolken* (the quickly passing clouds) is rendered in terms of TT2 *ασταθή, βιαστικά σύννεφα* (unsteady, hasty clouds). The assumption is that the unsteadiness feature intensifies the insecurity caused by the unreal, the fantastic, and this seems to be meaningful especially in an uncertainty-avoidance culture, like the Greek one³.

Example 7

ST Die Flamme warf einen hellen Schein durch das Gemach und spielte oben an der Decke, *die Nacht sah schwarz zu den Fenstern herein*, und die Bäume draußen schüttelten

³ EU and advertising translated material shows that Greek favours uncertainty-avoidance, relative to English which is a rather uncertainty-tolerant culture (Sidiropoulou 2008, 2012).

sich vor nasser Kälte. [...] Es war jetzt gerade Mitternacht, der Mond sah abwechselnd durch die vorüberflatternden Wolken. (Tieck 2002: 4)

TT1 The flame cast a red glimmer through the room, and sported on the ceiling; *the night looked sullenly in through the windows*, and the trees without rustled in wet coldness. [...] It was now midnight, the moon looked fitfully through the breaks of *the driving clouds*. (Carlyle 1827: 19-20)

TT2 Η λάμψη από τις φλόγες φώτιζε το δωμάτιο και τρεμπαιξε στο ταβάνι, η νύχτα εισχωρούσε κατάμαυρη από τα παράθυρα, κι έξω τα δέντρα τρανταζόντουσαν μέσα στην υγρή παγωνιά. [...] Ήταν ακριβώς μεσάνυχτα και η σελήνη εμφανιζόταν πότε πότε ανάμεσα στα ασταθή, βιαστικά σύννεφα. (Τηκ 2006: 11)

The glimmer of the flames lit the room and wavered on the ceiling, the pitch-black night penetrated through the windows, and the trees outside shook within the wet coldness. [...] It was just midnight and the moon appeared every now and then between the unsteady, hasty clouds.

Intensification is a typical feature favoured in English-Greek translation, as a manifestation of the positive politeness character of Greek (relative to English, Sifianou 1992). Examples 7, 8 and 9 show that intensification is also favoured on the Greek side to enhance the threatening aspect of the unreal. For instance, in example 7, ST item *die Nacht [...] schwarz* (black night) becomes TT2 item *νύχτα κατάμαυρη* (pitch-black night). In example 8, ST item *in der Einsamkeit* (*in the deserted landscape*) turns into TT2 item *γιατί ήμουν ολομόναχη* (*because I was all alone*), with *alone* (assuming loneliness) highlighting the psychological aspect of the experience. Likewise, in example 9, ST item *zuweilen* (*at times*) is rendered in terms of TT2 item *επανελημμένα* (*repeatedly*): intensifying frequency of occurrence contributes to representing aspects of the inexplicable and unreal.

Example 8

- ST „[...] worüber ich anfang mich *in der Einsamkeit* zu fürchten.“ (Tieck 2002: 6)
- TT1 “[...] a thought that made me shudder *in my loneliness*.” (Carlyle 1827: 22)
- TT2 «[...] ἀρχισα να φοβάμαι, *γιατι ήμουν ολομόναχη*.» (Τηκ 2006: 14)
“[...] *I began to feel afraid, because I was all alone.*”

Example 9

- ST „[...] Ist das Zufall? Hat er den Namen erraten, weiß er ihn und hat er ihn mit Vorsatz genannt? Und wie hängt dieser Mensch dann mit meinem Schicksale zusammen? *Zuweilen* kämpfe ich mit mir, als ob ich mir diese Seltsamkeit nur einbilde, aber es ist gewiss, nur zu gewiss. [...]“ (Tieck 2002: 20)
- TT1 “[...] Is it chance? Did he guess the name; did he know it, and speak it on purpose? If so, how stands this man connected with my destiny? *At times* I struggle with myself, as if I but *imagined* this mysterious business; but, alas! it is certain, too certain. [...]” (Carlyle 1827: 37)
- TT2 «[...] Πρόκειται για σύμπτωση; Μάντεψε το όνομά του; Μήπως το γνωρίζει και το ανέφερε σκόπιμα; Και αν ναι, πώς συνδέεται αυτός ο άνθρωπος με τη δική μου μοίρα; Αγωνίστηκα *επανελημμένα* με τον εαυτό μου, λέγοντας πως απλώς *κατασκεύασα* με το μυαλό μου αυτή τη μυστήρια ιστορία, όμως πρόκειται για κάτι που είναι σίγουρο, πάρα πολύ σίγουρο! [...]» (Τηκ 2006: 32)
“[...] *Is it a coincidence? Did he guess its name? Could he know it and mention it on purpose? And if so, how is this man connected with my destiny? I struggled with myself repeatedly, assuming that I just constructed this mysterious story in my mind, but it is certain, too certain! [...]*”

Apart from the intensification strategy, example 9 shows translator’s intention to reconstruct the representation of the unreal through

additional devices: this is manifested through TT2 item *κατασκεύασα με το μυαλό μου* (*I constructed in my mind*) rendering ST item (*als ob*) *ich mir[...] einbilde* (*I imagine*). The translator elaborates on the imagination pivot through a verbal option which assumes a more active mental role on the part of the speaker, thus highlighting the unreal.

Another instance of the translator's attempt at highlighting the hero's inability to process the fantastic appears in example 10. ST item *Jetzt war es um das Bewusstsein, um die Sinne Eckberts geschehn* (*Eckberts mind and senses were now lost*) is rendered in terms of TT2 item *το μυαλό και οι αισθήσεις του παρέλυσαν* (*his mind and senses were paralyzed*). TT2 item *paralyzed* vs. ST *lost* enforces the implication of Eckbert's struggling to understand the paradox, and intensifies his mental exhaustion and the impact of the unreal.

Example 10

ST *Jetzt war es um das Bewusstsein, um die Sinne Eckberts geschehn; er konnte sich nicht aus dem Rätsel herausfinden, ob er jetzt träume, oder ehemals von einem Weibe Bertha geträumt habe; das Wunderbarste vermischte sich mit dem Gewöhnlichsten, die Welt um ihn her war verzaubert, und er keines Gedankens, keiner Erinnerung mächtig.* (Tieck 2002: 24)

TT1 *The sense, the consciousness of Eckbert had departed; it was a riddle which he could not solve, whether he was dreaming now, or had before dreamed of a wife and friend. The marvellous was mingled with the common; the world around him seemed enchanted, and he himself was incapable of thought or recollection.* (Carlyle 1827: 42)

TT2 *Το μυαλό και οι αισθήσεις του παρέλυσαν· μήπως ονειρευόταν; Μήπως είχε γνωρίσει στον ύπνο του κάποια γυναίκα που λεγόταν Μπέρτα; Τα πιο θαυμαστά πράγματα αναμειγνύονταν με τα πιο συνηθισμένα, ο κόσμος που τον περιέβαλλε ήταν μαγεμένος, κι εκείνος δεν ήταν ικανός ούτε να σκεφτεί ούτε να θυμηθεί τίποτα.* (Τηκ 2006: 38)
His mind and senses were paralyzed; could he be dreaming? Could he have dreamt of a woman named Bertha? The most wonderful

things mingled with the most common ones, the world surrounding him was bewitched, and he himself was not capable of thinking or recalling anything.

Analysis of the data shows that the notional pivot of the paradoxical and fantastic is pragmatically opaque in the target environment, which complicates its reception, thus the translator uses compensation devices to restore the communicative potential of the text through ensuring recognition of certain text-normative features (such as the participation of nature in the hero's woes, reflection of the hero's mental exhaustion, highlighting characters' ghostly aspect, intensifying experience of the paradoxical, etc).

4. Competing literary features

Although the fantastic is not novel in Greek literature (see ancient Greek fables, popular Modern Greek tales, etc), and despite familiarization with the fantastic and paradoxical through incoming children's literature, tales and film productions (*The Lord of the Rings*, *Harry Potter* etc.), the Greek audience does not seem to be familiar with the romantic version of the unreal (and the conventions of this romantic literary trend) as manifested in the German literary polysystem of the 19th century. The Greek audience seems to need translator intervention to receive the unreal more favourably, as the local romantic literary production did not display a literary subgenre with similar features. This is evident in that *Der blonde Eckbert* was first introduced to Greek readership in 2006 by Smili Publications, a rather small publishing house focusing on translating literature classics. The translator seems to be aware of the incongruity the literary subgenre may be producing in the Greek literary polysystem and attempts to achieve pragmatic (and connotative) equivalence between literary systems which display a very different reception of the fantastic and wondrous.

In describing the evolution of literary systems, the polysystem theory claims that "there is a continuous state of tension between the centre and the periphery, in which different literary genres all vie for domination of the centre" (Shuttleworth 2011:197). This is assumed

to be realized through shifts in the “set of factors governing the production, promotion and reception” (ibid) of texts.

Smili publications seems to be making its own contribution to the local tension among literary subgenres by selecting *The Fair-Haired Eckbert* for translation, in 2006. Selection may be assumed to be a conscious attempt to shape local tensions in the local literary polysystem through subgenres which would challenge the operation of local norms and make an innovative contribution to encoding the unreal.

On a par, the translator renegotiated the code (the linguistic features) of the ST to facilitate target reception of this romantic version of the unreal, through shifts ensuring pragmatic and connotative equivalence (Koller 1983). He employed a wider range of target items for rendering ST terms like *fantastic*, *wondrous*, *unreal*, to establish pragmatic and connotative equivalence with a rather unfamiliar feature of the short story. Being aware that the fantastic feature is pragmatically opaque in the target context he also reconstructed representation of the unreal in an attempt to enhance its transparency.

The study of translation through Even-Zohar’s polysystem theory has focused - inter alia - on “the principles of *selection* imposed on prospective translations by the dominant poetics and also the tendency of the translated texts to conform to the literary norms of the target system” (ibid: 198, my emphasis). Thus an open research question would be a thorough investigation of the reasons why certain works are nowadays selected for translation relative to their position in the Greek literary polysystem, in agreement with or challenging the operation of the local norms. Another question would be to what extent currently incoming (or reactivated) features of literary subgenres are affecting local production on paper (or on screen).

The benefit of looking at translation through the polysystemic lens is claimed to be that focus of interest is directed to the literary system as a whole. The study attempted to combine the polysystemic view with Koller’s (1983) functional perspective in establishing equivalence through translation, to identify means of appropriating

an unfamiliar version of a locally familiar trend. It attempted to explore aspects of Chesterman's 'S-universals', i.e. differences between translations and their source texts (Chesterman 2004, in Laviosa 2011: 307) in order to reveal aspects of the translator's attempt to construct the unreal.

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