
RESEARCH ARTICLE

Literature in and through Translation: Literary Translation as a Pedagogical Resource

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ABSTRACT

This article is the revised version of the paper that I presented at the 5th APTIS (Association of Programmes in Translation and Interpreting Studies) 2023 conference ("The teaching and learning that matter today"), whose proceedings were never published. As a result of globalisation, the number of books requiring translation considerably increased. Nevertheless, readers do not always acknowledge translations as such, and literary translators do not generally obtain the recognition they deserve. Academia may be partly responsible for that: on the one side, indeed, literary translation is not as discussed as other topics within the broader field of Translation Studies; on the other, whilst teaching texts in translation is becoming increasingly common, translated literature is not generally considered as an academic discipline on its own. To promote a wider circulation and appreciation of translated literature in and beyond academia, translated literary texts could be systematically introduced into the curricula of courses in literature and literary translation. This could be achieved through the compilation and use of parallel corpora, namely collections of source texts and respective translations. In this light, this paper has two main objectives: explaining how courses in literature and literary translation could be taught using parallel corpora; showcasing the pedagogical advantages that such an approach may have on different levels. As for courses in literature it would provide students with an understanding of the mechanisms behind the production of literary translations and their relevance within the broader literary system. On what concerns courses in literary translation, it may represent a compromise between theory and practice, and between the research-orientated environment of academic settings and the commercially-orientated publishing industry. The study was conducted through the review of pedagogical practices and contexts where literary texts are taught in translation. The paper concludes with the observation that this corpus-based teaching approach may have some positive repercussions outside academia: it would not only contribute to a broader appreciation of translated literary texts among the general public but also foster a broader recognition of the role of the literary translator in shaping and constructing foreign literature.

KEYWORDS

Translated literature; literary translation; parallel corpora; teaching; literary texts.

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1. Introduction

Globalisation has caused a considerable rise in the number of books that need to be translated (Baer, 2022, p. 4). In this respect, a survey of book buyers highlighted an increase in the sale of translated fiction of 22% in 2022 with respect to the year before (Self, 2023). Interestingly, data revealed that translated fiction attracts a young audience of readers aged 13-35, who account for almost half of the total translated fiction sales (The Booker Prizes, 2023). In spite of this, two issues persist: on the one hand, readers are often unaware or "oblivious" that what they are reading is the translation of another language text, a concern which is also registered among instructors teaching courses in literature (Painitz, 2022, p. 82); on the other hand, literary translators remain largely unknown or receive scattered recognition (Khomami, 2023). This may be ascribed to the long-standing devaluation of literary translation. As is known, literary translation performs an important dual function: it not only fosters a wider distribution of literary pieces across linguistic and cultural barriers but also enables ancient texts to endure over time through successive

retranslations. However, due to the impossibility of replicating the whole gamut of formal and semantic features characterising the original, translation has often been regarded as a “derivative”, “subsidiary art”, lacking the dignity of the ST (Belloc, 1959). Starting from this assumption, some scholars argue that literary translation should not be practiced at all (Hakemi, 2013, p. 376) and that the best way to enjoy literary works is to read them in their original language (Damrosch, 2009, p. 128).

Academia may be accounted co-responsible for the little importance devoted to translated literature and literary translators. It is true that in recent years, efforts have been made to make literary translation more visible (Providência, 2023). Nevertheless, the fact remains that the discipline is not as discussed as other topics within the broader field of TS. Furthermore, although translations are being increasingly used in degree programmes across several institutions worldwide (Reid, 2022, p. 186), translated literature is not generally granted the status of an academic discipline on its own. Its teaching, indeed, is neither systematised nor modelled on common guidelines.

Against this backdrop, this paper claims that literary translation could be utilised as a pedagogical resource. The possibility of using translation in the classroom is a long-debated and controversial issue (Ekoç, 2019; Samardali and Ismael, 2017). However, the practice has remained largely confined to language teaching contexts. In other words, discussion has been mainly focused on the advantages and disadvantages of using translation into students’ native language as a tool to support linguistic acquisition processes. To promote a better appreciation of translated literature within and outside academia, this paper suggests, instead, to introduce a systematic and comprehensive study of translated literary texts into the curricula of courses in literature and literary translation. This could be achieved through the compilation and use of parallel corpora, namely collections of source texts along with the respective translations. The growing use of corpus-based approaches in literary translation research (Dimitroulia and Goutsos, 2017) may be an indication that these may have useful applications in teaching as well.

With reference to existing teaching practices and examples, this paper has two main objectives: explaining how corpora may be introduced into courses in literature (Section 4) and literary translation (Section 5); showcasing the pedagogical advantages that such an approach may have on different levels. Considering the increasing application of technology to the practice of translation, Section 6 discusses how the teaching of literature and literary translation through corpora could benefit from recent technological advances. Some limitations of the teaching approach discussed in this article shall be addressed in Section 7. The paper concludes with the observation that this pedagogical method may have positive repercussions beyond academic settings by fostering a fuller recognition of literary translators (Section 8), whose role has been traditionally little acknowledged.

2. Literature Review

Considering the scope of the present paper, this section is divided into two parts: the first focuses on academic publications discussing the teaching of literature in translation, and the latter on some of the most commonly adopted approaches in literary translation training.

As remarked by Baer and Woods (2022), teaching texts in translation is becoming increasingly popular. Since the spread of courses teaching literature in translation, different academic works discussing the issue have been published. Major contributions include *Literature in Translation: Teaching Issues and Reading Practices* (2010), edited by Maier and Massardier-Kenney, and Baer’s and Wood’s edited volume *Teaching Literature in Translation. Pedagogical Contexts and Reading Practices* (2022). The former is aimed at undergraduate and postgraduate instructors using literary texts translated into English as part of their teaching material. It tackles the issue of reading and teaching literature in translation through different lenses, including general principles, identity and relationship, power struggles, values and beliefs. The latter discusses a range of pedagogical contexts where translated works are used as well as teaching practices promoting the study of translations as texts with distinctive features. It proposes examples drawn from different genres, languages, and literary traditions. The essays included in both volumes address the challenges that teaching translated literature may pose and conclude that students from different disciplines and linguistic backgrounds can largely benefit from reading texts in translation.

Due to the nature of literary texts, the teaching of literary translation presents specific challenges that call for tailored methodologies. One of the most debated issues concerns the classification of literary translation itself since scholarly opinions are polarised between those considering it a craft and those granting it the status of an art (Kodura, 2018, p. 76). Based on the assumption that literary translation is inherently an art is the deduction that its practice cannot be taught (*ibid.*) but rather depends on translators’ innate abilities. Although literary translation entails a certain degree of creative effort on the part of the translator, there is a general consensus that theoretical knowledge can be valuable. Once it is established that, although not indispensable, theory is nonetheless helpful, other questions concern how to combine practice with theoretical knowledge (Pontiero, 1992, p. 299). The teaching of literary translation has been foregrounded in several academic publications and different approaches have been put forward. For the purposes of the present paper, special emphasis is given here to the often-discussed dichotomy between translation as a process and translation as a product. Among others, this has been tackled by Kodura (2018, pp. 77-78). Proponents

of the idea that translation is first and foremost a practical activity, and, as such, improvable through constant practice, generally advocate teacher-centred approaches: students produce translations and learn from their own mistakes and instructors' corrections. The limitations of such an approach, which mainly focuses on the product of translation, have already been highlighted by Kodura (*ibid.*), claiming that the focus on errors can be discouraging for trainees and, therefore, counterproductive. Process-centred translation trainings, on the contrary, shift the focus from the product to the procedure of translating through students' active participation in the classroom or workshops where translations are collaboratively produced (*ibid.*). This paper emphasises the latter approach claiming that translated texts themselves can be used as a sound teaching resource. In other words, small corpora of literary translated texts could be discussed in the classroom as case-studies for contrastive analysis purposes. Although the use of corpora in literary translation research is becoming increasingly popular (Dimitroulia and Goutsos, 2017), its potential from the teaching perspective remains understudied. By drawing upon existing research, this paper shed lights on the learning benefits that the implementation of such a model would bring to the classroom.

3. Methodological approach

The methodological approach adopted to conduct this study consists of a review of existing teaching practices using literary texts in translation. Different pedagogical contexts were considered, including courses in comparative literature, world literature, foreign literature, and translation. There are countless courses in literature and translation offered across higher institutions worldwide. For this reason, an exhaustive investigation examining programmes individually would not have been practically feasible. Therefore, the review was predominantly confined to English-speaking countries, taking into account a sampling of courses currently offered in the UK and in the US. Academic sources discussing the teaching of literature in translation were also considered and scrutinised (these are discussed in the literature review section). Based on these, it was possible to gather a considerable number of pedagogical strategies and examples that were used as the starting point of the training suggestions discussed in the following sections.

4. Corpora as a pedagogical resource in literature courses

This section focuses on the teaching of translated literature. As a premise, it is necessary to briefly explain the importance of introducing a more systematic study of translated literary texts in courses at the higher education level. The main reason why students should be exposed to translated literature lies in what Kripper (2022, p. 102) defines as the "ontological status" of translations. Talking about poetry translation, Venuti (2011, p. 128) states that this does not have any communicative purposes. The same remark can be extended to literary translations in general. Relieved from communicative functions, they do not entail the transmission of "unchanged messages" across languages but rather the creation of new literary pieces (Oittinen, 1992, p. 75). With respect to the original, they involve three main areas of adaptation, namely language, culture, and audience. Whilst bearing an intrinsic, inherent similarity to the source, literary translations, therefore, present specific features that make them distinctive from the original. As such, they can be claimed to constitute a literary system on their own (Even-Zohar, 2000). As argued by Even-Zohar (*ibid.*), depending on the centrality or peripherality that they occupy within the target literary system, translated works actively engage with the polysystem, either modifying the home literature through the introduction of new models or contributing to the preservation of traditional repertoires. Based on this consideration, it can be argued, then, that an exclusive focus on home literature in literary courses would be limited and incomplete since, by omitting imported foreign texts, an important part of the polysystem would be neglected.

As mentioned above, the practice of teaching literature in translation is becoming increasingly widespread in programmes in foreign languages and literature (Reid, 2022, p. 186). The review of existing teaching practices revealed that translated texts are used in both monolingual pedagogical contexts and bilingual ones. Monolingual courses are often addressed to students hailing from different disciplinary backgrounds and with zero or limited knowledge of texts' original languages. For instance, as discussed by Yen (2010, p. 119), the teaching of Chinese literature in English translation is promoted by some Asian educational programmes in the US, where translated texts are integrated in several disciplines across the humanities, such as history, comparative literature, art history, political science, and creative writing to enrich students' learning experience. Another example is the undergraduate course "Contemporary Latin American Literature in English Translation" described by Kripper (2022, p. 102), a literature survey course relying on translated texts into English as primary sources. In the case of bilingual courses, instead, translated texts are incorporated into broader literature, translation, world literature, and comparative literature courses and studied alongside original texts. An example is the upper-division French literature course described by Whitaker (2022, p. 253), where students are asked to actively engage with translation through a French-to-English poetic assignment at the end of the term. In this way, translation is used as pedagogical tool to enhance students' critical abilities and their appreciation of literature (*ibid.*, p. 260). It goes without saying that the above list is not exhaustive: it has a rather exemplary value and serves to provide a general idea of some of the pedagogical contexts in which literature is taught in and/or through translation.

However, whilst being used in several university programmes, translated literature is not always acknowledged as an academic discipline on its own and its teaching is not structured on common guidelines and principles. This paper suggests that, on the model of some of the practices discussed above, courses specifically focussing on translated literature may be systematically introduced as elective modules into already existing degree programmes in literature. These may be centred upon a single author, work, or literary tradition. The focus of the course would also dictate the criteria to select texts and compile the corpus. For instance, a course teaching 20th-century Italian poetry may use selected translations of Ungaretti's, Saba's, Montale's, and Quasimodo's poems, among others. To ensure that courses present translated works in a comprehensive manner, this paper proposes a bipartite structure. In other words, modules may have a theoretical component and a more analytical part.

The theoretical component may serve as a general framework to contextualise the different translations studied in the course. A suggestion could be to provide students with a history of the translations that a given author or work received in the target culture: translators and translations could be studied chronologically and from a critical perspective in the same way as original authors and texts are normally presented to students in literature courses. Elements such as text selection and frequency of retranslations should be emphasised as these give an insight into the representation that a given author, text, and literary tradition had in the target culture. For instance, the above-mentioned undergraduate course "Contemporary Latin American Literature in English Translation" offers students a practical illustration of the uneven representation of literature translated from Spanish in the United States: texts from countries such as Bolivia or Venezuela, for example, received much fewer translations than those from Mexico or Argentina (Kripper, 2022, p. 102). Additionally, in the same way as it is generally done with original authors, translators' biographical information could be provided along with a list of other works they translated and composed.

To study translations from a theoretical perspective, instructors may also use translation reviews and paratextual material (such as introductions and translators' prefaces and footnotes). Reviews enable a broader understanding of the impact that a given translation had on the audience, whether it was positively or negatively received, and whether criticism was homogenous or radically differed among different appraisals. As suggested by Kripper (*ibid.*, p. 108), through reviews it is also possible to see whether the TT is explicitly acknowledged as the translation of another work and if mention of the translator's name is made. As discussed by Woods (2022, p. 16), paratextual elements can be used as sound pedagogical tools. They generally contain translators' biographical data and often explain how the text was approached in terms of challenges and translation strategies. In addition, as observed by Baer (2022, p. 9), introductions and notes reveal information about the marketing of the translation and the interplay between the different agents involved in the publication of a literary translation project (namely the translator/s, editors, publishers, and marketers). The scrutiny of reviews and paratextual material can then show students, especially those with little familiarity with translation practice, that translation is shaped by a number of extratextual and contextual socio-cultural factors.

The analytical part should be based on the contrastive reading of several selected translations of the same work(s). One of the underlying ideas behind the usefulness of teaching translated literature through contrastive readings of translations is that these can provide a better understanding of original authors and works themselves. Borrowing Mikhail Bakhtin's idea of dialogism, according to which reading is a dialogic experience, namely a dialogue between authors, texts, and readers, some scholars claim that translation can be defined as a dialogic process too (Oittinen, 1992, p. 76), where receivers actively contribute to meaning construction through reading. This is linked to the idea that as a dynamic entity, meaning is not fixed on the page but rather constructed by receptors' subjective understanding (Yang and Qi, 2017, p. 116). If we consider that the translator is primarily a reader and a receiver of the ST, it is possible to see how the original becomes a source of multiple interpretations. In other words, the translator's understanding coincides with only one of the possible ways in which the original text can be read and interpreted (Zhou, 2013, p. 20). Indeed, comparison of different texts enables us to see how translations of the same work are sometimes marked by substantial interpretative differences, with the translator's own subjective reading emerging through omissions, additions, and the foregrounding of specific elements. Subjective reinterpretations can also surface through changes to titles. For example, working on multilingual translations of *Jane Eyre*, Reynolds et al. (2020, p. 136) highlighted that the novel was differently retitled across languages: *Jane Eyre o le memorie di un'istitutrice* (meaning "Jane Eyre, or The Recollections of a Governess") in an anonymous 1904 Italian translation, *A paixão de Jane Eyre* (meaning "Jane Eyre's Passion") in a 1941 Portuguese translation, and *Sirota iz Lowooda* (meaning "The Orphan of Lowood") in a Slovenian 1955 translation, to mention a few examples. As remarked by the authors (*ibid.*), each title puts emphasis on a different aspect of the story, reflecting dissimilar interpretations of the text. Reading and teaching literature in translation can, therefore, practically illustrate how the same work can be dissimilarly represented across languages and cultures. In this light, the different translations of the same work can be compared to a puzzle: when read side by side, they can be clarifying as they bring together different semantic possibilities contained within the ST. This is what Yeh (2010, p. 127) also refers to as a "comparative and composite reading" of translated literature. As an "exegetical" work (Woods, 2022, p. 13), then, translation can even shed light on new aspects that may have gone unnoticed by scholars, thus actively contributing to literary criticism and text hermeneutics.

The way in which texts are reinterpreted through translation also has important implications for authorial representation. The image-shaping process, namely the representation of a foreign author in the target culture, is influenced by both extratextual factors (for example the above-discussed selection of source texts to translate) and intratextual ones (the techniques adopted by translators) (Linn 2003). An example of that relates to the representation of Lorca in the French and Dutch culture through the translations of the *Romance de la luna, luna* ("Ballad of the Moon, Moon"), belonging to the collection *Romancero gitano* (ibid.). As discussed by Linn (ibid.), *Romancero gitano* has been given several interpretations, with scholars emphasising different aspects such as the folkloristic, the psychoanalytical, the political, and the gender-related one. In their analysis, Linn (ibid.) investigated how given translation choices and textual shifts convey a different interpretation of the original poem, thus also altering readers' authorial perception. For instance, they observed that, by prioritizing formal and acoustic traits, earlier translations in both French and Dutch tended to highlight fairy tale and dream like elements in the text, thereby accentuating the folkloristic representation of the author. On the contrary, by staying closer to the semantic and pragmatic features of the ST, later translations abandoned the initial "innocent" reading in favour of a "fatal" one (ibid.). This has considerable implications for reception since readers' perceptions of authorial image is inevitably shaped by translators' handling of the text on both the semantic level and stylistic one. This case-study thus exemplifies how a teaching method using translations in a contrastive way can foreground the fundamental role played by translators in shaping authorial representation in a given culture.

On the pedagogical level, contrastive analyses can therefore equip students with the necessary critical tools to address translated texts and familiarise them with the dynamics behind their production and reception. As already remarked by Baer (2022, p. 4), teaching literature in translation can thus represent an opportunity to promote "translation literacy" beyond the traditional settings of T&I programmes.

Lastly, this teaching approach may also have positive repercussions outside academia. The promotion of translated literary texts in the classroom may indeed influence readers' interests and eventually change the positioning of a given translated literature within the polysystem. This was, for instance, the case of the above-mentioned courses on Chinese literature in English translation: not only did they produce a rise in the number of English translations of Chinese works, but they also contributed to shifting receptors' tastes from classical, traditional repertoires to more contemporary Chinese literary texts (Yeh, 2010, p. 133).

5. Corpora as a pedagogical resource in literary translation courses

As mentioned in the literature review section, the teaching of literary translation has been long discussed and different approaches have been put forward. The viewpoint adopted in this paper is that parallel corpora could be used in the classroom for contrastive purposes. Courses using corpora of translated texts as a teaching resource could be implemented in existing literary translation programmes as separate modules or workshops. These could be tailored to students' language combinations and could focus on specific text genres (novel, poetry, drama). For example, a course focussing on Italian to English poetry translation may discuss different renderings of the *Divine Comedy*, whereas one focussing on French to English novel translation may use different versions of Flaubert's *Madame Bovary*. It goes without saying that these are just suggestions and that the specific features and learning goals of each course may dictate different selection criteria. The advantages of such a model shall be discussed from four interrelated perspectives: procedural knowledge, style and language use, literary knowledge, and the publishing industry.

Jones (2011, p. 36) refers to procedural knowledge as "knowing how to, i.e., having the ready-to-use action plans known as procedures or skills". Procedures are generally identified as strategies (the ability to use skills to solve given problems), techniques or shifts (changes occurring at the formal and/or semantic level), and approaches (the general procedural principles behind specific choices) (ibid.). From this perspective, the supposed efficiency of the pedagogical approach discussed in this article is grounded on the notion of imitative learning. Recent studies have demonstrated the crucial role played by imitation in human learning (Marisi, 2021, p. 12; Zhou and Guo, 2016, p. 5). In simple words, learning by imitation entails the ability to socially learn from others and re-enact the same behaviours (Zhou and Guo, 2016, p. 6). Based on this, the underlying idea behind the teaching method proposed in this paper is that translation practitioners can be trained starting from the direct observation of previously translated literature. Its usefulness lies in the possibility of drawing a double comparative analysis: between the ST and its translation(s) and among the different translations of the same text. Reading the TT against its source helps students understand how literary texts are handled by translators in relation to target linguistic and cultural norms. By comparing several translations of the same text, they not only become aware of different strategies that can be used to tackle ST-devices but also develop critical thinking abilities by identifying those which better work in a given context. Let us consider, for example, the case of metaphors. These are generally regarded as a "translation problem" (Schäffner, 2004, p. 1253) as their significance is largely dependent on cultural factors and readers' familiarity with the context in which they are rooted. Their transposition in another language poses a challenge for the translator who has to recreate on target readers the same associations that the source metaphor originally produced on its receptors. Contrastive analysis enables trainees to compare how the same SL-metaphor is rendered across dissimilar translations of the same text and identify which strategies (omission or paraphrase, for example) may be more effective in relation to target readers' culture and expectations. The analysis of the target text can also shed light on the underlying reasons behind the

translator's decision-making process. Collective discussions in the classroom on translators' choices can thus encourage students' critical thinking, namely the ability to express why they agree or disagree with given solutions and help them understand how extratextual factors (including society, culture, and historical context) interfere with translators' decisions. In this way, the corpus-based methodology also works as a good compromise between theory and practice as theoretical acquisition can be thus complemented by the practical representation of translation solutions. These can then be adapted and reused by trainees in their own translation activity. To give an example of this, I shall make reference to Greco's chapter in the above-mentioned volume edited by Baer and Woods (2002), where a course in pre-modern French literature is described. Despite being mainly taught in French, the module is based on readings translated from Old or Middle French into Modern French. During the course, the epic poem *La Chanson de Roland* is read in both Old French and nine translations (both in French and English). The difference between the notions of domestication and foreignization is practically visualised by students through an exercise consisting in locating passages where the two approaches are adopted when comparing the renderings of some stanzas extracted from the poem. As explained by Greco (*ibid.*, p. 247), this practical activity leads trainees to the realisation that translated texts rarely fall within one category but generally result from a blend of different approaches. In this way, this teaching method warns practitioners against a "slavish" reproduction of theoretical notions (*ibid.*) and encourages a wise application of theory in relation to the specific features of the piece in question. Contrastive analysis can also become a helpful tool when dealing with texts distanced by a wide temporal or cultural gap. By comparing translations composed across different epochs and cultural contexts, students can gain an understanding of how approaches and techniques shift diachronically and topographically. An example of that relates to rhyme reproduction in poetry translation: the preservation of rhymes in poetic texts is a controversial issue, with arguments spanning from replication to total abandonment (Jones, 2012). This is because whilst being commonly accepted in certain cultures, rhymes may sound old-fashioned in others (*ibid.*). By contrasting several translations of the same poem, trainees can compare how rhyming patterns are tackled by translators across different literary traditions.

As is known, an important feature of literary texts is style. Broadly speaking, style can be defined as "an outcome of choice (as opposed to those aspects of language which are not open to option)" (Boase-Beier, 2014, p. 1). Style replication is one of the most-debated issues in literary translation theory: whilst most scholars recommend preserving the stylistic properties of the original as closely as possible (Zhang, 2016, p. 182), others argue that, in certain circumstances, the translator may depart from the ST's style as strict adherence to the original form may result in unnatural rendering in the TL (Nida, 2000, p. 139). Problems may arise when the ST displays non-standard style such as slang, archaisms, regionalisms, or an idiosyncratic mode of expression with the aim of producing a particular effect on the reader (Baker and Saldanha, 2009, p. 153). In this light, corpus analyses can turn into a helpful teaching tool for two main reasons: they highlight recurring translation solutions and stylistic patterns in target texts (Dimitroulia and Goutsos, 2017); they enable students to get acquainted with a wide plethora of registers and stylistic variations through exposure to a broad range of different texts. Again, corpora may be used to retrieve suggestions to tackle stylistic variations and encourage class discussion on the effectiveness of given translation solutions (for example, the association between certain dialects and specific socio-cultural groups, and the impact that such associations may have on reception). By offering a broad spectrum of linguistic varieties, corpora can, indeed, represent an opportunity to enhance linguistic competence, not only in the target language(s) but also in the native tongue, this being an essential prerequisite for smooth text rendition.

In the same way as the teaching of translated literature can promote translation literacy among non-translation students, the use of literary texts as pedagogical resources in translation programmes can enhance students' literary knowledge. Since translators rewrite literary pieces in a new language and for a new audience, familiarity with source texts, authors, and literary norms becomes imperative for accurate rendition. Before approaching the translation task, it is indeed indispensable for the literary translator to become acquainted with the original author's background and the intertextual references that may be found in their oeuvre.

Lastly, considering that the ultimate goal of literary translation programmes is to train future practitioners, the commercial aspect of translation needs to be taken into account as well. In this regard, Pontiero (1992, p. 301) claims that literary translators are not necessarily hired among academically-trained professionals. According to the scholar (*ibid.*), this is due to the type of approaches adopted by academics, where close textual adherence is generally prioritised at the expense of smoothness and readability. Regardless of the validity of this argument, publishers' instructions and literary market trends play a major role in the publication of translated texts. Socio-cultural factors may also come into play. For example, it has been observed that the selection and promotion of translated literature in Japan was influenced by gender issues (Aoyama and Wakabayashi, 2010, p. 103). Not only were female works largely neglected in English translation from the second half of the 19th century until World War II, but they were also subject to stereotypes, with publishers emphasising aspects such as the mystery and the eroticism of the "Oriental woman" (Coutts, 2002, p. 114). For students aspiring to become literary translators it is, therefore, essential to be cognizant of how the publishing industry works and keep up to date with current market trends (Pontiero, 1992, p. 302). Through the examination of several works, both in the original language and in translation, the corpus-based methodology can provide trainees with a broader understanding of changing literary trends. In this light, it also works as a bridge between the "commercially-orientated" publishing industry (*ibid.*, p. 299) and the research-orientated environment of university courses.

6. The support of technology

The teaching approach discussed in this paper can also be supported by technology. Corpus-based literary translation projects are attracting increasing interest in the Digital Humanities (Dimitroulia and Goutsos, 2017). Indeed, databases containing translations of literary texts have been recently created and made available online. These can be centred upon specific authors, works, and literary traditions and can have a bilingual or multilingual focus. Digital projects of this kind may be used by instructors to build corpora, identify new translations, and select texts written in different periods and languages according to the content and learning outcomes of courses. For instance, with a focus on Quebec literature translated into Italian, QU.IT (<http://www.quit.unibo.it/>; Dimitroulia and Goutsos, 2017), a corpus of Quebec literary quotations, can be particularly helpful to translation trainees having both French and Italian as working languages or literature students interested in learning about the literary texts produced in this area. Similar tools include "Persian, Translated" (<https://persiantranslated.com/public/index.php>), the "Dutch Foundation for Literature Translation Database" (<https://nlf.my.salesforce-sites.com/vertalingendatabase/search>), "the Digital library of Korean Literature" (<https://library.litkorea.or.kr/>), and the "Finnish Literature in Translation Database" (<http://dbgw.finlit.fi/kaannokset/index.php?lang=ENG>), containing bibliographical information about available English-language translations of different literary sources. Online databases can also focus on single works, as is the case of a specific website created to collect the different English-language renderings of Baudelaire's *Les Fleurs du mal* (<https://fleursdumal.org/>). This online corpus is used, for example, in Whitaker's above-mentioned course (2022). An example of multilingual transition project, instead, is the above-discussed Prismatic Jane Eyre (<https://prismaticjaneeyre.org/>; Reynolds et al. 2020), where different language translations of the novel have been tracked down and collected. The project maps the different publications of the book across several cultures using digital tools and investigates how the rendering of specific lexemes varies across languages, thus providing new insights into literary translation, reception studies, and comparative literature. Other tools include CATMA, a web-application for text analysis (<https://catma.de/>; Dimitroulia and Goutsos, 2017), and TRADUXIO, a digital environment for computer-assisted multilingual translation (ibid.; Lacour and Bénél, 2021). By enabling the creation of corpora and multilingual text alignment, the latter can be extremely helpful to literary translation practitioners who can enlarge existing collection by adding new translations or retrieve suggestions for the rendering of specific devices, such as metaphors, for example, from previously translated texts (Lacour and Bénél, 2021). The list of translation databases and technological tools presented in this section is not exhaustive: it rather serves as an indication of the type of material available online and the way in which it could be used to enrich teaching practices.

7. Limitations

This section briefly addresses a series of limitations that may stem from the pedagogical method discussed in this paper. On what concerns courses in literature, issues may be posed by text selection and accessibility of material. The unavailability of textbooks for the teaching of translated literature poses extra challenges for instructors (Greco, 2022), who have to collect translations autonomously and make them available to the class. Budgetary factors also come into play since asking students to purchase multiple translated editions of the same text may be unsuitable (Maier, 2010, p. 16). A solution could be to select translations which can be easily found online, for example, by making use of the above-discussed digital text databases. In addition, considering that reading multiple translations of the same text may be time-consuming (especially in the case of lengthy novels, for example), instructors may select a number of compulsory translations and suggest a few optional ones that students may approach in their own free time. Moreover, as already remarked by Greco (2022, p. 249), some faculties may be reluctant towards the adoption of a teaching approach exclusively based on translations as this may restrict reading selection. In other words, the concern would be that the teaching material would be confined to the works which have appeared in translation, leaving out those for which translated texts are not currently available. Against this argument, it may be claimed that, as discussed above, the teaching of literature through translation could be included in existing courses as elective modules. In this way, translated texts would not replace traditional literature teaching methods but rather complement them. Moreover, the argument that the reading selection may be restrained by the adoption of such a model seemingly originates from an inaccurate perception of translated literature. Indeed, the gamut of literary translations is oftentimes quantitatively much broader than expected (ibid.). This is also because text selection would not be restricted to official or standard translations but could also include unknown ones that common readers are generally unaware of.

In the case of literary translation training, it may be argued that the close examination of previously translated texts may restrain students' creativity. However, the claim may be invalidated by pointing to the observation that contrastive analyses can, on the contrary, provide trainees with a wide range of solutions that they can incorporate into their own translation practice. Furthermore, they help students develop critical abilities and discern between adequate renderings and dissatisfactory ones. As claimed by Bret Maney (2022, p. 31), the latter can have a strong "pedagogical force" inasmuch as they encourage receivers to look for alternative ways in which the translation may be improved, thus enacting students' creative engagement with the text.

8. The role of the Literary Translator

As stated in the introduction, by putting the emphasis on translated texts as the product of the translator's own work, the teaching approach discussed in this paper may have positive repercussions beyond academic settings.

The role of the literary translator has been traditionally unrecognised and condemned to a “shadowy existence” (Venuti, 1995, p. 8). Omission of translators’ names from book covers can, indeed, be seen as exemplary of the unrecognition that the profession has long suffered (ibid.; Providência, 2023). Although trends in the market are changing, with translation prizes being established (Hahn, 2018), the fact remains that literary translators are not always sufficiently acknowledged for their work (Khomami, 2023). Against this backdrop, by foregrounding the agency of literary translators in the construction of foreign literature, the teaching methodology proposed in this paper would contribute to giving greater visibility to these professional figures. Indeed, translators’ names would circulate among lectures and appear in students’ essays and presentations. In addition, translated texts would be addressed as translators’ own productions with distinctive features that make them different from the original.

In literary translation theory, much emphasis is put upon issues such as the ST’s style and the original author’s voice, and how these should be transposed in translation. This is because, as discussed above, translation has been generally seen as “a derivative rather than creative activity” (Baker, 2000, p. 244). Therefore, translators’ transparency (Venuti, 1995, p. 6) and close adherence to the original text’s style (Baker, 2000, p. 244) have long been the governing principles of literary rendition. However, as a creation of the translator, the TT inevitably bears the footprints of its producer (ibid.). This means that the translator rewrites the text not only according to his/her own subjective interpretation but also deploying an individual and distinguishable mode of expression. It would be, therefore, appropriate to give equal prominence to the original writer and the translator’s voice in literary translation discourse. The viewpoint adopted in this paper is that by “translator’s voice” we might refer to two different aspects: the translator’s presence in the text, perceivable, for example, through the use of footnotes and other paratextual elements, and the translator’s own style. The concepts of translator’s voice and translator’s style are often used interchangeably (Zhang, 2016, p. 182). Nonetheless, I believe that there is sufficient ground for treating them as two distinctive facets of the translator’s intervention in the text. In fact, while the former may depend on the translator’s deliberate and conscious choice to either appear in the text or disguise himself/herself behind the “illusory effect of transparency” (Venuti, 1995, p. 5) (for example, through the decision of using footnotes or not), the latter tends to emerge unintentionally and is intrinsic to the translator’s own mode of writing. Therefore, in the same way as the original author can be recognised through his/her peculiar style, the translator’s stylistic patterns tend to be idiosyncratic which, among other reasons, explains why the same text can be rendered dissimilarly by different translators. According to Baker (2000, p. 248), the translator’s style can be traced through “specific lexical items, syntactic patterns, cohesive devices, or even style of punctuation, where other options may be available in the language”. This is clearly exemplified by the fact that translators often reuse the same stylistic patterns when rendering the works produced by different authors. For example, this was the case of Garnett’s English-language translations of Dostoevsky and Tolstoy. According to some critics, American readers would be unable to detect considerable stylistic differences between the two Russian authors since their prose reflected the same style of the translator (Baer, 2010, p. 207). An approach foregrounding the perusal of translated texts may, therefore, highlight translators’ own stylistic choices, thus contributing to promoting their role as proper co-authors of literary works.

9. Conclusion

This paper discussed the possibility of using literary translation as a pedagogical resource. It proposed a teaching method based on the use of parallel corpora, collection of source literary texts and selected respective translations. These could be used in courses in literature and literary translation. Text selection and corpus compilation should be determined by a series of factors including students’ language combinations, focus of the course (national literature, author, text), genre (drama, poetry, novel). To foreground the relevance of translated literature, the paper also suggested that this could be studied as an independent academic discipline and being introduced as an elective module into existing courses in literature, world literature, and comparative literature. Against the argument that literature should be read in its original language only, it emerged that not only reading but also teaching literary texts in translation through corpora could have several advantages from the threefold perspective of learning outcomes, the circulation of literature, and the professional status of translation. Regarding courses in literature, the corpus-based teaching method discussed in this paper may equip students with the critical tools necessary to address literary translations and understand the dynamics behind text selection, rendition in another language, and reception in a different cultural context. As highlighted by previous research, it may also represent an opportunity to promote translation competence beyond the traditional setting of T&I programmes. On what concerns literary translation training, the perusal of corpora in the classroom would enhance students’ procedural knowledge, linguistic competence, and familiarity with literary texts. It may also help them get acquainted with market trends and their impact on literary publications. Considering the growing application of technology, the paper also showcases how recent technological advances, such as online translation databases and translation software, can complement the teaching method put forward in this article. A series of limitations and challenges including text selection and availability of material as well as impact on students’ creativity, were addressed along with possible solutions. Apart from the above-discussed pedagogical advantages, this corpus-based teaching approach may have positive repercussions beyond the academic field. Firstly, it may contribute to promoting a fuller appreciation of translated literature among the general audience. Secondly, by foregrounding the agency of literary translators in shaping foreign literature, this pedagogical approach could also have positive implications for literary translation as a profession. The teaching of texts in translation in university courses may indeed contribute not only to a

broadier circulation of literary translators' works but also to a fuller recognition of their role as co-authors of translated texts among target-language receptors. One of the limitations of this paper is that it does not discuss assessment. In this respect, future research may focus on assessment design and modes. A suggestion could be that of comparing different assessment methods (such as practical translation exercises, written essays, and oral presentations, for example), analysing the strengths and weaknesses of each with respect to the use of corpora in teaching practices.

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