

## **Translation Movement (excerpt)**

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### **Translators' Note**

In order to produce TRANSLACIÓN (Translation), Carlos Fernández-Pello rewrote several excerpts from T. E. Lawrence's "Guerilla" in Spanish, making a variety of changes to the original text. The concepts presented by the Spanish author in the excerpts found in both works are, logically, dissimilar or very different, but the presentation of the text is identical in both cases. For this reason, readers who compare the original version of the quotes from "Guerrilla" with the quotes and corresponding paragraphs of TRANSLACIÓN will find a number of similarities, which can be chalked up to both the translator's personal whims and the variations in the original formal structure introduced by FernándezPello himself.

### **Re-appropriation Reading**

The text books define translation as "the communication of the meaning of a source language text by means of an equivalent target-language text". Meaning can only be purchased by meaning. This is a hard saying, as Teresa Solar Abboud produces meaning from unintelligible murmurs, the formal repetition of cinematographic shots and the whimsical rewriting of a script. Like irregular translation, she takes the exact literal and visual replica of a text and uses it to invent blocks of meaning, and that replica in turn clouds and blurs the common denominator that is language.

Lovers of description are welcome to the subtitles of what is left of the original, till peace or doomsday shows them the futility of waiting around for an explanation. If they want information and want to hold on to it, then let them.

T. S. Abboud's aim is unmistakably geographical: to occupy the territory of a mother tongue that is foreign to her. In the doing of it, she may have had to relinquish the original meaning, yet "killing meaning" never seems to be her excuse or aim. In irregular translation, if the goal of preserving the original meaning is taken off the map, the meaning still remains. Internalising the meaning of Lawrence of Arabia's footage requires the translator to betray the guild's semantic function and translate/transfer only the visual structure, materialising the concepts in practice rather than conveying them in spirit. Translated into Arabic, the economic factor demands an inverse estimation of the area to be conquered. A casual calculation indicates that there are 6,909 languages in the world. How does a translator deal with them? No doubt by designing a trench line of so many cents per word, despite the knowledge that his task is to ignore them individually and group them into regular armies of imported concepts. T. S. Abboud, on the other hand, treats them like a timeless influence, a thing invulnerable, intangible, without front or back, a multiple language that drifts about like a gas, an infinite tongue. From this perspective, translations are more like plants, immobile as a whole, firm-rooted, and nourished through long stems to the source text. Translation is like a vapour blown by the wind. Its kingdoms live in the imagination of each individual, and as there is no concrete method of subsistence, the enemy is not offered a concrete target.

### **The Conscious Metaphor**

In these times, film metaphors cannot be cautious. Shots, being irregular, do not act in sequence but as individual units. The loss of that formal coherence is like a pebble dropped in water; the break in continuity may be brief, but rings of crisis widen out from it. The filmic paintings of T. S. Abboud can afford such casualties. They seek out those fluctuations between copying and obviating by constructing a self-referencing biographical subplot. In this way, the material issue is easier to deal with. Essentially, the staging must

be superior to the filming.

Abboud thus lays down the maxim, applying it to irregular translation, that the stage of the content is the content itself, thereby allowing her metaphors to take the supporting structures and improvise meanings, composing autonomous, non-sequential shots.

Most translations are achieved by detachment; the two parts, syntax and semantics, are dissociated in order to convey the message in a way that is comprehensible and adapted to the grammar of the target language. But metaphor entails a translation of contact: to liberate the reader by the silent threat of a vast imposture, which rudely reveals itself time after time in the awkward collage of the shots that are also phrases.

If the aim is to link one sentence with another, non-underlined sections are chosen. This is a syntactic success. From this theory, T. S. Abboud ultimately develops a conscious habit of always maintaining physical contact with the narrative she is studying; this chimes with the plea of never translating with meaning, but rather transferring meaning to the act of translation itself.

### **Irregular Translation to the Self**

Irregular translation seldom concerns itself with what the men who read it do, but much with what they think, and the diathetic is a crucial part of its mission. In translation this issue is set a little aside and the task of creating opinion by study and criticism is entrusted to agents with no connection to the text, but irregular translation is so weak conceptually that it cannot let meta-referentiality rust unused.

### **Curved Geography**

Planet Earth does not follow all these arguments, but it gives itself leave for their practical application to be tried. Accordingly, the Earth rotates around itself, performing this feat with ease. Then the orbit easily fixates on the Sun as the centre of gravitation, and finally the Sun also moves, turning all the preceding motions into curved loops.

The process sets up a sidereal ladder, which has provided a cosmic time frame for the planet's inhabitants, from the equinoctial seasons (spring, autumn) to the solstitial seasons. These seasons are sometimes 212 million kilometres away, a short distance in the immensity of outer space, but made longer by the Earth's translation motion thanks to its assiduous cultivation of the Sun's light and thermodynamic harnessing of its elliptic, taking advantage of the fact that it is a faster body.

### **Repetition and Verbal Tenses**

In character these cosmic operations are closely related to the grammatical "translation" of T. S. Abboud, in her autonomy, her independent paths, the verb as the centre of the orbit, her ignoring of (and illiteracy in) the basic rules of her language, her science, her translations. "He who commands form is at great liberty, and may take as much or as little of it as he will": he who commands translation/enallage is equally fortunate. Verb parties, self-contained like planets, can orbit securely along the time-frontier, just out of semantic sight, and raid the past whenever it seems fittest or easiest or most profitable, with a sure retreat always behind them into the copy as their origin.

Discrimination of what point of the historical organism Solar Abboud intends to disarrange comes with practice. Her tactics are always touch and copy, not plan and create. Irregular translation never tries to evaluate or assess its meaning, but to move off and repeat the form somewhere else. It uses the same force in the same time at the closest place.