

FERNÁNDEZ PARILLA, Gonzalo; FERIA GARCÍA, Manuel C. (coord.)

*Orientalismo, exotismo y traducción*

Cuenca: Ediciones de la Universidad de Castilla-La Mancha, 2000. 247 p.

This wide-ranging collection of essays is largely composed of papers originally delivered at the conference «Orientalismo, exotismo y traducción» (15-17 November 1997) organized by the Escuela de Traductores de Toledo and the Grupo de Investigación Traductología of the Junta de Andalucía, with the collaboration of the European Cultural Fund. These initial contributions have then been integrated by further essays to produce a varied, complex and generally rewarding scholarly volume.

Needless to say, the complexity owes much to the first word in the title —Orientalism— which, as the editors haste to inform the reader, belongs to the theoretical domain opened up through Edward Said's «already mythical» book together with its attendant morass of «polémicas... ampollas y... malentendidos» (p. 13). The serious move of positioning Said's name and 1978 study at the very opening of this volume is an inescapable and, perhaps, by now an obvious one. Like all recent invocations of Said, this one is also complemented by a series of provisos, so that the introduction quickly moves on to a delimitation and qualification of the peculiarly Spanish way of dealing with the Orient and specific brand of orientalism. Accordingly, the editors highlight that orientalist discourse in Spanish culture is mainly represented by forms of «Arabismo» and «Africanismo», the presence of an orient — that of Granada and Alandalús — within one's own national geographical boundaries, and the colonial enterprise in Morocco, a land so closely linked with Spain that Said's definition of orientalism as a practice, theory and attitude for dominating a distant territory becomes too generic and inapplicable. Yet it is by now evident that Said's categoric statements on the tensions between East and West are more useful for the grey areas of cultural contact

that they throw into relief than for their discriminatory potential. In this perspective, the caveats voiced by the introduction, that Spanish orientalism and exoticism do not totally fit Said's «theory», come as no surprise. Since the early 1980s very little theoretical and critical reflection in the English-speaking world, the first to confront Said's onslaught, has ascertained that his theses could be safely applied to any area and aspect of the Orient constructed by Western representation. The editors' attempt at stressing the peculiarity of Spanish orientalism introduces a volume full of insights and aimed at scholars working in a variety of contiguous disciplines. Indeed, the major advantage of this book is its presentation of a broad spectrum of interventions in the fields of history, translation theory, literary criticism or literary history which often do not need to be supported by any Saidian theory. The discourses of Spanish orientalism are both within and «without» the scope of Said's observations and the essays manage to convey the measure of such exorbitance and of the variety, historical depth and cultural relevance of the Spanish contacts with an Orient that in most cases had been part of national culture for centuries before that typically Franco-British phenomenon, Said's orientalism, became visible in the late eighteenth century.

The opening series of essays in the book is a multi-faceted examination of the myth and reality of Alandalús and, in particular, of Spanish orientalist scholarship, which traditionally has focused mainly on the Arab world and the Arab presence in Spain. An excellent intervention by Eduardo Manzano Moreno assesses the idea of essentialism at the basis of the vision of Alandalús conjured by Spanish Arabists as well as the nationalist impulses underlying the creation of «un Islam español» and a «civilización

hispano-musulmana». This essay needs to be read in conjunction with a contribution from the last section in which Bernabé López García carefully reconstructs the rise of Arabic studies in Spain since the early nineteenth century whilst connecting it with the role played by translation in that process. Signposting this historical development through a wealth of dates, historical details and insights, López García's essay, together with Eva Lapiedra's study of terminology and ideology in the andalusí denominations for Christians, supplements the more theoretical approach of Manzano Moreno as well as that of other contributors such as Federico Corriente on the contemporary myths of Alandalús, and Salvador Peña's intriguing discussion of an «endotic» approach to «lo andalusí» to counteract the «soft» destruction of the Islamic in Spain operated by an exotic cultural approach which may be taken as a parallel to the Reconquista.

The central part of the book is devoted to an examination of several aspects of «el africanismo español» in essays presenting an array of different focuses, ranging from the ingenuous and descriptive to the more densely and deftly argued. The contribution by Amelina Correa Ramón offers a fascinating evocation of Isaac Muñoz's *fin de siècle* orientalist visions of Morocco within a decisively «decadent» and *modernista* environment, whereas Manuela Martín turns to the Moroccan experiences of, and writings by, the turn-of-the-century musicologist Rafael Mitjana during his period as secretary to the Spanish Embassy in Tangiers. Both essays evidence the constant interweaving of the Moroccan «East» with a Spanish cultural background which can never be seen as immune from the Orient, especially in the context of the repeated references to Granada as a late nineteenth- and early twentieth-century emblem of two kinds of «Moorishness»: one indigenous to Spain and the other situated just beyond Gibraltar, and both determining the distinctive Spanish awareness of the ambiguous location of ori-

ental otherness. The *fin de siècle* theme of this central section is completed by Abdellah Djibilou's piece on the vision of Morocco developed by the writers of the Generation of 1898 driven South and East by their obsession with hemming in the cultural and spiritual boundaries of Spanishness, and traditionally less obvious candidates for orientalist exoticism than their *modernista* contemporaries. Alberto Gómez Font's essay concentrates on the linguistic choice facing the translators in the Spanish Moroccan Protectorate between «árabe literal» and «árabe marroquí», and his study suitably introduces the final section of essays that is more directly related to translation and gathers together some localized explorations as well as more wide-ranging analyses of general problems and issues. In one of these final contributions, Juan Pablo Arias carefully examines the cultural phases during which, between the fifteenth and the twentieth centuries, the Alkoran has been translated into «la lengua de Cervantes» (p. 181). Additionally, in their respective interventions, Richard van Leeuwen and Dolors Cinca Pinós consider the fundamental episode(s) of the translation of the Arabian Nights into Western European languages, the former assessing the links between the actual translations and the ideological structures of European orientalism, the latter focusing on the first Catalan translation and its reception in the Catalan press between 1996 and 1997. In addition, Hilary Kilpatrick contributes a piece on the problems raised by the translation of oriental forms of Christian culture, both recognizably linked to Western traditions and «other», whereas Hartmut Fahndrich provides a thorough exploration of the linguistic, historical and cultural issues related to the translation of Muhtasib.

However, one emblematic feature of the closing section of this book is the curious dialogue or dialectic between two different approaches to exoticism: its importance in translation, advocated by Ovidi Carbonell i Cortés, and its drawbacks as argued by

María Carmen África Vidal. Their essays need be read in conjunction with Salvador Peña's earlier indictment of exoticism as a Baudrillardian «soft» strategy of extermination, here taken to signify the neutralization of an «other» culture. With an eye to the broader cultural implications of the act of translating, Vidal similarly opposes exoticism as both the process and the product of one culture's closure within its own interpretive modes which it then applies to another culture from the outside, that is to say exotically. With an acknowledged reference to the work of Michel Foucault and André Lefevere, Vidal puts forward a triple programme of archeology, genealogy and ethics of translation to counteract the risks of an exotic outlook. The latter, by contrast, is perceived as appropriate by Carbonell i Cortés since exoticism allows for a retention of the otherness of the translated text, the exotic feature acting as a residual presence of the source culture within translation's interweaving of domesticating and «othering» strategies.

This kind of dialectical disagreement, threading through essays and theoretical premisses, is precisely where the interest of this book lies. Its affiliation to Said's Orientalism may often be confused or more contentious than it really needs to be; whereas the essays may range from slightly amended conference papers, sometimes without any referencing or footnotes, to highly polished and elegantly written pieces. Yet, the sheer wealth of information provided by the volume as a whole and its hidden dialogical or dialectic structure make it a rewarding instrument for a variety of specialists working in different disciplines. In this cumulative perspective, the often widely different essays in the book succeed in conveying that sense of opening up to cultural multiplicity which is the distinctive feature of both contemporary orientalist studies as well as of translation as a fundamental discursive intervention in multiculturalism.

Diego Saglia

Universit  degli Studi di Parma

GODAYOL, Pilar

*Espais de frontera: g nere i traducc *

Vic: Eumo, 2000. 230 p.

*Espais de frontera*  s un estudi sobre la traducc  des d'un marc te ric postestructuralista: a grans trets, el llibre presenta una concepci  particular de la traducc  (a cavall del feminisme, dels estudis d'ideologia i de la desconstrucci ) i la il·lustra amb un cas pr ctic, una traducc  d'un conte d'una escriptora xicana.

El llibre que ressenyem s'estructura en tres parts principals. La primera, «El g nere i la traducc : estat de la q est », examina dos models de traducc : els estudis culturals (que diuen que tot text, i per tant tota traducc , cont  ideologia) i els estudis ling istics (que proporcionen unes eines  tils per a l'an lisi de la mat ria primera de les traduccions, les paraules). L'autora pro-

posa un model que els abrazi tots dos sense subordinar l'un a l'altre. Llavors s'analitzen certes met fores que han presentat la traducc  com una activitat en qu  el g nere mascul  subjugava el g nere femenin i s'exposa com al llarg de la hist ria les dones han intentat fer-se «visibles» en els pr legs dels llibres que traduïen. Finalment, s'introdueix el concepte (procedent de Homi K. Bhabha) de «traductora cultural», que fa refer ncia a escriptores i traductores minorit ries i del Tercer M n que conceben l'escriptura i la traducc  com una pr ctica en qu  la identitat no  s representada com quelcom complet o essencialitzat sin  com un fet plural i en proc s de construcci  permanent.