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Abbreviations

<i>AN</i>	<i>Contesse Anna de Noailles</i>
<i>BDM</i>	<i>Bund Deutscher Mädchen (League of German Girls PS)</i>
<i>CH</i>	<i>Catherine Hutter</i>
<i>DLA</i>	<i>Deutsches Literaturarchiv (German Literature Archive PS)</i>
<i>EM</i>	<i>Erika Mitterer</i>
<i>EMG</i>	<i>Erika Mitterer Gesellschaft [Erika Mitterer Society PS]</i>
<i>LH</i>	<i>Left Hemisphere (brain)</i>
<i>NKC</i>	<i>Norah K. Cruickshank</i>
<i>PBS</i>	<i>Percy Bisshe Shelley</i>
<i>PS</i>	<i>Petra Schön</i>
<i>RH</i>	<i>Right Hemisphere (brain)</i>
<i>RT</i>	<i>Relevance Theory</i>
<i>SL</i>	<i>Source Language</i>
<i>ST</i>	<i>Source text</i>
<i>TL</i>	<i>Target Language</i>
<i>TT</i>	<i>Target text</i>
<i>VH</i>	<i>Victor Hugo</i>

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Erika Mitterer – writer, poet, translator

Introduction

Wie scheinst Du mir als Dichterin vermehrt,
wie hast Du Dich, seitdem ich schwieg, entfaltet.
[How much the poet in you seems more,
How you've unfolded while my words have waited.
R. M. Rilke in a letter to E. Mitterer, Jan 1925, translation N.K. Cruickshank]

This quotation from *Rainer Maria Rilke: Briefwechsel in Gedichten mit Erika Mitterer* [Rainer Maria Rilke: *Correspondence in verse with Erika Mitterer*] reflects the huge impression that the young Austrian writer Erika Mitterer (March 30th, 1906 - October 14th, 2001) must have made on the renowned poet Rainer Maria Rilke. In January 1925, at the time of this letter, she was only eighteen years of age – even more astonishing is his assessment of her artistic talent.

Even though Erika Mitterer's writing career spanned almost eight decades of the 20th century and even though she won a number of literary awards, she is not among the most celebrated Austrian writers today. This Master's Thesis aims to explore two largely unknown and under-researched aspects of Erika Mitterer: her work as a translator and the translations of her works. With her long and rich career as a writer and translator, Mitterer will be the centre of my Translator Studies (Chesterman 2009). The first part of the Master's Thesis will deal with a period early in her career, in which she "actively" translated poetry, primarily from French and English source texts (ST). In particular, I will look at her working processes and what I would like to call her "translational toolkit". For this purpose, I will analyse selected target texts (TT). I will use mostly unpublished material, in particular her poetry translations into German along with additional material from two archives: the Deutsches Literaturarchiv (DLA) in Marbach, Germany and the Erika Mitterer Gesellschaft (EMG). In addition, I will refer to secondary literature (e.g., Schogt 2018; Dahlgren 2019) for linguistic and pragmatic contextualisation. Based on my textual analysis of selected poetry translations, I will discuss the rationale of Mitterer's translational choices and their poetic effects on the reader.

In the second part of the Master's Thesis the focus will lie on the translation and publication processes of some of EM's works. I will analyse her interactions with British and American translators. In my case-study approach, I expect to reveal micro-historical (Munday 2014), sociological and cultural relationships among Mitterer and other agents, like translators of her works and publishers. I will follow the "agent model" by Chesterman (2009: 14; 20) and focus on the "people behind the texts" during different stages of Mitterer's creative life. My research will take into account translation sociology and history in line with Chester-

man (2009: 19). For this purpose, I will concentrate on drafts of translations, notes and correspondence with various agents.

This Master's Thesis aims to cover the following research issues:

- (1) the presentation and comparative analysis of selected unpublished poetry translations by Erika Mitterer as "active" translator,
- (2) the analysis of her linguistic (prosodic and pragmatic) translatorial choices with their effects on the reader,
- (3) the impact of EM on two of her English-speaking translators, and
- (4) the comparison between the publication processes of two of EM's works in English translation .

The aim of this Master's Thesis is to contribute to discovering both EM's translatorial work and her interactions with other agents following Chesterman's (2009) Translator Studies approach. Due to the interdisciplinary nature of many complex issues, e.g., the "Waldheim affair" (e.g., Good and Wodak 1999) or the "conglomeration in the US publishing industry" (L44), no complete analysis of historical, economic or sociological factors can be provided. While this Thesis focuses on the translatorial aspects, it may inspire further research of related subjects.

One final technical remark – especially for German-speaking readers – concerns spelling deviations in German source texts (ST). Some texts deviate from today's German orthographic standards. These deviations may be mistakes or derive from keyboards lacking certain keys (e.g., Umlaute or ß), or from older spelling standards. They may also be the results of creative decisions by the artists. I intend to preserve maximum authenticity and will therefore neither adapt, nor mark any typographical deviations.

1. Erika Mitterer: Biographical notes

Before focusing on translatorial aspects of EM's rich professional life, I will start with a brief introduction of her personal and professional development. For this purpose, I will use the eyes and words of one of the key agents both as translator and as friend – the U.S. writer and translator Catherine Hutter (CH 1989: 252f) in the following four paragraphs.

Mitterer started writing already in her early teenage years. She was Inspired by her extraordinarily motivating German and English teacher Martha Fabian and deeply moved by classical literature and poetry, especially by R. M. Rilke. She decided to send him two of her poems in a letter. To her utmost surprise and joy, Rilke responded with a poem. A vivid correspondence developed between 1924 and 1926. It was published as late as 1950 in German and in 1953 in English translation. I will analyse this publication process in the second part of the Thesis.

EM's first award-winning poetry collection *Dank des Lebens* (*Gratitude of Life*, title translated by CH) came out in 1930, followed by more poetry and her "opus magnum", the novel *Der Fürst der Welt* (1940) [*The Prince of Darkness* (Mitterer 2004a); English book translation by CH]. The German version was published in 1940, after seven years of meticulous research by Mitterer. While on the surface this break-through novel dealt with pre-Reformation Germany, it subtly disguised the parallel to Hitler's Germany and regime criticism. Mitterer not only concentrated on her writing – she married and raised three children.

As a result of her initial writing success, she decided to give up her job as a social worker and instead pursued her career as a professional writer. Mitterer maintained close contact with other authors, among them Stefan Zweig (Petrowsky 2015). Contrary to upcoming feminist trends, her life and writing continued to be shaped by her conservative background and her deep religious faith. In the late 1960s she decided to convert from Lutheranism to Catholicism. The significance of belief and religion kept shining through her work.

Mitterer published poetry e.g., *Das verhüllte Kreuz* (1985) (*The veiled cross*, title translated by CH), plays (e.g., *Charlotte Corday*, 1931) and novels (e.g., *Alle unsere Spiele* 1977, translated as *All our games* by CH, 1988). Her rich oeuvre was acknowledged and awarded several Austrian prizes. Among them, she received the Insignia of Honour for Science and Art, Austria's highest award for scholars and artists, in 1986. In her speech of thanks, she stated: „Keiner wird sein Hiersein überdauern, der sich selber nicht die Treue hält" ("No one will outlive his life on earth, who is not true to himself" CH), according to Catherine Hutter (CH 1989. 252f).

In my view, her works are rarely trendy. She often chose topics off the beaten track and liked to shake the convictions of her readers. Her writing also seemed inconvenient at times. Her critical voice was sharp, brave and clear, not necessarily mainstream. For example, she maintained classical rhythms and rhyme forms in her poetry at a time, when free forms were already dominating. At any rate Mitterer's writing can be qualified as truly timeless. Nowadays, a road sign in Vienna's 13th district Hietzing reminds the passers-by of Mitterer.



Figure 1; Road sign referring to EM: Erika-Mitterer-Weg, 1130 Vienna, Austria. (photo: PS).

First part: The translator Erika Mitterer

2. Theoretical background

In my Master's Thesis I strive for a comprehensive and systematic research approach to explore the translator Erika Mitterer, her translations and working processes, as well as the translators of her works. My main sources are archived texts provided by the DLA and the EMG. In the first part I will concentrate on analysing some of her translations into German in order to elaborate on her "toolkit" and on the process of creating a translation. This approach requires an initial structuring of the archived materials in order to compile, select and analyse ST and TT in line with Munday (2013).

Despite the text-related emphasis in the first part, Erika Mitterer as translator "behind the text" (Chesterman 2009: 14) remains my primary research focus. In my comparative close-reading analyses (Scott 1990; Schogt 2018; Greenham 2019), I aim to identify specific translatorial approaches and decisions by Erika Mitterer, while referring back to her own declared translation priorities. I will follow the approach by Chesterman (2009: 14), who outlined the aim of Translator Studies as an emerging "sub-field" of research, dealing with "studies of translators". He points at multiple gaps in the traditional "translation studies", as presented by Holmes (1988). According to Lambert (1991) in Chesterman (2009: 15), Holmes' distinction of "pure" and "applied" translation research falls short of "contextual and pragmatic factors", which I strive to include.

Chesterman's (2009) Translator Studies approach enables me to go beyond text-related issues, which will be covered in the comparative structural analyses of ST and TT. In addition, I will take a contextual perspective including cognitive factors. In accordance with the relevance theory by Pilkington (2000) they form the basis for explaining Mitterer's translation decisions and the effect on the reader.

The structured text analyses will be done in "close-reading", an approach, which is applied especially with literary language (Greenham 2019). Greenham underlines the importance of understanding the context for the meaning of a text. He describes close reading as a "holistic methodology" (Greenham 2019: 6), which starts by focusing on words first, before moving to lines, stanzas and the full text in its individual and sociological context. I will follow this methodology for both the ST and the TT analyses. They will include structural (Greenham 2019: 47ff.) especially prosodic elements, such as the sequence of letters and sounds, rhythm, syntax and regular patterns. In addition, I will highlight linguistic dimensions of both source and target languages, e.g. neologisms, and will present and discuss Mitterer's translation decisions.

I will apply a wider pragmatic and contextual angle in discussing EM's translation of metaphors. I will apply the Alvarez' (1993) scheme for translating metaphors to discuss the various types contained in ST and TT. This will lead to the broader question of the effect on the reader. To investigate this issue, I will follow Stockwell's (2020) "cognitive poetics" approach that strives to explain the link between the language used by the author and the reader's mental perception along with the emotional effect – the pleasure of "being touched" by reading. Stockwell (2020: 3) underlines that context is key. In accounting for individual, social and historical circumstances (Stockwell: 6) in the ST, I will provide an alternative reading of Mitterer's TT translations.

3. Erika Mitterer's poetry translations

Erika Mitterer's German-language works represent all major genres. While she created several novels and plays (compare the EM *Werkverzeichnis* for more details), poetry was her favourite genre as a translator – arguably the most challenging one. The DLA and the EMG archives reflect this translation focus. They comprise a total of 43 poems translated by EM from Italian, French and English source texts (short ST) into German. The table below lists her archived target texts (TT). The overview includes source text author and language, as well as the number of poems translated, 43 in total.

Table 1: Overview of poems translated by Erika Mitterer (Sources: DLA and EMG archives).

Source text author	Source text language	Number of poems	Source text title
Paul Valéry	French	2	Hélène L'Âme et la Danse
Auguste Angellier	French	1	Les caresses des yeux
Jean Moréas	French	1	Les morts m'écoutent seuls
José-Maria de Hérédia	French	1	Antoine et Cléopâtre
Charles-Marie Leconte de Lisle	French	1	Le vent froid de la nuit
Arthur Rimbaud	French	1	Le bateau ivre
Helen Walker Homan	English	2	Lovers Song, Alms

Percy Bysshe Shelley	English	1	To a skylark
John Keats	English	1	When I have fears (1 German TT by EM published in 1930)
Victor Hugo	French	1	Booz endormi (1 German TT by EM published in 1930)
Anna de Noailles	French	30	Poems from <i>Le coeur innombrable</i> , <i>L'Ombre des jours</i> and <i>L'Honneur de souffrir</i> (1 German TT by EM published in 1927, 1 German TT by EM published in 1929)
Unknown	Italian	1	Madonnina del Mare (1 German lyrics by EM published, n.d.)
Total			43 poetry <u>translations</u> , thereof 5 publications

EM predominantly translated from French ST, as shown in the following figure with the statistical distribution of ST languages.

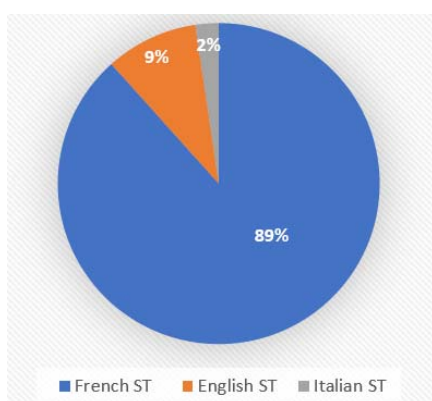


Figure 2: Distribution of ST languages of poems translated by Erika Mitterer.

This compilation of EM's translated poetry based on archival holdings mostly, but not fully corresponds to what can be gleaned from her correspondence. In her letter (L16) dated November 20th, 1953 to Ms. N. K. Cruickshank, the translator of *Rainer Maria Rilke: Briefwech-*

sel in Gedichten mit Erika Mitterer [Rainer Maria Rilke: Correspondence in verse with Erika Mitterer] into English, Mitterer provided feedback regarding Cruickshank's translation upon her request. I will revisit EM's assessment in the second part of the Master's Thesis, where I will deal with translators of EM's works. At this stage, I will foreground two points of this statement regarding her role as translator.

Firstly, Mitterer listed her own translations of poems by "Contesse Anna de Noailles, Rimbaud, Moréas, Shelley and Hugo" in her letter (L16) dated November 20th, 1953. A comparison with the table above shows that she neither referred to her translations of ST by Valéry, Angellier, Hérédia, Leconte de Lisle and Homan, nor did she refer to her translation of a popular Italian song. It may be that in her letter (L16) of 1953 she included only examples by more popular ST authors, or that some of her translations were created afterwards.

This brings me to the question of the timeline of EM's translations. Usually, EM's poetry translations are not dated. She also did not refer to her translations in dated sources, e.g., letters or diary entries. Except for a few dated publications, I am therefore not in the position to reconstruct the timeline and timeframe of her poetry translations – with the following exception. The DLA archives have a handwritten EM notebook containing her German translation of Valéry's "L'Âme et la Danse" and the following introduction.

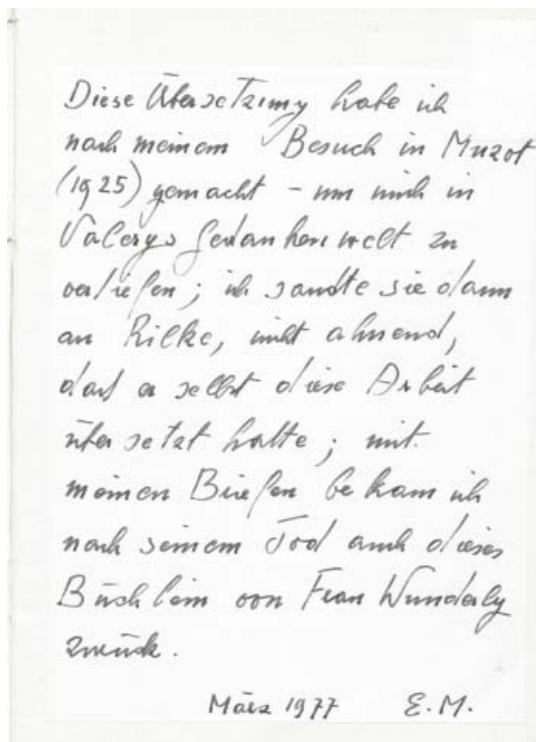


Figure 3: Scan of EM's handwritten notebook introduction with date reference to her translation of Valéry (DLA archives).

Diese Übersetzung habe ich nach meinem Besuch in Muzot [bei Rilke PS] (1925) gemacht – um mich in Valéry's Gedankenwelt zu vertiefen; ich sandte sie dann an Rilke, nicht ahnend, dass er selbst diese Arbeit übersetzt hatte; mit meinen Briefen bekam ich nach seinem Tod

auch dieses Büchlein von Frau Wunderly zurück. März 1977 E.M. [I completed this translation after my visit to Muzot [to meet Rilke PS] (1925) – to immerse myself in Valéry's thoughts; I sent it to Rilke, unaware that he himself had translated this very work. After his death Ms Wunderly returned my letters and this notebook. March 1977 E.M. PS.]

This explanation sheds light on the time of translating "L'Âme et la Danse" (ST by Paul Valéry), which she created in 1925, at the age of 19.

The chronological reconstruction of EM's translations was not the only research challenge. The same holds true for linking all TT with the corresponding ST. Usually EM collected and archived her TT without ST. I could, however, identify two of Helen Walker Homan's ST, which are directly added to EM's TT, but unfortunately lack Homan's ST publication details.

The unvaluable support by the EMG made it possible to identify the ST of EM's „Mutertogottes der Meere." Locating it was particularly challenging, because I had been focused on English and French sources. However, the source turned out to be Italian lyrics, based on the folk song "Madonnina del Mare" from the region of Trieste. This sheet music presenting Erika Mitterer (lyrics) and Franz Gerstacker (music) was published by the Canisiuswerk, an Austrian Catholic institution. Although undated, it likely relates to EM's conversion to Roman Catholicism during the 1960s, thus after her letter (L16) of 1953. The German lyrics are exceptional in many ways. They are the only documented "active" translation by EM from an Italian ST. Moreover, they are the only documented publication of a song text by EM and likely the only one produced after her period as "active translator" during the late 1920s and 1930s.

Out of her 43 translated poems, five were published. Her „Der Schlaf des Boas" (ST; "Booz endormi" by Victor Hugo) came out in 1930. Her TT was of particular importance to EM. In her letter (L16) dated November 20th, 1953, Mitterer proudly mentioned that „diese Übersetzung ist mir gelungen" [I managed to create a good translation. PS]. This is a rare document, where the usually very modest Mitterer referred to her translation performance. It likely was Stefan Zweig, who nurtured her self-confidence. Mitterer corresponded with him from 1927 until 1937. In his letter (L9) to Erika Mitterer dated January 12th, 1928 (Petrowsky 2015), Zweig commented on her translation of the Hugo poem that she had shared with him.

[...] Ich schrieb Ihnen nicht gleich, weil ich neben dem Vergnügen des einfachen dichterischen Entgegennehmens Ihre Uebertragung mit dem Original vergleichen wollte. Und nun kann ich Ihnen erst sagen, wie schön ich sie finde. Der Rhythmus bei Hugo ist vielleicht noch getragener, breiter, pathetischer, bei Ihnen lyrischer, aber da wie dort die Form vollkommen gewahrt und Sie können sich berühren, ein Hauptstück der französischen Klassik klassisch übertragen zu haben. [...]

[...] I did not write to you right away, because aside from enjoying the pleasure of a simple poetic reception, I wanted to compare your translation to the original. And only now am I able to tell you, how beautiful I consider it. With Hugo the rhythm is perhaps broader, more solemn and pathetic, yours it is more lyrical, but here and there the form has been utterly adhered to and you can pride yourself of having translated a centre piece of French classical literature in a classical manner. PS]"

This letter contains more than a compliment by one of the most renowned German-speaking authors of that time. It reflects Zweig's clear emphasis on the form, both in writing and translating classical poetry.

The second aspect of EM's letter (L16) of November 20th, 1953 concerns the criteria that Mitterer herself considered essential for poetry translation. In her feedback to Cruickshank, Mitterer stated:

[...] Immer – und das ist bei Gedichten das Wichtigste – haben Sie den Rhythmus bewahrt, und die Melodie, wenn auch durch die geänderten Vokale in eine andere Tonart versetzt, ist doch die gleiche geblieben [...]. [At all times – which is most important for poems – did you preserve the rhythm, and the melody, though transposed into a different scale due to the changed vowels, stayed the same. PS]

I will analyse, whether her translation criteria stated in 1953 are in line with her own translations. Therefore, I will select some of EM's translated poems and discuss her choices on rhythm and melody, because these are her two main criteria. Afterwards I will discuss the effects of her translatorial decisions on the reader.

Besides EM's translated (and mostly unpublished) TT, I used extensive supporting material provided by the DLA and the EMG archives for my research, such as notes, diary entries, letters and para-texts by EM, by her translators and peers. Toury (1995: 54) qualifies this material as "subjective unreliable extra-textual sources, which are partial and biased." The opposing view is represented by Pym (1998), and Chesterman (2009) among others. They emphasise the relevance of exactly that kind of supporting material. Also, Munday (2013: 126) is not in line with Toury's argumentation. Instead, Munday (2013: 126ff.) explains, how, e.g., manuscripts may give insight into the creative process of decision-making in literary translation. This growing opposition against Toury's restrictive approach paved the way for Translator Studies (Paloposki 2017), an inclusive approach that I will follow. In addition to the ST and TT, I will analyse archived letters, notes and drafts. They reflect the authentic, albeit subjectivised perception of the authors. At the time of their creation, these sources were not intended for publication at a later stage. I consider them as "authentic temporary snapshots", potentially contributing micro-historical or sociological aspects to my analysis. Despite their partial, individual and potentially subjectivised character, these fragments facilitate Translator Studies as sociographical puzzle stones.

The above quotations by Zweig and Mitterer aim to demonstrate the value of combining textual and extra-textual sources. This helps to analyse both the translation process and the result in its context. According to Karpinski (2015: 27), the "textual genetics" approach is able to present translation as a temporal and relational process, involving relationships between author and translator, as well as translation process dynamics. It enables insight into the individual translator's approach towards "fidelity to the original". It may show to which degree such "hierarchical relationship between source and target text" is transformed into

"dialogical re-writing" (Godard 1990: 90). In this context Prize (2014: 80) refers to a quote by the leading translation studies' scholar Marilyn Gaddis Rose (1997: 7) and her emphasis of stereoscopic reading: "If we do not juxtapose a work and the translations it elicits, we risk missing many a gift inside the borders. Each phrase, each sentence, each paragraph has a boundary that is more a threshold than a barrier."

Many of Mitterer's TT translations are exclusively archived in their "final version". This leads back to "textual genetics" and more generally, to the temporary character of all translations. Karpinski (2015: 30 with reference to Godard 1995: 81) claims that "no final version is ever realisable", but only "approximations". I will revisit this idea in my discussion of Cruickshank's translation in the second part of my Master's Thesis. Here, I may describe Mitterer's translations as "solid approximations" for potential publication – though in the end no publication followed for 38 TT.

Most of Mitterer's first drafts were discarded. Especially in the light of her rich career and numerous works, this step is not unusual. Still, it may limit my ability to reconstruct the stages of her translatorial process. In this regard Karpinski (2015: 28) refers to the importance of material evidence of re-readings, adaptations or corrections during translation. In Mitterer's case however, drafts were preserved only in exceptional cases. They do not suffice to paint a complete picture of her working process.

For most of her translations she used a typewriter. Some poems show spelling deviations from the German orthography of that time. The typed texts are significantly easier to read, than her handwriting, which was very artistic, but difficult to decipher at times and outdated compared to today's standard. In addition, her typed texts enabled Mitterer to easily prepare submissions to envisaged publishers or to writers like Zweig and Noailles.

The fact that five out of 43 translations were published makes for a translation publication rate of 9%. This puts even more emphasis on each of the published texts. Having mentioned the Italian lyrics printed by the Canisiuswerk, I will now briefly present the remaining four publications. Mitterer included her German version of Hugo's "Booz endormi" directly into her award-winning poetry collection *Dank des Lebens* (1930). Her Sonnet translation of "When I have fears" by John Keats appeared in the *Vossische Zeitung* on July 17th, 1930. The two remaining translations from the French are based on ST by Anna de Noailles. „Eva" appeared in *Die Neue Freie Presse*, an Austrian newspaper, on July 3rd, 1927 and „Die Liebe" [L'amour] on March 10th, 1929 as a leaflet. The fact that only nine years after WW I, an established conservative Austrian newspaper decided to publish a French poem translated into German by a female Austrian newcomer artist is remarkable in itself. It reflects Mitterer's promising perception as translator at that time. It is also an exception to the rule stated by Venuti (2011: 127) that "poetry translations are mainly issued by small and university presses and are therefore 'marginal' and 'ephemeral'". At least four out of five poems were

published at an early stage of her career, when she was not widely known as a German-language author. In this context it is important to note that one of her now best-known works of poetry, *Rainer Maria Rilke: Briefwechsel in Gedichten mit Erika Mitterer*, written in the 1920s, was published only decades later, in 1950, in German.

Even though Mitterer appeared to be a promising translator in the late 1920s, she did not pursue this path further. Instead, she focused on her career as a German-language author. An in-depth analysis of the reasons for this development (e.g., driven by financial, personal or prestige considerations) is not supported by archived documents and would exceed the scope of my research. I will therefore briefly refer to Munday (2016), who discusses a related question with potential relevance for Mitterer as well. Analysing the author and translator Jon Silkin, Munday (2016: 9) states that for Silkin, "translation is a dangerous and energy-sapping activity, which takes away time from his own writing." This may seem Silkin's personal statement, but the underlying observation may be generalisable. It points to two conflicting roles: writing as primarily active origination of ideas versus translation as re-telling. Language interference phenomena might also take place. Silkin's statement may also imply an incompatibility of different functional positions or types of "habitus" (Bourdieu and Wacquant 1992; Simeoni 1998): the writer as a "front-and-centre" agent, as compared to the "backstage" translator, being perceived as rather subservient and with low visibility.

Despite potential parallels with Silkin, the question of Mitterer's motivation in favour of writing and against translating has to remain open for the time being. In the absence of reliable sources, I am not in the position to say whether it came at a specific point in time (e.g., after a trigger experience), or as gradual development. At any rate Erika Mitterer, the "active" translator of the late 1920s became Erika Mitterer, the active writer and "passive" translator. At this later stage, she preferred to comment on and add to translations of her works by others rather than translate herself, especially from the 1950s onwards. This role change opened the door for new relationships and a different impact, as will be illustrated in the second part.

The number of translated poems, especially the large number of ST by Anna de Noailles, reflects Mitterer's dedication to poetry translation. Anna de Noailles did appreciate EM's enthusiasm and efforts. The EMG archives contain a brief correspondence between Mitterer and Noailles from the years 1927 to 1928. Mitterer wrote to Noailles and sent her German translations of Noailles' poetry. In a letter (L7) to Mitterer dated May 23rd (without year), the letter writer (signature illegible) declared on behalf of the author Anna de Noailles: "[...] elle trouve vos traductions parfaites [...]" [she finds your translations perfect PS]. Mitterer also received a letter (L8) dated May 31st, 1927 from Paris (signature illegible) describing the financial conditions for publishing her translations with half the revenues from her translation to be reserved for the ST author. In Noailles' letter (L10) post-stamped April 14th, 1928, Mit-

terer received the explicit authorisation to translate *Le coeur innombrable*, the first of Noailles' poetry collections. Noailles also touched upon the question, which editor would possibly agree to publish the translations – a question that remained open, because the translations were never published.

Despite these fruitful attempts, Mitterer's TT collection was never published. Equally unpublished remained an essay by Erika Mitterer about „Die Gedichte der Contesse de Noailles" [The poems by Contesse de Noailles PS] with an in-depth analysis of her poetry. This essay contains Mitterer's ST analyses including relevant criteria for translation. For her, Noailles' poems speak of „[...] Landschaft, Liebe und Tod." [countryside, love and death PS]. They reveal „[...] Hingabe and as Leben" [dedication to life PS] and „auch die Todeserfahrung ist freundlich." [the experience of death is also a gentle one PS]. They show „[...] überschwänglichen Rhythmus, auch wenn mit dunkler, schwerer Note." [effusive rhythm, even if with a dark, heavy nuance PS], „[...] man steht fassungslos vor einer Flut von Musik." [Stunningly you face a flood of music PS]. Her poems are „[...] von Farben, Düften und Klängen durchdrungen und erfühlbar." [filled with colours, scents and sounds to be experienced PS].

Both this description and her "rhythm and melody" statement in her letter (L 16) to Ms. Cruickshank of November 20th, 1953 reveal the sensuality of Mitterer's textual approach in general and to her translations in particular. Mitterer even uses synaesthetic metaphors to convey the effects of Noailles' poems. In the following selection of poems, I will present and analyse several of her translatorial choices, particularly in view of rhythm and melody. In addition, I will discuss Mitterer's "translatorial toolkit" as compared to the French ST with regard to sensual vocabulary.

In order to discuss her choices, close reading is required. Schogt (2018: 90), for instance, states that "some linguists study [...] poetic texts, in order to discover devices that enhance the semanticity of the text." I will link this thought to the general notion of poetic expressivity. Following Schogt (2018: 5ff), source and target texts will be compared from a structural perspective, as well as from a semantic and pragmatic angle. My analysis will therefore focus on

- (1) aesthetic elements, such as symmetry, harmony, well-formedness, usage of tropes, etc;
- (2) semantic correspondence of source text (ST) and target text (TT)
- (3) pragmatic effects of stylistic and structural elements in ST and TT on the reader.
- (4) translator authenticity, i.e., the question whether the translator was able to abide by own translatorial priorities and standards. In my investigations I will pay particular attention to the factors (3) and (4).

For the sake of my English readers, I will provide published English translations of French ST and, in the absence of published translations, transliterations. However, these

English texts are not a focus of discussion. To avoid confusion among languages and versions, the English translations are included into the appendix to the first part.

3.1. Prosodic elements

3.1.1. Rhythm, rhyme and alliteration: "J'écris" translated by Erika Mitterer

To begin with, I will analyse key features of Noailles' poem "J'écris pour que le jour où je ne serais plus" (short "J'écris") [For this I write, that when I lie in earth; translation by Jethro Bi-thell] with reference to Mitterer's German translation. I will not present complete comparative structural analyses for each poem, as this would exceed the scope of this Master's Thesis. I will focus on specific dimensions, like rhythm, rhyme, melody and image features in Mitterer's translation choices. For each dimension, I will select one specific poem.

"J'écris" forms part of the collection *L'Ombre des jours* by Anna de Noailles, which first appeared in 1902 in French. It followed Noailles' most acclaimed *Le cœur innombrable*, for which Mitterer should later receive authorisation to translate it.

Table 2: "J'écris" poem by Anna de Noailles (1902): French ST structure.

#	Source Text Poem	Syllables (Alexandrine)	Rhyme	AA-BB
1	J' <u>é</u> cris pour que le <u>j</u> our // où <u>j</u> e ne serai <u>pl</u> us	2+4+2+4	m.	
2	On <u>s</u> ache combien l' <u>a</u> ir // et le plaisir m'ont <u>pl</u> u,	3'+3+4+2	m.	rime riche
3	Et <u>q</u> ue mon livre <u>p</u> orte // à la <u>f</u> oule <u>f</u> uture	2+4+3+3'	m.	
4	<u>C</u> ombien j'aimais la <u>v</u> ie // et l' <u>h</u> eu <u>r</u> eu <u>s</u> e nature.	2+4+3+3'	m.	rime léontine
5	<u>A</u> ttentive aux <u>t</u> ravaux // des <u>ch</u> amps et des <u>m</u> aisons	3+3+2+4	f.	
6	J'ai <u>m</u> ar <u>q</u> ué chaque <u>j</u> our // la <u>f</u> orme des <u>s</u> aisons,	3+3+3'+3	f.	rime riche
7	Parce que l' <u>e</u> au, la <u>t</u> erre // et la montante <u>f</u> lamme	3+3'+2+4'	m.	
8	En <u>n</u> ul endroit ne <u>s</u> ont // si <u>b</u> elles qu'en mon <u>â</u> me.	2+4+2+4'	m.	rime léontine
9	J'ai <u>d</u> it ce que j'ai <u>v</u> u // et <u>c</u> e que j'ai senti,	2+4+2+4	m.	
10	D'un <u>c</u> œur pour qui le <u>v</u> rai // ne <u>f</u> ut point trop hardi,	2+4+2+4	m.	rime suffisante
11	Et j'ai <u>e</u> u cette ar <u>d</u> eur, // par l' <u>a</u> mour int <u>m</u> ée,	3+3+3+3	m.	
12	Pour <u>ê</u> tre après la <u>m</u> ort // par <u>f</u> ois encore aim <u>ée</u> ,	2+4+2+4	m.	rime suffisante
13	Et qu'un <u>j</u> eune homme <u>a</u> lors // lisant ce que j' <u>é</u> cris,	3+3+2+4	m.	
14	Sent <u>a</u> nt par moi son <u>c</u> œur // é <u>m</u> u, troubl <u>é</u> , surpr <u>i</u> s,	2+4+2+2+2	m.	rime riche

15	<u>Ayant</u> tout <u>oublié</u> // des <u>compagnes</u> <u>réelles</u> ,	2+4+3+3'	f.	
16	<u>M'accueille</u> dans son <u>âme</u> // et me <u>préfère</u> à <u>elles</u> ...	2+4'+4+2'	f.	rime léontine

Of various poetic dimensions, such as structure, lexis & syntax, as well as semantics & pragmatics, I will focus on the main "Mitterer" elements for translation. These are rhythm and melody. They are influenced by two main drivers: the composition and sequence of sounds and words (lexis and syntax) on the one hand, and by the poem structure on the other. Both rhythm and sound patterns are part of prosody (Tsur 1992). *Collins Dictionary* (2020) defines prosody as "the study of poetic metre and of the art of versification, including rhyme, stanzaic forms, and the quantity and stress of syllables."

Table 2 above shows the French ST with its rhythm and rhyme structure. The whole poem is strikingly symmetric with four stanzas, each with four lines (so-called quatrains) in an oscillating AA-BB basic rhyme scheme. Each line has twelve syllables, the metre form of an Alexandrine (Scott 1990: 246), which was most popular with French poetry until the beginning of the 20th century. The right table column includes numbers to indicate the composition of the Alexandrine syllables per line. When a word-final "e" is exceptionally pronounced (and not silent, as usual), the number carries an apostrophe, e.g., 3' to make the syllable count explicit. In addition, each line is parted by a mid-cesura (/). This little break cuts each Alexandrine into two half verses. The last syllable of each so-called hemistich is usually accented (marked underlined). The last syllable of syllable clusters within an Alexandrine may be accented in addition.

Another element to be considered is the rhyme gender (Scott 1990: 251), which also played an important role in French poetry. A monosyllabic rhyme is called masculine (marked m.), a feminine rhyme (marked f.) is a double-syllabic one. Scott (251) states that in French poetry different sound qualities are attributed to the different rhyme forms. While the masculine rhyme (which usually, but not necessarily ends in vowels), is considered rather hard, the feminine rhyme (which usually, but not necessarily ends in consonants) is deemed more gentle – the so-called "prosodic sexism".

The quality of the rhyme is another element to be considered. In French poetry, different eras introduce different rhyme classification schemes (compare Scott: 251f for more details). In Table 2 above, I apply what Scott (1990) calls the 20th-century numerical approach to rhyme-classification. He introduces the tonic (sounding) vowel as the key element for rhyme. In a "rime pauvre" (which does not appear in the above poem), just this one vowel sound rhymes. In a "rime suffisante", the vowel plus one more element in the last syllable rhyme. In a "rime riche", the vowel plus two (or more) elements in the final syllable rhyme. In the "rime léontine" there are even two or more syllables that rhyme. The dominance of "rimes riches" and "rimes léontines" add to the melodic and powerful precision of the French text.

One additional sound element used by Noailles is alliteration. *Collins Dictionary* (2020) defines alliteration as "the use [...] of several words close together, which all begin with the same letter or sound." Noailles uses "pl" in lines 1 and 2 (plu, plaisir, plus), also "f" in line 3 (foule, future) and j'ai in line 9 (three times j'ai). This is an example of a deliberate repetition of one word, which is called epizeuxis (Pilkington 2000: 123ff.). It reflects pattern structures and is expected to support specific pragmatic effects during reading, which will be discussed towards the end of the first part. Another prominent word element throughout the stanzas is "que" [such that; in order to PS]. The poem underlines the purpose of the poet's writing, the poem's ultimate aim to reach beyond mortality. Overall, the structural clarity and regularity of Noailles' "J'écris" conveys stability throughout life and beyond.

Another semantic aspect related to the prosodic structure is the "landscape and love" dimension. Mitterer described it in her essay about Noailles in order to emphasise nature, specific words were deliberately selected and positioned in the ST. The Alexandrine metre stresses the following expressions in their positions: "jour" [day PS] (lines 1, 6), "air" (line 2), "vie" [life PS] and "nature" (both line 4), "champs" [fields PS] (line 5) and "saisons" [seasons PS] (both line 6), "eau" [water PS], "terre" [earth PS], "flamme" [flame PS] (all line 7), ardeur [heat PS] (line 11), cœur [heart PS] (line 14) and âme [soul PS] (lines 8 and 16).

I will now compare Mitterer's German translation with regard to the pre-identified structural elements of the French ST. Moreover, I will analyse her translatorial choices with focus on rhythm and melody.

Table 3: "J'écris" poetry translation by Erika Mitterer: German TT structure

#	Target Text poem	Syllables	Rhyme AA-BB
1	Ich <u>schreibe</u> , <u>damit</u> , // wenn ich <u>längst</u> schon <u>verging</u> ,	3+ <u>2</u> +4+2	m.
2	man <u>weiss</u> *, wie an <u>Luft</u> // und <u>Freude</u> ich <u>hing</u> ,	<u>2</u> +3+3+ <u>2</u>	m. rime riche
3	dass <u>Bücher</u> den <u>Künftigen</u> // <u>Kunde</u> <u>geben</u> .	<u>3</u> +4+ <u>2</u> + <u>2</u>	f.
4	von <u>glühender</u> <u>Liebe</u> // zum <u>glücklichen</u> <u>Leben</u>	4+2+4+2	f. rime léontine
5	<u>Aufmerksam</u> den <u>Werkern</u> // in <u>Häusern</u> und <u>Flur</u>	3+3+3+ <u>2</u>	m.
6	<u>wusste</u> ich <u>stets</u> // den <u>Stand</u> der <u>Natur</u> ,	<u>2</u> + <u>2</u> + <u>2</u> +3	m. rime riche
7	denn <u>Wasser</u> und <u>Erde</u> // und <u>züngelndes</u> <u>Feuer</u> ,	3+3+4+2	f.
8	in <u>mir</u> sind sie <u>schöner</u> // und <u>hier</u> sind sie <u>euer</u> !	4+2+4+2	f. rime léontine
9	Ich <u>sagt</u> , was ich <u>sah</u> , // was dem <u>Herzen</u> <u>entstammt</u> ,	<u>2</u> +3+4+2	m.
10	das <u>nie</u> sich der <u>kühnsten</u> // <u>Wahrheit</u> <u>verrannt</u> ,	3+3+ <u>2</u> + <u>2</u>	m. rime riche
11	ich <u>hatte</u> die <u>Glut</u> , // von der <u>Liebe</u> <u>geschürt</u> ,	<u>3</u> + <u>2</u> +4+2	m.

12	damit noch die <u>T</u> ote // zur <u>L</u> iebe ver <u>f</u> ührt.	3+3+3+ <u>2</u>	m.	rime léontine
13	und ein <u>J</u> üngling, der <u>k</u> ünftig // in <u>m</u> ich sich ver <u>s</u> enkt,	<u>4</u> +3+2+3	m.	
14	<u>k</u> einer leib <u>h</u> aften // Gelie <u>b</u> ten ged <u>e</u> nt,	<u>2</u> +3+3+2	m.	rime léontine
15	denn sein <u>H</u> erz, so begl <u>ü</u> ckt, // wie ichs* <u>s</u> eelig* be- <u>s</u> chwor,	3+3+4+2	m.	
16	die <u>L</u> ebenden l <u>ä</u> ssts // und <u>m</u> ich zieht es <u>v</u> or !	<u>4</u> +1+2+3	m.	rime riche

Mitterer kept the ST macro-structure with four stanzas, each with four lines, as well as the AA-BB rhyme scheme in her German TT. The first obvious difference is the absence of the Alexandrine metre. The deviations per line are shown in Table 3 above in the underlined numbers. While Alexandrines are present in lines 4, 7, 8, 12 and 15, the remaining majority of lines does not show this feature. Still the German text is very rhythmic. Here one significant linguistic difference between the French and the German language becomes apparent. While the French Alexandrine is built on a quantitative approach with 12 syllables in symmetric order, German has a different rhythmic tradition, based primarily on accentuation. This is also emphasised by Dahlgren (2019: 239), who states that rhymes in Romance languages are syllable-timed, as opposed to Germanic languages, where they are stress-timed. The predominant rhythmic pattern in German relies on alternating stressed and unstressed syllables. Each line carries the same total number of accented syllables. Mitterer's poem has four feet per line, a Tetrameter structure. It appears too irregular to be iambic. The poem's detailed stress pattern is presented in Table 4 below to highlight the differences between ST and TT. "u" stands for shorter, unstressed syllables, "-" for longer, stressed syllables. The following rhythmic "verse metres" (Scott 1990) are applied in the poem analysis below:

(a) Disyllabic:

- Iamb: u–
- Trochee: –u

(b) Trisyllabic:

- Anapaest: uu–
- Amphibrach: u–u

(c) Tetrasyllabic:

- Secundus paeon: u–uu
- Tertius paeon: uu–u

Table 4: "J'écris" TT poem structure: Syllable stressing and rhythm

#	Target Text syllable stressing	Rhythmic metre overview
1	u-u u- // uu- uu- Ich <u>schreibe</u> , <u>damit</u> , // wenn ich <u>längst</u> schon <u>verging</u> ,	Amphibrach + lamb // Anapaest + Anapaest
2	u- uu- // u-u u- man <u>weiss*</u> , wie an <u>Luft</u> // und <u>Freude</u> ich <u>hing</u> ,	lamb + Anapaest // Amphibrach + lamb
3	u-u u-uu // -u -u dass <u>Bücher</u> den <u>Künftigen</u> // <u>Kunde</u> <u>geben</u> .	Amphibrach + Secundus paeon // Trochee + Trochee
4	u-uu -u // u-uu -u von <u>glühender</u> <u>Liebe</u> // zum <u>glücklichen</u> <u>Leben</u>	Secundus paeon + Trochee // Secundus paeon + Trochee
5	u-u u-u // u-u u- <u>Aufmerksam</u> den <u>Werkern</u> // in <u>Häusern</u> und <u>Flur</u>	Amphibrach + Amphibrach / Amphibrach + lamb
6	-u u- // u- uu- <u>wusste</u> ich <u>stets</u> // den <u>Stand</u> der <u>Natur</u> ,	Trochee + lamb // lamb + Anapaest
7	u-u u-u // u-uu -u denn <u>Wasser</u> und <u>Erde</u> // und <u>züngelndes</u> <u>Feuer</u> ,	Amphibrach + Amphibrach // Secundus paeon + Trochee
8	u-u u-u // u-u u-u in <u>mir</u> sind sie <u>schöner</u> // und <u>hier</u> sind sie <u>euer</u> !	Secundus paeon + Trochee // Secundus paeon + Trochee
9	u- uu- // uu-u u- Ich <u>sagt</u> , was ich <u>sah</u> , // was dem <u>Herzen</u> <u>entstammt</u> ,	lamb + Anapaest // Tertius paeon + lamb
10	u-u u-u // -u u- das <u>nie</u> sich der <u>kühnsten</u> // <u>Wahrheit</u> <u>verrannt</u> ,	Amphibrach + Amphibrach // Trochee + lamb
11	u-u u- // uu-u u- ich <u>hatte</u> die <u>Glut</u> , // von der <u>Liebe</u> <u>geschürt</u> ,	Amphibrach + lamb // Tertius paeon + lamb
12	u- uu-u // u-u u- <u>damit</u> noch die <u>Tote</u> // zur <u>Liebe</u> <u>verführt</u> .	Amphibrach + Amphibrach // Amphibrach + lamb
13	uu-u u-u // u- uu- und ein <u>Jüngling</u> , der <u>künftig</u> // in <u>mich</u> sich <u>versenkt</u> ,	Tertius paeon + Amphibrach // lamb + Anapaest
14	-u u-u // u-u u- <u>keiner</u> <u>leibhaften</u> // <u>Geliebten</u> <u>gedenkt</u> ,	Trochee + Amphibrach // Amphibrach + lamb

15	uu– uu– // uu–uu–	Anapaest + Anapaest //
	denn sein <u>Herz</u> , so begl <u>ü</u> ckt, // wie ichs <u>se</u> elig* be- <u>sch</u> wor,	Tertius paeon + lamb
16	u–uu – // u– uu–	Secundus paeon + monosyl.//
	die <u>L</u> ebenden l <u>ä</u> ssts* // und <u>m</u> ich zieht es <u>v</u> or !	lamb + Anapaest

At first glance above rhythm is far from symmetric. Except for lines 7, 8 and 16, even the hemi-stiches within one line tend to differ significantly. The majority of hemistiches begins with an unstressed syllable (exceptions in lines 3, 6, 10 and 14). While the number of syllables is not homogeneous, still the rhythm in each of the four quatrains is convincing and melodic. Its structure comes from a pattern of four stressed syllables per line. Apart from the above listed combination of duple, triple and quadruple metres, the last line shows a surprising alternation with the mono-syllabic „lässt“ [leave PS], which is stressed at the end of the hemistich. This structural break underlines the semantics of leaving the living and the orientation towards the immortal author.

Unlike the French ST the German TT does not show usually silent sounds, which are pronounced exceptionally. Still one sound feature occurs in German, which is linked to syllabic stressing: The Umlaut. Stressed Umlaut-syllables are present in all four stanzas. For this poem Mitterer used an Umlaute-keyboard type-writer. The Umlaut-syllables include längst (line 1), glü- (twice in line 4), Häu- (line 5), zün- (line 7), schö- (line 8), kühn- (line 10), -schürt (line 11), -führt (line 12), Jüng- (line 13), küft- (line 13), -glückt (line 15), and lässt (line 16), which contribute to a specific overall sound melody of the German poem and the stressed syllables.

Both ST and TT show rhyme-gender symmetry, as analysed in Table 3. ST and TT genders differ except for the third stanza, where both texts use purely masculine rhymes. Monosyllabic masculine rhymes, which are easier to build, dominate both poems. I am not able to relate to Scott's "prosodic sexism" argument regarding the different sound perception of masculine and feminine rhymes, at least not for German, but this may be due to my non-French native-speaker bias.

Concerning the rhyme quality, Mitterer's poem shows another difference. It is even more symmetric than the ST and, in each stanza, alternates exclusively between "rime riche" and "rime léontine". This difference is most likely related to the pronunciation differences between French and German, more specifically the word-final syllables. With German showing a greater variety of sound combinations involving spoken consonants, a greater variety of rhymes can be built. Mitterer was able to exploit this dimension in her translation. This effect is also described by Stenneken et al. (2005: 283). They refer to this specific feature of the German language "[...] contain[ing] extraordinarily complex syllable structures allowing for

larger clusters of segments in onset and coda positions [of syllables]." In this context I will highlight one general aspect of discovering poetry. In order to enjoy its full acoustic effect, the poem needs to be read out aloud. A written analysis may support a detailed understanding of the structure, but an oral presentation adds to its artistic harmony and beauty.

In her TT, Mitterer made substantial use of alliterations. There are "sch-" in line 1 (schreibe, schon), "w" in line 2 (weiss, wie), "K" (Künftigen, Kunde) in line 3 and "glü" followed by "L" twice in line 4 (glühende Liebe, glücklichen Leben). Alliterations continue with "st" in line 6 (stets, Stand), with a repetitive "sind sie" in line 8, a repetitive "sa" in line 9 (sah, sagt), a repetitive "Liebe" in lines 11 and 12, and "s" in line 15 (sein, so, seelig), and finally in "L" line 16 (Lebenden, lässt).

In addition, I indicate the following spelling deviations, such as „weiss" in line 2 instead of „weiß", „ichs" (line 15) instead of „ich's" (a contraction of „ich" and „es", as with „lässt" in line 16 instead of lässt's as contraction of „lässt" and „es") and „seelig" (line 16) instead of „selig". While her typewriter did have Umlaute, it possibly lacked „ß", which could have made Mitterer use „ss" instead. Also, other poems show specific spellings, be it contractions like „ichs", or doubled letters. At first glance the „ee" in "seelig" might seem to qualify as a noun derivation from the doubled „ee" noun „Seele" [soul PS].

However, this is not the case, as contemporary dictionaries, such as the *Deutsches Wörterbuch* (1909: 845) do not list this spelling variant. As Mitterer used „seelig" on more than one occasion, a typo may be excluded. Her German language teacher Martha Fabian, who I will present in the second part of the Master's Thesis, was very accurate in terms of orthography. This is reflected in EM's orthographic diligence in her drafts. I therefore doubt that these spelling deviations were mistakes. The adjective spelling of „seelig" may be characterised as deliberate artistic decision, as do above contractions.

The prosodic comparison can be concluded as follows. Erika Mitterer's poetry translation of Noailles' "J'écris" into German keeps the symmetric ST structure of four stanzas in four lines and the basic AA-BB rhyme scheme. Instead of numeric syllabic symmetry in Alexandrines, Mitterer used a Tetrameter rhythm of four stressed syllables per line. An alternation of "rimes riches" and "rimes léontines" further contributes to its structural symmetry. Umlaute in stressed syllables, multiple alliterations and epizeuxes add to the melodic tonality, as do masculine rhymes. In line with Dahlgren (2019: 239) this first prosodic analysis aims to demonstrate that "the translators' avowed aims [in this case of rhythm and melody PS] have been achieved", as stated by Mitterer in her letter (L16) of November 20th, 1953. It also complies with Jones (2011: 241), who emphasises the preservation of rhythm and musicality of the ST also in the TT, even if the target language shows different stress patterns, which is exactly, what Mitterer did.

Figure 4 below shows the first stanza of Mitterer's translation with one of her rare handwritten corrections of her machine-typed TT. This permits exceptional insight into her translation process through her adaptations on the lexical level. Karpinski (2015: 28) describes three typical translation process steps: the first one (a hand-written draft version), the second one (a typed readable print), which is re-worked in the third and final stage. As I did not come across hand-written drafts in any of the archives, it is possible that she either never produced hand-written drafts but typed her first drafts right into the typewriter or that she did first draft her translations by hand but destroyed them. In any case, she regularly produced machine-typed drafts, which she subsequently edited by adding handwritten notes and corrections.

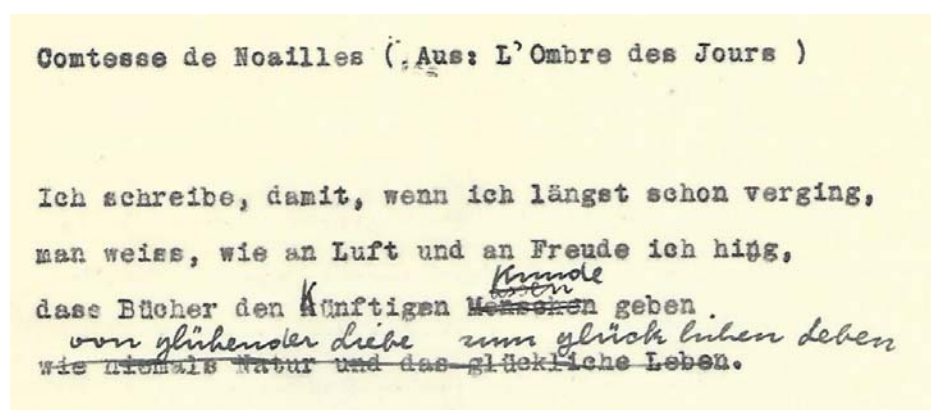


Figure 4: Erika Mitterer "J'écris" machine-typed German TT (1st stanza) with handwritten adaptations (ST: Anna de Noailles).

In line 3 two adaptation steps become apparent:

1st version: dass Bücher den künftigen Menschen geben >

2nd version: dass Bücher den künftigen Wesen geben >

3rd version: dass Bücher den Künftigen Kunde geben ("final")

In line 4 the following adaptation took place:

1st version: wie niemals Natur und das glückliche Leben >

2nd version: von glühender Liebe zum glücklichen Leben.

Especially the two substitutions in line 3 speak of Mitterer's associative mind and her talent for playing with words. This is in line with Wing (2014: 101; 107), who underlines the non-linearity of the translation process with its active multiple relations. In both lines, the correction steps kept the rhythm. Changes took place on lexical level only. This serves to underline Mitterer's declared priority for rhythm and melody in her translation. The syntactic structure seems to be created at an early translation stage and the lexical fine-tuning takes place in later versions.

3.1.2. Enjambment and tonality: "Booz endormi" translated by Erika Mitterer

So far, I have discussed one prosodic analysis of a translation by Erika Mitterer, based on a French poem by Anna de Noailles. The next analysis relates to the previously introduced letter (L9; Petrowsky 2015) by Stefan Zweig of 1928 to EM. I will examine her published German version „Der Schlaf des Boas", based on Victor Hugo's "Booz endormi". Zweig acknowledged and praised her translation, as cited in my introductory remarks. However, he also articulated criticism with regard to a specific stanza:

[...] Die einzige Strophe, die vielleicht nicht ganz gelungen scheint, ist jene Seite 5 „Es hatte sich die Moabitin Ruth". Da sind die letzten beiden Zeilen irgendwie noch künstlich und nicht klar im Bilde. Sie allein wären noch verbesserungsfähig. Sonst aber dürfen Sie alles beruhigt und erfreut als getan empfinden. [...]

[...] The only stanza that maybe does not seem to be fully appropriate, is that page 5. "As she slumbered, Ruth, a Moabite," (reference to English translation by Holcombe in appendix) Here the last two lines are still somehow artificial and not fully in the picture. These are the only still improvable ones. Other than that, you may delightedly rest assured to consider everything done. [...] PS]

The entire poem contains 22 stanzas with a total of 88 lines. An analysis of the complete text would exceed the scope of the Master's Thesis, I will therefore focus on discussing the 16th stanza that Zweig referred to. After thorough research however, I face the following limitation. While the letter response by Zweig has been preserved, this is not the case for EM's original letter including the reference text. I am therefore not in the position to verify, whether Mitterer's published text equals Zweig's reference text, or whether the published one is a later version. To begin with I will juxtapose the French ST and German TT. The subsequent structural analysis will focus on rhythmic and melodic components. For the sake of completion, the English translation of the 16th stanza is available in the appendix.

Table 5: Poem text juxtaposition of Hugo's "Booz endormi" and Mitterer's „Der Schlaf des Boas" (16th stanza)

#	Source text: "Booz endormi" (V. Hugo)	Target Text: "Der Schlaf des Boas" (E. Mitterer)
1	Pendant qu'il sommeillait, // Ruth, une moabite,	Es hatte sich die Moabitin Ruth
2	S'était couchée aux pieds // de Booz, le sein nu,	mit bloßer Brust bei Boas still verborgen,
3	Espérant on ne sait // quel rayon inconnu,	oh, welchen Funken hoffend wohl vom Morgen,
4	Quand viendrait du réveil // la lumière subite.	wenn plötzlich einbricht klaren Lichtes Flut.

Below Table 6 shows the schematic comparison of ST and TT regarding structural elements of rhythm (syllables & stress) and rhyme. The three columns to the left are dedicated to the French ST (marked F), the three columns to the right reflect EM's TT scheme in German (marked G).

Table 6: Juxtaposed rhythm and rhyme scheme of Hugo's "Booz endormi" and Mitterer's „Der Schlaf des Boas" (16th stanza)

#	F - Syllables (Alexandrine)	F Rhyme gender (ABBA)	- F Rhyme type	- G – Syllables + Stress	G – Rhyme gender (AB- BA)	G – Rhyme type
1	2+4//1+5'	m.	rime riche	Pentameter (10 syl) lamb u–u–u–u–u–	m.	rime suffisante
2	4+2//3+3	m.	rime suffisante	11-syllabic lamb u–u–u–u–u–u	f.	rime léontine
3	3+3//3+3	m.	rime suffisante	11-syllabic lamb u–u–u–u–u–u	f.	rime léontine
4	3+3//4+2	m.	rime riche	Pentameter lamb u–u–u–u–u–	m.	rime suffisante

Above structure reveals both similarities and differences between ST and TT. In his ST, Hugo prefers the classical regular 12-syllabic Alexandrine as verse metre (syllable composition in numbers, mid-caesura marked //) and masculine rhymes throughout this stanza. The AB-BA rhyme scheme, also called "rime embrassée (enclosed rhyme)" (Scott 1990: 245) shows an alternation between "rime riche" and "rime suffisante". One single "L"-alliteration (l_a and l_{umi}ère) is present in line 4. The only unexpected structural element is the monosyllabic and stressed "Ruth" in line 1, which puts additional emphasis on the figure. This example contrasts Schogt's (2018: 108) general claim. He states that "rhythmic patterns are very suitable for the expression of various emotions [...]. In so far as the rhythm reinforces the denotative message of the text, a change in rhythm [...] may considerably weaken the impact of the text." While ST and TT emphasise the monosyllabic "Ruth", the syntactic structure and

rhythm in ST and TT are different. Still the emphasis on the name and the figure is preserved in the TT.

This clear though not overly sophisticated ST structure differs from the TT as regards the stress patterning. While the French SL texts follow a 12-syllabic Alexandrine metre, German TL texts rely on syllable stress alternation. In above stanza, Mitterer combines both approaches, the syllable count and the syllable stress in a particular manner. She keeps the ABBA rhyme scheme and alternates even and uneven syllables per line. She uses a 10-syllabic rhythm called pentameter in the A-lines, alternating with a rather rare 11-syllabic rhythm in the B-lines. This is of particular interest, as according to Pilkington (2000: 136), "the iambic pentameter is by far the most natural and productive metre in the literary tradition." Mitterer deliberately alternates them and this unusual and original metric structure contributes to the oscillating ABBA rhyme. The alternation is further fed through masculine "rimes suffisantes" in A-lines and feminine "rimes léontines" in B-lines. lambs keep running throughout all lines and contradict the alternation. Also, Mitterer's alliterations in lines 2 on "b" (bloßer, Brust, bei, Boas, verborgen) and 4 on "L" (plötzlich, klaren Lichtes, Flut) have a strong emphasising effect.

In addition to the previously analysed stylistic elements comes the "enjambment." *Collins Dictionary* (2020) defines enjambment as "the running over of a sentence from one line of verse into the next". Interestingly enough, the enjambment is used in both texts from line 1 to line 2, both weak enjambments with breaks after syntactic units. Enjambments contribute to a stronger connection between the lines.

Two enjambment-related aspects are of particular interest in this context. Firstly, also the French ST shows an enjambment. Despite its French name, this prosodic figure is rather rare in French poetry. According to Scott (1990: 246) this is due to the fact that "French accent is word-(-group)-terminal, so in French verse there is a natural tendency for the end of the line to coincide with a syntactic break." Therefore, the presence of enjambments in French poems is rare and salient. Secondly, Mitterer not only identified, but seamlessly integrated it even at the same position as Hugo, into her German TT.

The final aspect regards Mitterer's statement in her letter (L16) of November 20th, 1953 concerning the different tonality due to vowel changes in translations. Above stanza can be considered a prime example for the adaptation of tonality. In the French ST, the dominant vowels are "e" and "i" and combinations thereof, whereas in Mitterer's German TT, especially in the lines 2 and 3, the vowels "o" and "u" prevail. This twist contributes to a slightly "heavier" nuance of the German translation.

Concluding this structural analysis, I am not able to relate to Zweig's criticism. I conclude that EM's refined pattern brings elegance and grace to the German translation of the 16th stanza, probably even to a higher degree than the ST. Mitterer's translation complies

with Zweig's own prime criterion of adherence to the form. (My analysis is subject to an unconfirmed identity between Zweig's reference text and the published version.)

3.1.3. *Sensuality and neologisms: "CVII" translated by Erika Mitterer*

So far, I focused on prosodic elements, especially on rhythm, melody and rhyme, in EM's translations. I could confirm that she adhered to her explicit translation priorities (L16) of 1953. What remains to be investigated, are the effects of these structural instruments on the reader and to which degree they are able to enhance the text's semanticity. This aspect will be discussed in the end of the first part.

Closely related to her priorities rhythm and melody is the level of sensuality in a TT. I will investigate the factor in the following poetry translation. Melody and sensuality can be created with various lexical elements, such as tropes, sound sequences of words and neologisms that reach into semantics.

German, Mitterer's mother tongue, facilitates lexical derivations and new compounds, Mitterer's translation of the poem "CVII" (ST: Noailles 1927: 166) is an example to foreground her ability for strong sensual association and for neologism. With these instruments she could evoke emotional impressions in her readers. I will show, how she captured the overall ST atmosphere.

Table 7: Juxtaposed poem: ST "CVII" by Noailles and TT by Mitterer

#	"CVII" (collection <i>L'honneur de souffrir</i> . A. de Noailles)	"CVII" German translation. E. Mitterer
1	La <u>neige</u> , d'une chute égale,	Der <u>Schnee</u> fällt in stetigem Fall
2	Cette <u>nuît</u> se succède et fond.	die ganze <u>Nacht</u> und <i>zergleisst</i> ,
3	Dans ses <u>ténèbres</u> glaciales	ich denk in den <u>Nebeln</u> an all
4	Je songe à ton <u>geî</u> plus profond !	den <u>Frost</u> , der dich tiefer <i>durcheist</i> ,
5	Je songe, ô ma <u>chaleur</u> perdue !	Ich sinne, verlorene <u>Gluten</u> ,
6	A ton <u>froid</u> amaigri, dissous.	wie dürrtig hörtet ihr auf!
7	Tout <u>rêve</u> , sur ma route ardue,	zu mir kommen <u>Träume</u> , die guten,
8	Ne me vient plus que d'en-dessous!	nur noch von unten herauf.
9	Et je semble alerte et légère	Leicht und gelöster scheine
10	Aux humains parmi qui je vis,	ich denen, die leben mit mir,
11	Moi qui, ne t'ayant pas suivi,	die ich mich dir nicht vereine
12	Suis à jamais une étrangère!	bleibe die Fremdlingin hier.

More than the previous two texts "J'écris" (Noailles 1902) and "Booz endormi" (16th stanza; Hugo 2020), this ST triggers emotions through sensual associations. The overall poetic „spirit“, the "essence" (Dahlgren 2019: 241) is primarily created by using sensory vocabulary, as well as tropes, e.g., metaphors. The combination with strong opposites intensifies the effect even further.

Sensory vocabulary like "neige" [snow PS], "ténèbres" [darkness PS], "nuit" [night PS] and "gel" [ice PS] in the first stanza directly triggers situational associations, as do "chaleur" [heat PS], "froid" [cold PS] and "rêve" [dream PS] in the second. They are marked underlined in the ST. In case Mitterer used the word-for-word translation in her German text, the corresponding word is equally underlined, whereas deviations are marked with dotted lines.

These words directly speak to the reader's senses, evoking a flood of associations. The first stanza creates a "world of cold" for the female first person narrator, both in a literal and in a figurative sense. The poetic double meaning points at the loss of love and the huge distance in a previously passionate relationship. [The snow keeps falling, while the night continues and melts away, in the glacial darkness, where I dream of your even deeper ice. PS].

In the second stanza, the narrator continues dreaming. [I dream, oh my lost fire, of your cold, slimming down and dissolving. Each dream on my stony path does not come, if not from below. PS]. In the third and final stanza, the narrator recaps the outward perception and her position [And I seem alert and light, to the humans, who I live with; I, who did not follow you, am a stranger forever. PS]

The ST paints an overall frosty and sombre atmosphere. The reader easily identifies with the first-person narrator. The fact that this is a woman, only becomes apparent with the last word „étrangère" [female stranger PS] in the French ST [not in the English transliteration].

The text also conveys ambiguity, because the first-person narrator keeps dreaming. Hence these may be imaginations or fears that may not correspond to reality, in any case this emotional state is very plastic, both because of the involvement of vocabulary addressing multiple senses and because of combining strong opposites. Snow and ice are cold and white, as opposed to night and darkness. The light snow and dark night (lines 1 and 2), the glacial (ice-cold) darkness (line 3), the emotional ice & cold and heat (lines 4 & 6 and 5) are leveraging opposites that boost the effect. Another aspect contributes to the overall ambiguous atmosphere: the narrator's repetitive emphasised dreaming [je songe; lines 4 and 5]. The second stanza is not only a statement by the narrator. It has a psychoanalytic component towards dreams "en-dessous" [from below] (line 8), pointing at the Freudian subconscious "id" and therefore with an eroticised association. On one hand Noailles, the progressive female "poète" – no "poétesse", as claimed by critics – points at gender polarities (Perry 1997:

96) and plays with Freudian stereotypes – the female caught in dreams, perceived lost without her partner. On the other hand, Noailles courageously expresses female desires and opposes discrimination. This interpretation by Perry (1997: 94; 103) emphasises Noailles' "central trope of nature" and her symbolistic notion of women "identified with nature, [...] with biological instincts and psychological emotions."

In her translation into German, Mitterer was equally inspired by sensual vocabulary. She used „Schnee" (line 1), „Nacht" (line 2), „Nebel" (line 3), „Frost" (line 4), „Glut" (line 5) and „Träume" (line 7). In line 3 her translation deviates – probably due to the absence of an appropriate German synonym for „Nacht", which she already used in line 2. Instead Mitterer took up the alliteration of „Nacht und Nebel", which is very commonly used in German and equally supports a sombre atmosphere. While she was able to include a strong enjambment into line 3 towards line 4 to underline their correlation, she waived the adjective "glaciales" [ice-cold P.S.]. This is the key word, to which the partner's "gel plus profond" [deeper ice P.S.] is compared to in line 4. Therefore, her comparison „tiefer" [deeper PS] loses its context. This loss of context is also present throughout the second stanza, especially in the lines 6 and 8. Her translation does not include the narrator dreaming of her partner's melting cold. Mitterer's text focuses on the narrator's own loss of heat, of passion. The connection to Freud's "id" dreams in line 8 is sacrificed. I will refer to a similar omission of the "id" association in the translation by N.K. Cruickshank in the second part of the Master's Thesis.

In order to convey the overall "spirit" (Dahlgren 2019: 241) of the poem, Mitterer also used two neologisms. Both are not phonemic, but semantic (Stenneken et al 2005: 284) in nature. They are no new sound combinations, but new compounds reflecting a new meaning. Moreover, they add to the melody and the atmosphere. The compound verbs „zergleissen" (line 2) and „durcheisen" (line 4), marked in *Italics* in the text, are expressions coined by Mitterer herself. The verb „gleißen" equals "glisten" and appears mostly in connection with snow or fire – something that is very bright. The prefix „zer-" adds a destructive dimension, most likely through its association with „zerreißen", which equals "to rip". This effect is in line with Horbach and Hryniuk (2018: 232), who state that "[...] new words and new meanings of existing lexical units [...] are derived by virtue of metaphoric reframing based on one or more of the following dimensions: (1) resemblance of existing features, (2) resemblance of functions, (3) adjacency of notions, (4) analogy." The connection between „zergleissen" and „zerreißen" is created through (1) (both gleissen and zer- are existing) and (2) (the destructive functionality), as well as (4), (given the prefix analogy).

As for „durcheisen", it is a derivation based on the noun „Eis" [ice PS] in combination with the prefix durch-, which equals the emphasising "through" [PS]. In order to become a transitive verb, "Frost" is personified, which emphasises the effect. In accordance with Horbach and Hryniuk (2018: 231ff.) dimension (1) is represented, as „durcheisen" resembles

„vereisen“, in a stressed version by replacing the prefix. The creation of such neologisms requires a strong associative mind, which in turn creates associative impressions with the reader (Horbach and Hryniuk (2018: 231ff.).

To complete this analysis, I will discuss the last stanza of "CVII" as machine-typed and re-phrased version by Mitterer in Figure 7 below.

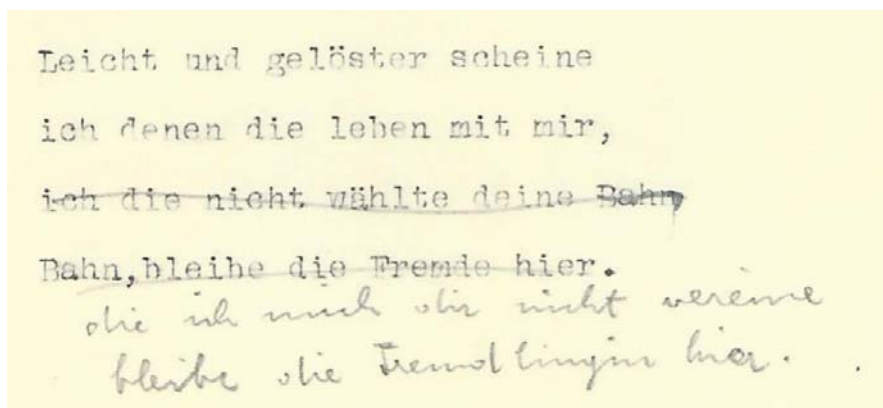


Figure 5: Erika Mitterer "CVII" machine-typed German TT (3rd stanza) with handwritten adaptations (ST: Anna de Noailles).

The last two lines are adapted as follows:

Line 11: (8 syllables)

1st version: ich die nicht wählte deine Bahn, >

2nd version: die ich mich dir nicht vereine

Line 12: (7 syllables)

1st version: [Bahn], bleibe die Fremde hier. >

2nd version: [Bahn], bleibe die Fremdlingin hier.

In both adaptations, Mitterer kept the syntactic structure and replaced lexis and image. In line 11, she changed from „eine Bahn wählen“ [to choose one's path PS], a rather dynamic image of self-determination, to „sich vereinen“ [to unite PS] a mutual giving in. This is the only slightly erotic connotation in the German text, still embedded in a weakening negation. Finally, in line 12, instead of the more frequent „Fremde“ [female stranger P.S.], she used the rare „Fremdlingin“, which adds an alienated touch. While this does not qualify as neologism, it shows Mitterer's power to creatively stretch the German language inventory.

3.2. Pragmatic elements: The metaphor in "To a skylark"

So far, I concentrated on prosodic elements, like rhythm, rhyme and melody, Mitterer's explicit poetry translation priorities (L16) as well as on French as SL. I will now shed light on her

semantic and pragmatic toolkit in translations from English as SL. Both in her undated essay *Die Gedichte der Contesse de Noailles* and in EM's translation of "CVII", Mitterer referred to respectively used metaphors. This specific figure of speech was also frequently used by Shelley in "To a skylark". Fludernik (2005: 112) emphasises that as of the Elizabethan times, the metaphor superseded other non-narrative devices, like the allegory in Anglo-Saxon poetry. In his letter (L3) to his cousin and writer Medwin dated April 16th, 1820 (Ingpen and Peck 1965: 157), Shelley remarked that "I imagine, every expression in a poem ought to be in itself an intelligible picture. [...] this practice, though foreign to that of the great poets of former times, is so highly admired by our contemporaries that I can hardly counsel you to dissent."

The metaphor is subject to intense research from various disciplines, e.g., literature, translation or linguistics. I will give a brief overview about the broad range of concepts and approaches before applying it to EM's poetry translation. Brooke-Rose's (1965: 17) notion of the metaphor is a very wide one: "any identification of one thing with another, any replacement of the more usual word [...] by another", The focus for Lakoff and Johnson (1980: 229ff.) lies in the "domains of experience", where metaphors use "an expression from one domain of experience to structure experience in another domain." In accordance with Pokrivcčák (2018: 19ff.), who underlines the wide range of theories around metaphors, their common ground is the "division between the literal and the figurative." [...] "Metaphor is [...] able to move, 'carry over' or transfer the perception from one to the other". In essence, the metaphor creates "tropological power from the appearance of the compared objects."

To begin with I will introduce the types of metaphors applied by Mitterer in her "skylark" translation. I have structured them in the overview below to demonstrate their rich variety. In the next step of my analysis, I will refrain from differentiating them, because of their similar poetic effects for the reader. This is in line with Carston (2018) and with Stockwell (2020: 119). The latter summarises them as "conceptual metaphors". Below overview reflects a selection of metaphors in Mitterer's skylark translation. I added the English version of Percy Bisshe Shelley (PBS), if directly corresponding to Mitterer's TT metaphors, or add my own literal English translation of the TT metaphor, if the ST deviates.

Table 8: Types of metaphors by Stockwell (2020: 122ff.) in Mitterer's "skylark" translation

Type of metaphor	Stanza #	German Translation	Comments (ST PBS or literal translation PS)
(1) Simile ("the skylark is like Y") and analogy	10	wie ein Marienwurm glühend	like a glow-worm golden (PBS)
(2) Copula construction ("the skylark is Y")	13	Geist oder Vogel	Sprite or Bird (PBS)

(3) Parallelism and apposition (juxtaposition; "the skylark's sound that Y")	12	Frühlingsschauer, der klingend über Wiesen zieht	Sound of vernal showers On the twinkling grass (PBS)
(4) Partitive and genitive expression ("the skylark's sound of Y")	15	die Quellen deines heilen Schreis	the fountains Of thy happy strain (PBS)
(5) Compound and lexical blend ("the skylark moves Y")	3	wolkenquer im Tanze	the skylark's cloud-crossing dance (PS)
(6) Premodification ("the skylark floats Y")	3	schwebst du goldgeäugt	you float golden-eyed (PS)
(7) Grammatical metaphor (The skylark's joy, Y)	3	eine körperlose Freude die sich selbst den Leib erzeugt	a discarnate joy, self-creating its body (PS)
(8) Sentence metaphor ("Your flight leaves Y")	4	Des klaren Abends Vergehen lässt rings dein Flug zurück	All around your flight leaves forgiveness of the clear evening (PS)
(9) Sentence negation (The skylark's mind has not Y)	13	welches Denken dein, das so beseeligt, weil uns niemals das Lob von Wein und Liebe solchen Fluten Entzückens mündet ein	What sweet thoughts are thine: I have never heard Praise of love or wine That panted forth a flood of rapture so divine (PBS)
(10) Fiction and allegory (narrative involving the use of archetypes)	9	Wie eine Maid gefangen im Ritterturm allein	Like a high-born maiden In a palace-tower (PBS)

Above categorisation based on Stockwell (2020) serves to reveal the translatorial richness of Mitterer's "skylark" TT. While many more metaphors can be found in the 21 stanzas, I limit above structure to one example per category for illustration purposes. Nevertheless, in my opinion the categories are not as clear-cut, as they may appear. They may overlap or blend. For example, the metaphoric compound "wolkenquer" (category 5) could equally be qualified as premodification (category 6). The same holds true for "goldgeäugt" (category 6), which is

also a compound composition under category (5). The allegory (category 10) could also work as simile, a "like" comparison under category (1). As my focus does not lie on the structural composition, but on the cognitive effects generated by metaphors, I will not provide a detailed close reading analysis, but concentrate on their functionality.

In describing its construction, Pokrivcčák (20ff.) refers to two essential metaphoric elements: the "tenor" and the "vehicle", as originally introduced by Richards (1936. 96ff.) [also called "frame" and "focus" by Black (1962. 39ff.) in a similar concept]. The tenor is the denotation to be changed by the vehicle, which as a result produces a "connotative meaning." In this context Stockwell (2020: 121) introduces a comparable approach used by cognitive linguists, who map a "target" to a "source" model. Prior to my discussion of Shelley's poem "To a skylark" in Mitterer's translation, I will use one conceptual metaphor to illustrate the above. For Shelley, the skylark is "like a glow-worm golden" (compare Table 16, 10th stanza). The skylark equals the "tenor", the "frame" or the "target", whereas the "glow-worm golden" corresponds to the "vehicle", the "focus", or the "source" model.

In order to properly discuss metaphors, it is vital to describe the basic metaphoric effect on the reader. This requires an initial clarification of the terms used in this context, like denotation, connotation, but also related ones, like association, inference and implicature. Allan (2007: 1047) differentiates the term "denotation" as the "reference" to an object from the term "connotation." He states that "connotations of a language expression are pragmatic effects that arise from encyclopaedic knowledge about its denotation and also from experiences, beliefs and prejudices about the context, in which the expression is typically used." Allan's definition may suffice in standard communication situations and a general linguistic context, where Gricean maxims (1989) are typically respected. However, such informative intention is not necessarily a priority in poetry, nor can it be taken for granted in this genre (Gutt 1991; Lecercle 1999). Borchmann (2008: 271ff.) underlines the importance to distinguish different functional norms of language use. There are genre-specific principles that may overrule the normative validity claim for mutual understanding, which typically appears in poetry. The translator needs to be aware of such "norm violations" as genre-specific principle (Borchmann: 273).

Regarding the clarification of terms to realise metaphoric effects, Dahlgren (2019: 241ff.) offers a more refined approach towards connotation. For her, a connotation equals a "subjective interpretation" with a personal, individual character, which can be "vague and indeterminate" and one, which is linked to emotive meanings. She draws a fine line between individual subjective connotations and language-determined associations. For her these terms are not to be used interchangeably. Associations are "about the same for all proficient speakers of a language, culturally and socially determined." For Dahlgren (2019) associa-

tions are primarily language-determined, whereas connotations come with individual and emotive triggers.

For the purpose of deciphering metaphors, the terms inference and implicature are equally relevant. Dahlgren (2019: 249) emphasises that inferences rely on "not spelling everything out", but on "intended conclusions" and that such inferences are "calculable" by the reader. They can also be "defeasible" in the sense that elements later in the text may contribute to a change in the initial meaning. The poet may deliberately say (too) little or present confusing information, so as not to create meaning, but primarily emotion. If this inference is reinforced by subsequent expressions, Dahlgren (2019) refers to implicatures. A similar explanation is offered by Pilkington (2000: 86ff.), who sees the metaphor as "deviation from the literal norm, [...] but not only in what, but how it is said." The metaphor provides a new "ad hoc concept" for the reader to access "encyclopaedic entries." "Ad hoc concept" basically refers to the specific context, in which the metaphor is used. "Ad hoc" is linked to the pragmatic adaptation by the reader according to the context of the metaphor. In my understanding pragmatics here includes an "external" component, i.e., the surrounding circumstances, and an "internal" component, i.e., the reader's comprehension. Also, Dahlgren (2019: 241ff.) speaks of the pragmatics of poetry containing "extra-linguistic elements that are not attached to a specific ST element", as "the spirit is more inferred, than spelt out" by creating images in the reader's mind. This image is triggered by lexical elements in combination with the context (surrounding discourse according to Dahlgren 2019). Newmark (1988: 133) however uses a tighter differentiation. For him pragmatism exclusively "denotes the [...] readership's perception of the translation, as opposed to 'referential', which denotes the relationship between the translation and the extra-linguistic reality it describes." For him, pragmatics is therefore limited to what I call the "internal factor." I aim to investigate, how this pragmatic differentiation impacts my analysis of Mitterer's translation decisions.

For Pilkington (2000: 126) metaphors lead to "an increase in the salience of assumptions, communicated as implicatures." Pilkington considers metaphors as specific kinds of implicatures, based on contextual assumptions.

For Newmark (1988: 135) metaphors are among the "most powerful pragmatic factors in translation" and a "main resource for conveying strong feeling, [...] the world of the mind and [...] the wealth of the life of the senses." Newmark (1981: 84) states that metaphors are used "to describe an entity, event or quality more comprehensively and concisely and in a more complex way than is possible by using literal language." My reading of Newmark's understanding of metaphors is that they are qualified as add-ons, as "cream on the coffee." Coffee as core substance in general suffices, but the cream makes the beverage appear visually tasty and more attractive.

Carston (2018) describes a refined and elaborated view on metaphors. He exceeds the primarily propositional (truth-evaluable) concept. Carston (2018: 198) emphasises the frequent experience of "mental imagery" (visual, auditory, kinetic) when comprehending verbal metaphors" and describes the metaphoric usage as follows (2018: 200): "The fineness of grain of perceptual experience outstrips the conceptual capacities and the powers of literal linguistic expression. Our ability to discriminate colours, shapes, sounds, textures, movements, feelings and moods is finer, than we have concepts and words for." He considers our literal language insufficient for conveying certain types of perceptions. Here Carston identifies a "gap of literal words" that is closed by a metaphoric image. In order to share their experience, writers use demonstrative components to convey their (internal or real) perceptions. This "quasi-perceptual experience" is transported by tapping the reader's memory not only rationally, but also emotionally. The first step is triggering the emotions by the introduction of the metaphoric vehicle. These emotions are evoked by the literal meaning of the metaphor. In a second step this "imaginative reconstruction" of emotions is then projected onto the tenor in the reader's mind and aligned with the context. This second transfer step is qualified as "inferential pragmatic process", which appears slower and more reflective (Carson 2018: 203). This slower processing makes the metaphor more salient and stimulating, as compared to literal wording. This is in essence, how, according to Carston (2018), mental images are processed.

Based on the various approaches introduced above, I conclude that two elements appear of particular relevance for poetic metaphoric effects: the language-based and extra-linguistic context and the emotion-based image created for the reader. I will investigate, in how far this applies to Shelley's "skylark" metaphors and especially to Mitterer's translation decisions. For easy reference I will provide the full text of "To a skylark" by P.B. Shelley and the German translation by Mitterer in the appendix as Table 16.

My analysis is based on the approach by Alvarez (1993: 482ff.). She introduces a metaphoric translation scheme, which is based on Newmark's (1981) classification of metaphors. I will use Alvarez' (1993) scheme to analyse some of Mitterer's metaphoric translation decisions in a structural manner. In a second step I will critically review and adapt the scheme itself.

Alvarez presents a scale of five translatorial decision options towards providing TT imagery based on ST metaphors. For clarification purposes I should add that below expression "simile" denotes a comparable semantic figure in translation, not a comparison in the stylistic sense (not: "X is like Y").

Table 9: Metaphoric translation scheme by Alvarez (1993)

#	<i>Translation of SL metaphor to TL</i>
(1)	<u>Reproduction</u> of SL image with <u>identical</u> TL image
(2)	<u>Replacement (Adaptation)</u> of SL image with <u>standard</u> TL image
(3)	<u>Translation (Recreation)</u> of SL image with TL <u>simile</u>
(4)	<u>Transfer</u> of SL metaphor to TL <u>simile plus sense</u>
(5)	<u>Conversion</u> of SL metaphor into TL <u>sense</u> .

Above approach by Alvarez was created to discuss literary metaphors in general. In our case of poetic metaphors, Mitterer likely faced more restrictions. She might not have been able to choose between all five options in each phrase, as she had to respect the rhythm and the rhyme scheme. I will however demonstrate that in her "skylark" translation, Mitterer used all five approaches – and more – to handle ST metaphors.

The Alvarez' (1993) scheme builds on the ST perspective, because the ST serves as comparative base line. I propose to enrich this approach by one additional, currently missing category: (6) the metaphor generation. In this new dimension, the ST phrase without metaphor will be transformed into a TT metaphor by the translator, which will be demonstrated in Mitterer's "skylark" translation.

One additional aspect to be considered concerns the cultural extra-linguistic context of imagery. Many metaphors are culture-specific and in this case are "untranslatable", as stated by Dagut (1987: 80) – neither by means of "paraphrasing, explaining" [...] nor by "word-for-word transference." Hence, I will not only focus on the context within the poem, but also on the cultural context of the metaphors used by Shelley to discuss Mitterer's TT. This inclusion of cultural contextual components corresponds to my wider pragmatic understanding. It exceeds the rather restricted approach by Newmark (1988: 133).

Based on Alvarez' (1993) scheme I will examine, how Erika Mitterer used these options to translate Shelley's "skylark" metaphors. I will present examples of each of the five dimensions, plus my sixth proposed category.

Table 10: Alvarez' (1993) dimension (1): reproduction of ST with identical TT image in Mitterer's "skylark" TT

Stanza #	ST metaphor by Shelley	TT reproduction by Mitterer
2	[...] like a cloud of fire [...]	[...] Wolke du aus Feuer [...]
3	[...] like an unbodied joy [...]	[...] eine körperlose Freude [...]
6	[...] Heaven is overflow'd.	[...] der Himmel triefet seiner.
8	[...] Like a Poet hidden [...]	[...] Wie der der heimlich dichtet [...]

10	[...] Like a glow-worm golden [...]	[...] Wie ein Marienwurm glühend [...]
17	[...] how could thy notes flow in such a crystal stream?	[...] wie strönte sonst dein Singen in so kristallner Flut

Here is a selection of reproduced metaphoric translations by Mitterer (ST: Shelley's "skylark"). As indicated, the functionalities of metaphors are comparable. I will not distinguish the various categories in great detail. Still the comparison in Table 10 above reveals a slight deviation in the 1:1 reproduction of the first two (stylistic) ST similes ("like ..."). in these two cases Mitterer used metaphors for translation, but dropped the comparative "like". Nevertheless, I have added these two translations as "quasi-reproductions" to the first category of Alvarez, because the simile ("X is like Y") and the copula ("X is Y") constructions are very closely related (compare Stockwell's 2020 metaphoric types under Table 8). The direct address „du" in the first example adds to the power of the image, which is semantically reproduced in the TT. In the examples of stanzas 8 and 10, Mitterer provides a full reproduction of the (stylistic) simile in including the "like" [wie PS]. The last line of stanza 17 contains even two metaphors ("notes flow"; "crystal stream"), which were both reproduced by Mitterer („Singen strönte"; „kristallne Flut"). In the next passage I will analyse the appearance of the second category by Alvarez (1993), the ST metaphor replacement with a standard TT image.

Table 11: Alvarez' (1993) dimension (2): adaptation of ST with standard TT image in Mitterer's "skylark" TT

Stanza #	ST metaphor by Shelley	TT standard image replacement by Mitterer
4	[...] The pale purple even <u>melts</u> <u>around thy flight</u> [...]	[...] Des klaren Abends Vergehen <u>lässt</u> <u>rings dein Flug zurück</u> [...]
5	[...] of that silver sphere, whose <u>intense lamp</u> narrows [...]	[...] der Silberkugel [...] deren <u>starke</u> <u>Strahlen</u> [...]
7	[...] as from thy presence <u>show-</u> <u>ers a rain of melody.</u> [...]	[...] vor solchem <u>Regen, drin uns dein Lied</u> <u>erreicht</u> [...]
11	[...] Like a rose [...] by warm winds <u>deflower'd</u> [...]	[...] So wie die Rose [...] <u>entblösst</u> durch warme Winde [...]

Mitterer decomposes the first metaphor in the fourth stanza. The synaesthetic ST contains a combination of colour and its dissolution – colour turning into liquid around the skylark's flight, whereas in the TT, it "leaves evening forgiveness behind". Both images are powerful, but the ST involves visual and haptic sensuality in addition. The second ST metaphor in the fifth stanza includes an intense lamp of the silver sphere, whereas Mitterer uses the conventional

"strong rays" instead. A similar standardisation takes place in the third example. The ST metaphor in stanza seven again involves sensuality with the "rain of melody showering." In the TT Mitterer also refers to rain, "in which your song reaches us." She also uses the sensual element of rain, but with a "dry" verb. The last replacement example in stanza eleven contains the "deflowering of a rose by warm winds". Mitterer's TT solution is also gentle, but not as destructive, as the ST image. Mitterer has the rose bared and denuded, but without losing its floral identity.

The examination of the third category by Alvarez (1993) will follow, where the metaphor is recreated by a TT simile. Again, it is not a stylistic simile (no "like"), but a similar semantic image used by the translator.

Table 12: Alvarez' (1993) dimension (3): recreation of ST image with TT simile in Mitterer's "skylark" TT

Stanza #	ST metaphor by Shelley	TT simile recreation by Mitterer
2	[...] <u>Higher</u> still and higher [...]	[...] <u>Freier</u> stets und freier [...]
8	[...] in the <u>light</u> of thought [...]	[...] in seines Geistes <u>Gold</u> [...]
9	[...] Like a <u>high-born maiden in a palace-tower</u> [...]	[...] Wie eine <u>Maid gefangen im Ritterturm allein</u> [...]
11	[...] till the scent it gives <u>makes faint</u> with too much sweet [...]	[...] ihr Duften frei ergiesst, das süß den Dieb <u>fast tötet</u> [...]
17	[...] than we <u>mortals</u> dream [...]	[...] als wir <u>aus trägem Blut</u> [...]

In this dimension, Mitterer's TT replacement metaphors again demonstrate two points: Firstly, her deep translatorial sensitivity and secondly, her emphasis of rhythm and rhyme. This includes her ability to find related similes in order to align both prosody and semantics. In the first example in stanza two, it is the German "höher", which corresponds to "higher." However, the lighter vowels "ei" and "i" could likely be downed by the heavier melody of "ö". The TT conveys the ease, with which the bird moves and lifts up into the air – especially at the beginning of the poem. Here Mitterer opted for „freier" (comparative of "free"). This decision supports the light bird's description also in the vowel melody.

In the second example (stanza eight), the ST shows a picture, which exists in German as well. Still Mitterer uses a similar image "Geistes Gold" instead of literally translating "thought". In my opinion it is even stronger than the ST in two ways. Semantically, „Gold" not only conveys bright radiance, as does the TT "light", but also symbolises eternity. Phonetically, "Geistes Gold" is an emphasising alliteration. In stanza nine both, Shelley's ST and Mitterer's TT evoke the "fairy tale" image of the maiden in the tower. In Mitterer's version the maiden is explicitly "alone" and "caught", which adds to the image of helplessness. The ST

metaphor in the eleventh stanza refers to the sweet, heavy and overwhelming scent, which makes the thieves faint. In Mitterer's recreation, it "almost kills" them, which is similar, but in my view overemphasising. In the last example, Mitterer's TT deviates from the ST "mortals", which in German would correspond to "Sterbliche". Instead, she recreates a semantic simile with a biological background, referring to the human's rather slow bloodstream, as compared to the bird's. The fourth category shows TT similes plus the sense of the ST.

Table 13: Alvarez' (1993) dimension (4): transfer of ST image to TT simile plus sense in Mitterer's "skylark" TT

Stanza #	ST metaphor by Shelley	TT simile plus sense transfer by Mitterer
1	Hail to thee, blithe <u>Spirit</u> ! [...]	Heil dir, heller <u>Liedgeist</u> [...]
4	[...] I hear thy <u>shrill</u> delight [...]	[...] ich höre dein <u>schrillaufjubeIndes</u> Glück [...]
9	[...] soothing her <u>love-laden</u> soul [...]	[...] sanft wiegt ihr <u>Liebesbängen</u> [...]

The first line of the poem starts with a formal greeting of the skylark. While in the ST it is a "blithe spirit", a bright and cheerful, even ethereal creature, the TT becomes more explicit. Mitterer chooses the German compound of „Lied" [song PS] and „Geist" [spirit PS]. "Lied" is added to simple noun „Geist" for explanatory purposes. otherwise, it could be mistaken for "ghost". As this is the beginning of the text, the reader cannot yet build on any context except for the heading "To a skylark". Moreover, the underlying aspect of immortality in „Geist" is preserved. The same explanatory model is used in the fourth stanza. Here, the ST "shrill" is expressed by the compound of the two adjectives „schrill" and „aufjubeInd" [jubilant PS]. This TT translation avoids potential misreading, as the linguistic association of the German „schrill" without addition is predominantly negative, close to "sharp" and "strident". Additional sense is also provided in stanza 9, where the ST adjective "love-laden" is translated with „Liebesbängen". This is a German noun compound of „Liebe" [love PS] and „Bängen" [the state of being afraid, scared PS]. It explicitly includes the worries and heartsickness of love. This last TT example adds sense in the absence of a corresponding adjective to "love-laden" in German. In the first two examples of this dimension (4), additional sense is created to avoid the misreading of „Geist" and „schrill" based on different German associations. These two linguistic associations are general ones for German proficient speakers. Now I will discuss the last category by Alvarez (1993), the TT conversion of metaphors into sense (without corresponding TT metaphor).

Table 14: Alvarez' (1993) dimension (5): conversion of ST image into TT sense in Mitterer's "skylark" TT

Stanza #	ST metaphor by Shelley	TT sense conversion by Mitterer
20	[...] Better than all the <u>measures of delightful sound</u> [...]	[...] Ueber <u>Musikempfängnis und schöne Gebärde</u> [...]
20	[...] Better than all the <u>treasures that in books</u> are found [...]	[...] <u>Weisheit und Verhängnis hoher Bücher</u> werde [...]

In stanza 20, towards the end of the poem, Shelley compares the skylark's song to acoustic and visual arts produced by humans, which the bird exceeds by far. While the ST paints a picture of the "measures of delightful sound" in broad strokes, Mitterer's TT translation zooms in into details by picking out the sense in „Musikempfängnis" [reception of music PS] and „schöne Gebärde" [beautiful gestures PS], equalling to listening and dancing to music. Here she prefers an activity-based description to the broader metaphoric ST approach. The same holds true for the next line, where the ST talks of "treasures that in books are found". Mitterer points at the concrete "treasures", which are „Weisheit" [wisdom PS] and „Verhängnis" [doom PS]. In both cases the bigger image is pinned down to concrete descriptions.

Having presented translation applications of Mitterer's TT in each of the dimensions of Alvarez' scheme of metaphors (1993), I will complement this analysis with samples from the sixth dimension proposed in addition, where the metaphoric "void" of the ST is filled with a TT metaphor.

Table 15: Additional dimension proposal by PS for Alvarez' (1993) scheme (6): generation of TT metaphor based on ST without metaphor in Mitterer's "skylark" TT

Stanza #	ST (without metaphor) by Shelley	TT metaphor creation by Mitterer
5	[...] Keen as <u>are</u> the arrows of that silver sphere [...]	[...] So scharf wie jene Pfeile der Silberkugel <u>schwirrn</u> [...]
6	[...] All the earth and air [...]	[...] Erd ' und Himmelss <u>pären</u> [...]
7	[...] From rainbow clouds there flow not drops [...]	[...] Von Regenbogeng <u>gespinnen</u> das klare <u>Wolkenfeucht</u> [...]
14	[...] Chorus hymeneal, or triumphal chant, match'd with thine would be all but an empty vaunt. A <u>thing</u> wherein we feel there is some hidden want. [...]	[...] Feierliche Chöre oder Siegessang, dir verglichen, wäre höchstens eitler Klang, ein <u>dürftiges Gemächte</u> und niemandem zu Dank. [...]
15	[...] What shapes of sky or plain? [...]	[...] Erd- und Himmels <u>kreis</u> ?

Mitterer's metaphorisations are present in the entire translation. She either emphasised an image with words and alliterations that add to the picture's effect, or by generating new metaphors altogether. A metaphoric emphasis takes place in stanza five, where Shelley opted for the conventional and static "are". Mitterer in contrast used the active „schwirrn" [to buzz PS]. Thus, the TT conveys an additional image of movement, one of pointed objects with their trajectories close by the reader's ears.

From the perspective of cognitive grammar, Stockwell (2020: 88f) describes such elements as so-called "action chain". This source of energy and movement conveys dynamics and makes the text resonate with the reader long after initial reading. Mitterer's stylistic means of a spelling contraction of „schwirrn" (instead of „schwirr'n", or „schwirren") adds to attracting the reader's attention further. In stanza six the simple ST reference to "earth and air" is transformed into a metaphor by the compound „Erd' und Himmelssphären" [terrestrial and celestial spheres PS]. This adds to an overall ethereal atmosphere. A metaphoric generation similar to the one in stanza six can be found in stanza 15. Here the descriptive "shapes of sky and plain" morph into the metaphoric „Erd- und Himmelskreis". [sphere of earth and Heaven PS]. This wording likely refers to the papal blessing "urbi et orbi" – a reference to Mitterer's religious background.

In stanza seven EM exploits the rich neologic compound opportunities in German. The standard "rainbow clouds" in the ST become metaphoric „Regenbogengespinne" [spun fabric PS] in the TT. Moreover the (rain)drops turn into a neologic noun called „Wolkenfeucht" [dampness by clouds PS]. The TT image fosters the connection to the ST clouds of the previous phrase, which were omitted in the previous TT metaphor, but come in now. Moreover, they establish a closer link with the natural developments and the origin of the drops.

The translatorial solution in stanza 14 is the last and possibly the most challenging one to be analysed. It comes with an extra-textual and historically contextualised reference. I therefore quote the entire stanza. As it requires thorough explanation and background information, I will dedicate the following passage to the analysis of Mitterer's translation decision of the noun „Gemächte".

In order to discover and relate to the subtle ambiguity of the TT, I will present a wider pragmatic angle. My view reaches beyond the textual pragmatics referred to by Newmark (1988). It requires first and foremost the extra-textual, especially a biographical, as well as a historical and a cultural background of ST author Shelley. Although I cannot confirm, I expect Mitterer to have been aware of this context for her translation purposes. I will start with a comprehensive historical and biographical outline of the ST author. Afterwards I will present my own "skylark" interpretation to provide a wider perspective for EM's translation. It is based on selected secondary literature of the life and works of Shelley. My explanation strives to

provide an alternative reading. This may help to relate to Mitterer's metaphoric translation decision.

In stanza 14 the bird's chant is praised. It eclipses every other sound, referred to as "thing". This ST "thing" is metaphorized in the TT to read a „dürftiges Gemächte". While „dürftig" equals "meagre" or "poor", „Gemächte" requires a thorough explanation. Nowadays it is a rather outdated and rarely used expression in German. About one century ago, around the time of Mitterer's translation, it may have been a bit more frequent, but not overly popular according to Grimm's DWB (2020). The noun shows an old high German etymological origin with multiple meanings and ambiguities (compare Grimm 2020 for more details). In its basic form it means something that is "given" or "made" (compare the cognates "make" and „machen > Gemächte") This includes creatures, decoration, but also agreements. Nowadays the overriding remaining meaning in German relates to gender, more specifically to virility and male genitals.

So, the chant, the "thing" may simply refer to a "poor decoration", which could be one option to perceive this line. As pointed out, the meaning of male genitals dominates today's understanding in German. Such reading leads to the question, why Mitterer chose this potentially erotised image. The question is closely related to the last part of the stanza, which talks of the bird's chant and its "hidden want", which remained untranslated in Mitterer's version.

To approach this question, I will present an alternative interpretation of the "skylark". It will consider secondary classical, as well as more recent sources. In the scope of this Master's Thesis, I will not be able to draw a complete biographical picture of Shelley. Still the rather recent research of his historical and cultural background – mostly neglected by classical sources – may support my differentiated "skylark" perspective, which Mitterer possibly shared.

Wilcox (1949: 560ff.) stands in the classical interpretation tradition of Shelley's "skylark" symbolism. He points at three "main threads": the emphasis on nature that stimulated the author; secondly Shelley's personal state of mind and thirdly the Platonic reference to the symbolic "ideal spirit of poetry." Wilcox describes the inspiring Italian atmosphere during Shelley's stay in Leghorn (Livorno) in 1820. Throughout his life, the author kept suffering from health problems ("[...] the capriciousness of my health [...]", as Shelley called it in his letter (L6) July 20th, 1820 to his cousin Medwin; Garnett 1883: 139). In addition, he frequently faced financial difficulties (e.g., his letter (L2) from Pisa dated April 5th, 1820 to Leigh Hunt, a writer and friend, where Shelley talked about his "financial imbecility" (Ingpen and Peck 1965: 153). Shelley left Great Britain for continued stays in Switzerland and Italy. He appreciated Italy with its rather cheap cost of living (Shelley to his cousin Medwin in his letter (L3) dated April 16th, 1820; Ingpen and Peck 1965: 158), as well as Italian culture and nature. The "skylark" still is more than an ode to natural beauty. The bird incorporates a "yearning for the

ecstatic joy of the skylark-poet" (Wilcox 562). In addition, came Shelley's interest in "Plato's myth of the winged soul in the Phaedrus", which he read during the first half of 1820 (Wilcox 563). Shelley composed a personification of the bird's ethereal soul, a transcendent creature of idealised beauty and human longing for unreachable perfection. What Wilcox only pays marginal attention to in his interpretation, is love as "one aspect of beauty" for Shelley, as well as the connection with Plato's symposium (Wilcox 571). Finally, Wilcox (576) briefly points at the "moral function of the poet – Shelley himself – who, if as blithe and joyous as the bird, would gain the ear of the world". Hunter (1968: 678ff.) describes Shelley's dominant Hellenistic orientation towards literature and philosophy including his translations. He underpins the connection between the "skylark" poem and Anacreontics as "triple worship of the Muses, Wine and Love" (Hunter 685). Chapin (2003: 12ff.) reaches beyond the classical readings in offering the explanation of "purity of music produced by something free to escape the earth". For her the skylark is "less an actual bird, than a singing emblem of hope". This stands in line with Shelley's "Ode to Liberty" (equally published in 1820), where the longing for freedom becomes explicit, not symbolised. For Pyle (2014: 319) vitality and energy are central in Shelley's "skylark" image.

These exemplary readings are all legitimate ones, but still partial. In my view they miss a key point in Shelley's biography, brought in by Lauritsen (2005: 357ff.). He describes one aspect – Shelley's homoeroticism – that his late wife Mary tried to hide after his sudden death in 1822. Despite her partially fruitful attempts to "mutilate his texts" (Lauritsen 365) to hide these traces, some (more or less) subtle indications of Shelley's bisexual orientation kept and keep surfacing. In my opinion they call for inclusion into his complex biographical picture. It is not unlikely that Mitterer was aware of this aspect in her translation decision of „Gemächte“.

The first interesting aspect that I note, is the absence of explicit "skylark" references by Shelley himself in his letters of that time. I am aware that such lack is not overly convincing an evidence. Still this gap is a quite remarkable one and plays into Lauritsen's (2005) description. Throughout his entire creative life, Shelley kept discussing his ongoing and published works in a total of 584 letters (Ingpen and Peck 1965) that are still available today. With a total of 27 letters throughout the first half of 1820, this productive period is relatively underrepresented. Some of these 27 letters in general refer to his recently completed works "Prometheus Unbound" (including "To a skylark") and "The Cenci" envisaged for publication. His letter to Lord Byron (L5) dated May 26th, 1820 (Ingpen and Peck 172) even talks about "a little poem called 'Rosalind and Helen'". Contrary to that, no single concrete reference about one of his major works of art with 21 stanzas is a quite striking reference gap. It leads to question the completeness of his letters.

I may now refer to Shelley's letter (L6) from Pisa to his cousin Thomas Medwin in Great Britain (Garnett 1883. 139ff.). It dates 20th July 1820, shortly after the completion of the "skylark". Here, Shelley expresses his "want of the incitement of a companion". This line cannot refer to his wife Mary, who lived with her husband in Italy. "I hope, you will not pass Tuscany, leaving your promised visit unpaid", he continues to invite Medwin, who joined Shelley shortly afterwards. He was not the only one to pay Shelley visits and to spend weeks and months with him in Italy. Lauritsen (357ff.) elaborates on a group of male poets around George Gordon, Lord Byron, and a "circle" of friends including Shelley, Medwin, Trelawny and Williams building ties in Italy – not by chance and not only due to Italy's rich and inspiring cultural legacy. According to Lauritsen (357), it was the appealing legal situation. Two centuries ago, male love continued to be criminalised in Great Britain, however not in Italy. Under the "Code Napoléon, private consensual acts between adults were not subject to punishment (Lauritsen 358)". This likely was, what Shelley referred to in his letter (L1) from Pisa dated March 6th, 1820 to Charles and James Ollier, where he called Italy the "Paradise of Exiles" (Ingpen and Peck 1965: 148).

This circle in general and Shelley in particular were described as ardent Hellenists with male love as ideal point of reference. According to Lauritsen (364f) especially Plato's symposium was excellently translated by Shelley in 1818. This work likely could have been an eye-opener during his school years, when his mentor at Eton had Shelley discover it. He got acquainted with a different way of life, apart from the conservative British puritanism. This circle "comprehended Ancient Greece as spiritual homeland for male love (Lauritsen 358)."

While Shelley got married twice and also fathered children, both marriages were unhappy and his children died. His second wife Mary never got invited to the frequent meetings of the circle, nor were other women. According to Lauritsen (362) Shelley's relationships with females did not keep him from parallel homoerotic experience, e.g., with Thomas Jefferson Hogg, his fellow student at Oxford. In his letter (L4) from Pisa dated April 20th, 1820 to Hogg (Ingpen and Peck 1965: 160), Shelley wrote:

[...] There is no person, from whom I feel so high an esteem and value as for you, or from whom I expected to receive so great a portion of the happiness for my life; and there is none of whose society I have been so frequently deprived by the unfortunate and almost inexplicable complexity of my situation. At this very moment perhaps when it is practicable, on my part, to put into execution the plan to which I allude, perhaps it is impossible on yours. [...]. [The signature under this letter has been cut away.]

The relationships within the circle included also Shelley's last companion, Edward Ellerker Williams. They shared the last about two years before their deadly boating accident in 1822. Williams must have been very inspiring for Shelley, both emotionally and artistically. Nevertheless communication, be it in letters, or works of art envisaged for publication, required ciphering. We find some "coded language", e.g., addressing the "esoteric few" or "discerning

few" (Lauritsen 360) or Shelley's poems published in low numbers and anonymously. In his epitaph, written briefly before his death, Shelley expressed his desire to be united with Williams after their death.

It is against this background, such as Shelley's fervent Hellenism with idealised male love, his travel to Italy to likely avoid legal repression and the long suppressed secret homoerotic orientation which he could live there, but not at home that I read "To a skylark". I qualify it as a strongly self-personified cry for individual freedom, especially regarding his sexual orientation. Despite his strong Hellenistic influence, in his letter (L6) to Medwin (20th July 1820), Shelley claimed that his recent works (likely including the "skylark") should not be regarded as copy of Greek literature, but as ideal poetry in its own right. In my understanding the "skylark's" alternative reading sees the idealised bird equalling the author as ideal poet in love. As opposed to human Shelley, this bird is able to move freely and to overcome barriers. It does so on more than one level – with its wings, its spirit and its voice. It comes from Heaven, is light-hearted and with chant – the poet's entire expression – full of beautiful joyous love that it need not hide. The skylark is able to make its voice heard and admired around the world. The question of the source of this love and the extraordinary melody by this "flying singing poet" directly leads to the stanzas 14 (and following). In this interpretation, the chant, the "thing wherein we feel there is some hidden want", can now be legitimately qualified as "coded language" for suppressed homoerotic desire. The next stanza 15 brings even more light into this line of argumentation. Shelley includes rhetorical questions regarding the chant's origin. The ST refers to "what love of thine own kind? What ignorance of pain?", both potential "coded language", referring to male love.

With this contextualisation, I will return to the initial question regarding Mitterer's translation decision of "thing" as „dürftiges Gemächte". The alternative reading to "poor decoration" now refers to "cut virility" and leaves "hidden want" untranslated. This reading option is based on an extra-textual homoerotic orientation reflected in Shelley's biography (Lauritsen 2005) and my "skylark" interpretation. I may conclude that this background, even though neither historically popular, nor published mainstream information, may have been an understanding that Mitterer was aware of in her ambiguous "skylark" translation.

This is also an example for Wing's (2014: 107) statement: "[...] in any translation lies inevitable loss and unforeseeable gain." New meanings carrying the ST farther may emerge. With Wilczewski (2011: 152) we may think of the TT as reconstruction of the ST. In this line of thought I like to describe it metaphorically as a recognisable figure appearing in different clothes.

I will now return to the question of pragmatics in a wide or narrow sense. Contrary to my wider approach, Newmark (1988) draws a tight line between "pragmatics" as the reader's understanding, and "referential", including the translation in an extra-linguistic context. Mit-

terer's translation decision of „dürftiges Gemächte" for "thing" strives to advocate for a wider pragmatic understanding without further distinction. I consider such wider contextualisation indispensable, especially for poetry translation. Without being aware of the biographical and the cultural background of the ST author, Mitterer would likely not have been able to provide such ambiguous translatorial choice. Alternatives may be understandable (compare the option of "poor decoration"). They likely lack the subtle ambiguity of the "coded" text. I therefore advocate for a wider pragmatic viewpoint in analysing poetry translation. This concept is also referred to as "frame" by Stockwell (2020: 109). It serves as "social and cultural basis" to "understand situations, concepts and utterances."

3.3. Cognitive poetic effects in Mitterer's translations

So far, I have presented EM's "translatorial toolkit" based on selected poems and a focus on stylistic and pragmatic features. Each analysis was dedicated to a specific poetic dimension. I started with structural analyses of Victor Hugo's and Anna de Noailles' poems to demonstrate the impact of structure on content. In "To a skylark" I concentrated on Mitterer's metaphorization and her pragmatic understanding.

In my introduction I also referred to Schogt (2018) and the specific linguistic effects to be discovered in poetry. They are relevant for both perspectives: the translator, as well as the reader. For this purpose, I will apply the "relevance theory" concept by Pilkington (2000; based on Sperber and Wilson 1986; 1995). I will demonstrate, how specific poetic effects work in the case of Mitterer's translations. This approach, though developed two decades ago, is still a key concept to describe the functionality of literary structures and tropes from a cognitive perspective. Comparing it to the more recent analysis by Stockwell (2020) shows that Pilkington's concept provides a thorough argumentation of the functionalities in cognitive processing, while Stockwell presents a more text-centered examination. I will therefore concentrate on Pilkington's theoretic framework and add Stockwell's textual aspects for my application on Mitterer's works.

To begin with, I will introduce the key notion of the "relevance theory". Afterwards I will apply it to EM's translations to analyse the cognitive poetic effects. Pilkington (2000: 190) states: "If metaphor, epizeuxis or metrical variation (or any other rhetorical device) occurs within a poem, then the poetic effects that may be achieved are greatly enhanced by the wider context." This theory is rooted in cognitive pragmatics. Pilkington (52) argues that "linguistic features or structural peculiarities [...] are only significant insofar as they encourage characteristic kinds of pragmatic processing." He leverages on the initial approach introduced by Sperber and Wilson (1986; 1995). Contrary to the Gricean maxims (1989), Pilkington (2000: 73ff.) emphasises one single principle: "communicative relevance". It is a general

cognitive approach for the representation of information, attention and processing in the reader's mind. He argues that the human mind is conditioned to optimise memory for a "more reliable representation of the world." The cognitive effects used for this optimisation are valuable, but require processing effort and the human mind is a resource-intensive organ. Humans therefore strive to maximise their cognitive output, while minimising the input effort. This is what Pilkington understands by "relevance-driven processing": an optimal cognitive balance. A stimulus is relevant, if it supports the reader's attention, facilitates processing at lower cost and improves the cognitive output effect. Such stimulus supports the reader's access to mental concepts and contextual memories.

A comparable, slightly revised line of argumentation is provided by Stockwell (2020: 76ff.). He argues that a "literary text uses stylistic patterns to focus attention on a particular feature" [...] and that this attention – which can be caught by "movement in the visual field" – is triggered by "newness".

Stockwell (141ff.) introduces the "mental space" approach as general concept. This theory explains the text comprehension by the reader. The starting point is a general one regarding human comprehension of the world. In order to mentally compose and understand reality, we develop a mental "reality space." This space is filled with mental representations of all our perceptions. We operate this space by means of imagination, description, remembering or anticipation, which creates a "projected space". Such "projection" also takes place when reading, where we create a "fictional space." According to Stockwell (2020) we develop four basic space dimensions that we map with our projections, while reading, to enjoy a blending effect. The four basic spaces include:

- (1) time spaces, like past or future: They are triggered by verb tense, adverbials and aspect
- (2) space spaces, like geographical places: They are activated by verbs of movement and locative expressions
- (3) domain spaces, like activities: They are stimulated by work, or games
- (4) hypothetical spaces, like possibilities, hypotheses or conditions.

During reading, this basic "mental space" blending is activated through triggers – a concept corresponding to Pilkington's "relevance approach."

Applying the "relevance" principle to literary processing, I may conclude: According to cognitive processing, a reader strives for optimal relevance provided by the "newness" of an explicit text stimulus. In essence Pilkington (2000) explains structural and pragmatic effects in poetry as cognitive stimuli for facilitating mental activation during reading. Stockwell (2020: 77ff.) refers to the stimulus as "attractor". It can be conceptual, or linguistic in nature, or a combination thereof. Such attractors are scalable. For example, a text usually foregrounds active speakers as compared to passive listeners. People are foregrounded compared to animals or plants. Stockwell (2020) presents a comprehensive list of "attractor" categories

including elements of nearness (presence), agency (noun phrases in active position), topicality (subject position), empathy (creatures vs objects), negation etc. As these categories are applicable to literary texts in general, Stockwell also notes that not all attractors will be available in each text. Most of them will only show one or two specific ones. Stockwell's explanation is valuable, but designed for a wider approach covering literary processing in general. I prefer Pilkington's (2000) approach, which is more closely related to poetry, to identify structural and pragmatic triggers in EM's translations.

Pilkington also investigates the relevance of individual stimuli with stylistic and pragmatic features in literature. For him, stylistic features, e.g., metre, rhythm, rhyme and strophic composition are patterns used by the writer. These patterns encourage expectation for repetition (Pilkington: 130) and provide easier access to the reader's encyclopaedic concepts. This approach was originally introduced by Leech (1969: 74), who referred to the "pragmatics of schemes". These schemes include both structural and sound patterning.

In this line of thought I understand any repetitive scheme as "easily processable", because it is expectable. I consider each deviation from this pattern as "relevant exclamation mark". It draws the reader's attention to the alternated phrase and makes it more salient for processing. This structural deviation flags the change, its positioning and its meaning. Such pattern alternation may derive e.g., from a metrical change (Fussell 1979), or also from a strong-weak stress pattern.

3.3.1. Rhythmic and rhyme alternations: Cognitive poetic effects of "J'écris" translation by Erika Mitterer

I will apply this concept to the initial analysis of Mitterer's "J'écris" translation (compare Table 3). It reveals basic patterns in the symmetric structure with four stanzas at four lines each and a stable AA-BB rhyme scheme. Rhymes regularly repeat similar or identical sounds. They trigger the reader's expectation and set the scene for the following structural alternations: While the first two stanzas show two masc., followed by two fem. rhymes, the stanzas three and four show masc. rhymes only. Another rhyme deviation becomes apparent: While the first three stanzas start with a "rime riche", followed by a "rime léontine", the fourth and final stanza changes this sequence by starting with a "rime léontine", before closing with a "rime riche". This relatively brief "rime riche" at the end also structurally supports the finality of the poem and of human life. In "J'écris" the reader is confronted with a regular structure facilitating mental processing. This regular pattern draws the reader's special attention to its interruptions. The structural rhythm and rhyme alternations emphasise the poem's final climax. The rhythmic break of the monosyllabic "lässt" further contributes to this effect. This

analysis aims to support the claim of structural poetic effects caused by relevant stimuli that facilitate the reader's attention and processing.

3.3.2. Stress patterning: Cognitive poetic effects of "Booz endormi" translation by Erika Mitterer

Having discussed the structural symmetry as basic "relevance" starting point, I now present an example for poetic effects caused by strong-weak stress patterns in Mitterer's "Booz endormi" translation (based on the analysis of the 16th stanza, compare Table 6). Here Mitterer again uses a symmetric ABBA rhyme scheme, where she alternates masc. and fem. rhymes, as well as alternating "rime suffisante" and "rime léontine". This regular rhyme pattern is further strengthened by an alternation of 10-syllabic and 11-syllabic lines. In a structure based on an even "beat", an odd 11-syllabic change – a rarely used metre – triggers attention to each stanza's second and third line. In addition, comes the iambic metre. This stress pattern emphasises each second syllable. Such strong-weak stress alternation supports the reader's expectation through repetition. Moreover Pilkington (136ff.) notes that iambs have a tendency towards slowing down verses. He describes that "slowing down a verse may cause a speedier and lengthier activation of the [...] encyclopaedic entries" of the reader's mental concepts. I may add that the iambic metre emphasises the last syllable of each line. Therefore, it is not only the expectation springing from repetition, but also the slower rhythm and indication of the line's ending that causes this "structure of relevance". Such structural stimuli make processing easier and draw attention to the stressed syllables, especially, if they do not match the standard speech rhythm.

3.3.3. Repetition and negation: Cognitive poetic effects of "J'écris" and "To a skylark" translations by Erika Mitterer

Further repetitive elements to be discussed are alliterations and epizeuxes, which Mitterer used in "J'écris". These prosodic repetitions concern letters, or entire words. However here I note a significant difference to the repetitive elements discussed above. As opposed to expectable repetitions caused by rhythm and rhyme, alliterations and epizeuxes are not necessarily expectable structures. Their proximity within one line or local text environment adds to their emphasis. Their usage triggers the reader's attention.

In his cognitive poetic analysis Stockwell (2020: 80) refers to the negation as particularly interesting "attractor" causing "resonant effects". These are textual effects with a longer-term impact after initial reading. He argues that it is not only the richness of presence with properties of figures that causes effects, but their absence. This may range from absences and gaps to indeterminacies. These voids, these "lacunae" require to be filled by the reader's imagination.

In "To a skylark" Mitterer intensely uses this attractor (compare her full translation in Table 15 of the appendix). Her description of this special bird – as Shelley's ST – contains several negations that add to attracting the reader's attention. Already in the first stanza she denies its simple bird-like quality with „niemals Vogel nur". This introductory remark triggers the reader's doubts already at the beginning. This unexpected gap and its lack of context makes the reader question the bird's existence altogether. The entire fourth stanza can be qualified as quadruple lacuna, something that used to be there, but isn't any longer. „Des klaren Abends Vergehen lässt rings dein Flug zurück" [your flight leaves behind foregiveness of the clear evening PS]. Here Mitterer deliberately deviates from the ST that talks about the bird's flight having the pale purple melt. The fourth stanza continues with another negation, in that the first-person narrator is not able to see the bird: „ich sehe dich nicht", followed by „wir erspähen am Tag keinen Stern mit dem Blick" [In daylight we do not see a star PS]. Finally, Mitterer has the bird addressed by the first-person narrator, calling it „Unsichtbare" [invisible PS], which is a repetition from the second line above. In total the fourth stanza contains four negations. Towards the end of the poem, Mitterer uses negation again in the 16th stanza. Questioning the source of the bird's excellent sound, the text refers to „Deinem Jubel, dem klaren, ist alles Schmachten fremd", continued by „du hast sie nie erfahren, die Macht des Tags, die hemmt." Here the negation in two lines [fremd; hemmt] is carried by the final stressed syllable that even rhymes. In total we see three negations in the 16th stanza.

3.3.4. Metaphor: Cognitive poetic effects of "To a skylark" translation by Erika Mitterer

Pilkington (99ff.) introduces the argument that the usage of metaphors in general contributes additional concepts to the proposition. These implicatures coming with a metaphor neither are homogeneous, nor stable. They may vary from reader to reader and through time and culture – they may even change for the same reader. They may also exceed lexicalised concepts because of their imagery. So, their effect to transcend lexicality through images makes metaphors so powerful. This is particularly the case for metaphors in Alvarez' (1993) dimension (1), the reproduction of the ST metaphor in the TT translation by Mitterer. In the second stanza, "cloud of fire" is translated as „Wolke du aus Feuer", the metaphoric reference to the bird's flight. This imagery is powerful, because it combines two opposing symbols, air and fire. Before discussing the details of this metaphor, I will refer to the reader's overall pragmatic frame at this reading stage (2nd stanza). From the headline the reader is aware of the broad context that the poem deals with a skylark. Depending on the ornithologic knowledge, the reader may be aware of the rather inconspicuous appearance of the bird and its impressive sounds. I will now analyse the specific metaphor first by means of the literal

meaning of the expressions used. "Cloud" in combination with "fire" represents opposing elements. However, these images are very generic and may trigger a wide variety of different language-driven associations, even individual connotations. The "cloud of fire" comes close to "cloud of smoke", but it is not identical. Clouds may be airy, untouchable, but also far away, out of reach. They may be static, or are moved by winds and disappear. They may be of different origin, natural or man-made, e.g., through burning of wood. They may be thick, fluffy "cotton balls", or transparent veils and anything in between beyond lexical description. The same holds true for fire, which may be bright and shiny, but also destructive. It may be a powerful explosive wall or pillar, as well as a glowing bonfire and anything in between. Moreover, this metaphor springs from phantasy despite its similarity to "cloud of smoke", which may support phantastic, also exaggerating connotations. This single metaphoric image in the second stanza, still at the point of introducing the central character of the poem, broadens the reader's imagination concerning the bird.

This broadening effect is also present in Alvarez' (1993) dimension (2), where a standard metaphor is used for translation. In stanza five the "intense lamp of the silver sphere" becomes a „Silberkugel, deren starke Strahlen [...] “. The translation conveys a powerful image of presence and radiance – contrary to a little non-descriptive bird, no one can oversee a shiny silvery ball. Still the "strong beams" are rather conventional and this figure of speech is a standard expression in German. Such harmonised lexicality does not leave as much freedom of imagination, as do metaphors of Alvarez' (1993) category (1) examples. Such reduced imagery continues in Alvarez' (1993) dimension (4) by adding concrete descriptions. The transfer of "spirit" with „Liedgeist" makes the reader consequently focus on some creature producing songs and music. The original broad notion of „Geist" however is sacrificed deliberately to avoid misreading with "ghost". Here a double effect of the metaphor can be observed. The introduction of imagery serves to support the reader's imagination by combining lexical elements with pictures. Adding a lexical focus, e.g., „Lied-" [song PS] narrows down the range. This is closely linked to the poetic effect of "pragmatic enrichment."

Mitterer's metaphor of „dürftiges Gemächte" can be considered an example of a "pragmatic enrichment" (Pilkington 98ff.). This can be understood as a "narrowing down of a more general to a more specific meaning." The broad ST concept of "thing" is pinned down in the TT as "dürftiges Gemächte" with – depending on the reader's richness of mental concepts – one or more pragmatic images. This concept is also known as "instantiation", or "framing instantiation" (Stockwell 2020: 110). The same approach holds true for Mitterer's metaphors presented under Alvarez' (1993) dimension (5) of metaphoric conversion (Table 13). Again, the broad concepts of "sound" and of "treasures" (20th stanza of "To a skylark") are narrowed down to concrete applications with „Musikempfängnis und schöne Gebärde"

[reception of music and beautiful gestures PS], respectively to „Weisheit und Verhängnis" [wisdom and doom PS].

I will conclude the discussion of poetic effects of metaphors with Alvarez' (1993) dimension (3) and my newly introduced category (6). In the former category (3) Mitterer recreates the metaphoric ST image by means of introducing a TT simile. Stanza eight talks of a "light of thought", translated as „in seines Geistes Gold". The simile, while close, evokes a different, though powerful image through metaphor coupled with alliteration of "G". The precious metal triggers connotations of shiny appearance, timelessness, stable high value and exclusivity. The alliterative combination with „Geist" [spirit PS] further feeds this picture and outshines the ST "light". This effect is even more palpable in the newly proposed category (6) as presented in Table 14. Here a new TT metaphor is generated by Mitterer. In stanza seven [rain-]"drops" become „das klare Wolkenfeucht" [dampness by clouds PS]. This neologic compound serves to broaden the reader's imagination. It points at the origin of raindrops by circumscribing their quality. This expression is much more thought-provoking than the plain ST denotation "drops".

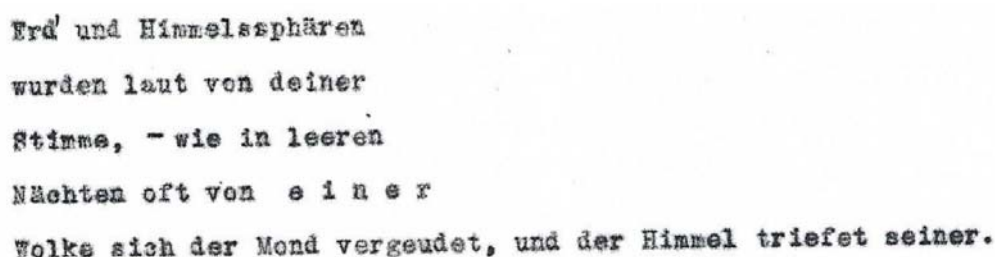
This topic is closely related to Stockwell's (2020: 127) discussion of mega- and micro-metaphors. Metaphors are first and foremost consumed and analysed on sentence level. Considering an entire text, where various conceptual metaphors melt into one another as repetitive "extended metaphors" brings in the macro-textual dimension of "mega-metaphors". This is exactly the case both in ST and TT of "To a skylark". The 21 stanzas in their entirety represent a single metaphoric embodiment of concepts like freedom and love in a personified bird. They are then further broken down to "specific realisations", termed as "micro-metaphors" (Stockwell 127ff.). These specific realisations become even stronger, if "tactile or sensory" references are built in. This may evoke "iconic physical effects" in the reader. Such striking effects of imagery are particularly strong, but not limited to metaphors. They may occur in poetic wording in general. Jacobs (2015: 2) takes up this point, underlining that poetic language "works with a catalogue of formal stylistic devices and 'figures of thought', which reflect partially innate perceptual, affective and cognitive schemata [...]." He continues discussing a concept based on brain laterality. According to his "emotion theory", the dominant LH reading process can potentially be stimulated by RH processing of figurative language, such as certain metaphors. According to Jacobs (2015: 15) this research question is still an open one. The lack of evidence is caused mainly by multiple impacting factors in measuring reading effects. As the results of several studies remained inconclusive, I am not in the position to rely on concrete conclusions regarding emotional poetic effects. Despite lacking research evidence on the bridging of the language-emotion gap, I will refer to one concrete application of sensory language in Mitterer's translations: Her German version of Noailles' poem "CVII" (compare Table 7) including „Nacht" [night PS], „Nebel" [fog PS],

„Frost“ [frost PS], „Schnee“ [snow PS] and „Traum“ [dream PS] causes poetic effects based on sensory imagery.

In a concluding nutshell: In her translations, Erika Mitterer used "relevant" structural and pragmatic elements to facilitate the processing of poetic texts, causing poetic effects while reading. Structural instruments like metre, rhythm and rhyme create expectable repetitive patterns that become familiar. This regular patterning is changed by rhythmic emphases or breaks, alliterations, epizeuxes and metaphors. They trigger the reader's attention and support activating mental concepts.

3.3.5. Lettering and notation: Cognitive poetic effects of "To a skylark" translation by Erika Mitterer

In poetry, interruptions of patterns are not limited to lexical structures and pragmatics. They may also be embedded in the type face of a text. Mitterer's spaced lettering in the "skylark" stanzas 6, 19 and 20 causes the interruption of the flow of reading and triggers additional attention. It equally works as "mental exclamation mark", such as irregularities and deviations discussed above. I will present one example of a typed TT irregularity by Mitterer, which does not appear in Shelley's ST. (For the spaced lettering in stanzas 19 and 20 compare the full text translation in the appendix).



Erd' und Himmelsphären
wurden laut von deiner
Stimme, - wie in leeren
Nächten oft von e i n e r
wolke sich der Mond vergeudet, und der Himmel triefet seiner.

Figure 6: : Erika Mitterer „An eine Lerche“ machine-typed German TT (6th stanza) with handwritten adaptations (ST: PBS).

4. Concluding remarks

The first part of my Master's Thesis dealt with the Austrian writer Erika Mitterer (1906 - 2001) as "active" translator. My Translator Studies-based (Chesterman 2009) research included textual (ST, TT) and extra-textual (e.g., notes, drafts, letters, manuscripts) sources provided by the DLA and EMG archives. It revealed that especially during the late 1920s EM was a dedicated translator of French and English poetry (including one Italian song) into German, her mother tongue. I could compile a total of 43 TT including five published translations. Based on my comparative close-reading analyses of ST and TT, I discussed four of EM's poetry translations. I elaborated on her translatorial toolkit, her choices and on the cognitive effect on the reader. EM's own translation priorities constituted my baseline. In a letter (L16)

to her translator colleague NKC dated November 20th, 1953, EM declared "rhythm and melody" as her key criteria.

In my text analyses of four selected EM translations (J'écris, CVII: ST by AN; Booz endormi: ST by VH; To a skylark: ST by PBS) I demonstrated that she adhered to these criteria. I investigated and discussed her translatorial decisions on a prosodic and pragmatic level. Moreover, I discussed cognitive poetic effects of EM's TT translations on the reader. These effects can be explained following Pilkington's (2000) "relevance theory" and Stockwell's (2020) "mental space" approach when reading and processing poetry. The analysed four TT by EM include both prosodic elements, such as rhythm, rhyme and melody, and pragmatics, such as metaphors. Particularly the latter call for a wider pragmatic angle in poetry translation, notably for ambiguities and additional perspectives. In her poetry translation Erika Mitterer was able to incorporate stylistic and pragmatic elements that enhance the text semanticity. Her art of translation is worth discovering.

After my close-reading analyses and interpretations, I may add one closing remark. Even the most diligent "technical" analysis is not able to reveal the entire beauty of a poem. Each lyrical composition features prosodic and pragmatic elements. More importantly, it needs to be recognised as a unique piece of art. At least some of its artistic spirit may elude "technical anatomisation."

5. Appendix 1st part: English translations of French source texts

5.1. English translation of "J'écris" (French poem by Anna de Noailles), translated by Jethro Bithell

My Writing

For this I write, that when I lie in earth,
It may be known I loved the air and mirth,
And that my book to future races tell
How I loved life and nature passing well.

Attentive to the toil of towns and fields,
I marked what every changing season yields,
Since water, earth, and flames that gold refine
Are fairest imaged in this soul of mine.

I say what I do feel, what I behold,
With heart for which the truth was not too bold,
I who have had the hardihood to will

When I am dead and gone to be loved still.

And that young man reading what I wrote,
 Feeling his troubled heart thrilled with delight,
 Forgetting those who love him in the life
 Should welcome me to be his best-loved wife.

5.2. English translation of the 16th stanza. "Booz endormi" (French poem by Victor Hugo), translated by C. John Holcombe

[...] As she slumbered, Ruth, a Moabite,
 Was still near Boaz with her breasts undone,
 Hoping, who can say, some half-begun
 Glance would open into morning light. [...]

5.3. "To a skylark" by Percy Bysshe Shelley and translation by Erika Mitterer

Table 16: "To a skylark": English poem by Percy Bysshe Shelley (PBS), translated by Erika Mitterer (line break deviations from TT due to table format)

#	To a skylark	An eine Lerche.
1	Hail to thee, blithe Spirit! Bird thou never wert, That from Heaven, or near it, Pourest thy full heart In profuse strains of unpremeditated art.	Heil dir, heller Liedgeist! niemals Vogel nur, der in Himmelsgebiet kreist, und vergeudet der Flur des Herzens Fülle, seine unüberlegte Natur.
2	Higher still and higher From the earth thou springest Like a cloud of fire; The blue deep thou wingest, And singing still dost soar, and soaring ever singest.	Freier stets und freier du dich erdfern schwingst, Wolke du aus Feuer, und das Blau beschwingst, die du singend schwebst und schwebend ewig singst.
3	In the golden lightning Of the sunken sun, O'er which clouds are bright'ning, Thou dost float and run; Like an unbodied joy whose race is just begun.	In dem Purpurglanze der Sonne die sich neigt, wolkenquer im Tanze, schwebst du goldgeäugt; eine körperlose Freude die sich selbst den Leib erzeugt.
4	The pale purple even	Des klaren Abends Vergehen

	Melts around thy flight; Like a star of Heaven, In the broad day-light Thou art unseen, but yet I hear thy shrill delight,	lässt rings dein Flug zurück, ich sehe dich nicht, wir erspähen am Tag keinen Stern mit dem Blick, du Unsichtbare, ich höre dein schrillaufjubilndes Glück,
5	Keen as are the arrows Of that silver sphere, Whose intense lamp narrows In the white dawn clear Until we hardly see, we feel that it is there.	so scharf wie jene Pfeile der Silberkugel schwirrn, deren starke Strahlen das heile weissliche Dämmern beirrn, die kaum zu Sehnde, die wir doch als vorhanden spürn.
6	All the earth and air With thy voice is loud, As, when night is bare, From one lonely cloud The moon rains out her beams, and Heaven is overflow'd.	Erd' und Himmelssphären wurden laut von deiner Stimme, – wie in leeren Nächten oft von e i n e r Wolke sich der Mond vergeudet, und der Himmel triefet seiner.
7	What thou art we know not; What is most like thee? From rainbow clouds there flow not Drops so bright to see As from thy presence showers a rain of melody.	Wer bist du nur? Wir sinnen was dir am meisten gleicht. Von Regenbogengespinnen das klare Wolkenfeucht scheint trüb vor solchem Regen, drin uns dein Lied erreicht.
8	Like a Poet hidden In the light of thought, Singing hymns unbidden, Till the world is wrought To sympathy with hopes and fears it heeded not:	Wie der der heimlich dichtet in seines Geistes Gold die Hymnen unverpflichtet hinjubelt, die ihm hold, bis doch die Welt bezwungen liebt was sie nie gewollt; –
9	Like a high-born maiden In a palace-tower, Soothing her love-laden Soul in secret hour With music sweet as love, which over- flows her bower:	Wie eine Maid gefangen im Ritterturm allein sanft wiegt ihr Liebesbängen mit Melodien ein, die liebesüss den Kerker mit Blüten überstreun,
10	Like a glow-worm golden	wie ein Marienwurm glühend

	In a dell of dew, Scattering unbeholden Its aëreal hue Among the flowers and grass, which screen it from the view:	in seiner Schlucht aus Tau, flüchtigen Schein versprühend, beschirmt von jeder Schau durch Blüten und durch Gräser der mütterlichen Au, –
11	Like a rose embower'd In its own green leaves, By warm winds deflower'd, Till the scent it gives Makes faint with too much sweet those heavy-winged thieves:	So wie die Rose linde vom eignen Grün umspriesst, entblösst durch warme Winde ihr Duften frei ergiesst, das süß den Dieb fast tötet, ders schwerbeschwingt genießt; –
12	Sound of vernal showers On the twinkling grass, Rain-awaken'd flowers, All that ever was Joyous, and clear, and fresh, thy music doth surpass.	Frühlingsschauer, der klingend über Wiesen zieht, Regen, blumenbezwingend, alles, was rein geschieht, klar und heiter, dennoch übertrifft dein Lied!
13	Teach us, Sprite or Bird, What sweet thoughts are thine: I have never heard Praise of love or wine That panted forth a flood of rapture so divine.	Geist oder Vogel, teil uns mit, welches Denken dein, das so beseeligt, weil uns niemals das Lob von Wein und Liebe solchen Fluten Entzückens mündet ein. !
14	Chorus Hymeneal, Or triumphal chant, Match'd with thine would be all But an empty vaunt, A thing wherein we feel there is some hidden want.	Feierliche Chöre oder Siegessang, dir verglichen, wäre höchstens eitler Klang, ein dürftiges Gemächte und niemandem zu Dank.
15	What objects are the fountains Of thy happy strain? What fields, or waves, or mountains? What shapes of sky or plain? What love of thine own kind? what ig- norance of pain?	Wo, wo sind die Quellen deines heilen Schreis? Felder? Felsen? Wellen? Erd- und Himmelskreis? Liebe zu deinesgleichen, die von Schmerz nichts weiss?
16	With thy clear keen joyance	Deinem Jubel, dem klaren,

	Languor cannot be: Shadow of annoyance Never came near thee: Thou lovest: but ne'er knew love's sad satiety.	ist alles Schmachten fremd: du hast sie nie erfahren, die Macht des Tags, die hemmt, du liebst, und ohne Ueberdruss, der immer uns beschämt.
17	Waking or asleep, Thou of death must deem Things more true and deep Than we mortals dream, Or how could thy notes flow in such a crystal stream?	Du denkst den Tod im Schweben und ihn, wenn du geruht, du denkst ein tiefres Leben als wir aus trägem Blut, wie strömte sonst dein Singen in so kristallner Flut!
18	We look before and after, And pine for what is not: Our sincerest laughter With some pain is fraught; Our sweetest songs are those that tell of saddest thought.	Wir sinnen vergängliche Sachen, Versagtes am meisten begehrt ist, und unser befreitetes Lachen, sieh her, wie es schmerzenbeschwert ist! Der schönste unserer Sänge ist der, der leidverklärt ist.
19	Yet if we could scorn Hate, and pride, and fear; If we were things born Not to shed a tear, I know not how thy joy we ever should come near.	Doch vermöchten wir zu meiden Stolz und Hass und es gelingt, wären nicht geboren zum Leiden und zum Weinen unbedingt, ob uns d a s denn deiner Freude nur ein bisschen näherbringt?
20	Better than all measures Of delightful sound, Better than all treasures That in books are found, Thy skill to poet were, thou scorner of the ground!	U e b e r Musikempfängnis und schöne Gebärde, Weisheit und Verhängnis hoher Bücher, werde Dein Sang dem Dichter rühmlich, du Aechterin der Erde!
21	Teach me half the gladness That thy brain must know, Such harmonious madness From my lips would flow The world should listen then, as I am listening now.	Tu mir halb nur die Beglücktheit deines Geistes kund, und solch seelige Verrücktheit strömt von meinem Mund dass die ganze Welt mir lauschte, wie ich lauschend stund.

Second part: Erika Mitterer and her translators

6. Theoretical background

The first part of my exploration of EM was dedicated to text-related and cognitive research including poetic effects. It presented Erika Mitterer as "active translator" and provided close reading analyses for four of her poetry translations from French and English STs into German. It also provided alternative readings to her translation decisions of "To a skylark", which were analysed against the biographical context of Shelley, the ST author.

The second part concentrates on her role as "active writer and passive translator". As indicated, Mitterer never acted as auto-translator of her own German texts, nor did she write English or French source texts. German, her mother tongue, remained her target language. Also, in her self-portrait (1988), Mitterer did not include any reference to her role as translator.

She was however interested in expanding the outreach of her German publications to a growing international audience. Six of her publications (three novels and three poetry collections) are available as translations (for more details compare the EM *Werkverzeichnis*). The EMG Website (2020) overview of her works lists the following target languages of her translated texts: Czech, English, French, Hungarian, Italian, Japanese, Norwegian, Romanian and Russian.

Two novels and one poetry collection are available in *English*. The following novels were translated by the U.S. author Catherine Hutter: *Der Fürst der Welt* (1940), published as *The Prince of Darkness* (2004a) and *Alle unsere Spiele* (1977), as *All our games*. (1988) The collection of poems *Rainer Maria Rilke: Briefwechsel in Gedichten mit Erika Mitterer* (1950) was translated by the Scottish author Norah K. Cruickshank as *Correspondence in verse* (1953).

Mitterer appreciated the efforts of her – mainly female – translator colleagues and stood in close contact with some of them throughout decades. I will analyse her interaction with the English-language translators Cruickshank and Hutter in the second part of the Master's Thesis.

Both parts of my study follow the Translator Studies' approach introduced by Chesterman (2009: 13ff). As discussed, he pointed at the gap in the traditional approach to translation studies including "pure" and "applied" translation research, but ignoring the perspectives of translators. Chesterman (2009: 20) refers to Translator Studies as research focusing "primarily and explicitly on the agents involved in translation, for instance in their activities or attitudes, their interaction with their social and technical environment, or their history and

influence." His inclusive approach covers "the person behind the text.", the translator as "agent". In figure seven below he visualises the missing dimension. I have marked the fields of high relevance for my research.

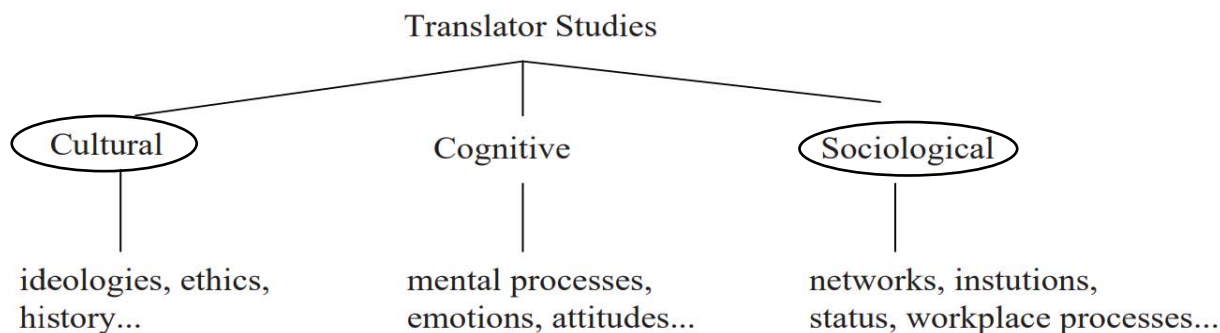


Figure 7: Translator Studies by Chesterman (2009: 19) ("Cultural" and "Sociological" marked by PS).

I will focus on the sociological dimension of EM's interaction with her translators. According to Wolf (2007: 14), it deals with "social life from the perspective of individually acting persons who are involved in social processes." The second part will highlight the translators of EM in their professional roles and fields. According to Guzman (2013: 171) Daniel Simeoni considers the translator as agent of cultural production due to the strong sense of social and geopolitical situatedness. I therefore aim to investigate the sociography of the translators of EM. In the absence of live interviews, I consulted the EMG and DLA archives (e.g., notes, diaries, correspondence, reviews) and para-texts (e.g., Translator's preface of *All our games* 1988 by Catherine Hutter). I follow Guzman (2013) by abiding to the three following research process steps. I will start by documenting the process, followed by analysing the process and finally drawing conclusions and presenting these results.

I expect to discover their professional status and roles in the publishing process primarily through their correspondence. I strive to shed light on their working habits, the publication processes and receptions of their translations in the TT countries. In addition, I will also touch upon the available micro-historical context (Levi 1991; Munday 2014) and the cultural dimensions involved. Already in the first part, I quoted some of EM's letters related to her texts. Now I will present research results related to sociological, historical and cultural topics between EM and her translators.

For discovering and reconstructing these interactions, letters and notes will be my key sources. In "Rilke im Gespräch" (EM 2004), Mitterer shared her memories: „[...] ich bin froh, daß ich damals soviel aufgeschrieben und mich nicht auf mein seit jeher schlechtes Gedächtnis verlassen habe [...]" [I am glad that back then I noted quite a lot and did not rely on my constantly weak memory PS].

While especially the holdings of the EMG archives are rich, a structured analysis proved challenging. Firstly, many of the letters are hand-written and hard to decipher because of different, sometimes outdated handwritings; in some cases, also because of the poor letter paper quality and faded ink. Moreover, Mitterer used to keep the letters she received. Rarely did she produce copies of her responses for her own records. It is because of these gaps that the correspondence enables only limited insight. Despite these limitations, Claus and Marriott (2012) consider archives as "focus of power." I am aware of potential shortcomings of archives, like fragmentation or that basing my research results predominantly on archived sources may limit the overall perspective. It is the correspondence and the statements of the translators that frame the reader's perception. For this reason, I try to balance and verify key statements with additional sources, e.g., scientific research, historical reports, newspaper articles etc.

At times I attempted to close some of the gaps in the archives. This proved equally difficult. One example may illustrate the limitations of my archive-related research. In the first part, I referred to Mitterer's exchange with Stefan Zweig and his feedback letter (L9) dated January 12th, 1928 regarding her translation of Hugo's "Booz endormi." I also stated that I avail of the *published* TT (1930) only and am not able to verify, which version Zweig referred to, or if Mitterer implemented changes between 1928 and 1930, prior to publication. I therefore tried to retrieve Mitterer's letter including the version she had sent to Zweig. My attempts were not fruitful. None of the archives neither the DLA Marbach, nor the EMG or the „Stefan Zweig Zentrum" archives were able to provide me with her letter, as most of Zweig's correspondence was discarded in the course of his frequent moves. For research purposes I used archived records and prepared letter transcripts and summaries, which facilitated later analyses and comparisons.

The professional interaction between "individuals in their social processes" (Wolf 2007: 14) will be my main perspective. Following Meyer (2016: 177ff.) I intend to present a case study of Mitterer's intercultural and socio-historical encounters. I will zoom in into different stages of almost eight decades of EM's artistic and personal development – almost the entire 20th century. It is in line with Pym (2009: 23), who calls for "humanizing translation history". In order to make narrative sense of [...] relations between cultures", Pym underlines that "[...] we need more than raw data about texts, dates, places and names" and advocates for "active people in the picture."

I strive to draw the bigger picture with my research results. Starting from a highly subjective and fragmented "micro-perspective", I aim to provide a wider socio-historical narrative. My objective is to discover and to include potential "subjugated knowledges" (Mignolo 2000: 20, referring to Foucault's concept), like descriptions of perceptions or memories of EM's translators to validate classical historical narratives. The direction may not follow Ranke's

classical historiographical method (Vierhaus 2021) and may deviate from a "top-down" viewpoint. Instead, I strive to catch "the history from below" (Sharpe 1991/2001: 27) as (sometimes distorting) mirror of key trends.

7. Erika Mitterer and her cooperation with N. K. Cruickshank (1952-1954) involving Martha Fabian

The first analysis of an interaction with translators of EM considers the English translator Norah K. Cruickshank (NKC) from Aberdeenshire, Scotland. She was contracted by Hogarth Press to translate one of Erika Mitterer's books published in German in 1950: *Rainer Maria Rilke: Briefwechsel in Gedichten mit Erika Mitterer* (short: *Briefwechsel*). It became the first English translation of one of EM's German ST.

The EMG archives contain a total of nine letters concerning the preparation of this publication. Their correspondence comprises six letters by NKC to EM and two responses by EM to NKC. The ninth letter comes from a third person, highly involved into Mitterer's life and early development: her language teacher at the „Lyceum" Luithlen, a former secondary school for girls: Martha Fabian. Petrowsky (2020: 30) introduces Fabian as Mitterer's German and English teacher, who significantly supported and encouraged her future development as author and translator and also gave her private lessons.

7.1. Correspondence between Norah K. Cruickshank and Erika Mitterer

Analysing the letters chronologically enables insight into their professional exchanges, attitudes and convictions. Sometimes it may even provide a glimpse into their lives apart from the translation preparation at hand. Both used their respective mother tongues in their letters: While NKC addressed EM in English. EM kept responding in German and both understood each other well. It was on January 2nd, 1952, when Cruickshank approached Mitterer for the first time. In her introductory letter (L11), Cruickshank notified Mitterer of her translation preparations of Rilke's *Briefwechsel* in English. She kept addressing EM as „Fräulein Mitterer" [Miss Mitterer PS] – at a time, where EM had been already married for some years and had children. In this case "Mrs" would have been rather appropriate. It may be that NKC was not aware of Mitterer's family status. She also might still have been under the impression of the teenager EM admiring Rilke. Cruickshank could also have considered it an appropriate address in German. Mitterer however never corrected her.

Cruickshank expressed her deep appreciation for Mitterer's mature writing in her letters to Rilke at her very young age. Regarding her own language proficiency, Cruickshank claimed to be able to translate Rilke, but not to be able to speak German fluently. She also

admitted her rather slow reading in German and preferred writing letters in English. I consider these statements rather unexpected and striking, given the high degree of complexity required for poetry translations in general, and for Rilke in particular. I will refer back to this complexity at the end of my analysis, when discussing the reception.

The correspondence between EM and NKC was mutually appreciative, but remained primarily focused on the translation at hand and did not continue afterwards. Rarely do the letters reveal any personal details. Once Cruickshank mentioned (L12) that apart from being a translator, her own collection of poems had been published. She provided EM with a copy of her "little book of verse *In the Tower's shadow*", while in return, EM sent NKC her latest novel *Die nackte Wahrheit* (1951) [The naked truth PS]. In her second letter (L12) dated January 29th, 1952, NKC also included some excerpts from her *Briefwechsel*-translation of the "Ninth Letter". She responded to Mitterer, explaining that the book would be published bilingually, with "the German poems facing the English versions." Cruickshank also included some information regarding the parties involved into the publication preparation.

In another letter (L14) dated July 8th, 1952, she added that the publishing process in England was rather slow and that "it may well take over a year." Her prediction proved right, as the translation was printed in November 1953.

7.2. Production Process of "Correspondence in verse"

The letters, in particular L14, show the parties involved into the publication process. First and foremost, it was the publishing company Hogarth Press, who secured the copyright for the *Briefwechsel*-translation into English and contracted Cruickshank. She did not offer any background concerning her selection by the publishing company. Hogarth's motivation may be explained by looking at the chronology of Cruickshank's prior publications, already in 1952, another book by Rilke had been published in English, also translated by NKC: *The life of Mary*, albeit with another publisher Oliver and Boyd (Edinburgh). Her prior experience with Rilke's texts likely had driven or at least facilitated Hogarth Press's decision to contract Cruickshank for the English translation of the *Briefwechsel*.

Cruickshank also referred to "Mr. J. B. Leishman, who has translated most of Rilke's work and is editing for the Hogarth Press." She could therefore leverage on his rich expertise in translating Rilke's poems and on his presence as editor in the project. Leishman also added the introductory para-text to the English *Briefwechsel*. According to the WorldCat overview (2020), James Blair Leishman (1902-1963) worked as author, translator and editor. He published a total of 151 works in five languages, including several of Rilke's poems in English translation (e.g., *Poems* (1934), *Later Poems* (1938), *Duino Elegies* (1939) etc.). From the 1930s until the 1950s he worked primarily for Hogarth Press.

Leishman not only was responsible for editing the English *Briefwechsel* and for its introduction. He was also intensely involved into the translation process with NKC. An example further below may illustrate the close cooperation and detailed exchange between Leishman and Cruickshank in preparing the English translation.

In a first step I will analyse his development from translator of Rilke's poems to his role as editor. For this purpose, I present a chronological overview over Rilke's translations into English and Hogarth Press's involvement and decision for Cruickshank as translator for the English *Briefwechsel*.

Table 17: Chronology of Rilke's English translators, translations and publishers.

ST thor	Au-	TT Title	Name	Role	Publisher	Year
Rilke		<i>Poems</i>	Leishman	Translator	Hogarth Press	1934
Rilke		<i>Later Poems</i>	Leishman	Translator	Hogarth Press	1938
Rilke		<i>Duino Elegies</i>	Leishman	Translator	Hogarth Press	1939
Rilke		<i>Selected Poems</i>	Leishman	Translator	Hogarth Press	1945
Rilke		<i>The life of Mary</i>	Cruickshank	Translator	Oliver and Boyd	1952
Rilke & Mitterer		<i>Correspondence in verse</i>	Cruickshank	Translator	Hogarth Press	1953
Rilke & Mitterer		<i>Correspondence in verse</i>	Leishman	Editor (& translator)	Hogarth Press	1953

This overview documents the long-standing cooperation between Leishman as translator of Rilke and Hogarth Press as publisher of Rilke's texts in English. It was only after approximately two decades of cooperation as translator that Leishman changed positions to continue as editor for Hogarth Press. Due to this role change another translator with prior "Rilke-exposure" – Cruickshank – joined for the *Briefwechsel*-project.

In her letters to Mitterer, Cruickshank kept referring to her translation as "version", as if to indicate the constant "work in progress", even after printing, e.g., in her letter (L15) to EM dated November 12th, 1953. It also contained the TT and proudly announced its printing on November 5th, 1953.

In her letter (L13) dated April 22nd, 1952, Mitterer had provided Cruickshank with a positive overall feedback to her excerpts. Mitterer started with a brief reference to the severe sickness of her family (scarlet fever of her husband, whooping cough of her youngest child). This letter bears witness to the challenging situation in Austria after WW II, in a period of recovery and reconstruction without stable health conditions or regular vaccinations. This description can be qualified as historiographical reference in translation (Rundle 2012: 232ff.). In her letter (L13), Mitterer praised the translation of the "Ninth letter" as "completely satisfying [PS]." She was also "astonished at the faithful rendering of the original sound [PS]." „Die Übersetzung des, Neunten Briefes' hat mich vollauf befriedigt; ich war erstaunt, den Tonfall des Originals so getreu wiederzufinden [...]."

However, one translation issue bothered Mitterer. Based on her name „Erika", Rilke used to call her „Heide" – ambiguous in German, both a first name and a botanical expression. Mitterer considered the translated version of "Heather" „schrecklich, so hart, spröde" [awful, so stiff and brittle PS]. She clearly preferred to keep „Heide" also in the English *Briefwechsel* and asked, whether the German ambiguity equalled the English expression of "Heather." Cruickshank objected to Mitterer's assessment, explaining that "Heather" would not sound awful to English ears and confirmed the same double meaning for English. Finally, "Heather" was included into the published English translation.

After NKC had completed her translation of *Correspondence in verse*, she repeated her request for feedback (L15). "Needless to say, I shall be most interested to hear what you think about my versions. Do please tell me if I have misinterpreted or obscured the meaning of any of the poems. I cannot pretend that I always understood what I was translating!" She noted that both she, and Mr. Leishman were for example "baffled by the following lines" and asked "what did he [Rilke PS] mean here?" „[...] dieses reine Verweilen, das nach dir heisst (Rilke 1953: 42)." In her letter response (L16) dated November 20th, 1953, Mitterer explains Rilke and the passage as follows:

Eine Schwierigkeit Rilke'scher Texte – die sich für Ausländer ins Unüberwindliche steigern muss – ist im Grunde nur eine Art Verkürzung: Bindeglieder werden, da selbstverständlich, weggelassen. [A sheer unsurmountable difficulty for non-native speakers with Rilke's texts basically consists in some sort of phrasal contractions: connectors are clear and are therefore dropped PS].

Mitterer approved of the translation of „dieses reine Verweilen, das nach dir heisst" with "this purest of abidings called after you" and stated:

[...] im Zuge der sich uns oft aufdrängenden, Unwirklichkeit' aller Erscheinungen, ihrer Vergänglichkeit, ihres Garnicht-Bestehens, ergreift uns wunderbar das Da-Sein des geliebten Menschen. Daran wird uns auch die Gegenwart (der Augenblick "Fausts") w i r k l i c h, unverlierbar, sie "heisst" nach ihm, weil sie erst durch ihn lebendig wird, so wie etwa das Kind nach dem Vater heisst [...]. ["in the course of the frequently imposed 'unsubstantiality' of our emergences, their transience, their non-existence, we feel miraculously affected by our loved one's presence. This makes the state of our presence so r e a l (Faust's "moment") – captive-like –she is

"called after him", because she becomes alive only through him, like a child is called after the father PS].

Mitterer reiterated her general approval, but also challenged specific translation decisions, such as "harmonious" for "einig" in the phrase "einig weiss" [colour PS]. She argued, „weil es einer ganz anderen ästhetischen Kategorie angehört" [because it belongs to an entirely different aesthetic category PS]. In her letter (L17) dated November 26th, 1953, NKC admitted that this wording was in fact a big problem: "There is not really an exact equivalent for 'einig', and 'united', which comes close, [...] does not work with 'united white' because of the sound, [...] neither did 'inclusive'." It was Mr. Leishman, who recommended to her to "coin a word": "one-ly". NKC was not happy about it, but adopted his suggestion. As the publishers did not like the word, she fell back to "harmonious", which can be used in the sense of "united" (e.g., to combine notes into chords). "Hence the word is not inappropriate to a combination of colours."

This description of the decision-making process regarding this single phrase not only reflects the level of complexity in poetry translation. It also demonstrates the meticulous level of involvement of Mr. Leishman and of the publisher. Due to his previous translations, Leishman was most familiar with Rilke's poetic wording. NKC also described other passages (L13), where Leishman provided detailed input and recommended adaptations. This working process comprised several loops involving translator, editor and publisher. Expanding his role as editor and writer of the introduction, Leishman kept consulting Cruickshank as experienced translator of Rilke's texts throughout the entire translation of the *Briefwechsel*.

At first glance Cruickshank seemed in an advantageous position. She was able to exchange with EM – one of two ST authors still alive. Given the rather complex setting described above, I conclude that she may have been hesitant to involve another person – albeit the ST author – for additional translation consultation. Moreover, I doubt that, at least in the beginning, Cruickshank was aware of Mitterer's prior role as "active" translator. Mitterer explicitly stated it, but only in a letter dated November 20th, 1953 (L16), thus after the completion of the translation.

While Cruickshank felt privileged to be entrusted with the translation, she once admitted (L15) the "almost impossible nature of the task." She regretted that there were a number of passages with rather free paraphrasing than literal translation. She continued to describe her own poetry translation priorities as follows:

[...] So often, in translating verse, it is quite impossible to reproduce all the three elements, which ought to be reproduced – rhyme, metre and literal meaning; something must be sacrificed. [...] Since the first duty of a poet-translator is to produce a poem, it is best in these tight corners to sacrifice the word-for-word meaning, provided that the gist of the meaning is faithfully rendered.

7.3. Reception and Translation Review of "Correspondence in verse"

Researching the reception of *Correspondence in verse* in Great Britain, I managed to identify two sources: a press review by Benjamin J. Morse (1954: 49) and another one by Herman Salinger (1953: 375f.). Starting with Morse (49), he directed his – and therefore the reader's – attention to the translator and the translation. This move deserves special attention, because many book reviews focus on the ST author and plot with a side-remark regarding its translation (compare e.g., Strelka 1990: 149). Morse dedicated the entire first paragraph of his review to the quality of the TT. With many English-speaking countries primarily focused on English ST texts and less on foreign literature (compare Sapiro 2010), his comments on the translation performance are of particular attention and interest. In general, Morse praised Cruickshank's translation. This indicates that Morse himself likely had a thorough understanding of the German language in general and Rilke's poetry in particular:

Miss Cruickshank has performed her task as a translator with exceptional skill and ability, as well as with much poetic sensitivity. Rilke is never an easy poet to translate, and anyone who attempts to reproduce the veritable maze of his rhyme and rhythms places himself on the edge of a precipice over which it is easy to fall. Any rigid adherence to his rhyme-schemes and metres inevitably makes the task of translation infinitely more difficult and demands great intellectual and poetic agility in finding English equivalents for words and ideas which are new and novel even in the language in which they were originally written.

Morse also conceded that any verse-to-verse translation required some freedom, however not as much to turn the original sense into its opposite. This was done by Cruickshank on at least five occasions listed by Morse. In addition, he remarked another deviation: in „Das Ich versagt am Es" ["...The I lets down the It."] the translation did not include the reference to the psychoanalyst subconscious "id", but used the unmarked "it" and therefore sacrificed semantic correspondence. Despite his appreciation, Morse called for a "more felicitous rendering" in a second edition.

The second compact review by Salinger (1953: 375f.) refers to the German ST *Briefwechsel* and compares the quality of English translation of Rilke's poetry. He states that "[...] J. B. Leishman, in the introduction in his (to me) unsatisfying 'Englishing' of the poems [...] seem[s] to have let the meaning of the *soi-disant* 'automatic' writing slip past them."

Both the first and second published review focused on the more prominent texts by Rilke, whereas the third – unpublished – reception (L18) did balance the feedback to include Mitterer's texts. It came from Mitterer's language teacher Martha Fabian. She remained in contact with her former pupil and in her feedback to EM, she took the very same line. I conclude that Mitterer must have provided her with a copy of the translated *Briefwechsel*. In her machine-typed letter response (L18) to EM dated February 18th, 1954, Fabian shared her meticulous comparative translation analysis with Mitterer. She stated:

[...] diese Übersetzung als Ganzes verdient die höchste Bewunderung, denn die Schwierigkeiten sind wahrhaft ungeheuerlich und ihre Meisterung geradezu erstaunlich [this translation as a whole deserves highest admiration, because its difficulties are truly monstrous and their mastery is really astonishing PS].

Nevertheless, she identified shortcomings in sense and correspondence with the ST and listed them in great detail. I doubt that she had access to Morse's review, but she pointed at the same and additional issues, including NKC's occasional conversions into the opposite. Figure 8 below shows an excerpt of Fabian's feedback (L18): In his third answer to Mitterer, Rilke (1953: 26f.) addresses her by asking „So willst Du mich erregter?" This was translated as "So do you wish me less of agitation?", exactly the reverse sense.

S.27, 2.Ged.,2.Str.:So willst du mich erregter – so you do wish me less of agitation – (genau das Gegenteil!)

S.45, 1.Ged.letzte Strophe: an sich im Englischen schön,scheint mir aber gegenüber dem Original allzu frei.

S.47, letzte Strophe,letzte Zeile: scheint mißverstanden zu sein."Deine leichte Ankunft zu loben" bezieht sich doch wohl auf Zeile zwei, nicht auf die "distances",auf die das "they" im einglischen Text hinweist. Das Wort "congratulate" statt "praise" wirkt auch etwas prosaisch.

Figure 8 Review of *Correspondence in verse* by Martha Fabian (L18, 1954).

She also noted syntactic deviations in the TT. For example, Rilke (1953: 57) addresses Mitterer: „Nichts ist verloren, alles gibt sich weiter.", translated by NKC as "Pass all things on, lose nothing that has been." Fabian remarked that „der Sinn wird leicht verfälscht durch Gebrauch der Befehlsform. Im deutschen Gedicht ist es eine tröstende Feststellung, keine Aufforderung!" [the sense is being slightly violated by using the imperative. The German poem contains a consoling statement, not a request. PS]. Fabian's in-depth understanding of the English language and of poetry becomes more apparent in the following statement. She referred to EM's "Ninth Letter" to RMR, the part of the text, which was praised by Mitterer in her letter response to Cruickshank (L13) in 1952 – a part that the author herself appreciated. I will include the entire stanza for ease of comparison, followed by Fabian's analysis.

Table 18: Rainer Maria Rilke: *Correspondence in verse* with Erika Mitterer (1953: 76-77).

Neunter Brief (3. Strophe)	Ninth letter (3 rd stanza)
[...] Ich aber trug sie nicht, sie fiel..." Und dann?	It fell though, proved too much for me..." Then what?
„Wars wieder leer, als hätt ich nichts besessen!"	"More emptiness, as I'd had nothing, ever!"
Du lebst! „Ja! Weinend, weil ich nicht vergessen, und jubelnd, daß ich nicht vergessen kann!"	You live! "Indeed! Weeping because I never forget, and jubilant that I <u>cannot</u> !"

Fabian heavily objected (L18) to the translation of the last line:

Sie scheint mir ausgesprochen mißglückt! Das Wort "cannot" ist eine zu abgegriffene Münze, um hier an so bedeutender Stelle zu stehen, auch wenn man es trennt und der Starkton auf dem "not" liegt. Man erwartet unbedingt die Wiederholung des Hauptzeitwortes "forget", und der Vers bekommt deshalb etwas Unvollständiges, Abgebrochenes. [It seems to have downright failed! The word "cannot" is too worn a coin to take this essential place, even if separated and emphasising the "not". You absolutely expect the repetition of the verb "forget" and its absence causes the verse to appear incomplete and broken. PS].

In my reading of her stanza, Fabian disagreed on two translatorial aspects. She disapproved of the choice of vocabulary and more so, of the syntax. She clearly advocated in favour of repeating the finite verb and not to apply the elliptic approach with an auxiliary, which for her was inappropriate in the English translation. Not being an English native-speaker myself, I tend to agree to the syntactic gap. A sentence containing auxiliary and finite verb can usually become subject to elliptic constructions, if two auxiliaries appear, e.g., as in "I cannot and must not forget." This is not the case, as the third line lacks an initial auxiliary. In this construction the auxiliary may also not replace the finite verb, which makes the sentence composition appear incomplete. Fabian closed her letter (L18) by expressing her wish that her observations could contribute to future editions – however, no second edition was published.

7.4. Summary of Mitterer's cooperation with N.K. Cruickshank, her first English translator

Based on my exploration of nine letters in the EMG archives, I may draw the following conclusions regarding the professional interaction between Erika Mitterer and Norah K. Cruickshank regarding *Correspondence in verse* (1953): For decades, the London publishing house Hogarth Press had been printing Rilke's works in English, translated by J. B. Leishman. The publisher also secured the copyright for the English *Briefwechsel* (1950). Their choice for Cruickshank as translator was likely motivated by her previous experience with translations of Rilke's texts. She closely cooperated with J. B. Leishman, the former English translator of Rilke's works for Hogarth, in his new role as editor. The sources do not reveal the background of this change, but given his long-standing translation experience of Rilke's ST, Cruickshank intensely consulted with him regarding her translation decisions. As poetry-translator, Cruickshank emphasised rhyme and metre over literal translation (L15). This approach is compatible with Mitterer's expectation towards (classical) poetry translation (L16). The meticulous involvement of various parties into the translation process and according loops to align the versions may explain the rather long duration of some two years of preparation. Despite a favourable reception by Morse (1954), no second edition was printed, which

could have incorporated some of the input provided by Morse and Martha Fabian (L18), Mitterer's former language teacher.

From the perspective of the English target audience, the decision by Hogarth Press to publish the *Briefwechsel* in English was rather driven by the well-known author Rainer Maria Rilke, than by the "Austrian newcomer" Erika Mitterer. *Correspondence in verse* did not entail further English translations of Mitterer's German works by Hogarth Press

8. Erika Mitterer and her cooperation with Catherine Hutter (1977-1997)

The example of the translation and publication process of *Correspondence in verse* (1953) follows the standard sequence of events. At first a publisher secures the copyright for a language respectively geographic region. Afterwards a translator is selected and contracted by the publisher to deliver the TT. I will now present and analyse a contrary example to this standard process and the difficulties in reaching publication stage. I will investigate several publication drivers in two separate stages of the process.

For this purpose, I will fast forward the biographical timeline of EM. In the late 1920s, her star as translator and writer had just begun to rise. By the 1940s she had become an established author of poetry and prose, well-known to a German-speaking audience especially through her opus magnum novel, *Der Fürst der Welt* (1940) [*The Prince of Darkness*; later translation by CH]. By the 1950s, Mitterer was associated with Rilke on an international level, based on *Correspondence in verse* (1953) (*Briefwechsel* 1950). She continued writing and publishing plays and novels in German.

In an oral exchange (2020a), Martin G. Petrowsky, EM's son, talks about the first encounter with another key person in Mitterer's life. It was only in 1977, when Isolde Schönwald, a friend of EM, introduced her to another artist, who was determined to bring Mitterer's recognition from a local to an international level: Catherine (Kitty) Hutter [CH].

Investigating Catherine Hutter's biography was a challenging research endeavour. Except for a brief newspaper article of Hutter's life (Stowe 1990), not a lot is known about her, nor is it publically available. Especially her precise biographical data posed a problem. Mitterer herself may not have been aware of Hutter's age. CH gave the first hint in her letter dated September 24th, 1980 (L43) to EM. Hutter indicated that they were "about the same age." Only in her letter (L46) to EM dated January 22nd, 1981 did she reveal her exact date of birth. It was on the very same day, January 22nd, 1907, when Hutter had been born in Germany. This means that Mitterer and Hutter were about the same age and met each other at the advanced age of 70 in Vienna.

8.1. Catherine Hutter: Biographical notes (1907-1997)

In 1990, Dorothy Stowe, a dance reporter, called Hutter a "living repository of a broad variety of arts." From the glimpse into her life provided by this article, it becomes obvious that Hutter's life calls for separate in-depth research, which would go beyond the scope of this Master's Thesis. I will therefore concentrate on selected aspects relevant for Hutter's and Mitterer's cooperation. Stowe (1990) states that "Hutter was born in Berlin to an Austrian father [with a publishing business background PS] and an English mother, a concert pianist." From the beginning she was raised in a bilingual German-English environment, which laid the foundation for her later career as translator. In the 1920s Hutter pursued a promising career as ballerina in Pavlova's company with performances in London, Paris and Hamburg. With her husband and first child, she moved to Berlin, but was forced to leave the country due to her Jewish origin. Her father Francis Hutter, at that time director of McCall's magazine, supported her immigration to the US. There, Stowe explains, Catherine Hutter "transferred her artistic talents to writing." Apart from her six novels, out of which *A time to dance* (1976) was dedicated to ballet, the love of her life, she became a respected German-English literary translator of some 30 German ST books. Among them are the acclaimed English translation of Goethe's *The Sorrows of Young Werther* (1962), Rezzori's *Tales of Maghrebina* (1962) and Schnitzler's *My youth in Vienna* (1970). According to the U.S. social security death index (2020), Hutter died in 1997 in New Haven, Connecticut. Mitterer and Hutter therefore shared two decades of close professional cooperation and friendship towards the end of the 20th century, from 1977 to 1997.

Like Mitterer, Hutter bore witness to almost the entire 20th century, which is reflected in both their writings. Their professional relation began in 1977, at a comparatively late stage in their careers. While Mitterer had developed from a translator into a writer, Hutter's career took a different turn. She started out as professional ballet dancer and developed into an author and translator approximately as of her late thirties. While Mitterer focused on writing instead of translating, Hutter kept writing and translating in parallel. As of the 1960s, Hutter translated more and more German-speaking novels into the English.

8.2. "All our games" – the start of two decades of cooperation and friendship

When Hutter got to know Mitterer and her works in 1977, she was fascinated by them and fiercely convinced by the absolute necessity to translate them into English (L20). *All Out Games* was the first (but not the last) novel by Mitterer to be translated by Catherine Hutter. I will investigate the process of preparing the English TT until its publication stage. This includes the development from the first contact to a publishing house in 1977 (L19) until the

release of the printed version in 1988. The analysis covers the main documented steps based on archived material provided by EMG.

The purpose of this case-study analysis is to juxtapose and elaborate on the two translatorial processes: the standard approach of *Correspondence in verse* (1953) versus the approach of *All our games* (1988). Moreover, I intend to discuss the initial positioning of Catherine Hutter as a literary translator and the transformation of her role in the course of the process. I will investigate obstacles and drivers of publication in the US market during the 1980s from the perspective of an "unknown" European author. I will particularly elaborate on the following four factors influencing the publication process:

- (1) translation- and translator-related factors (e.g., quality and cost of translation, role of translator)
- (2) commercial factors (e.g., types of publishers, changes in the US publishing market)
- (3) intercultural factors (e.g., differences between US/UK and Austria, role of the Austrian Institute in New York)
- (4) historical-political factors (e.g., "Vergangenheitsbewältigung", Waldheim affair)

This analysis will be provided in two separate process steps. I will start with a brief investigation of the translation stage (1979-1980), followed by the publication preparation (1977-1988). In both stages I will highlight the major steps and discuss one example. While some of these factors and the timelines are closely intertwined, I aim to provide different perspectives on the drivers and not just describe the chronological development.

The main sources will be letters by CH to EM during this period (EMG archives). Figure 7 below illustrates this material.



Figure 9: Example of US Air Mail Letter (L48) by Catherine Hutter to Erika Mitterer in 1981.

Hutter's letters are interesting in many ways, such as their format, style and content. Most of them are machine-typed and a peculiar mixture of languages. In her earlier letters as of 1978, she usually began to address Mitterer in German and switched to English within one sentence (and sometimes back again, e.g., L20). Later Hutter remained more and more in English (e.g., L48), sometimes including German syntax. In her typed letter (L20) January 2nd, 1978 to EM, Hutter apologised for her "mélange of languages, I can't seem to speak coherent in either these days." This statement shows the degree of critical self-reflection and transparency regarding her writing and constraints. Her "mélange of languages" also calls for a slight adaptation of my quotation routine. I usually provide complete quotation translations of the entire text block after the ST in square brackets. In Hutter's case however, and depending on her code switching, I decided to insert the translation of single German phrases or sentences in square brackets directly within the ST, instead of repeating the whole block again afterwards.

8.3. "All our games" – Translation stage: Challenges, cost & quality management (1979-1980)

For the first stage, the translation preparation, the EMG archives provide thorough insight into the translation motivation and quality management of Catherine Hutter. I will therefore start by discussing

(1) Translation- and Translator-related factors.

During this first stage, these factors are of main concern. They include Hutter's motivation for translation, translatorial challenges and her cost and quality management of the final product. Already in her typed letter (L20) dated January 2nd, 1978 to EM, Hutter articulated her strong willingness to translate *All our games*. She would like to do it, as soon as she had "ausgeSimmelt" [finalised her translation of a book by Simmel PS], which "does not sell in the millions as it does in Europe, even in *my* translation." In another letter (L48) to EM dated March 16th, 1981, Hutter became even more explicit regarding her motivation to translate *All our games*: "After seven Simmels I needed purifying! I did it for the good of my soul!"

Hutter likely started her translation of *All our games* in January 1979. In her letter (L27) dated January 17th, 1979 to EM, she described her daily routine to translate about two pages each morning. "[...] Es geht sehr schön [The translation flows PS] [...]. Sie schreiben so [Your writing is PS] straightforward, clear and clean, Satzbildungen machen keine Schwierigkeiten [Syntax is not a problem PS]. but the choice of words! [...] Ich verstehe alles, aber das richtigste schönste Wort zu finden, wie Sie es immer tun, das nimmt wunderbare

Zeit! [I understand everything, but to find the most suitable beautiful word the way you do, takes wonderful time. PS] The whole thing is a privilege and I intend to translate the whole book!"

In the beginning, Hutter was not aware of Mitterer's former role as translator. But on July 12th, 1979, Hutter addressed Mitterer (L29): "[...] when I got your poems in English and realised how much command you had of the refinements of the language, I decided you could translate it practically as well as I could [...]." Hutter and Mitterer worked together on the first part in summer of 1979, before Hutter had to continue her commercial translation assignment for J. M. Simmel.

In her letter (L34) to EM dated February 8th, 1980, Hutter wrote to soon "continue with the second half [of *All our games* PS]". Hutter had deliberately started in the absence of any contractual and payment perspective. I therefore conclude that by that time Hutter either must have reached sufficient financial stability, or that other of her translatorial or writing assignments have compensated her for a potential non-payment of *All our games*. These could have been previous translations, e.g., the seven book translations of J. M. Simmel novels (L48). She also might have relied on follow-up translations.

The latter conclusion is supported by her letter (L33) dated January 15th, 1980 to EM. Hutter referred to two upcoming translation assignments, two "pipeline" books after *All our games*. The first one was *Reis aus Silberschalen* (1972) by Alice Ekert-Rotholz. In this case she was expected to translate, edit and shorten the text. The UNESCO Index Translationum (2020) lists *Rice in silver bowls* as translated by Catherine Hutter and published in 1982. The Index also reveals that Hutter had a follow-up translation in 1983 for the same author, called *Checkpoint Orinoko* (1983), also in the US. The second book she mentioned was *Denn über uns ist der Himmel* (1956) by Max Tau. While I was not able to confirm the actual publication of this translation, I discovered that Tau and Mitterer also had professional touchpoints. The editor and literary critic Tau, exiled in Norway, was responsible for the publication of *The Prince of Darkness* by EM in Norwegian language (Balomiri 2007: 16). Despite the evidence of her following Ekert-Rotholz book translations, Hutter's translation decision of *All our games* came at a high personal financial risk. It caused her to invest more than one (unpaid) year of her time. Hutter addressed the question of her translation motivation also in the "Translator's preface" (*All our games* 1988: 6), where she explained:

[...] *All Our Games* is the first book – of some thirty I have translated from the German for various publishers – that I have done "on spec" as they say. I did so because the artistry of the novel persuaded me, and because it tells in fiction, but with absolute veracity, the story of Vienna, during that terrible period between 1938 and 1945, after Austria was engulfed by Nazi Germany. [...].

This statement underpins Hutter's devotion to the quality of the ST in terms of style and content, not to financial considerations. It briefly touches upon the (4) historical-political factors.

The story may relate to Hutter's own biographical background during her life in Berlin, prior to her immigration into the US. The novel portrays Vienna at the rise of the Nazi in Austria. Reading, but especially translating this book may have contributed to Hutter's personal „Vergangenheitsbewältigung“, as the plot, though fictitious, comes close to historical truth and therefore her degree of identification seems very high.

8.3.1. Catherine Hutter's quality management

I will come back to the (1) translation- and translator-related factors in the quality of her translation. Already in her typed letter (L22) dated January 23rd, 1978, Hutter emphasised the requirement of a high translation quality of *All our games*:

[...] dass für den englischen Leser die Übersetzung sehr wichtig [...]. Eine so wichtige Anziehung Ihres Buches ist der Stil, wie wunderschön alles geschrieben und gestaltet ist, und das muss in der Übersetzung gleich hervorragend sein. Keine leichte Aufgabe (ich würde es nur mit meinem geliebten Professor Weigand unternehmen, der mir mit dem Werther geholfen hat) und so eine feine Übersetzung ist sehr teuer. [... for the English reader the translation is very important [...] the style of your book, the beautiful setting and writing, is of major attraction and we need to keep this excellent level also in the translation. Not an easy task (I would only undertake it together with Professor Weigand, who helped me translate 'Werther') and such a high-quality translation is very expensive. PS]

Having started in 1979, Hutter declared in her letter (L34) dated February 8th, 1980 to EM to be "sure I can start on the second half of 'Alle unsere Spiele' early in March [1980]. She reiterated this plan in her handwritten letter (L35) dated February 29th, 1980 to EM. Hutter announced her upcoming stay in Vienna, which would give them the entire May (of 1980) to work together on *All our games*. She stated to "[...] get started on your book, I shall be rejuvenated, refreshed [...]. I am sure I can finish by the time I leave – perhaps bringing the last 50 pages or so with me," she wrote enthusiastically. While Hutter, an experienced literary translator, was conscious of the high translation quality requirement, she faced time constraints. They likely triggered quality issues and at least one documented publication rejection by Hogarth Press, the British publisher of *Correspondence in verse* (1953). Editor Norah Smallwood (L26) explained that Hutter's translation "adhered too much to the German." In her typed letter (L39) dated June 26th, 1980 to EM, Hutter admitted that "[...] it just doesn't flow as English should" and announced follow-up versions, before she would share it with anybody else. She wrote about "version one (in longhand), version two" (typed, which is what CH and EM worked on during May 1980) and a "third version, completely free of the German. [...] This I shall do on my own, with the guidance of someone [...] who steers me away from German sentence structure and Germanisms. " In her next letter (L40) dated July 10th, 1980 to EM, Hutter confirmed her upcoming collaboration with an English editor to redo the translation, scheduled for September 1980. These reports allow insight into Hutter's incredi-

bly high dedication to this translation and her amount of (unpaid) work put into it, which EM acknowledged and appreciated.

Hutter also willingly accepted the critical feedback by the publisher and adapted the quality of her translation accordingly. On August 15th, 1980, she wrote a letter (L42) to EM, stating: "[...] I read through ALLE UNSERE SPIELE and made some corrections. [...] It begins to read beautifully. It flows with no meanings changed, just some word and line cuts and better choice of words – takes some thought and distance. The book [...] lent itself very well to English translation." She also referred to one of her previous translations, where she "was called in to save an inadequate translation draft." Hutter described her own level of translation expectation as follows: "You never know it hadn't been written in English. That's the way it should be." This statement reflects her preference for eliminating foreignizing (Venuti 2018: XIII) elements so as to create a domesticating translation, which seems to be in line with the English mainstream taste of the target audience at that time.

8.3.2. Catherine Hutter and Erika Mitterer translating "*All our games*"

Prior to her visit to Vienna in 1980, Hutter referred to the previous cooperation with EM: "We'll go back to the old routine – yes? I send off 25 pages – you send them back corrected – oh, how I am looking forward to it!" This reference shows the high degree of professional and emotional involvement by Hutter in the (unpaid) translatorial task. In the absence of archived sources for this period, I am not in the position to describe their personal cooperation during Hutter's visit in 1980 in Austria.

A thorough analysis of her translatorial decision-making in the entire novel would exceed the scope of the Master's Thesis. I will therefore concentrate on three selected issues: the title, German wordplays and what Hutter used to call the "little" words (L36). In her letter (L31) dated January 11th, 1980 to EM, Hutter questioned the translation of the title: "*All our games* doesn't please me. Games, here [in the US PS], bring football and baseball and the Olympics to mind". At this stage she evaluated this option as disadvantageous from a US reader's perspective. In her letter (L37) April 18th, 1980, Hutter finally confirmed *All our games* as the English publication title, unfortunately without further reasoning. She might have expected the publisher to step in and review it at a later stage, which did not occur.

Some of Mitterer's wordplays occupied Hutter. In her letter (L28) dated June 16th, 1979 for example, she asked for the meaning of "[...] ritterliche Eroberer [...], die mit von der Partei sind [...]" This is a German wordplay, a double reference to the Nazi-Party and to „mit von der Partie" [to join, to be in on it PS] which was dropped at translation stage.

In a handwritten letter (L36) to EM dated March 16th, 1980, Hutter raised another translatorial issue that kept bothering her since the beginning of the translation: "the little

[German PS] words that can't be fitted in in English – for instance, gehen wir halt mal auf die Straße'. Nicht zu übersetzen, das. halt'". She kept referring to this problem in her typed letter (L37) dated April 18th, 1980 (9 p.m.!) to EM, after gladly announcing:

Believe it or not, my very dear Erika, I have just finished! [...] I was determined to have a wholeness for us to sit down, [...] you will just have to work a little harder and make allowances for my delinquencies! [...] have mercy on the little words left out. English does have to flow or it sounds foreign [...]. I wish I could remove the word "doch" and "halt" from the German language! Oddly enough, they sound perfect when dear Erika uses them, but very often they simply aren't needed in the English version. For instance, "and then" is verpönt [a "no-go" PS]. Only very rarely is it am Platz [suitable PS]. Either "and", or "then", or we have a redundancy with both. And in English things lose their liveliness, when too wordy.

I may present the remaining statement to discuss another aspect:

[...] So much of the suspense of this book is created by [...]: What is she going to think? [...] My friend said, 'And you think you can sell that to the American reader?' [...] I said, 'I can try!'.

Hutter referred to a quotation attributed to the American journalist (Britannica online 2021) and critic Franklin Pierce Adams: "Five percent of the American people think, five percent think that they think, and the other ninety percent would rather die than think." This may seem an over-generalisation and a stereotypic remark at first glance. It however relates to the following issues related to publication: (2) commercial factors and to (3) intercultural factors. While the commercial considerations (e.g., publishers and their preferences) become more relevant during publication preparation and will be discussed in the second stage in more detail, the intercultural differences become apparent already at translation stage

Hutter referred to the subtle psychological character setup of the book and to the question of whether *Alle unsere Spiele* could at any rate become a suitable, commercially viable first publication by an Austrian writer unknown to a wider US target audience. Her statement also reflects the commercial emphasis of any publishing decision, especially in the US and to the financial risks attached. These commercial considerations will become more powerful factors during the publication stage to be investigated in the following section.

In the "Translator's preface" (*All our games* 1988: 6), Hutter shared her German language experience with the US (and international) target audience:

Germans and Austrians speak the same language [...]. Each has its own amusing dialects, but it has been my experience that Austrian German [...] is less convoluted, less ponderous [...], or let us say simply: Austrian German is more accessible and therefore easier to translate into so much sparser English. This is certainly so in Erika Mitterer's style. Here we are dealing with a famous writer of poetry as well as of prose, and inevitably a certain lyricism is present in her writing, giving it a poetic quality [...]. This was more difficult to capture and a real challenge for the translator. This, I felt, was the book, with which to introduce, in English an Austrian writer who has received the highest honors for literary achievement in her own country. I hope therefore that *All Our Games* may be an auspicious start.

This para-text demonstrates Hutter's role as intercultural mediator. She provided explanation about the source language background from her individual perspective and disclosed some of her translation challenges. As with every cooperation, also Hutter's and Mitterer's relation-

ship was far from sunshine and roses during the entire two decades. Mitterer did not appreciate of Hutter's "drama-queen" tendencies or her sometimes overly casual approach to translation (e.g., references in L39, L46). As discussed, Hutter remained transparent regarding her misjudgements. The following example serves to underpin this openness. In her letter (L44) dated October 15th, 1980 to EM, Hutter informed her that she kept typing the revised *All our games* translation. She admitted that only at this stage had she realised that she had omitted one entire key sentence and was happy to finally include it.

8.4. "All our games" – Production stage: Endless efforts (1977-1988)

Having analysed the preparation of the English translation of *All our games* by CH and EM, I will focus on the publication process. Comparing the timelines of the two stages reveals an overlap. While the translation took place in the years 1979 and 1980, the publication process started earlier and took eleven years, in total, from 1977 until 1988. Hutter initiated it, even before she had completed the English TT.

8.4.1. Production factors and obstacles

In order to analyse the publication factors and obstacles. I will provide a chronological overview of rejections by the publishers including their reasoning. The table indicates the number and sequence of rejections including dates, publishing houses, countries and explanations, where given and archived. Some of the rejections are not explicitly documented by letters, but only listed by CH as well as by EULAMA (agency of Knecht, EM's German publisher) and Dieter Klein (agent) in letters. In these cases, more detailed information is not available. I have clustered the rejections along the following four publication factors:

- (1) translation- or translator-based,
- (2) commercial,
- (3) intercultural and
- (4) historical-political factors.

This approach serves to identify both the main reasons for rejecting *All our games* and for its final publication in the US in 1988.

Table 19: Chronological rejection record of *All our games*.

#	Rejection Date	Publisher (country)	Explanation	Factors			
				Tra.	Com.	Int.	Pol.
1	1977-12-21 (Letter L19)	Holt, Rinehart & Winston (T. Wallace) (US)	Too high US translation costs (potential UK translation, cooperation, buying US	T	C		

			licence)		
2	1978-01-29 (Letter L23)	Helen and Kurt Wolff Books, Har- court Brace Jo- vanovich Inc. (US)	Pessimistic about US placement, too many books have covered the subject	I	P
3	1978-04-12 (Letter L24)	Farrah, Straus & Giroux (A. Asher) (US)	This book is not for us	C	
4	1978-07-07 (Letter L26)	Hogarth Press (N. Smallwood) (UK)	Not confident enough to make a publication offer; writing quality not in doubt; may be spoiled in transla- tion and US reception would suffer	C	I
5	1979-10-17 (Letter L30)	Pantheon (US)	Negative reader's report, self-absorbed narrator, little interest		
6	1980-01-11 (Letter L32)	Fromm publishers (GER)	Reasoning not archived		
7	1980-05-12 (Letter L38)	Fritz Molden Ver- lag (A)	Publishing intention in US; reasoning not archived		
8	1980-06-26 (Letter L39)	Hogarth Press (N. Smallwood) (UK)	Repeated rejection (phone call) translation "too ad- hered to the German"; main character criticised as too cold.	T	I
9	1980-08-05 (Letter L41)	George Braziller (US)	Fine translation; many titles demanding attention, many important authors in transla- tion, no further commitment to another foreign author	C	
10	1981-06-21 (Letter L49)	Holt, Rinehart & Winston (T. Hut- ter) (US)	Fine translation, intelligent and unusual book, dense texture, self-absorbed nar- rator, too difficult to place.	C	I

11	1982-06-21 (Letter L51)	Godine (US)	Vague, pensive, narrative style and long – difficult gaining an audience; too small company with too small capacity for new fiction.	C	I
12	n.a.	William Morrow (H. Black) (US)	Not archived (listed by CH, L57)		
13	n.a.	Doubleday (K. Medina) (US)	Not archived (listed by CH, L57)		
14	n.a.	Charles Scribner's (US)	Not archived (listed by CH, L57)		
15	n.a.	St. Martin's Press (UK)	Not archived (listed by CH, L57)		
16	n.a.	E. P. Dutton (J. Engelson) (US)	Not archived (listed by CH, L57)		
17	n.a.	Persea (US)	Not archived (listed by CH, L57)		
18	n.a.	New American Library (Frazier) (US)	Not archived (listed by CH, L57)		
19	n.a.	Warner Books (P. O'Connor) (US)	Not archived (listed by CH, L57)		
20	n.a.	Victor Gollancz (UK)	Not archived (listed by EU-LAMA, L45)		
21	n.a.	Secker & Warburg (UK)	Not archived (listed by EU-LAMA, L45)		
22	n.a.	John Murray (UK)	Not archived (listed by EU-LAMA, L45)		
23	n.a.	Weidenfeld (UK)	Not archived (listed by EU-		

			LAMA, L45)
24	n.a.	Chatto (UK)	Not archived (Listed by Klein, L52)
25	n.a.	Methuen (UK)	Not archived (listed by Klein, L52)
26	n.a.	Hodder (UK)	Not archived (listed by Klein, L52)

This rejection compilation is in line with O'Brien's literature review (1989) of *All our games*, who refers to years of fighting, until the "27th publisher" finally accepted it. I will provide an overview of the rejection reasons given by the publishers in eleven letters. Comparing these factors shows that commercial and intercultural issues can be considered as main drivers that blocked publication. Neither translation- and translator-related, nor historical-political issues posed significant publishing obstacles, as Figure 10 below demonstrates.

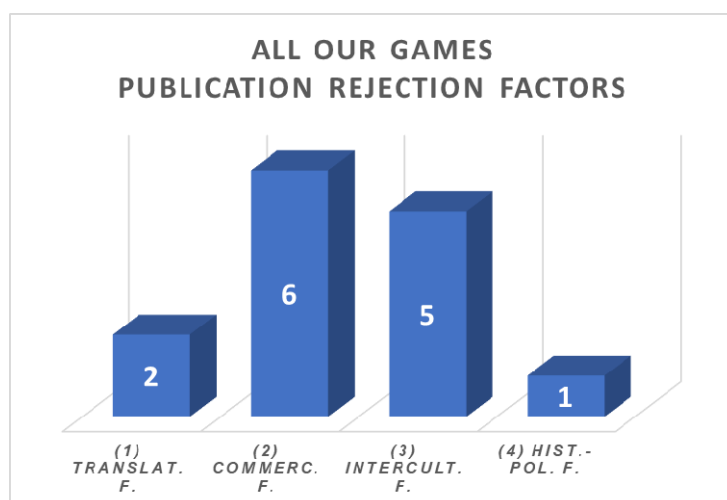


Figure 10: Overview of rejection factors of *All our games* (based on 11 rejections).

This is in line with the impression conveyed by Hutter in many letters to EM during that time (L22, L25, L27, L31, L33, L35, L37, L39). In the analysis of the production stage, I will present and discuss one example for each category. In my investigation I will concentrate on the commercial and intercultural factors as main drivers of rejection. I will also explore the chronology of rejections in connection with the driving factors identified to come to conclusions.

(1) Translation-related factors: Translation costs

Her first attempts to get *All our games* published in English caused Catherine Hutter to take the following logical step. She got into contact with some of her own publishers, at least with

those, who she had recently worked for and considered promising. This becomes apparent by comparing her list of translations (included into her introductory letter to the publishers) with the list of rejections. For example, she ruled out "The Popular Library" (publisher of novels by J. M. Simmel 1978), but approached "Harcourt Brace" (publisher of novels by G. v. Rezzori 1962). In the beginning her introductory letters (e.g., reference in L26) contained a brief English summary of *Alle unsere Spiele* with translated reviews of the German ST, as well as a brief vita of the author and Hutter's list of prior translations. When the English translation was completed, it was equally included.

The first rejection came from Holt, Rinehart & Winston (L19), a renowned US publisher of international fiction at that time. It was editor-in-chief Thomas C. Wallace, who was generally interested in publishing *All our games*. He was however put off by the considerable translation costs of estimated USD 4,000 to 5,000. His line of argumentation (L19) refers to the (1) translation-related factors, but includes a commercial dimension. Wallace was willing to reconsider a potential cooperation with a UK publisher and considered to buy the US license only, as the translation costs in the UK were significantly lower than in the US (e.g., L19, L20). Chances were higher to get a UK publisher on board, if there was a US publisher in the background. In her typed letter (L20) dated as early as January 2nd, 1978 to EM, Hutter wrote:

[...] Es wäre auch für einen Englischen Verleger ein grosser Anreiz wenn er wüsste, dass ein Amerikanischer Verleger sich an seinen Kosten beteiligen würde, wenn die Übersetzung ihm gefällt. Solche Kostenbeteiligungen werden öfters arrangiert [...] [It certainly would be a big incentive for the English publisher to arrange a cost-splitting agreement with a US publisher, if they like the translation. These kinds of cost-sharing arrangements are done frequently ... PS].

This statement points at the competitive commercial environment and the significant translation market differences between these two countries.

As a consequence, Hutter reacted to this major publication obstacle. In a first step she indicated her willingness to translate at the lower UK price, though she did not communicate more details (L20). In this letter Hutter also proposed to ask her British agent Elaine Greene to try place *All our games* in the UK. This step however required prior approval by Mitterer's German publisher Knecht (and their agent EULAMA SA in Rome), which proved to be time-consuming. Moreover, the attempt involving her British agent did not succeed (L35)

Also, the Austrian publisher Fritz Molden was among Hutter's direct contacts. At that time Molden intended to start expanding his publishing business abroad to the US. During her stay in Vienna with EM in 1980, Hutter wrote him a letter (L38) dated May 12th, 1980 to introduce her translation of *All our games*. She explained "This is the first time I have translated a book that has not yet been sold for publication in English. I have done so because ALLE UNSERE SPIELE impressed me as one of the finest books in the German language I have read in many years. Not only that, but the informal way in which the story is told, lacking

any of the convolutions of so much German writing which at times makes it inaccessible to the reader in English. When I saw that the few editors [...] were reluctant to commit themselves mainly due to cost [...], I decided to go ahead and translate it. This translation is a gift to Erika Mitterer. This book will be transmitted without the burden of translation cost." Hutter's decision to present her translation as gift is a generous one. It underlines her dedication to the novel and at the same time removed at least one significant publication barrier. Nevertheless, neither her efforts with the Austrian Fritz Molden Verlag (L38), nor her repeated contact with the British Hogarth Press (L26) proved successful. The reasoning by Molden is not archived, and Hogarth Press raised translation quality issues that caused Hutter to thoroughly review and adapt her TT.

(4) Historical-political factors: The context of immigrant publishers

In parallel to her contact with editor Tom Wallace, Hutter wrote an introductory letter (L21) to the US publisher Helen Wolff dated January 15th, 1978. She referred to her successful previous translation work for the leading publisher Harcourt Brace Jovanovich, Wolff's boss, and introduced *All our games* on behalf of EM. Again, she had to face another rejection and quickly at that. In addition to the arguments presented, I will outline one possible underlying driver that could also have impacted the publisher's decision.

Two main rejection arguments were brought forward by Helen Wolff: The lack of popularity of EM [in the US PS] and the fact that too many publications on this [Nazi PS] subject were already available. Especially the second argument was challenged by Hutter. In her letter (L23) to EM dated January 29th, 1978 (L23), Hutter wrote:

[...] Ausserdem macht es mich leicht wütend, denn erstens sind nicht viele Bücher 'on this subject' hier erschienen, jedenfalls keines, das es so hochliterarisch darstellt. [...] Ich habe nie etwas mit der Dame zu tun gehabt, weiss nur, dass Kurt Wolff das große Genie war und sie seit seinem Tod die Sache leitet [...] Günther Grass is 'her baby' [...]. She evidently doesn't have the courage to take on something feminine – which your book is – or comparatively unknown. [...] Moreover, it makes me a bit angry, because not many books 'on this subject' have been published here, none of such high literary quality anyway. [...] I never had anything to do with this lady [Helen Wolff PS]. The only thing I know is that Kurt Wolff was the big genius and that she manages the business after his death. [...] Günther Grass is 'her baby' [...]. She evidently doesn't have the courage to take on something feminine – which your book is – or comparatively unknown. PS].

The "frequent subject" argument was presented once in the entire documented rejections. I may discuss a possible alternative motivation related to Helen Wolff's personal history. According to the *New York Times* obituary (Mitgang 1994), she was a Jewish German immigrant, who ran the publishing house after the death of her husband Kurt Wolff, a German publisher. As a child, she lived in Vienna, before she moved to Germany and married Kurt Wolff in 1933. According to Mitgang (1994), they immigrated to the US and established a

successful publishing house with a broad international programme for fiction and non-fiction in 1942. They did not show any intention of returning to post-Nazi Germany after the end of WW II. Possibly they wanted to leave their bad experience behind them. In the light of her own past in Vienna, the location of *All our games*, Wolff may not have had strong interest in the subject itself, even though she did not argue along this line.

This reaction underlines the challenge for any author or agent to identify the most suitable publisher. This holds particularly true for a delicate political story by an author mainly unknown to the target market. *All our games* is located in post-war Austria, where Helga, a single mom, answers her son's questions about her past and his roots. Step by step she uncovers her activist youth in the Third Reich as BDM-girl in love with Horst from the SS and reveals her struggle, her bitter war experience and post-war trauma.

Considering contextual dimensions, such as the publisher's personal or the company's background was and continues to be highly relevant. Commercial considerations aside the publisher and the author need to match in the end. Erika Mitterer once reacted to criticism by a publisher concerning the main character of *All our games*. Helga, as being cold (L8). She confirmed the characterisation and explained the background of her figure to Hutter. Mitterer consequently doubted, whether a company such as the "Simmel" publisher would be a suitable choice for her type of novel and characters, but left the ultimate decision to Hutter.

Wolff's first argument (L23) referred to the lack of popularity of the Austrian author and the high risk for publishing houses in case of this publication. At that point in time the only available EM book in English language was her and Rilke's *Correspondence in verse* (1953). This book however had been published in Great Britain by Hogarth Press. The line of argumentation for the US market seems valid. Hutter revealed (L20) that she, but also Tom Wallace's had suffered from publication decisions that failed. He had committed a couple of expensive commercial failures in choosing and translating German literature for publication in the US that did not sell at all (e.g., Schnitzler's *My youth in Vienna* 1970). He therefore had shied away from publishing especially unknown German literature, as Hutter, who had translated *Das Holzschiff* by Jahnn – a translation that won her praise, but equally did not sell (L19, L20).

Having presented examples of (1) translation-related and (4) historical-political factors, I will explore factors of (3) intercultural and (2) commercial dimensions of *All our games*.

(3) Intercultural factors: The role of agents

In her letter (L21) to Helen Wolff (January 15th, 1978) Hutter pointed at one difference between the German-speaking and the Anglo-Saxon publishing world. "[...] Like most Ger-

man authors, Erika Mitterer does not have an agent, so I imagine any negotiations would have to go through her publisher." This statement refers to the fact that the role of literary agents is rooted in the Anglo-American tradition as developed in the 19th century (Petrova 2018: 4). Hutter's statement leads to several questions, e.g., whether Hutter as US author and translator had an agent herself and whether the presence of an agent would have supported publication.

I will analyse the EMG letter material in order to answer these questions. In her typed letter (L31) dated January 11th, 1980 to EM, Hutter joyfully (and prematurely) announced that "I THINK, I have sold, Alle unsere Spiele." She reported to have been contacted by Joan Daves, a literary agent, who handled mostly German books in the US. While Hutter declared not to be in need of an agent herself – "I need no agent for my translations, they seem to flow by themselves" – she was interested in the contact for the publication of *All our games* by EM. "It seems that Daves is representing Fromm Verlag, Osnabrück, who want to publish in this country [US PS] four German books a year, in English translation, to be distributed and promoted by firms in this country, an experiment, I can't be too hopeful about, but that's not for me to say." Hutter reported (L31) to have told Daves about the "Mitterer book" and that she met with her. Daves seemed to be very interested, especially with the perspective of the translation envisaged to be available in June 1980. Daves was sure to be able to place it with Fromm or another publisher. Hutter sounded very positive, as "[...] it [the book PS] is haushoch [significantly PS] better than what they have planned. Denn über uns ist der Himmel', Max Tau. and, Reis in Silberschalen', Alice Ekert-Rotholz." Hutter closed: "I would have liked a solider [established PS] firm, not some people starting out ... but if they do offer us a good contract, I guess we should grab it [...]. Joan said they would get in touch with Knecht [the German publisher PS]."

In this context, I consider the following information particularly relevant: Firstly, Hutter herself did not make use of an agent for her translations. Secondly, from the books mentioned, I conclude that it must have been this agent, Daves, who got Hutter the translation follow-up business for the books from Ekert-Rotholz. I can confirm two published English translations by Hutter with ST from Ekert-Rotholz and published by Fromm: *Rice in silver bowls* (1982) and *Checkpoint Orinoco* (1983). Therefore, thirdly, her contact with the agent turned out to be advantageous for both Hutter and for Fromm, but not necessarily for Mitterer and for placing *All our games*. I may conclude that while Hutter did not avail of a translation agent herself, she was approached and contracted for further literary translations by one.

As concerns agents for placing *All our games* with a US or UK publisher, Hutter herself contacted several in the course of time. Among them were the British Dieter Klein (L52), as well as the US Joan Daves (L31, L32) – not successful - and finally Roslyn Targ from New York (L48). Hutter approached Targ in 1981 and indicated to expect a letter from Knecht

(German publisher of EM) regarding the rights to represent Hutter's English *All our games* in the US and the entire English-speaking commonwealth. Finally, in March 1981, Targ was contracted on the basis of a one-year license agreement. When Hutter met with Targ to hand in *All our games*, she commented (L46): "Roslyn, if you can sell this fine book in these lousy times, you can sell a snowball in hell!" At that time Targ considered the absence of translation costs a big plus and wanted to know the background. Hutter (L48) answered: "After seven Simmels I needed purifying! I did it for the good of my soul!"

Targ claimed to know "a lot of sensitive editors who would like this type of book, unfortunately they don't have much to say these days unless they can promise big money!" (Letter L48 dated March 16th, 1981)

Starting in March 1981, Roslyn Targ was authorised to place the English *All our games* on the English-speaking market. CH (L48) described it as scaled licensing agreement with 15 % royalties for the first up to 10,000 copies and 17 % thereafter, as well as an advance payment. Targ repeatedly tried to place the book, but received nothing but rejections. One of them is of particular interest, as far as the decision maker and the publishing company are concerned. It was on June 21st, 1981, when Targ received a letter (L49) from Holt, Rinehart & Winston, who rejected the book for the second time. This time they did not oppose the costs of translation, but challenged the (ST) story. It was considered "intelligent and unusual, but a dense texture and a novel with a self-absorbed narrator", altogether too difficult to place in the US despite its [revised and] fine translation. This answer came from *Don Hutter*, Catherine's son, who had succeeded Tom Wallace after his leaving the company. Only four months after her assignment as *All our games*-agent, Roslyn Targ quitted with effect July 27th, 1981. In her note (L50) she sounded "quite pessimistic about placing the novel." She wrote to Hutter that she would "get rejections on novels with more commercial potential." I consider this an example, where the presence of professional literary agents did not support placing *All our games* with a publisher. I will analyse the US publishing market under (2) commercial factors and explain, why this placement was highly unlikely.

Finally, the question of Hutter's own role during the placement process of *All our games* calls for analysis. For this purpose, I will compare her own self-assessment of her role with the typical tasks of literary agents. For the question of how she saw herself, I may refer to two quotations: One is included into her letter (L25) to EM dated May 13th, 1978, where she stated:

Leider hat A. Asher das Buch abgelehnt. Ich begreife langsam, dass ich einfach nicht genug Einfluss habe in diesem Geschäft um so etwas durchzusetzen. I am really a very background figure. Jetzt will ich jemand suchen der mehr 'Gewicht', der mehr 'clout' hat [...]. [Unfortunately, A. Asher rejected the book. I start to realise that I lack sufficient influence in this business to push something like that. I am really a very background figure. Now I want to look for someone more influential, with more clout'. PS].

A second similar description of hers comes in a letter (L45) to EULAMA (Knecht's agent) dated December 5th, 1980. There she argued that "agent is not my business. I am a novelist and translator. *All our games* is my 20th translation from the German." In 1980, Hutter obviously identified herself fully and exclusively with her role as translator and rejected the idea of additional roles. Furthermore, Hutter described her perspective on (company-external and internal) agents in a letter (L47) to EM dated February 23rd, 1981 as follows:

[...] Wozu brauchen die [publisher Knecht PS] einen Agent? [Why would a publisher need an agent? PS] None of our publishers have agents, only authors have. Publishers have an employee for subsidiary rights, der heutzutage fast wichtiger ist [who might be more important these days PS] than the editor-in-chief! Those are the people, mostly women, who hold 'book auctions' and get millions of dollars for the subsidiary rights to a book in USA and world over.

These statements demonstrate that Catherine Hutter concentrated on her function as translator, but did not relate to agent tasks. In the light of her multiple activities around the publication of *All our games* however, I may challenge her subjective assessment, especially after the unsuccessful involvement of the literary agents, when she basically took over. Her role-change certainly did not come overnight, but developed gradually. My analysis of her role transformation requires a definition of the main tasks of a literary agent. In the Oxford Reference Dictionary of Publishing, Timbrell et al. (2019) define this function – also known as authors' agent or publishing agent – as "person whose primary role is to act on behalf of the author by representing them to a publisher [...] who is willing to take on their work for publication. Literary agents take care of and nurture their authors with the intention of building a long-term relationship with them. This involves a diverse range of activities, from preparing a book proposal, pitching the work, contract negotiation, and negotiating sales rights to helping an author develop their writing style and profile, and managing their business matters." Not all agents need to cover all tasks listed above. Applying above criteria to Hutter underpins her representative function of EM towards several publishers. Hutter's enormous (unpaid) effort in placing the novel with Austrian, British and US publishers can be concluded from her list of rejected submissions (a selection of the entire 26 rejections previously listed).

Submission of ALLE UNSERE SPIELE, in translation ALL OUR GAMES

In German: Helene Wolff (Knopf)
Holt Rinehart & Winston (Tom Wallace)
Farrar Straus Giroux (Ascher)
Pantheon (Schiffrin)

In Translation: Hogarth, London, (Norah Smallwood) Chatto and Windus
Holt (Tom Wallace) published my first two novels.
Favored German books. Published
Golo Manns' "Wallenstein", a book
on Maximilian, Kessler's diary, and
my translation of Schnitzler's "My
Youth in Vienna")

Godine
Morrow (Hillel Black)
Doubleday (Kate Medina)
Scribner's (Didn't want to see it)
Braziller
St. Martin's Press
Dutton (Joyce Engelson)
Persea
NAL (Frazier)
Warner Books (Patrick O'Connor)

Figure 11: Rejection overview (L57) of *All our games* by US and UK publishers (1980-1987). List by CH (undated).

She also established a long-term professional relationship with EM and was involved into pitches, negotiations and other business and PR matters. Hutter kept sharing her experience as author and her insight into the US publishing business with Mitterer. In her letter (L33) dated January 15th, 1980 to EM, Hutter recommended:

[...] eines ist unbedingt notwendig: keinen Vertrag ohne a good advance [...] es muss auch eine Klausel drin sein dass sie bis zu einer gewissen Zeit publizieren müssen, ein Jahr nach Erhalt des fertigen ms. in English. [...] sonst kann geschehen, dass es ihnen nicht so schnell, wenn überhaupt gelingt, die Idee unterzubringen, und du bist gebunden. [One thing is indispensable: no contract without a good advance payment. It has to include a paragraph that obliges them to publish within a certain period, one year after reception of the final English manuscript. [...] Otherwise, it may happen that they do not manage to place the idea and you are contractually bound. PS]

These consultations and guidance in contractual matters go beyond the profile of a translator. They are part of an agent's business.

Another indication for the transformation of Hutter's role is her design and setup of Mitterer's US reading and round-table discussion tour in autumn of 1981. I may therefore conclude that over time and in parallel to other translation assignments, Hutter grew into an additional role. She became the literary agent-translator for Erika Mitterer in the US. Her efforts were not limited to placing *All our games*. but should establish the author in the US market.

Erika Mitterer's US reading tour 1981

Her marketing & PR activities included an EM "promotion tour." In her typed letter (L43) dated September 24th, 1980 to EM, Hutter reported to be in contact with Heidi Russell, the German Cultural Attachée, who should help her organise EM's visit and US lecture series. At this

stage, Hutter had proposed lectures at the New York Goethe Institute to Mitterer. I consider this plan especially remarkable and ambitious, as the trip involved some intra-country travel and was preliminarily scheduled for 1981, at a time, where both ladies were well in their mid-seventies. Moreover, Hutter planned to drive Mitterer around herself.

In addition, Hutter remained in close contact with the *Austrian* Institute in New York. They finally agreed to support the preparation of Mitterer's envisaged three weeks' lecture and round table tour to universities and institutes (L42). On this tour, Mitterer was expected to talk about her memories of Rilke. In addition, it should facilitate the planned publication of *All our games*. While the Austrian Institute declared not to be in the position to pay for the trip, they offered to compensate their expenses in part (L47). Hutter and the Austrian Institute planned a tour with lecture talks in east coast cities like New York, Washington D.C. and Boston. Interestingly enough Hutter's first proposal to include the German Goethe Institute into their tour was categorically ruled out by the Austrian Institute (L42). They insisted on an exclusive Austrian focus and turned down any idea of collaboration with other foreign institutes including the German one.

The Austrian Institute continued to plan and prepare more and more details (L43, L44). They planned round-table talks especially in universities with Germanics departments, such as the New York State University. Also, Brandeis, Yale and the „Deutsches Haus at Columbia" were envisaged and successfully included. As my focus is the publication process of *All our games*, I will refrain from including more information (e.g., invitations, programmes, meetings) of the travel tour documented in EM's travel diary (1981). For illustration purposes, I will outline the key facts of their New England tour including the route and the length. I was scheduled for three weeks beginning by the end of October until mid-November 1981 (L46, L47). It started in Albany, continued at Brown University in Providence, Rhode Island, afterwards led them to Yale, New Haven, followed by the State University of Philadelphia and ended in Washington D.C, before their return to New York. I consider this tour a prime example for targeted marketing to support the placement of EM in the US market, as initiated by Hutter (L43).



Figure 12: Visualisation of Mitterer's US lecture tour in autumn 1981.

8.4.2. Catherine Hutter as literary agent-translator

Having discussed the role of agents in general, I will now explore CH's own roles in more detail. Her continued placement efforts of *All our games*, her PR work for Erika Mitterer in the US, as well as her consultancy on contractual conditions justify a qualification of Catherine Hutter's role as literary agent-translator. She might not have been aware of this development (at least not in the beginning of the process) and might even have been pushed into that corner. Both roles, the literary agent and the translator can be described as cultural intermediaries. Still their key profile features differ from each other. I will further explore their combination based on the concepts of "field", "capital" and "habitus" by Pierre Bourdieu (1993). Extensive literature on the topic in general and the application to specific professions in particular is available (Grbić 2015 with further references). My aim is not to present a detailed discussion of the theoretical framework, but its application to Catherine Hutter in order to provide possible explanations for the publication delay of *All our games*.

Bourdieu's (1993) complex approach is rooted in sociology, but has been applied in Translator Studies (Hekkanen 2009:1). I will start with brief introductory definitions and afterwards will apply the approach to Hutter's situation. Bourdieu (1993) develops the notions of "habitus", "capital" and "field" and demonstrates that they build upon each other. One word of clarification concerns the term "agent". Bourdieu's understanding of the term "agent" is a wider one. It includes, but is not limited to Hutter's role as literary agent-translator.

Bourdieu and Wacquant (1992: 18) explain the regularities of social life by introducing the central concept of "habitus" as a "[...] structuring mechanism [...] within agents" that "enables them to cope with unforeseen or ever-changing situations, [...] integrating past experiences [...] as [...] perceptions, appreciations and actions [...]." To put it in a nutshell: According to Bourdieu and Wacquant (1992: 18; 24), habitus is an "internalization of external structures", which "resides in the unconscious fit "with the respective field of operation." As the field impacts the habitus, I strive to determine Hutter's field. For Bourdieu and Wacquant

(1992: 16), a "field consists of a set of objectives, historical relations between positions anchored in certain forms of [...] capital [...]." The "field" concept is thus strongly relational, i.e., describes the positions of the social agents within the field. Their positioning is linked to the notion of "capital" (economic, cultural, social, symbolic capital according to Bourdieu and Wacquant 1992: 98): Each "field" position is defined by the "distribution of the specific forms of capital (Bourdieu and Wacquant 1992: 108) with capital being of "relative value" for specific agents in specific positions. They emphasise that agents in their positions are not "mechanically pushed and pulled about by external factors", but describe social agents as "bearers of capital."

Bourdieu's "capital" can be seen as "the social goods associated with material wealth and power" (Inghilleri 2015). Eastwood (2016: 153) remarks that the term "capital" by Bourdieu can be misleading. He therefore suggests a "political" reading of capital to "refer to resources necessary to accomplish one's ends." I will follow this clear line of argumentation. I therefore conclude that the agent's position in each "field" depends on their specific "capital" and that the external structure of the "field" impacts the agent's internal "habitus."

A first high-level comparison of Hutter's two roles indicates that both are located in the cultural area, but with more artistic emphasis for the literary translator, as compared to the literary agent with a stronger economic focus. In this context Hinde and Dixon (2016: 410f.) refer to the concept of "social economy" and Bourdieu's contribution to "explain the macro-level operation of culture and economy in society." They consider economic and cultural processes as strongly intertwined and elaborate that the success of any individual in a social space (a field) strongly depends on "the particular type of capital at stake in this given field. [...] Success in a field is the result of [...] following the rules and/or strategically using them to one's own advantage [...]" (Hinde and Dixon 2016: 411).

I tend to agree with their argument, but will refrain from referring to the general notion of "field". More precisely, I consider the position of the social agent within a field and the agent's specific capital as more relevant than the entire field.

As a next step I will identify Hutter's field, followed by her positioning based on the capital requirements. Bourdieu and Wacquant (1992: 100) underpin an empirical and functional approach in identifying the applicable field. The question arises, whether we need to deal with two different fields for Hutter's roles as translator and as literary agent, or with one single field. Interestingly, Bourdieu himself did not describe translation as field. At this stage, I will disregard the differentiation discussed by Simeoni (1998), whether translation should rather be considered a "pseudo-field", because Bourdieu and Wacquant (1992: 104) provide an alternative approach: smaller sub-fields with own rules and dynamics, which are embedded within a larger field. For the time being I will start with one joint field: the field of cultural,

more specifically, literary production and will verify this approach against the specific capital requirements for Hutter's positions.

In 1978 Hutter (L25) claimed to be a "background figure." This statement relates to Bourdieu and Wacquant (1992: 12ff.), who underline "[...] a correspondence between social structures and mental structures." It reflects Hutter's internal alignment with her primary role as literary translator over decades. Her self-assessment is also in line with Bourdieu's (1993) discussed subservience of the translator's habitus (Munday 2016: 9 ff).

Thompson (2012: 5ff) investigates the following characteristic capital features in the broad field of literary production: economic, human, social, intellectual and symbolic capital. By 1979, Hutter was an established translator and gradually entered an additional role as literary agent within the same field. I argue that the difference does not lie in different fields, but in different capital requirements within the same, albeit broad, field. Her additional role required a different capital emphasis. Out of the basic five listed above, I will now focus on the *economic*, *social* and *symbolic* capital. In line with Petrova (2018: 1; 3) I consider these three most relevant for literary agents in general and for Hutter's additional role in particular. In will now compare her two roles from Hutter's perspective.

Table 20: Comparison of CH's roles as translator and as literary agent based on Bourdieu's capital approach

Capital (Bourdieu)	CH as literary agent of <i>All our games</i>	CH as literary translator
Economic capital	No	Yes (No with "All our games", translation as gift)
Social capital	No	Yes
Symbolic capital	No	Yes

Hutter did not gain financial capital from her agent role, as her placement efforts of *All our games* over the years remained unpaid. She likely had reached financial stability by them through her work as author and as translator, though the sources do not provide details. This novel however – a gift to EM – did not contribute. With regard to the social capital perspective as agent, she lacked powerful social connections with commercial publishers. She tried to leverage on her available social capital as author and as literary translator, but was not able to transfer it to her new role. Under point (2) commercial factors below I will discuss, why this transfer remained unsuccessful. As regards symbolic capital, neither did Hutter quickly build up prestige as literary agent, because agent was a new role for her; nor had she handled US top-sellers as translator before that she could have been associated with. She also could not derive such prestige from the ST author Mitterer, who was unknown to the US

audience. This analysis shows that – at least in the beginning and for Mitterer's first novel – Hutter's additional role lacked significant capital to position herself as literary agent. I therefore conclude that according combination was incompatible and consequently failed to be successful. Hence I doubt that her placement efforts would have worked out without the support by the Austrian Institute and specific political developments.

(2) Commercial factors: Publishing conglomerates as money-makers

It was in 1977, when Bourdieu started to apply his social field model to the publishing market in France with an in-depth analysis in 1999. I will finally compare some of these economic developments to the US market in the 1980s, as described by Hutter (L42). This analysis strives to demonstrate, how they impeded the publication of *All our games*.

In her letter (L42) dated August 15th, 1980 to EM, Hutter provided insight into the US media market and the macro-economic environment:

The big corporations now buy firm after firm, so that if one goes broke, they have others to fall back on. So, publishing houses are being bought right and left, with the result that they become first and foremost money-making enterprises. 'We sell books like salami nowadays,' says Don [her son and editor PS]. So, CBS (the Columbia Broadcasting Company, billion-dollar corporation,) bought Holt, Rinehart & Winston, for whom Don works. But they also bought Popular Library, a paperback firm [the Simmel publisher PS] [...].

What Hutter described, is the business development of mergers & acquisitions, which resulted in overemphasizing commercial considerations in many businesses including the publishing sector. Publication selection with commercial publishers began to become primarily driven by profitability optimisation. This trend became evident in the US, but was not limited neither to America, nor to the print publishing business. As early as 1972, Christianson discusses the international publication business transformation of the 1960s and 1970s from a US perspective. It evolved from sole proprietorships to partnerships and corporations. This trend led to continued expansion and capital increase in the international commercial publishing industry. Lipscomb (2001: 307) refers to this ongoing general trend in many countries and industries, especially with publishers. She elaborates on its international development as of the 1960s. According to her, "the pace and size of transactions" continuously increased, as documented by the "Publishers Weekly" chronologies. She underlines the significant change in the publishing industry by means of a growing concentration of ownership and publication power in international cross-border deals. A "Business Week" article (May 16th, 1970) also pointed at this development. It would turn the publishers into an "industry of giants and dwarfs. [...] with financially oriented executives [...] taking over where traditionalist editors used to hold sway."

Bourdieu (1999) elaborated on a similar business development in France. He describes basically two evolving poles: the commercial publishers with large-scale circulation on one hand and the smaller publishers with a limited range of circulation, but greater diversity in terms of their programmes and languages (Marin-Lacarta 2019: 33). This opposition between commercial and cultural publishers is not limited to France, but equally present in the US market (Sapiro 2008, 2009). Sapiro (2010: 418ff) qualifies it as global development.

This growing division between two types of publishing houses directly impacted Hutter's roles. Comparing the list of publishers approached, who rejected *All our games* demonstrates Hutter's preference for commercial publishers. My field and capital analyses based on Bourdieu highlight this positioning mismatch. From her perspective as agent, Hutter lacked relevant capital to push the publication, especially in social and symbolic terms. She had acquired social capital with selected publishers, however not with the majority of rejectors. She also had gained symbolic capital by translating some prestigious authors. This was however not transferable regarding EM's debut novel, as the author was well-established in German-speaking countries only. Hutter was therefore not able to leverage on her social and symbolic capital as translator, nor could she transfer it to her new role in a highly competitive commercial environment. From the perspective of the publishers, Hutter did offer some financial capital, as her translation came as a gift and reduced production costs. She could not offer them any symbolic capital with a novel from an author unknown to the target market. The absence of social and symbolic capital, as well as lacking profitability explains numerous rejections by commercial publishers.

Another development concerns the asymmetric translation flow of global translations. Sapiro (2010) discusses the central-periphery model, where English ST books account for about half of all translated books worldwide. This language "occupies a hyper-central position" (Sapiro 2010, 420), as compared to e.g., Russian and German with some 10 %. These dimensions show that a translation of an English ST (core) to another language (periphery) is far more likely than the other way around, i.e., from the periphery to the centre. This especially holds true for unknown authors in a specific cultural environment, such as with EM in the US. In her research Sapiro (2010) draws a clear line between the two poles: the commercial publishers, where English is the dominant ST language, and the small-scale publishers that resist this trend and show a wider range of languages and book translations. The publication process of *All our games* confirms Sapiro's research results.

I may therefore conclude that the following aspects posed obstacles to Hutter in publishing *All our games* with commercial publishers:

- (1) her subservient translator *habitus*, incompatible with her additional role as literary agent
- (2) her preference for *commercial publishers* as agent in the field of literary production
- (3) her lack of *social and symbolic capital* as agent to be offered to commercial publishers

(4) the *asymmetric translation flow* with hyper-central English ST to be translated into peripheral languages (e.g., German)

For the better part of the 1980s the publication project did not seem to succeed. Despite Hutter's huge placement efforts, the involvement of professional agents and irrespective of zero translation costs, no commercial publisher agreed to a US debut novel concerning "Vergangenheitsbewältigung" by an Austrian author unknown to the US. I will now present three main positive drivers that finally enabled its publication despite numerous obstacles in the past.

8.4.3. "All our games" – Turning points: The "Waldheim affair", commemorating 1938 and the support by the Austrian Institute

In my research I have identified three main drivers that marked the turning point and ultimately led to the publication of *All our games* in 1988. I will now introduce and discuss them.

(1) The "Waldheim affair"

(2) 1988 - Year of commemoration

(3) Involvement of & support by the Austrian Institute

In the light of what Hutter called a "publishing crisis" (L44), she hoped to get publication support from the Austrian institute already at an early stage of the publication process. Already at this point did she reconsider her selection of the publisher. In her letter (L44) October 15th, 1980, she discussed another option: the shift to a "university press", a small publisher without country-wide distribution channels.

[...] Literature and belle-lettrés are not marketable anymore! [...] The book business in the USA is quite different than it was even five years ago. [...] Since the conglomerates took over practically every publishing house in America, the money makers are in charge. Will the book sell? If not, away with it! And when they say sell, they mean in the tens of thousands at least. [...] The salesmen won't take it, as they are busy trying to sell and deliver millions of copies of the best-sellers, or 'block-busters', as they are now called. A block-buster war einmal der Name für eine Bombe die alles weit und breit zerstörte, eigentlich ein sehr guter Name für 'Princess Daisy' and all [...] that is selling in the millions today. [A block-buster used to be the name for a bomb, destroying everything around the block, a suitable name for 'Princess Daisy' and all that is selling in the millions today PS]. Because, dear Erika, in this money-mad country, books aren't written and more, they are packaged. A book may just be an idea. It is sold to paperback and hardcover houses, to the movies, to television and each category has something to say. The book is then written accordingly. A lot of lawyers are now agents and handle this sort of thing.

This university press is exactly the kind of small-scale cultural publisher discussed by Bourdieu (1993). It still should take seven more years, before a university press agreed to publish *All our games*. In addition, Hutter (L44) followed the recommendation by her son Donald and kept searching for "old-school" agents. They may "earn just a few thousand dollars with a book" and could possibly support their publication despite the opposite packaging trend. In addition, she referred to another development concerning US taxation (L44): "Now the government is going to tax what book publishers have in the warehouses, the classics (Hem-

ingway, Steinbeck), who will sell gradually. They were tax-free until sold, now, with having to be taxed, many of these 'backlist books' will be destroyed!" Although this taxation change did not directly affect *All our games*. I expect it to have made publishers even more cautious regarding their publication decisions.

(1) The "Waldheim affair"

All our games finally appeared in 1988 in the US. This was a period, when Austria had risen to negative popularity in the wake of the "Waldheim affair" (Hermann 2019). It started in March 1986 and concerned the former U.N. Secretary General Kurt Waldheim, an Austrian. In 1986 Waldheim ran for Austrian presidency and faced world-wide media coverage regarding former Nazi (more precisely SA) involvement during II WW in former Yugoslavia. He became Austrian president and was banned by many states, first and foremost by the US.

I would like to underline that this Master's Thesis focuses on Translator Studies. Any detailed recapitulation, discussion and reflection of the complex historical, political and sociological dimensions would exceed the translatorial focus and scope of this Master's Thesis (for cultural dimensions compare e.g., Good and Wodak 1999 with further references). Instead, I will highlight, how Austria was perceived at that time, especially by the US, and how this negative impact positively influenced the publication efforts of *All our games*.

The "Waldheim affair" triggered an international discourse, not only regarding Waldheim's role, but Austria's narrative of the "myth of victimhood" (Kühberger 2017: 397) to Nazi-Germany. The two following US media statements are examples for the perception of Austria in the US at that time. The first quote comes from William Safire, who claimed in the *New York Times* in 1987:

[...] Austrian voters, well aware of the revelations of Mr. Waldheim's long-concealed record, chose to stick their thumbs in the eyes of the world. That is why Austria has become a pariah nation. Austria's head of state is properly shunned by Western democracies, and is welcome only in totalitarian states with long records of anti-Semitism. The citizens of Austria, whose freedom to vote is based solely on American power, are now stuck with the Albatros they chose. Mr. Waldheim insists [...] on dragging his country down. But one liar's shame is insignificant; what offends the world is his hate-filled support in Austria. America's studied insult is not merely directed at him, but at all Austrians who defiantly affirm the forgetting of Nazi crimes [...].

The second, equally outspoken statement comes from Kenneth Adelman in the *Wall Street Journal* of 1988: "Mr. Waldheim's squalid record and historical amnesia don't, as many critics contend, disqualify him from office. They make him an ideal president of Austria."

I consider this attitude towards the Austrian president and towards Austria as one decisive factor to fuel the book publication in 1988 as demonstrative contribution to public „Vergangenheitsbewältigung.“

Even though the EMG documentation does not reveal a direct correlation between the Waldheim scandal and the favourable publication decision of *All our games*, my conclusion is based on two archived indications. The following incidents reflect the significance of Austria's perception in the world and the reaction to the negative fall-out caused by the Waldheim scandal. The first one occurred during Hutter's visit to the Austrian Institute during that time. Hutter described (L57) the vivid discussion among the meeting participants from the Institute, Camden House (the university publisher) and herself. It turned out into a fierce exchange of pro and con Waldheim-arguments. This foregrounds the importance of Austria's reputation in the world and the position of the Austrian Institute in New York as intermediary. The second, even more explicit statement came from EM's German publisher Knecht. In his letter (L53) to Erika Mitterer dated May 27th, 1987, they congratulated her on her recently completed reading tour in Austria and South Tyrol.

Hier in Deutschland ist tatsächlich das Interesse an öffentlichen Lesungen, soweit sie von Buchhändlern veranstaltet werden, gering. Das hängt aber mit der beklagenswerten Mentalität der deutschen Sortimenter und ihrem zur Bequemlichkeit erzogenen buchhändlerischen Nachwuchs zusammen. Die Rezeptionsbereitschaft der lesenden Zeitgenossen für kritische Auseinandersetzungen mit dem Nationalsozialismus, das haben wir auch mit anderen Büchern unseres Hauses erlebt, unterliegt einer schwankenden Konjunktur. Entweder blockiert die ältere Generation die Verbreitung mit dem Argument, es sei alles ganz anders gewesen als in diesen Büchern dargestellt; oder die Jungen sperren sich gegen geschichtsverarbeitende Programme, weil sie sich auf das angebliche "Glücke der späten Geburt" berufen. Angesichts dieser Ambivalenz beneiden wir unsere österreichischen Nachbarn nicht um die derzeit schwelende Affäre um ihren Präsidenten. [Here in Germany, there is actually little interest in public readings organised by booksellers. But this relates to the deplorable mentality of the German retailers and to the next generation booksellers raised in convenience. The readiness of the reading audience for a critical review of National Socialism is subject to fluctuation, as we have experienced with other books from our company as well. It is either the older generation blocking its distribution, arguing that everything has been totally different from the portraits in the books; or the younger generation resists programmes to review history claiming their 'luck of a late birth'. In the light of such ambivalence, we do not envy our Austrian neighbours their latent presidential crisis these days. PS].

Despite few explicit statements in the EMG archives, I aim to consider the historical-political context and the conflicts involved. This may help to better understand the ultimate publication of *All our games*. All of a sudden, *All our games* turned out to be the right book at the right time and the right place. By no means does my interpretation intend to curtail the quality of this book. This line of argumentation aims to point at the "window of opportunity". It was the changing political context and environment that likely favoured the final publication of *All our games*.

(2) 1988 - Year of commemoration

1988 was a remarkable year in more than one way. Not only did it mark the English publication of *All our games*, but also the year of commemorating Austria's „Anschluss“ to Nazi-

Germany 50 years ago. The significance of "politics of memory" (Kühberger 2017) in Austria developed gradually after WW II. This trend grew in the 1980s, certainly also because of the Waldheim affair as of 1986. It however became political mainstream only as of the 1990s. This change included public events, educational initiatives and had major impact on Austrian culture in general and Austrian literature in particular.

Print publication programmes are usually planned well in advance and use to consider these anniversaries, however not in this case, as it was a US publisher, who most likely did not consider Austria's political development five decades ago. In 1987, the year of the publishing decision, its political weight and significance still continued to grow. I therefore conclude that the perspective of an upcoming anniversary may have facilitated the line of argumentation, especially with the involvement of the Austrian Institute. At that time however, literary "Vergangenheitsbewältigung", especially by Austrian contemporary authors, was rare. In line with Dür, McVeigh (2007: 83) points at the "direct approach to the problem of remembering the Nazi past in the tale of a former BDM leader, who, in trying to justify to her son her choices during the war years, finds herself confronting her own role as a "Mitläufer" to evil" (reference to German ST of *Alle unsere Spiele* PS).

I consider *All our games* a literary precursor. I see its publication closely connected to the position of the Austrian Institute, located in New York and highly exposed to the above introduced negative polarity towards Austria as of 1986. Out of the three positive drivers that favoured publication I consider the anniversary 1988 is the weakest one.

(3) The involvement of the Austrian Institute – "All our games": A "university press" publication

Finally, things began to move after Hutter's visit at the Austrian Institute, where she got connected with a small-scale publisher: Camden House, founded in 1979 and located in Columbia, S.C. Hutter acted as agent and contacted the German publisher Knecht to explain the nature of Camden House. In her letter (L54) dated June 10th, 1987 she wrote: "[...] an academic library, a 'monograph' publisher primarily for schools, funded institutes and university departments." All their book series were solid hardcover editions with the same look-and-feel.

Hutter continued to describe that due to the small printing volume and the limited market, books would sell at higher prices. At first Camden House had envisaged to publish it as trade book, but did not manage to contract a distributor. Hutter was well aware of the importance of distributors, as discussed with her son Don. "They are the ones who take the book, promote it, advertise it and sell it. Distributors are also publishers", Hutter once explained (L44) to Mitterer.

Hutter elaborated (L54) that a trade book of approximately the length of *All our games* would sell at about USD 17.50, whereas a Camden House copy would be offered at USD 29, which would bring around USD 3,000 with the planned 700 copies. The 15 % royalties from sales revenues were split between EM and the publisher. As a matter of fact Hutter stated that „[...] der Markt für solche 'quality books in translation by unknown German authors' ist vorbei, sie rentieren sich nicht, und das allein ist massgebend." [There is no market any more for 'quality books in translation by unknown German authors', they don't sell and this is the only relevant issue. PS].

In her exchange with Knecht (L54), Hutter reminded them of her own free of charge translation and advocated for Camden House, or would abandon the project altogether. Knecht was hesitant at first, but gave green light, when Hutter could secure additional financial support by the Austrian Institute. They granted to purchase a number of the books. Finally, Camden House managed to arrange the distribution of *All our games*. Camden House and Knecht signed the according contract in September 1987 (L55). *All our games* as translated by Catherine Hutter was printed in December 1987 and came out in 1988.

It was the literary agent-translator Hutter, who, against all odds, demonstrated tenacity to close this book deal after more than a decade. Her success was based on her personal commitment in combination with favourable historical-political developments. It took her two years to provide an unpaid translation as gift to EM and one decade of placing efforts with a publisher to finally provide 700 hardcover copies in English language with Camden House, a US university press publisher.

8.5. Reception of "All our games" (1989)

Both Hutter and Mitterer were generally happy with the quality of the publication. In her letter (L55) dated October 22nd, 1988, Mitterer thanked Camden House for the copies received and enclosed a small list of corrections in case of a reprint.

The novel debut by EM was generally well received in the US. In a typed letter (L56) response dated March 6th, 1989 to CH, Sylvia Gardner-Wittgenstein from the Austrian Press and Information Service located in New York, thoroughly congratulated Catherine Hutter on her excellent translation of the book and confirmed to promote the publication further to support the distribution.

The novel was reviewed by Z. Smardz and J. Marcus in a *New York Times* article dated January 29th, 1989. They considered it a "forceful American debut for Erika Mitterer. Complex and multi-layered, it tackles head on the agonizing question of collective guilt for World War II, without rationalization, but with borrowing introspection [...]." The translation by

Catherine Hutter was however perceived less convincing, "stilted and literal rather than lyrical, but it can't affect the potent, poetic witness this novel bears to [...]."

In March 1989, G.M. O'Brien from the University of Minnesota provided a positive review of *All our games* for the American Library Association, referring to Hutter's translation as "fine job of rendering the lyric, reflective tone of the original" and recommending it to "all libraries collecting good European fiction in translation."

Another review by J. Strelka (N.Y. State University at Albany, one of EM's stations of the reading tour in 1981), appeared in 1990 (*Modern Austrian Literature*). It was also more favourable, especially regarding the translation quality. However, the second and third review targeted a different audience as opposed to the broad coverage by the *New York Times*. Strelka qualified the novel as "one example of most positively accomplished 'Vergangenheitsbewältigung' by an author of the older generation [...]". He called it "Truthful, exciting and moving and doubtless of high literary quality." The "American translation by Catherine Hutter [is PS] simply brilliant."

8.6. Summary of Erika Mitterer's cooperation with Catherine Hutter, her US translator (1977-997)

Erika Mitterer and the US author and translator Catherine Hutter met in 1977 at a comparatively late stage in their careers. According to Stowe (1990), Hutter, born in 1907 in Berlin, had grown up bilingually. After her career as professional ballet dancer in Europe, she immigrated into the US in 1938. Hutter started writing novels and became an established translator of some 30 German works (among them Goethe and Schnitzler). Her correspondence with Mitterer (L19-L57) reveals that she was convinced of the necessity to translate EM's novel *Alle unsere Spiele*, which had been published in 1977 in German. She did so "on spec", without having been contracted. After her first rejection by a US commercial publisher, she revised her translation of *All our games*. She closely worked together with EM on the finalisation of the translation, also during Hutter's visit to Austria in 1980. Hutter also removed financial barriers regarding translation costs by declaring her translation a gift to EM. Despite involving professional agents, the placement of this novel seemed to fail. Over the years she received rejections from a total of 26 commercial publishers. I explored the publication process and discussed examples of four negative drivers: the obstacles were translation-related (cost, quality of TT), historical-political ("Vergangenheitsbewältigung"), intercultural (the role of agents) and commercial (publishing conglomerates) in nature. In the course of the publication process Catherine Hutter's role transformed into a literary agent-translator. She even co-organised EM's US reading tour at universities in New England in 1981. Based on Bourdieu's (1993) approach I identified the incompatibility of her two roles, especially the absence of social and symbolic capital as literary-agent, which could have facilitated the placement of

the novel. During the 1980s two types of publishers emerged in the field of literary production (Bourdieu 1999), notably in the US: commercial large-scale giants and small-scale cultural publishers. Only one of the latter, Camden House (US university press), agreed to publish 700 hardcover copies of *All our games* in 1988, eleven years after Hutter's first publication attempt. This positive development was supported by three historical-political drivers: the "Waldheim affair", 1988 as year of commemoration and especially by the support of the Austrian Institute in New York.

9. Comparison between "*Correspondence in verse*" and "*All our games*"

I have provided analyses of two publication processes of EM's works, as translated into English: *Correspondence in verse* as first English publication and *All our games* as first English translation of an EM novel. I will finally juxtapose these processes to compare the parallel and opposing dimensions.

Table 21: Comparison of two of EM's book publications in English language.

Factors	Correspondence in verse	All our games
ST language	German	German
TT language	English	English
Translator	N.K. Cruickshank (UK)	C. Hutter (US)
Additional profession	author	author, editor
Involve-ment of EM as translator	No	Yes
Involve-ment of literary agent	No	Yes
Year of publication	1953	1988

Country of publication	UK	US
Publisher	Hogarth Press	Camden House
Type of book	Hardcover	Hardcover
Publication Process	Top-down (from publisher to translator)	Bottom-up (from translator to publisher)
Duration from translation to publication	2 Years	11 Years
Publication obstacles	None	(1) translation (cost) (2) commercial (conglomerates) (3) intercultural (agents) (4) hist. pol. (immigrant publishers) (5) CH: habitus, agent-translator, lack of soc. & symb. capital, asymm. transl. flow
Publication drivers	R.M. Rilke's popularity	(1) Political: Waldheim affair (2) Political: as year of commemoration 1988 (3) Austrian Institute of com-
Reception of translation	overall positive	overall mixed

As for the similarities, both books were translated from German ST by EM and were published as English hardcover versions, provided by translator-authors. *Correspondence in verse* was mainly driven by a relatively speedy top-down approach by the UK publisher Hogarth Press. They contracted the Scottish NKC to provide her translation based on her previous experience with translating Rilke and without EM's involvement into translation questions. More than two decades later it was the US writer and literary translator CH, who

started a rather lengthy bottom-up approach by translating *All our games* together with EM. After eleven years and 26 unsuccessful attempts with commercial publishers, political drivers favoured the publication of this unpaid translation by the US university press Camden House in 1988. I conclude that based on the bottom-up approach, *All our games* faced primarily commercial, intercultural and role-based (CH) obstacles, before a favourable historical-political development supported its publication. Both processes involved role changes: J. B. Leishman turned from a long-standing translator of Rilke's texts into an editor with the very same publisher Hogarth Press. Hutter transformed from a stand-alone translator with various publishers into a literary agent for an Austrian author unknown to the US target market and without pre-established relations with commercial publishers. The reception of both publications was by and large positive, however with some critical remarks< regarding their translations.

10. Concluding remarks

In his study on Erika Mitterer's estate archived in the DLA, Hansel (2003: 9) refers to her works as follows:

[...] Eine umfassende literaturwissenschaftliche Aufarbeitung des (nicht allein) lyrischen Werkes steht [...] noch aus. [...]. Die Bedeutung und Wirkung der Gedichte der Autorin [...] ist ebenso wenig geklärt wie etwa der Einfluss anderer DichterInnen auf ihr Werk. [...] Von besonderer Bedeutung [...] könnte die bislang völlig vernachlässigte Sammlung von Übersetzungen etwa von Anna-Elisabeth Comtesse de Noailles, Auguste Angellier, Arthure Rimbaud (den u.a. auch Paul Celan übersetzte) und Mary Shelley durch Erika Mitterer sein. [A comprehensive appraisal of her (not only lyrical) work from a literary scientific perspective needs yet to be undertaken. The meaning and the effect of the author's poems remain unclear, as does the impact of other writers on her work. The so far completely neglected collection of Mitterer's translations of source texts by Anna-Elisabeth Comtesse de Noailles, Auguste Angellier, Arthure Rimbaud (translated by Paul Celan, among others) and Mary Shelley could be of particular importance. PS]

I only came across this statement towards the end of my research on Erika Mitterer and could not agree more. Unconscious of this research "invitation", I strived to follow that "call" with my Master's Thesis. Based on Chesterman's (2009) Translator Studies' approach, I aimed to provide a first structured analysis of translatorial aspects of Erika Mitterer's works and the works of her translators.

The first text-related part was dedicated to Erika Mitterer as "active" translator, mainly during the late 1920s, a period early in her career. She favoured classical French and English poetry as ST for her translations. The EMG and DLA archives contain 43, largely unpublished, poems translated into German by EM. For Mitterer, "rhythm and melody" were key poetry translation elements, as explained in her letter (L16) with one of her English translators, Norah K. Cruickshank, in 1953. My research of four of her poetry translations confirms that she adhered to these criteria in her own translatorial work. My results are based on

comparative close-reading analyses (Scott 1990) of EM's translated TT with ST by Noailles, Hugo and Shelley.

Each analysis focused on one specific prosodic or pragmatic dimension. I investigated rhythm, rhyme and alliteration in EM's translation of "J'écris" (ST by Noailles 1902). Here EM adhered to structure, rhyme scheme and alliterations of the ST. She deviated from the French syllable-driven Alexandrine to account for a stress-timed metre preference in German. My translation analysis of EM's "Booz endormi" (1930) (ST by Hugo 2020) concentrated on structural elements and the sound. As opposed to the ST, Mitterer frequently used enjambments and a slightly different tonality in her TT. In my analysis of Mitterer's translated "CVII" (ST by Noailles) I concentrated on sensual lexicality corresponding with the ST. In addition, she created neologisms and her translation bears witness to her associative composition technique. The central element in Shelley's "To a skylark" (1820) and EM's German translation is the metaphor. I applied Stockwell's (2020) categorisation of metaphors to illustrate ten different types of metaphors applied by EM in her translation. Moreover, I used and enriched the translation scheme of metaphors by Alvarez (1993) in my analysis of EM's TT. In addition, I discussed the pragmatic effect of metaphors on the reader, especially their associative power, which is related to cognitive linguistics. Among others, I presented the two-step approach of metaphoric effects based on Carston (2018). The introduction of a metaphor triggers emotions of the literal meaning, which are then linked to its figurative meaning. This projection makes metaphors more salient and stimulating. This mental processing intensifies the conveyed image, as does its contextualisation. I advocated for a wider pragmatic understanding in literary translation to include the historical and biographical context of the ST author, for this purpose, I provided an alternative reading option of EM's translation decisions of Shelley's "To a skylark" (1820), which reflect his homoeroticism and "coded language".

I introduced the "relevance theory" concept by Pilkington (2000) to explain the poetic effects on the reader. The human mind strives to optimise mental processing. Patterns make processing easier and draw special attention to pattern deviations, e.g., structural stimuli, syllable stressing, repetitions or unexpected absences. These elements are present in the analysed translations and account for the reader's intensified emotional processing.

The second part of the Master's Thesis explored EM's interactions with two translators of her works and the publication processes of these translations. I emphasised the cultural (including historical) and sociological dimensions of Chesterman's Translator Studies (2009) along with some micro-historical context (Munday 2014). For this purpose, I used the DLA and EMG archives as a "focus of power" (Claus and Marriott 2012). They contain rich primary sources, such as drafts, notes and especially letters.

The first translator to exchange letters with EM on her work was the Scottish Norah K. Cruickshank. She translated Mitterer's *Briefwechsel* with R.M. Rilke (1950) for the British publisher Hogarth Press. Cruickshank followed J.B. Leishman, Hogarth's long-standing and experienced translator of poetry by Rilke, who became the editor and closely consulted with Cruickshank.

Nine archived letters give insight into the production and publication process of *Correspondence in verse* (1953). Mitterer did not contribute with her expertise as "active" translator, but provided explanations of Rilke's wordings (L16) and feedback on the translation upon request by Cruickshank (L13, L16). The publication process was a rather complex one. It involved various stakeholders and lasted more than two years, until the book was released in 1953. The correspondence between Mitterer and Cruickshank did not continue after the publication (L17) of *Correspondence in verse*. Cruickshank's translation was generally appraised in public reviews. It was Martha Fabian, Mitterer's former language teacher, who provided a comparative close-reading analysis (L18) of Cruickshank's translatorial choices including her syntactic and semantic deviations from the ST. In the absence of a second edition, this feedback was not considered.

Correspondence in verse was the first English publication of a German ST by EM in the UK. However, its publication was rather motivated by the well-known author Rilke, than by the Austrian newcomer Mitterer. It did neither trigger further EM publications by Hogarth Press, nor did it establish Mitterer as author in the Anglo-American market.

This was the overall aim of the second translator, the US Catherine Hutter. Soon after they first met in 1977, Hutter proposed to Mitterer (L19) to translate her novel *Alle unsere Spiele* (1977) into English. Born in Germany in 1907 (L46), Hutter had been raised bilingually in English and German. After her career as ballet dancer and her immigration to the US, she had become a writer and appreciated literary translator. Without any publisher in the background, Hutter provided an initial "on spec" translation (*All our games* 1988), which she later refined, together with EM. In parallel, she tried to place *All our games* with commercial US and UK publishers, but received nothing but rejections (L57). The main reasons given by the publishers were related to commercial and intercultural issues (Figure 10). The publication obstacles remained significant. Neither Hutter's decision (L38) to provide the translation as a gift to EM (reducing the overall production costs), her temporary involvement of literary agents (L32, L48, L52), nor Mitterer's and Hutter's US reading tour in 1981 (Figure 12) substantially improved the situation.

With her efforts including consulting with EM, preparing her reading tour and involving agents, Hutter's profile outgrew that of a literary translator's. I consider this a new role: literary agent. Based on Bourdieu's (1993) concepts of habitus, field and capital, I could demonstrate that Hutter was not able to transfer her valuable economic, social and symbolic capital

(Table 20) as translator to her new role as literary agent. In addition, the macroeconomic environment was adverse with US publishing conglomerates emphasising commercial viability (L42), which was not the case with an Austrian "newcomer".

I identified three historical-political "turning-point" factors that favoured the publication of *All our games* after more than one decade: The perception of Austria in the US after the "Waldheim" affair, 50 years of commemoration after 1938 and the involvement of the Austrian Institute in New York. Finally, Hutter was successful in placing *All our games* with Camden House, a university press in 1988, eleven years after her initial English translation. It was Mitterer's first novel to appear in the US in English translation, followed by *The Prince of Darkness* (2004a), also translated by Catherine Hutter – a reflection of two decades of professional cooperation and friendship.

The first part with my four close-reading analyses of Mitterer's poetry translation may only provide a first impression of her translation priorities, her text patterns and multiple cognitive effects. Many more target texts, professional interactions and related questions regarding processes and products have to remain the subject of future research.

My primary intention was to provide innovative research results concerning her work as a translator and her interactions with the translators of her works. I strived to demonstrate the complexity of publication processes and explain the deep impact of selected UK and US publishers on authors, translators and agents.

My contribution may trigger additional research of Erika Mitterer's works regarding her translations and related broader questions. The extensive archived compilation with a multitude of topics and genres should not only be the subject of linguistic, literary and translation-related research. It calls for interdisciplinary approaches including history, sociology or political science. It may cover historical issues of the 20th century, which are reflected in Mitterer's correspondence, her diaries and notes (compare the publication „davongekommen..." (Petrowsky 2020) with a focus on Mitterer's correspondence in 1945). Equally promising are comparative literary, philosophical and theological motives in her works and comparisons with other writers. Future research on translation topics could include the impact of her TT on her German ST poetry and vice versa, e.g., by means of corpus-linguistic studies, as well as her networks with authors and translators of her works. For each of these topics, further in-depth research in the archives, especially in the DLA Marbach and the EMG, may be recommended.

"'Fame is ultimately but the summary of all misunderstandings that crystallize about a new name.' Real understanding is, however, added by the appearance of [...] poems and letters." (Salinger incl. quotation by Rilke 1953: 376). This is, what this Master's Thesis has aimed to achieve by Erika Mitterer as writer, poet, translator.

11. References

11.1. Letters

For easy reference, the letters are listed and numbered in chronological order.

Table 22: Chronology of cited letters.

# Letter	Letter
L1	Letter by P.B. Shelley to C. & J. Ollier, March 6 th , 1820. (Ingpen and Peck 1965: 148).
L2	Letter by P.B. Shelley to Leigh Hunt April 5 th , 1820. (Ingpen and Peck 1965: 153).
L3	Letter by P.B. Shelley to his cousin Medwin, April 16 th , 1820. (Ingpen and Peck 1965: 157).
L4	Letter by P.B. Shelley to T.J. Hogg, April 20 th , 1820. (Ingpen and Peck 1965: 160).
L5	Letter by P.B. Shelley to Lord Byron, May 26 th , 1820 (Ingpen and Peck 1965: 172)
L6	Letter by P.B. Shelley to his cousing Medwin, July 20 th . 1820 (Garnett 1883: 139).
L7	Letter on behalf of Anna de Noailles to Erika Mitterer, May 23 rd (without year), EMG archives.
L8	Letter (signature illegible) to Erika Mitterer May 31 st , 1927, Paris. EMG archives.
L9	Letter by Stefan Zweig to Erika Mitterer, January 12 th , 1928. EMG archives. In. Der Literarische Zaunkönig 1/2015, 14-25. https://www.erika-mitterer.org/dokumente/ZK_2015-1/zweig_briefe-an-em_2015-1.pdf (last access 2021-01-09).
L10	Letter by Anna de Noailles to Erika Mitterer, April 14 th , 1928. EMG archives.
L11	Letter by Norah K. Cruickshank to Erika Mitterer, January 2 nd , 1952. EMG archives.
L12	Letter by Norah K. Cruickshank to Erika Mitterer, January 29 th , 1952. EMG archives.
L13	Letter by Erika Mitterer to Norah K. Cruickshank, April 22 nd , 1952, EMG archives.
L14	Letter by Norah K. Cruickshank to Erika Mitterer, July 8 th , 1952. EMG

	archives.
L15	Letter by Norah K. Cruickshank to Erika Mitterer, November 12 th , 1953. EMG archives.
L16	Letter by Erika Mitterer to N. K. Cruickshank. November 20 th , 1953. EMG archives.
L17	Letter by Norah K. Cruickshank to Erika Mitterer, November 26 th , 1953. EMG archives.
L18	Letter by Martha Fabian to Erika Mitterer, February 18 th , 1954. EMG archives.
L19	Letter by Holt, Rinehart & Winston (T. Wallace) to Catherine Hutter, December 21 st , 1977. EMG archives.
L20	Letter by Catherine Hutter to Erika Mitterer, January 2 nd , 1978. EMG archives.
L21	Letter by Catherine Hutter to Helen Wolff, January 15 th , 1978. EMG archives.
L22	Letter by Catherine Hutter to Erika Mitterer, January 23 rd , 1978. EMG archives.
L23	Letter by Catherine Hutter to Erika Mitterer, January 29 th , 1978 (including rejection information concerning Wolff). EMG archives.
L24	Letter by Farrah, Straus & Giroux (A. Asher) to Mr. Hutter, April 12 th , 1978. EMG archives.
L25	Letter by Catherine Hutter to Erika Mitterer, May 13 th , 1978. EMG archives.
L26	Letter by Hogarth Press (N. Smallwood) to Katherine Hutter, July 7 th , 1978. EMG archives.
L27	Letter by Catherine Hutter to Erika Mitterer, January 17 th , 1979. EMG archives.
L28	Letter by Catherine Hutter to Erika Mitterer, June 16 th , 1979. EMG archives.
L29	Letter by Catherine Hutter to Erika Mitterer, July 12 th , 1979. EMG archives.
L30	Letter by Pantheon (US) to Katherine Hutter, October 17 th , 1979. EMG archives.
L31	Letter by Catherine Hutter to Erika Mitterer, January 11 th , 1980. EMG archives.
L32	Letter by Fromm to Catherine Hutter, January 11 th , 1980. EMG archives.

L33	Letter by Catherine Hutter to Erika Mitterer, January 15 th , 1980. EMG archives.
L34	Letter by Catherine Hutter to Erika Mitterer, February 8 th , 1980. EMG archives.
L35	Letter by Catherine Hutter to Erika Mitterer, February 29 th , 1980. EMG archives.
L36	Letter by Catherine Hutter to Erika Mitterer, March 16 th , 1980. EMG archives.
L37	Letter by Catherine Hutter to Erika Mitterer, April 18 th , 1980. EMG archives.
L38	Letter by Catherine Hutter to Fritz Molden, May 12 th , 1980. EMG archives.
L39	Letter by Catherine Hutter to Erika Mitterer, June 26 th , 1980 (including rejection information concerning Hogarth Press). EMG archives.
L40	Letter by Catherine Hutter to Erika Mitterer, July 10 th , 1980. EMG archives.
L41	Letter by George Braziller (US) to Catherine Hutter, August 6 th , 1980. EMG archives.
L42	Letter by Catherine Hutter to Erika Mitterer, August 15 th , 1980. EMG archives.
L43	Letter by Catherine Hutter to Erika Mitterer, September 24 th , 1980. EMG archives.
L44	Letter by Catherine Hutter to Erika Mitterer, October 15 th , 1980. EMG archives.
L45	Letter by Catherine Hutter to EULAMA (agent of Knecht), December 5 th , 1980. EMG archives.
L46	Letter by Catherine Hutter to Erika Mitterer, January 22 nd , 1981. EMG archives.
L47	Letter by Catherine Hutter to Erika Mitterer, February 23 rd , 1981. EMG archives.
L48	Letter by Catherine Hutter to Erika Mitterer, March 16 th , 1981. EMG archives.
L49	Letter by Holt, Rinehart & Winston to Roslyn Targ (literary agent), June 21 st , 1981. EMG archives.
L50	Letter by Roslyn Targ to Catherine Hutter, July 27 th , 1981. EMG archives
L51	Letter by Godine (US) to Catherine Hutter, June 21 st , 1982. EMG ar-

	chives.
L52	Letter by Dieter Klein to Catherine Hutter, September 3 rd , 1986. EMG archives.
L53	Letter by Knecht (EM publisher) to Erika Mitterer, May 27 th , 1987. EMG archives.
L54	Letter by Catherine Hutter to Knecht /EM publisher), June 10 th , 1987. EMG archives.
L55	Letter by Erika Mitterer to Camden House, October 22 nd , 1988. EMG archives.
L56	Letter by Sylvia Gardner-Wittgenstein (Austrian Press and Information Service) to Catherine Hutter, March 6 th , 1989. EMG archives.
L57	List by Catherine Hutter with an overview of <i>All our games</i> rejections by US and UK publishers (1980-1987), not dated.

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12. Appendix: Abstract (German & English versions) and CV Petra Schön (*1971)

Abstract (engl.)	Abstract (dt.)
This Master's Thesis explores the Austrian writer, poet and translator Erika Mitterer. The first part covers selected unpublished poetry translations and the second part investigates her interaction with translators of her works. Following Chesterman's (2009) Translator Studies approach, the research focus lies on (1) poetry translations by Mitterer from English and French source texts, (2) close reading analyses (Scott 1990; Schogt 2018) of Mitterer's linguistic (prosodic and pragmatic) translatorial choices and their cognitive poetic effects (Pilkington 2000) on the reader, (3) Mitterer's impact on two of her English-speaking translators, Norah K. Cruickshank (UK) and Catherine Hutter (US), and (4) a comparison between the publication processes of two of Mitterer's works in English translation. The research is based on archived material provided by the Erika Mitterer Gesellschaft (EMG) and the Deutsches Literaturarchiv (DLA) Marbach. It juxtaposes and discusses source and target texts and includes extra-textual sources, e.g. letters, notes and drafts. This "textual genetics" approach (Karpinski 2015) enables to analyse translation process dynamics and decisions in their	Die englischsprachige Masterarbeit setzt sich mit dem Werk der österreichischen Dichterin, Schriftstellerin und Übersetzerin Erika Mitterer auseinander. Der erste Teil behandelt ausgewählte unveröffentlichte Übersetzungen von Gedichten, der zweite Teil das Zusammenspiel von Mitterer mit ihren englischsprachigen Übersetzerinnen. Der Forschungsschwerpunkt dieser Arbeit, die Chestermans (2009) "Translator Studies" Ansatz folgt, liegt auf (1) Erika Mitterers Gedichtübersetzungen aus dem Englischen und Französischen, (2) "Close reading" Analysen (Scott 1990; Schogt 2018) von Mitterers prosodischen und pragmatischen Übersetzungsentscheidungen und deren "cognitive poetic effects" (Pilkington 2000) auf das Lesepublikum, (3) Mitterers Einfluss auf zwei ihrer englischsprachigen Übersetzerinnen, Norah K. Cruickshank (GB) und Catherine Hutter (US), sowie (4) einer Gegenüberstellung der Veröffentlichungsprozesse zweier Werke Mitterers in englischer Übersetzung. Die Grundlage bilden Archivmaterialien der Erika Mitterer Gesellschaft (EMG) und des Deutschen Literaturarchivs (DLA) Marbach. In der Analyse werden Quell- und Zieltexte einander gegenübergestellt, sowie weiter-

context. The Master's Thesis analyses Mitterer's stylistic, structural and pragmatic (especially metaphoric) "translational toolkit" and how she adhered to her own key criteria for poetry translations. It also reveals Mitterer's cooperation with two translators of her works. It investigates Catherine Hutter's role as Mitterer's literary agent-translator. The comparison between two translation and production processes ("Correspondence in verse" 1953 and "All our games" 1988) sheds light on key drivers for publication, e.g. translation-related, commercial, intercultural and historical-political factors. Finally the Master's Thesis aims to explain, how the "Waldheim affair" and the involvement of the Austrian Institute in New York likely favoured the publication of "All our games" (1988) after eleven years of publication attempts and 26 rejections according to Hutter.	führendes Material, wie Briefe, Notizen und Entwürfe, herangezogen. Dieser "textual genetics" Ansatz (Karpinski 2015) macht die Übersetzungsprozessdynamik ebenso deutlich, wie die Übersetzungsentscheidungen im Kontext. Diese Masterarbeit analysiert Mitterers Übersetzungswerkzeuge aus stilistischer, struktureller und pragmatischer (insbesondere metaphorischer) Perspektive und zeigt Mitterers Umgang mit ihren erklärten Schwerpunkten im Bereich Gedichtübersetzung. Gegenstand der Untersuchung ist auch Mitterers Zusammenarbeit mit zwei englischsprachigen Übersetzerinnen ihrer Werke. Dazu gehörte Catherine Hutter, deren Rollenwechsel von der Übersetzerin zur Literaturagentin untersucht wird. Der Vergleich der Übersetzungs- und Veröffentlichungsprozesse von "Correspondence in verse" (1953) und "All our games" (1988) soll weitreichende Einflussfaktoren auf das Erscheinen von Publikationen deutlich machen, darunter Übersetzungsbezogene, kommerzielle, interkulturelle und historisch-politische Faktoren. Darüber hinaus soll gezeigt werden, wie u.a. die „Waldheim Affäre" und die Unterstützung des Austrian Institute in New York nach insgesamt elf Jahren und 26 Absagen (Igemäß Hutter) letztlich zur Veröffentlichung von "All our games" (1988) beigetragen haben.
CV (engl.) Petra Schön (*1971)	Lebenslauf (dt.) Petra Schön (*1971)
After her legal studies, Petra Schön worked	Nach dem Abschluss des Studiums der

in the areas of legal, communication and human resources. Following her Austrian and international assignments in financial services and for International Organisations, Petra Schön dedicates her sabbatical to linguistic and translation studies at the University of Vienna.	Rechtswissenschaften war Petra Schön in den Bereichen Recht, Kommunikation und Personal beruflich tätig. Nach nationalen und internationalen Positionen im Finanzdienstleistungsbereich und bei Internationalen Organisationen widmet Petra Schön ihre Bildungskarenz den Studien der Sprach- und der Übersetzungswissenschaft an der Universität Wien.
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