

Update information on the project of
“YEATS REBORN IN TRANSLATION” ----- “FORDÍTÁSBAN
ÚJJÁSZÜLETVE”

In addition to the “Yeats Reborn in Translation” project announced by the Hungarian Yeats Society (“FORDÍTÁSBAN ÚJJÁSZÜLETVE”), please, read this updated call for translation by EFACIS (the European Federation of Associations and Centres of Irish Studies). The Hungarian deadline (30 November) and plans have not changed (the best translations may participate in the April Yeats celebrations and be published in *Napút*).

Those who want to participate in the EFACIS international competition, please read the updated information below and on the EFACIS website:

http://www.efacis.eu/site/news.php?class_id=34, where you will find more information about the competition, prospective publication, etc. Students will find helpful questions for writing the required short essay about the special challenges and difficulties in translating poetry into Hungarian. **Note** that the earlier 10 line limit to this essay has now been extended to up to **800 words**. Those who have already sent in their contribution may now, if they wish, rewrite and resend it. If you do so, please, also resend the translation with the new essay, to make handling the entries easier, to yeatshungary@gmail.com

At the same time, please send your contributions also to the EFACIS coordinator Sien Deltour: Sien.Deltour@ggs.kuleuven.be. First deadline for submissions is 30 November 2014.

Csilla Bertha
Hon. Chair of Hungarian Yeats Society

EFACIS project YEATS REBORN

Invitation to participate

To celebrate the 150th anniversary of Yeats’s birth EFACIS, the European Federation of Associations and Centres of Irish Studies (<http://www.efacis.eu/site/index.php>) devised a typically European project in the sense that it wants to illustrate the characteristic qualities of our different languages. The project addresses students of literatures in English, translators and of course Yeats specialists and consists of two parts, one for students, one for colleagues, professional translators, poets and other enthusiasts.

1. We organize a competition for **students** in Europe to translate one or more poems of a set of about 33 from across Yeats's oeuvre, relating to the themes of life, death and rebirth. We leave you a broad range to choose from: some of these poems are substantial, others only 4, 8

or 10 lines; some are complex, others simple, to cater for different tastes. Students are invited to

- (1) **translate** the poem(s) of their choice **and**
- (2) to **write a concise text** (c.800 words) in English about the specific difficulties that crop up in the transposition of Yeats's diction into one's own target language.

2. A second part of the EFACIS Yeats Research **addresses colleagues, poets and translators**, inviting them

to **translate** one of the **poems, plays or essays by Yeats**, preferably dealing with the theme "Conceiving life, death, (re)birth" and which has not been translated yet or needs retranslation.

For the EFACIS **selection of poems** on (re)birth see the EFACIS website:
<http://www.efacis.eu/site/news.php?>

NOTE: On the website you find two sets of poems: one is **the whole range of 34 poems**, the other is a **selection of 10 poems** which are Yeats's very best but also the most difficult to translate. If, either as a student or a professional, you want to translate these, that would be warmly welcomed, first because they are core texts of the Yeats universe, second because providing translations of the same 10 poems in 20 languages will offer translators and scholars in comparative literature very useful material for further study.

Help for students

The following steps are important to keep in mind when you translate a poem. If you decide to write the accompanying essay please refer to several of the points mentioned in what follows.

When one translates, there are three phases to be distinguished:

1. Preliminary phase
2. Operational phase
3. Evaluating phase

These entail the following considerations:

Preliminary phase

- Which kind of translation do you aim at: an "adequate" (i.e. a translation which aims at being most faithful to the original text) or an "acceptable" one (i.e. a translation which maximizes the rules and possibilities of the target language and its literary tradition)?
- Which elements of the source text do you absolutely want to keep in the target text?
- Which formal features (rhyme, rhythm, figures of speech, ...) do you want to keep?
- Which other patterns from the source text (isotopies, paronomastic links, sound patterns ...) do you want to maintain?
- Have you analyzed the text in advance and do you want to express this interpretation in your translation?

Operational phase

- Which are the specific difficulties you experienced/met as you tried to realize the aims you set yourself in the preliminary phase?
- Are these difficulties mainly of a technical nature?
- Or is it the interpretation which causes more problems?
- Use some striking examples to illustrate how you deliberated, mentioning the options not chosen but weighed against your final choice.

Evaluative phase

- Do you think your translation is a good rendition of the source text?
- How many of your original aims have you been able to realize?
- Which aspects of your translation do you value most / least?
- What is your own over-all judgment/assessment of this translation?

Text selection: Titles

For the list and complete texts of the poems see the pdf document on this website.

10 core poems

- (1) The Lake Isle of Innisfree
- (2) The Song of Wandering Aengus
- (3) Easter 1916
- (4) Sailing to Byzantium
- (5) The Tower I & III
- (6) Meditations in Time of Civil War (I & VI)
- (7) Leda and the Swan
- (8) Among School Children (I, VI, VII and VIII)
- (9) An Acre of Grass
- (10) Long-Legged Fly

Plays relating to birth-death-rebirth

- On Baile's Strand
- At the Hawk's Well
- The Dreaming of the Bones
- The Cat and the Moon
- The Death of Cuchulainn

Essays on (re)birth

- "At Stratford-on-Avon" (1901): On how a writer consists of different selves and how these can be revived (*Ideas of Good and Evil*)
- "William Blake and the Imagination" (1897, in *Ideas of Good and Evil*): about how the arts can replace religion and how they revive and consolidate identities
- "The Theatre" (1900, in *Ideas of Good and Evil*): of how to revive the old human feelings, to create an Art of the people
- "The Autumn of the Body" (1898, in *Ideas of Good and Evil*) : about how art lies in wait to express the unconscious, the deepest self
- "The Moods" (1895, in *Ideas of Good and Evil*): very short piece! About how art has to discover immortal moods
- "Ireland and the Arts" (1901, in *Ideas of Good and Evil*): interesting to check against your own country's culture(s)
- "Poetry and Tradition" (1907, in *The Cutting of an Agathe*): a bit long but very good: about the question of Nationalism and European literature; how to shape, make oneself through style
- "A General Introduction for my Work" (1937): about Renaissances and counter-Renaissances

Publication

As soon as the submission is accepted by the jury your translation will be published. We envisage two kinds of publication: one on the EFACIS website, the other in book form. Depending on the number of translations and the funding we will publish one or two volumes. This publication will be presented at the Yeats conference in Leuven in December 2015, with support of the Irish government.

Please send your contributions to EFACIS coordinator Sien Deltour: Sien.Deltour@ggs.kuleuven.be. First deadline for submissions is 30 November 2014.

Jury

The jury of the translations will consist of the following colleagues who will assess the translations in Basque, Castilian, Catalan, Croatian, Czech, Estonian, Dutch, Finnish, French, Galician, German, Hungarian, Latvian, Irish, Italian, Norwegian, Portuguese, Romanian, Swedish, Turkish. In most cases there are two people per language, one a Yeats specialist the other a translation specialist. (Further languages and names will be added asap.)

The selected results will be presented in Paris on 19-21 March as work in progress, as the work on the bibliophilic book and the special Yeats website will not be finished. We hope to present the finished results on 5 June at the EFACIS conference in Palermo. In December 2015 we are planning a Conference on Yeats in Leuven (seat of EFACIS), where four workshops will look at (1) Yeats' poetry today; (2) Translation matters: specific

challenges in the different languages; (3) Yeats and contemporary stage direction / drama; (4) Digitizing Yeats texts: why, for whom, what do we gain by it?

What do we gain by the whole project?

(1) Only those translations which show great artistic merit will be selected for publication both for the web and the book. Some renowned poets and translators will participate, which will greatly enhance this prestigious collection of Yeats work that will reach far beyond the English-speaking world.

(2) The translations will be very visible on the special European Yeats website that will be made (all authors will be required to give a Creative Commons Licence), so the selected translations will be published internationally.

(3) These will pave the way for further art work: some participants have already asked whether they can set both old and new translations to music. As we encourage cross-disciplinary and inter-art cooperation, we are now facilitating relations between translators and composers.

(4) There will also be a follow-up on the academic side: the selected material will provide translators with very interesting material to study the characteristics of the different languages participating in the project.

(5) Translating the plays and making these translations freely available on the net may encourage people who would otherwise have no access to Yeats' dramatic work to stage his plays again. As they can be performed in a drawing room, they hardly need any infrastructure, only great care with the symbols involved.

So far 40 centres are involved; it looks like this publication will really be the European Yeats project it set out to be!