

Ursula Lehmkuhl
Lutz Schowalter (Eds.)

Translating Diversity

Concepts, Practices, and Politics



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Ursula Lehmkuhl

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Introduction

Translating Diversity: A Conversation between Translation Studies and Diversity Studies

Ursula Lehmkuhl

The mediation of difference is a highly complex social process. In North America and Europe, and in many other areas of the world, it is characterized by three dominant modes of social action: politics, practices and narratives of diversity. Politics of diversity refers to the conflictual character of the mediation process, while practices address its quotidian nature and narratives its communicative qualities (Lehmkuhl et al. 2015b). The mediation of difference produces distinct, yet often overlapping localities of diversity as well as transcultural spaces. How spatial configurations of diversity can be theorized and how this can advance empirical research was a central research focus of the first two volumes of the publication series “Diversity/Diversité/Diversität” (Lehmkuhl et al. 2016, 2015a).

With this volume we present research that explores the quality and character of social practices structuring interactions between diverse social actors in transcultural spaces. We argue that these interaction processes are characterized by translation understood as a pre-institutionalized strategy of conflict resolution and conflict transformation and as a driving force of cultural and social change. The contributions to this volume present empirical research or discuss translation with a more theoretical or conceptual knowledge interest. In both cases, the research presented is informed by approaches from intercultural communication studies, anthropology, sociology and translation studies (Clifford 1997; Bachmann-Medick 2002, 2009; Renn 2006; Baker 2009; Fuchs 2009; Buden/Nowotny 2009; De Bary 2010; Meister 2018).

In intercultural communication studies mediation describes strategies for overcoming conflicts and misunderstandings that arise from linguistic and cultural differences with a specific focus on “critical incidents” (Hall/Hall 1983, 1987, 1990; Busch 2005; Lüsebrink 2016b). Empirically, however, intercultural communication often encompasses processes of cultural transfer or even cultural and conceptual translation that are not characterized by critical incidents but by flows and incremental change resulting from appropriation and rejection practices not immediately visible (Lüsebrink 2003; Lehmkuhl 2004, 2006, 2009). Hence, in addition to mediation, we need translation as a category of social action in order to capture the broad spectrum of practices characterizing processes of continuous interpenetration and entanglement of different contexts, discourses, and social fields (Venuti 1998; Simon

2006, 2012; Fuchs 2009) inducing transculturation and the creation of transcultural spaces.

The contributions to this volume analyze translations and they use translation as a heuristic tool to explore the character and the outcome of interaction processes in transcultural spaces. They contribute to establishing translation research as an academic field that goes beyond a mere metaphorical use of ‘translation’. On a conceptual level, our approach includes empirical analyses and theorizations of diversity that started in the 1940s and was driven by scholars in three many-cultured societies in the Americas. Canadian sociologists like Everett Hughes and Helen MacGill Hughes (Hughes 1943a, b; Hughes/Hughes 1952), Brazilian sociologist and historian Gilberto Freyre (Freyre 1946) and Cuban anthropologist Fernando Ortiz (Ortiz 1947; Ortiz/Barreal 1991, 1993) analyzed social interaction in terms of many cultures, of *métissage* and transculturation. However, for more than 60 years their conceptual contributions did not have any paradigmatic impact on the Euro-U.S. core of knowledge production. Only recently has transculturation and transculturalism entered the sociological and historical debate as a possible way to capture the quality of interaction processes in many-cultured societies and their normative, institutional, epistemological, political and economic impacts and dynamics as underlying forces of current globalization processes (Vega et al. 2017; Fleischmann et al. 2014; Wang 2004; Hoerder 2005, 2004, 2003). As part of this rediscovery, Peter Burke, for example, has reread Gilberto Freyre’s theorization of hybridity as a theory of cultural translation (Burke 2011).

The cultural turn had a major impact on both translation studies and the analysis of transnational migration processes and multicultural societies. Susan Bassnett (Bassnett 1999) and André Lefevere (Lefevere 1992) stimulated a lively exchange between translation studies, cultural studies and gender studies and deeply influenced post-colonial approaches. The concept of cultural translation was developed out of Homi Bhabha’s reading of Salman Rushdie in *The Location of Culture* (Bhabha 2010 [1994]). It was appropriated and further developed in cultural studies to denote transformation processes, linguistic or otherwise, in a given culture resulting from encounters and exchanges, contacts and conflicts. The global “negotiations of difference” are especially crucial in post-colonial settings and, following Homi Bhabha’s seminal definition of translation as a “staging of cultural difference” (Bhabha 2010 [1994]: 325), can be understood as performative negotiations of cultural differences in a process of de- and re-contextualization (Italiano/Rössner 2012: 11). Arguing that each linguistic community has its own perception of the world, cultural translation points at the epistemological power of language and raises our awareness for misunderstandings resulting from mistranslations or untranslatable concepts (Bachmann-Medick 1998, 1997, 1996).

Although language does play an important role, cultural translation should, however, not be narrowed down to linguistic translation because this would reduce culture to language and would reify differences between cultures to differences between languages (Lutter 2014: 158). Instead, as mentioned in the introductory paragraph, we need to include cultural interactions and cultural practices – the “ways of doing things” (Hall 1976: 2) – into our analysis of the negotiation and mediation of difference in transcultural spaces. This means that we need to recognize the hermeneutic power of language and its capacity to shape worldviews and discourses while at the same time acknowledging its capacity to structure cultural practices and behavior (Dizdar 2009). This includes also to think about the epistemological power of translation as research creation, a field that has only recently been discovered and recognized by funding institutions as scholarly work (Mengiste 2012; Stratford 2017; Young 2017). At the same time we need to take into account that transfer processes from one culture to another generate processes of transculturation that in contrast to the assimilationist and integrationist assumptions of the concept of acculturation (Gordon 1964) always imply a certain loss or rearrangement of a cultural configuration (Ortiz 1940 repr.). Hence, de-culturation and neo-culturation – or de- and re-contextualization (Bhabha 2010 [1994]) – are (often also conflictual) elements of cultural translation processes, yielding the reinvention of a new common culture, or at least a “third space” engendering new possibilities (Bhabha 2010 [1994]), based on the meeting and the intermingling of different peoples and cultures (Ortiz/Santí 2002; see also Vertovec 2009; Welsch 2000, 1992; Dupuis 2008). Encompassing cognitive and discursive patterns as well as concrete social practices on the micro-, meso- and macro-level, the analysis of the mediation of difference in transcultural spaces understood as a process of transculturation necessitates a de-centering analysis of multi-polar movements between different cultures and of cultural contact zones where spaces, cultures, and identities are subject to constant negotiation, mediation, and translation and thus change and development.

Using translation as a category of social action and transculturation as a concept to depict the epistemological dynamics of cultural transfers and flows helps to overcome a normatively charged understanding of diversity and avoids naturalizing, fetishizing, or essentializing diversity as an object or a concept. Instead, from a translation perspective, diversity can be understood as the outcome of a continuous process of negotiation, mediation and translation whereby power relations and modes of social action construct potential differences into socially effective markers within specific socially, culturally, and politically constructed physical and symbolic spaces that change over time. Such a constructivist understanding of diversity moves beyond questionable dichotomies of the universal and the particular, of minority and majority, and of the religious and the secular and instead stresses the inherently

contested, always open-ended meaning of diversity (Lehmkuhl 2016; Lüsebrink 2016a; McFalls 2016).

Taking these observations and conceptual developments as a starting point, the articles published in this volume want to push and contribute to a conceptual and empirical conversation between Translation Studies and Diversity Studies, a conversation that is long overdue and that has the potential to open new horizons not least for the political and public debates about immigration, integration and the role of language and tradition in many-cultured societies. The articles published in this volume focus empirically on past and present translations and mistranslations in Canadian, European, Caribbean and Asian spaces of diversity. In addition to issues of mistranslation and problems resulting from untranslatable contexts, concepts, ideas and behavior, they address the politics of literary translation and the epistemic power of translation as research-creation. The three analytical chapters of this volume are introduced by a more conceptual or theoretical section with two contributions reflecting the commonalities and overlapping fields of Diversity Studies and Translation Studies and introducing the concept of “diversalité” as a possible heuristic tool for the translation of differentiation processes.

Section I: Translation and Diversity

Based on the historical-constructivist understanding of ‘diversity’ developed above, an understanding of ‘translation’ as social practice and a conception of ‘context’ based on considerations of the spatial turn, my own paper promotes a translation approach to diversity studies by (1) pointing out the entangled genealogy and common research interests of translation and diversity studies and by (2) proposing an empirically based analytical framework for a translational approach to diversity studies. I develop six analytical lenses as central elements of an analytical toolbox for a translation approach to diversity studies and argue that the interplay of content, actors, contexts, media, transfer mechanisms and outcomes needs to be explored in order to garner new insights into the dynamics of transfer and translation processes in many-cultured societies. The suggested translational research heuristic for diversity studies avoids the presentism and ahistorical argumentation of sociological transnational migration and diversity studies. It offers a time- and space-sensitive methodological instrument to unveil the complexities of transculturality as a past and current way of life. It encompasses the reflective dimension of transfer processes as well as the negative effects of dysfunctional appropriations and adaptations of new or different cultural and social patterns and behavior. Finally, it sensitizes cross-cultural research to subtle social and political power mechanisms stabilizing inequalities and difference and pushing the “diversification of diversity”.

In order to overcome the often flattering concept of “universality”, Ute Heidmann introduces the neologism *diversality* to capture the dynamics of diversity understood as a “Whole born from the Diverse”. She argues that, by using this concept, “one acknowledges diversity as being fundamental and no longer exceptional” (Heidmann, in this volume). Heidmann explains that differentiation is a creative force shaping interlingual and intercultural practices. At the same time differentiation is a central process influencing linguistic translation and literary creation in multilingual spaces. She analyzes this double function of translational differentiation processes by highlighting two different multilingual and transcultural spaces: Europe and the Caribbean. In order to render *diversality* visible and to analyze how it functions, she compares the French, English, Spanish, Italian and German versions of the 2004 “Treaty Establishing a Constitution for Europe”¹ and explores the “relational potential of the languages, cultures and humans” coexisting in Martinique and its translation into the poetic language of Patrick Chamoiseau’s trilogy *Une enfance creole*. She shows how a new generic form and practice emerges building on the “connivances” of Creole and French and intertwining the “creole tale” and the “childhood narrative” from the French tradition. Her analysis unearths the way Chamoiseau manages to represent a “diffracted yet recomposed world” by a conscious harmonization of preserved diversities thus creating a poetic image of “diversality”.

Section II: Mistranslations and the Untranslatable

The following two papers tackle the problem of mistranslations and the untranslatable. Stefan Dixius leads us back into the 16th century and examines translation processes in the context of Christian missionary work in Japan. Based on the analysis of the translation of specific religious terms and concepts, such as ‘God’/‘deus’, the paper reconstructs mis-translations and creative re-translations by both the Christian missionaries and the Japanese. Using Bhabha’s concept of the “third space” or a “space in-between”, his analysis of the religious disputations between Jesuits and Zen-Buddhists reveals processes of conceptual de- und re-contextualization resulting from creative misunderstanding and mistranslations allowing the Japanese to incorporate the Christian doctrine into their own religious belief systems. Thus, Japanese Christianity developed a unique and highly dynamic syncretic trajectory resulting in a new religious tradition. Dixius’ analysis reminds us that mistranslations and political conflicts resulting from the untranslatable are not only character-

1 Treaty Establishing a Constitution for Europe, as signed in Rome on 29 October 2004 and published in the Official Journal of the European Union on 16 December 2004 (C series, No 310) https://europa.eu/european-union/sites/europaeu/files/docs/body/treaty_establishing_a_constitution_for_europe_en.pdf [retrieved: 27.08.2018].

istics of contemporary multicultural and multireligious societies, but that they also shaped the early period of European expansion and the resulting cultural contacts between epistemologically different social entities. His analysis also points to the creative dynamics and potential for innovation of conceptual mistranslations and cultural misunderstandings.

Jean Friesen discusses recent changes in the Canadian public discourse of Indigenous and settler communities and reminds us of the importance of 'power' as a factor influencing cross-cultural practices and interaction processes especially in colonial and post-colonial settings. Her analysis of selected speeches from the 17th century onwards unveils common threads of cross-cultural critical analyses in the speeches of Indigenous speakers. Although Indigenous spokespersons offered content to establish a cross-cultural dialogue, this offer was denied or ignored by Euro-Canadian settlers. One reason for this denial was the power shift from Aboriginal peoples to the new Canadian state occurring during the 19th century. This power shift re-shaped and changed the interaction dynamics and thus the relationship between Aboriginal peoples and Euro-Canadian settlers. Indigenous voices became those of merely petitioners, voices easily dismissed by successive governments. Aboriginal peoples regained voice through mechanisms of political self-empowerment. From the 1960s onward, they adapted Western governance institutions and political instruments by establishing Indigenous organizations and using courts and legislatures to put forward their claims thus regaining political power (see figure 1). This kind of institutional and conceptual translation and adaptation and the resulting political empowerment of Aboriginal peoples in Canada unfolded a highly dynamic reflexive process retroacting on the Canadian political and legal system. Indigenous organizations not only used courts and legislatures for land claim and recognition issues but successfully pushed major constitutional changes. Since 1982 Indigenous rights are covered by the Canadian Constitution. Friesen argues that the public presence of Indigenous organizations and Indigenous voices led to a new public dialogue and a new awareness of Indigenous lives, represented, for example, in the work of Canadian Treaty Commissions of the 21st Century.²

2 See for example the Treaty Relations Commission of Manitoba. According to the mission statement on its website, this commission understands itself as "a neutral body created through a partnership between the Assembly of Manitoba Chiefs (AMC) and Canada with a mandate to strengthen, rebuild and enhance the Treaty relationship and mutual respect as envisaged by the Treaty Parties". www.trcm.ca.

Section III: The Politics of Literary Translation

The three contributions to chapter III “The Politics of Literary Translation” discuss ‘translation’ in the sense of linguistic translations *and* as a literary topic in multi-lingual cultural contexts and transcultural spaces. Alex Demeulenaere explores the political importance of linguistic translations during the formative period of a Québécois national literature in the late 1950s and 1960s, the period of the “Révolution tranquille”. He argues that translations, cultural transfer and adaptations are essential for the construction of a national imaginary based on literary master narratives and their narrative tropes. In this function, translation has to be interpreted as a cultural technique supporting emancipatory processes on the political level. He shows that after the Quiet Revolution, this relationship between translation and the construction of a national imaginary changed. Translation and translators became themselves literary themes in a culture characterized by a linguistic hyperconscience, epitomized by the famous Québécois “loi 101” – the Charter of the French Language introduced in 1977 as a law in the province of Quebec defining French as the official language of the provincial government. The Charter’s provisions expanded the 1974 Official Language Act (Bill 22), which was enacted during the tenure of Premier Robert Bourassa’s Liberal government to make French the official language of Quebec. Bill 101 has been amended more than six times since 1977. Each amendment has aroused controversy over such provisions as the use of French on commercial signs or restrictions on enrollment into Anglophone schools (Coleman 1981; Bourhis 1984a, b).

The article explores this shift in the function of translation in Québécois literature by analyzing two major works of contemporary Quebec literature: Michel Tremblay’s two-act play *Les Belles-Soeurs*, produced in 1965, i.e. during the *Révolution tranquille* and thus the formative period of a highly politicized ‘national’ Québécois literature and its fight for the recognition of French and Québécois (including Joual) as national languages, and Jacques Poulin’s road novel *Volkswagen Blues* written in 1984, during a period where the linguistic hyperconsciousness of Quebec started to be questioned and criticized by the many other linguistic groups that immigrated to Quebec since the late 19th century.

The political and poetic controversies arising from Quebec’s language policies and concomitantly the shift from linguistic translation to translation as a literary topic during the 1970s and 1980s, is perhaps best captured in Marco Micone’s poetic answer to Michelle Lalonde’s poem “Speak White”. Lalonde composed her poem in 1969 and first recited it in 1970 during the landmark *Nuit de la Poésie* (Lalonde 1974). The title refers to the racist insult used by English-speaking Canadians against those who speak other languages in public, especially French Canadian. The poem criticizes the poor situation of French-speakers in Quebec and takes the tone of

a collective complaint against English-speaking Quebecers. With his poem “Speak What”, first published in 1989 (Micone 2001 [1989]), Micone responded to Lalonde’s “Speak White”. Coming from an Italian immigrant background, Micone depicted allophone immigrants as the same oppressed class as the Québécois in Quebec, and called for a more inclusive Quebec society by arguing that immigrants have replaced the Québécois as the new exploited class.

Judith Lamberty analyzes multi- or plurilingual texts and translations as cultural contact zones. Using the metaphor of the ‘river’ symbolizing a fluid space of permanent movement, she criticizes the traditional idea of monolingualism as an artificial construct and argues that each literary text is per se plurilingual. With regard to the translation of multilingual texts this argument underlines the creative role of the translator. The article explores the relationship between multilingualism and translation as cultural contact zones by analyzing two multilingual novels from Switzerland: Pierre Lepori’s *Sexualität*, published in 2011 and Arno Camenisch’s *Sez Ner*, published in 2009 as the first book of his “Bündner Triologie”.³ Judith Lamberty shows how the juxtaposition or mixing of languages in the ‘original’ and the ‘translation’ creates distinct textual dynamics that result from different presentation strategies used by the author and the respective translator, Jacqueline Aerne and Camille Luscher. The different dynamics created by author and translator establish distinguished language flows and specific ways of how language boundaries are blurred, thus provoking different meanings and literary imaginaries.

The article of Geneviève Robichaud brings us back to Montreal, more precisely to a novel that is set in Montreal’s Mile End neighborhood and that because of its puzzling narrative, narration and experimental textual presentation has been characterized as being “difficult” to read.⁴ Gail Scott’s *The Obituary*, first published in 2010 and shortlisted for the Grand Prix de livre de Montréal in 2018, tries to transpose or translate Montreal’s overlapping identities, the presence of Canada’s settler colonial past and the conflicts resulting from the duality of Canada’s English and French foundational heritage into a text that challenges the notion of prose narrative and “underscores the uncertainty of self and the fluidity of time and place”.⁵ The elements of Canada’s complex histories and multi-layered identities are present

3 Arno Camenisch, *Bündner Triologie*, Vol. 1: *Sez Ner* (2009), Vol. 2 *Ustrinkata* (2012), Vol. 3 *Hinter dem Bahnhof* (2013) (Basel: Engeler Verlag).

4 See Review by Jan Steyn, in: *The Quarterly Conversation*, December 3, 2012 [<http://quarterlyconversation.com/the-obituary-by-gail-scott>]; Review by Trisha Collopy, in: *Lambda Literary*, August 28, 2012 [<https://www.lambdaliterary.org/reviews/fiction/o8/28/the-obituary-by-gail-scott/>].

5 Katia Grubisic, Review: *The Obituary*, by Gail Scott, in: *Globe and Mail*, December 10, 2010, updated April 28, 2018 [<https://www.theglobeandmail.com/arts/books-and-media/the-obituary-by-gail-scott/article-1320280>].

Picture 1: A Backstreet in a Sector of Prince Arthur Street, Montreal, 1967



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in the cultural, ethnic and economic history and the socio-political microcosm of Montreal's Mile End that constitutes one of the many hidden layers composing the challenging texture of the novel:

In pale Mile-End, behind the night sheds, little pink clouds come tipping tipping down. And huge yellow maple leaves, not cold enough to turn red, tumbling, tumbling on re-growing November grass, to lie like yellow hands. [...] I'm that *Face* in upper Triplex window. Barely visible behind her grey venetians. Having arrived one day from a madame B's in border town of S-D. I am reputed to hate children (Scott 2010: 11).

Over the course of the 20th century Mile End has become home to successive waves of new immigrants contributing to a volatile history of a constantly changing ethnic composition. The building of the transcontinental railway and a railway station in Mile End split the area into two geographically distinct parts – the southwestern portion of Mile End that became Montreal's first bourgeois suburb with a strong Hassidic community and famous for its triplex buildings and the area north of the railway that developed separately into Montreal's Little Italy and its famous Jean-Talon Market that opened in 1933. The railway gave Mile End its first growth spurt and separate identity. Parts of Mile End were heavily industrialized in the first half of the century because of the proximity of transportation by rail, a development that went hand in hand with an enormous population growth from 3,537 residents in

1891 to 37,000 in 1911. Much of Mile End served as the heart of Montreal's garment district for many decades. As the picture from one of the many rundown backyards in the Mile End area of the 1960s demonstrates (Picture 1), it used to be an ethnically diverse, poor working-class neighborhood. Today it is considered a dynamic transcultural space.

In the 1980s the area started to change. It gained reputation as a neighborhood of artists and musicians, a space for creative industries, comparable to Berlin-Kreuzberg. Like this immigrant and working-class district of Berlin, Mile End was transformed through gentrification in the 1990s. The large railway station built in 1911 on the east side of Saint-Laurent Road, near what is now the intersection of the famous Bernard Street, was demolished in 1970 to make way for the Rosemont-Van Horne viaduct, today a highly disputed architectural artifact – “a hate topic” as Robert Schwartzwald explains in his contribution on “Translating Montreal in the After-Image of Berlin” in section IV of this volume.

Geneviève Robichaud reads Gail Scott's novel *The Obituary* through the lenses provided by Walter Benjamin's “Arcade Project” and his reflections on translation published in “The Task of the Translator” (Benjamin 1982). Both texts address and discuss the unexpected encounter of objects and words and the confrontation of language and temporalities. Robichaud argues that Gail Scott's experimental writing furthers the emergence of the presence by shifting its focus to overlapping time frames. The novel's coexisting temporalities together with the composite nature of the narrative's various perspective framings produce a variety of disjunctive surfaces in form of Benjamin's “blitzhaften Einfällen” (Michaelis 2012), characterizing the epistemological structure of his “Passagen-Werk”. In line with Judith Lamberty's argument that each literary text is per se plurilingual, Robichaud maintains that these complex and not immediately discernable poetic elements of the novel ask for being translated in order to become visible or legible. Robichaud discusses the role of translation as a poetic component of writing and traces the incorporation of elements of translation in the narrative. She thus opens a space where additional meaning can emerge. Robichaud situates the novel within a poetics of translation that accounts for and makes legible the “flicker of presence through formal narrative torques and residual temporalities” (Robichaud in this volume). By familiarizing us with the epistemic capacities of a poetics of translation this article already introduces the reader to the last chapter of the book that discusses translation as “research-creation”.

Section IV: Translation as Research-Creation

Julia Charlotte Kersting and Geneviève Robichaud raise our awareness for the critical potential of translation in the context of creative research which only recently has become an object of theoretical reflections about the role of art and artistic expressions in epistemological processes of cognition and knowledge acquisition (Mengiste 2012; Mersch 2018). Kersting and Robichaud invited creative writers and translators to reflect on their epistemological experiences while translating literary texts. How does translational thinking and practices initiate critical thinking and thus contribute to knowledge production? In their contribution Kersting and Robichaud collect, summarize and theorize about the relationship between translation and research-creation addressed and illustrated by the invited researcher-writers. Kersting and Robichaud encourage us to critically reflect on the prevailing norms of academic knowledge production and the hidden potential of creative, practice-based approaches as a possibility to broaden traditional academic epistemological forms, tactics and methods.

Madeleine Stratford, who was one of the invited researcher-writer-translators, picks up this invitation with a critical reflection on translation as a hermeneutic tool and an epistemological venue. She presents the results of a research-creation project funded by the Fonds de recherche du Québec en Société et Culture that aims at studying her own translation process and at describing notions of creation and creativity that she perceived and experienced in her practice as a literary translator. Her article presents a case study and focuses on the process of reading, translating and publishing the French version of the novel *Swim* by Marianne Apostolides (2009) under the title *Elle nage* with La Peuplade in 2016. Stratford argues that in her role as a translator she embodies the “in-between, non-binary” and she adds: “as an author, my idiolect is multifold, complex, unique. As a researcher, I skirt the fringes” (Stratford in this volume). With her contribution she wants to show how translation offers a “disobedient, insubordinate, unconventional” path for literary criticism. She discloses this unconventional pathway by presenting a “creative synthesis” of her research-creation project, from reading the original novel to publishing its French version, in poetry form. For Madeleine Stratford writing poetry is “a way to unearth language’s potential: that of my own mother tongue, but also of the languages I came to learn and love along the way. ... poetry emerged as a form of salvation, because it enabled me to break free from established grammar and rules” (Stratford, in this volume).

In a similar way Robert Schwartzwald shares with us his experiences and thus his readings of a specific place in Montreal, the *Viaduc Rosemont*-Van Horne overpass, a massive four lane serpentine concrete construction that links the western neighbourhoods of Outremont and Mile End with the eastern districts of Rosemont and

Picture 2: Avenue Van Horne–Boulevard Rosemont

© Google Maps, Street View and Satellite View, 31.08.2018

la Petite-Patrie, thus connecting the English and French quarters of Montreal. In his creative essay he shares with us the imaginaries and the bodily, somatic experiences that come to life in the act of crossing “this vilified structure”. Schwartzwald explains: “the crossing makes me feel as if I am back in Berlin” (Schwartzwald, in this volume). He presents a reading of Montreal through his mental images of Berlin – the divided and then unified city, specific places such as U-Bahn stations or monuments signifying the geographic and architectural impact of the Cold War on the city and their transformation after 1989 – images that emerge in the act of crossing the *Viaduc Rosemont* (Picture 2). Schwartzwald’s reading of Montreal is inspired by approaches from Iberian Studies, especially by Joan Ramon Resina and his research on the development of the modern image of Iberian cities through texts that foreground key social and historical issues (Resina 2008, 2001). Schwartzwald’s translation of Montreal in the “after-image of Berlin” facilitates an urban narrative that goes beyond the still dominant master narratives based on the trope of the city’s east-west divide.

Instead, Schwartzwald's double translation, Berlin – Montreal/Montreal – Montreal, and the resulting creative self-reflexive analysis of Montreal's urban landscape acknowledges contemporary contradictions and tensions stemming from the layered histories and memories of multiple transculturation processes. Schwartzwald explores in the sense of the heuristics of research-creation, "how after-images of Berlin, pre- and post-unification, stimulate in the writer new spatializations of Montreal's urban geography" (Schwartzwald, in this volume). The "blitzhafte Einfälle" (Benjamin), the "flickering presence" (Robichaud, in this volume), or the "after-images" (Schwartzwald) of historic events of the transformation of Berlin during the second half of the 20th century, serve as the medium for a process of translation

from one city to another that not only underscores the poignancy of Montreal's traditional east-west (French-English) divide, but also leads to Montreal being newly 'translated' along new north-south, 'above' and 'below,' axes that are arguably better suited to accounting for Montreal's current diversities and divisions, including those of social class, language, and regimes of citizenship (Schwartzwald, in this volume).

The creative translation of Montreal thus unveils hidden layers and spatial configurations of a city that epitomizes 20th century transculturalisms and the concomitant mediations, negotiations and translations of difference in highly dynamic and fluid transcultural spaces.

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