ADAPTATION, THE PARAMOUNT COMMUNICATION STRATEGY

GEORGES L. BASTIN
Université de Montréal

Abstract

In Translation Studies as well as in any other discipline dealing with human communication, we can assume without any doubts that adaptation is the most efficient communicational strategy. Although it is a tactical tool used to solve isolated communicational problems or conflicts, it is far and foremost a strategy with a long term general purpose closely related to a communicational and even a lifelong project.
This paper will examine the implications of adaption as tactical and strategic ways of solving cultural dissimilarities from the translation studies perspective. Such reflection will be illustrated with examples taken from the so-called field of pragmatic translation activity but also from translation history. Particularly, we will look at what was at stake when Spanish missionaries translated religious texts while serving their purpose of evangelization. This will lead us to envisage the product of such adaptations as syncretism, *métissage* or hybridity. Those different concepts, while not contradictory, have distinct ideological and political implications when it comes to the interpretation of colonial history.
This paper will also deal with the concepts of intertextuality and intermediality as ideal environments for adaptation. We will show that adaptation in translation studies is at the crossroads of various disciplines that it can enrich.

Keywords: *translation, adaptation, communication, evangelization, advertising, interdisciplinarity*.

When I started looking at "adaptation" for my PhD dissertation in Paris I immediately came across a procedure, an action, a technique, a strategy (I couldn't really name it properly) that was part of the normal translation process but sometimes external to it. In the latter case, my questions were: was it still a translation? From the translation studies point of view, can we say that adaptation is simply a part of translation, and if not, what makes it different from translation? I realised that, from a translator's point of view, adaptation differs from translation because it reproduces the purpose, not the meaning, of the

original. The difference is not little! "Meaning" is essentially text-based while "purpose" is context-based (context understood as "communicative situation.") This means that adaptation is a communication-based strategy which can be cross-cultural or intermedial. But difference between both tactical procedures does not imply the same difference between both disciplines: Translation Studies (TS) on the one hand and Adaptation Studies (AS) on the other.

When I started studying translation history this distinction became even clearer. History, though a scientific discipline, is one of the fields where the researcher's personal views can be best observed. But it is also full of examples of "changes" or "shifts" deliberately made by translators in literary, religious and political texts. There are numerous cases of adaptations and appropriations that are considered as translations *per se* by translators.

A Concordia University student, Philippe Cardinal, wrote an interesting MA thesis in 2004 in which he examined three different translations, from Haida to English, of "The Raven", a traditional legend of the Haida indigenous community living on Vancouver Island: one done by an anthropologist, another one by a linguist and the last one by a poet. Predictably enough, they are three completely different texts, each conceived and written according to the "professional condition" of the translator, or better said, according to their respective purposes: to describe a society, to describe a language and to rewrite a story. Were they all translations?

One of my former MA students, Luc Laporte, noticed the same kind of deliberate interventions in the French versions of Chinese texts. In concrete terms, he studied three French translations of the *Daode Jing* comparing not only the objective shifts between those translations and the original but also, and specifically, the translators' interventions according to their intellectual status, intentions and audience, as well as the time period. Again, were they all translations?

With those examples in mind, I will try to sketch a parallel between TS and AS. I will start by looking at each field's object of study, then at the translator/adapter's deliberate interventions including pragmatic and historical examples. I will finally suggest concepts that could bring together translation and adaptation studies within an integrated theoretical framework. The first element of such framework being descriptive studies, it obviously refers to both.
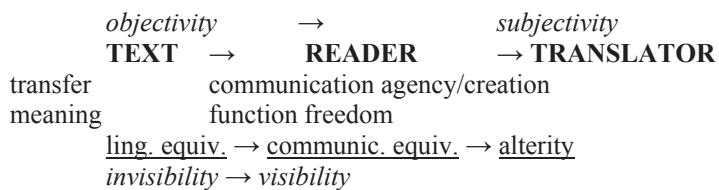
Object of Study

How has Translation Studies (TS) developed over the years? Or better, how has evolved the object of study? A quick overview shows that TS and Cultural Studies have followed more or less the same path: from products to agents, from texts to men (Bastin, "Histoire," "Ética y crítica").

In the Fifties, the decade during which TS emerged, translation was considered a branch of applied linguistics. Researchers (who were mostly linguists) were looking at texts. Their objective was to provide a model of interlinguistic transfer. Their environment was the message or the meaning. Their tool for analysis was linguistic equivalence. Their analysis was fundamentally objective: they hardly took into account the author, the readers, and even less the translator. S/he had to be invisible. In the Seventies, with the coming of information theory and especially text linguistics (discourse analysis), Translation Studies scholars found a firmer ground for translation than the structural linguistics one, limited to words and sentences. They adopted communication as their *moto*. Their object of study was the effect caused on the reader or communication efficiency. Their objective was to provide a model for interlinguistic communication. Their environment, the communicative function.Their tool for analysis, the communicative equivalence taking into account the different participants in the communication process. In these years, analysis became less objective and the translator more visible.

From the Eighties and Nineties onwards, the situation took a radical turn. Translation studies became an autonomous discipline but at the same time researchers acknowledged the interdisciplinary nature of their field and began looking for new approaches, most of them until then essentially used in humanities: empirical research; editorial markets; socio-cultural approaches like feminism and postcolonialism; historical look, cognitive approach, deconstruction; return to literal translation. All of those approaches give a predominant place to the translator. The object of study has thus become the translator, the objective is to provide a model of intervention and creation; the environment is freedom (no taboo) and the tool of analysis is alterity or transculturation. The analysis has become subjective and the translator much visible.

The evolution thus looks schematically like this:

> *objectivity*   →   *subjectivity*
> **TEXT**   →   **READER**   → **TRANSLATOR**
> transfer   communication agency/creation
> meaning   function freedom
>   ling. equiv. → communic. equiv. → alterity
>   *invisibility → visibility*

The result of this evolution is the focus on the agent and rather than on textual material. TS therefore look into men's behaviour, context, motivations and ethos in order to explain translation process and effect. Cultural Studies have witnessed the same evolution and AS are increasingly going to evolve in the same way, not limiting to an objective analysis of two products: one original and

one adapted, but also looking at all those aspects of how, how and why agents behave the way they do, and for what reason. This is at least what comes out of recent publications (Raw & Gurr).

Interventions

Translation and adaptation are "interventions" and this might be a common ground for further rapprochement between both activities. I have dealt with this approach before (Bastin "Histoire") but it is necessary for the purpose of what follows to recall the main issues. Since translation is always done by translators (if we except machine translation) it is a truism to speak about a "translator's intervention." A translation (or an adaptation) is an action always done consciously and a mediation that is being carried out by means of decisions or choices that end up to be techniques or procedures. Those decisions are taken according to various criteria: the linguistic or textual constraints, the brief (by the client) and the translation project (of the translator/adapter).

I differentiate two main kinds of "interventions": objective and subjective. Objective interventions, better known as «shifts», are generally text-based but also context-based (Molina & Hurtado Albir 498-512). They can lead to changes in lexicon, structure and even meaning between original and target text (Gagnon 201-23). They could be called "compulsory" since most of the time the translator has no other choice. The same occurs to adapters in reference to spatial or temporal elements.

Subjective interventions are dependent on the translator's context and will for multiple reasons: historical, ideological, political or belonging to a particular sociocultural community. Those are the interventions that I call deliberate. Indeed, objectively, nothing obliges the translator to act that way. Note that some interventions are required by the brief (by the client, sponsor or censor) and can be considered as subjective but not deliberate since they are asked for or imposed by a third party. The same occurs to adapters when adapting for the stage or for the screen.

Deliberate Intervention

Coming back to the term "intervention," as I see it, it is a translational decision, an action taken by a translator (or adapter) in a particular situation (Bastin "Histoire"). This action is needed because of the lack of linguistic and cultural correspondence between ST and TT or because it is part of the translator's translation project. It is therefore an action aimed at deviating from ST literality for various purposes:

1) to preserve ST meaning or cultural aspects (those are compulsory shifts for objective motives),

2) to facilitate the readers' understanding (also compulsory but according to the translator's subjective criteria) EX: to paraphrase, to add paratext such as a Preamble to the reader, foot notes, a glossary, etc.

3) to appropriate the ST and manipulate it for personal reasons. For example: appropriation, imitation or parody and pastiche.

Deliberate intervention corresponds to a "translation project", often publicly exposed by the translator. It must be performed in coherence with this project. That is the case with André Markowicz's retranslation of Dostoyevsky (Gogol and other Russian writers) in France. It is also a visible and responsible strategy like those famous Quebec "tradaptations" by Michel Garneau and Michel Tremblay during what is known as "The Quiet Revolution" (Brisset). They were a matter of political agenda. Other examples are the shifts in genre: popularization, verse poetry in prose, novel in comics, etc. Deliberate intervention is often a claim to restore the true nature of an original as in postcolonial or feminist retranslations. For instance, the case of the two Egyptian versions in Arab of the novel *La Nuit Sacrée* by Tahar Ben Jelloum (1987, Paris, Seuil): one "toned down" by Fathi El Ashry (1988) to avoid shocking a conservative audience and editor, and the other "literal" by Zahira El Biali (1993) to denounce the bad treatments inflicted to women in a Muslim environment (El Badaoui). The second is motivated by the previous one (as many retranslations) showing a clear intertextual issue. In the same vein are the interventions aiming at consolidating the identity of the translator's community like those by the politically committed translators during the Independence in Venezuela (Bastin & Castrillón, Bastin & Díaz, Bastin& Echeverri). Deliberate intervention is finally a selective mediation which consists in emphasizing or solely keeping from the original those parts of the source text that suit the translator's interests. For instance, in the Spanish version of Thomas Paine's works, the translator, Manuel García de Sena, published a book comprised of parts of several books (ostensiblyu written) by Paine (Bastin & Echeverri).

Now, deliberate interventions involve the translator/adapter's choice and include various modalities. I propose a taxonomy of target-oriented "deliberate interventions" which focuses on two motivations:

FUNCTIONALITY	*AUTHORSHIP*
Cultural adaptation	*Appropriation*
Intermedial adaptation	*Imitation*
Pedagogical adaptation	*Transcreation*

Interventions aiming at functionality are adaptations decided by the translator for the sake of the reader's understanding as far as cultural, intermedial or pedagogical communication are concerned. In this category I include

"transediting" and "Thick translation" performed in ethnography but also by feminists and postcolonialists.

The second category aims at masking the authorship (or adding one's name to the author's) in order to make a text look like an original. Three sub-types can be mentioned:

> - *imitation* (or rewriting): which applies mainly to poetry. Latin-American poets like Andrés Bello, José María de Heredia and José Martí have carried out imitation, in which I include parody and pastiche.
> - *appropriation*: can be very pragmatic like feminist "highjacking" (Von Flotow) or ironical like Jorge Luis Borges who used to say that the original is unfaithful to his translation!" The concept and practice of appropriation may thus reconfigure the status of translation as the production of texts that are not simply consumed by the target language and culture but which, in turn, become creative and productive, stimulating reflections, theorizations and representations within the target cultural context." (Saglia 96). To give an example, there were numerous instances of appropriation by journalists of the periodical *Gaceta de Caracas* (1808-1822) who translated news from foreign newspapers to fuel the republican ideology in 19th century Venezuela (Navarro).
> - *transcreation*: a term coined by the Brazilian poet Haroldo de Campos who was inspired by the Brazilian Anthropophagy Manifesto.

Those decisions are not uncommon needs to be addressed. To focus on such decisions leads to put forward various questions: do they imply treason, logics, relevance or simply an agent's whim? Do paratexts explain such deliberate interventions? Is the concept of "assumed translation" (Toury 37) adequate to justify such distance?

These interventions have also to be put in parallel with the concept of performativity. This approach focuses on the translator's agency or identity. The idea has already been applied to translation by Sherry Simon, Douglas Robinson and Edwin Gentzler. It means "translating as doing", "doing something to the target reader", "Translating as colonizing, or as fighting the lingering effects of colonialism; translating as resisting global capitalism, translating as fighting patriarchy, as liberating women [and men] from patriarchal gender roles […]the translator as a doer, an actor on variously conceived cultural, professional, and cognitive stages" (Robinson 34).[23]

The Spiritual conquest of Hispanic America

Let us now turn to what was at stake when European missionaries translated religious texts while serving their purpose of evangelization. It is easy to understand that for the Spaniards it has not been an easy task to approach

---

[23] See also Meier, "The Translator as an Intervenient Being."

indigenous populations in the 16th century. Difficulties were various apart from mere linguistic communication. First, when missionaries wanted to teach or impose to the Indians abstract categories or concepts which were completely unknown to them. Second, they intended through confession (and other means) to assess behaviors by means of western civilizational prototypes. Those missionaries and soldiers who pretended to "civilise" were in fact following rigid social and mental schemes which prevented them to accept, and even understand the American life system free from any kind of refinement, given that Natives for centuries had been living in close relationship with nature. (Bruni Celli 30) The concept of "civilization" is, according to the Manichean and Eurocentric approach, traditionally opposed to "barbarism." Therefore Indians, viewed as "barbarians or savages" by Europeans, had to be "civilised". But what does this mean? If we accept that "a civilised person is the one who knows how to make his life and does it" (*SIC* 54), then the Indians were civilised long before missionaries arrived in America. Pre-Colombianpeoples knew how to adapt their way of life, be it rural or harvesting, to their own environmental conditions, they had their own customs, a political and social organization suited to their situation, they had their own literary expressions, their songs, calendar and prayers. In short, they lived in an organised manner that had nothing to envy to that of the Europeans (mainly) Spaniards.

The vision missionaries had of indigenous languages reflected a mental narrow-mindedness which can be observed in chronicles and forewords of religious and linguistic texts (vocabularies and grammars). Just an example from Francisco Rodríguez Leyte (ca. 1589-1650), in a report to the Franciscan provincial Chapter (Martínez Ferrer), who wrote in relation to the Cumanagoto language of Eastern Venezuela:

> five letters are missing in their alphabet: B, D, F, L and R. In my opinion B signifies the lack of truth and reserve; D the lack of God […]; F the lack of faith […]; L because they live within rites and ceremonies of the natural law; and R signifies the lack of a King who universally governs them.

The intellectual and spiritual categories and values of both cultures had no common ground for understanding. What happened was then the generalization of a transcultural process for three centuries (Fernando Ortiz 33). First under the form of assimilation – local inhabitants were obliged to adopt (and thus adapt to) Spanish way of thinking and living and second under the form of appropriation – Spaniards adopted (adapted) some indigenous knowledge, especially environmental ones (medical plants, rivers, animals, etc.). It ended up in a form of hybridity that characterises Latin America as a whole. Sherry Simon makes a distinction between hybridity on the one hand and syncretism or creolization or *métissage* (interbreeding) on the other. Those last three terms "suggest, from the point of view of cultural encounter, new long-lasting identities" (31). For Simon,

hybridity "is no new synthesis, no ending state"; Simon shares Homi Bhabha's view according to which hybridity is "a third space", a zone for bargaining, dissention and exchange, a *locus* of 'translational culture' which leaves apart alterity schemes to express evolving identities" (39-40). Hybridity thus continuously evolves, changes and renews itself. This hybridity is still existing and evolving today.

What were the linguistic and cultural difficulties for European missionaries and how were they overcome? The first difficulty was to translate social and religious concepts into indigenous languages: the perception of the human being (person), of divinity (God) and of transgression (sin), among others (García Ruiz 10). Some translators opted to leave the terms in Spanish, others used Latin and still others dared to translate or paraphrase them exposing themselves to critic and censorship. Second, in spite of their late interest for understanding the cognitive representations of the Natives, the missionaries were unable to put aside their paternalistic approach towards the Natives and their (supposed) "lack of culture." Somehow, they adapted themselves to their communication and translation project, which was to evangelise. They did it almost exclusively in American languages, contravening the Empire's laws that made Hispanicization a priority. Semiotic type difficulties also arose, for example in theatre works composed by missionaries to evangelise where lots of Christian and pagan symbols (representations of God, gestures, objects, materials, etc.) were used and mixed to capture the interest of autochthonous audiences. The evangelization project eventually was a success, but missionaries did not succeed in eradicating the indigenous beliefs, nor the ethical content of their culture which remain alive today in some communities or are reorganised in the Latin-American identity with external elements giving birth to hybridity.

The colonial linguistic mediation also shows a clear hierarchy of languages: in the first place Spanish and sometimes Latin, civilised tongues able to express faithfully and precisely the necessary concepts to evangelise, and in the second place the indigenous languages considered as barbarian, vague and incoherent. Yet Spanish was clearly a minority language during the 16 and 17th centuries. The same hierarchy has been observed by Rafael in the Philippines: first Latin and Spanish, second Tagalog, as well as by Alves Filho and Milton in Brazil: Latin, Portuguese and Tupi.

The transcultural process that took place in Latin America for more than three centuries is in fact an adaptation process which expressed itself through linguistic, cultural, religious and semiotic interventions.

Advertising

Another interesting sphere for Translation and Adaptation Studies is certainly advertising. As Vandal-Sirois says ("Challenges" 145): "many aspects linked to

the creation of multicultural marketing campaigns are still left to investigate in translation and adaptation studies." To be efficient (to truly lead to a specific action or change of opinion, to be funny, to be memorable, or to "force" the reader to be open-minded about a new brand, etc.), the copywriter (and therefore the translator/adapter) must consider not only the various characteristics of his or her target, but also the context in which the message will be received. Every component of the advertisement, whether it is a creation or an adaptation of a foreign advertisement, must make sense with each other, and within the reality of the reader (Vandal-Sirois, "Challenges" 144). In short, identification of the reader is a key factor.

Translators and adapters must go beyond the textual and visual content of the advertisement and consider above all the function of the text, which absolutely needs to be preserved in the adaptation. Advertising translators must produce (and be expected to produce) function-oriented texts that may differ significantly from the original advertisement. After all, when a company hires a translator, it does not want to expose a foreign culture to the content of the original campaign or wish to show the world a creation solely for its artistic merits. It just wants to sell products. This is why the success of the translation can be (and will be) measured in terms of sales and impact in the target culture instead of faithfulness, equivalence and other concepts often used in other areas of translation (Vandal-Sirois, "Challenges" 144-5).

A good example (still from Vandal's piece) would be the adaptation of the corporate tagline of a candy company. The original English line focused on the pleasure of eating candy: "Chews to smile" (obviously referring to the verb "choose" as well). Since fun is such an important concept in this communication, the translator/adapter had to keep this idea in one way or another, even though the line is untranslatable as it is. After quite a few brainstorming and research sessions, the translator came up with "*C'est bonbon de sourire*" (literally: "It's good, good to smile."). This adaptation manages to keep both key information and a playful composition with the repetition of the word "bon" ("good") that creates the word "bonbon" ("candy"). Here, the association between the product (candy) and its promise (tastes good, fun to eat) is even stronger in the French adaptation than in the original English tagline (Vandal-Sirois, "Challenges" 146).

Translation history and advertising are without any doubt spheres where translation and adaptation meet. Three more concepts can help understanding the personal (or collective) project of translators, drama writers or film makers, and therefore provide an integrated approach to all these activities concerned by adaptation: first the *ethos*, second the *telos* and third the *theory of transfer*.

Ethos

Ethics is the main value for any humanistic activity to be relevant and therefore for translation and adaptation too. Ethics dictate strategies and techniques. Much has been said about translator's ethics. The problem lies in the fact that every scholar preaches for a particular ethics. For instance, an ethical translation is a foreignising translation against an ethnocentric one. Schematically speaking it is ethical because it means openness to and dialogue with the foreign, the Other. No doubt it might appear the preferred ethics for literary translation or some specific type of texts but it is definitely not the only one. Openness and dialogue also exist in regard to the Other, namely the reader or the user. The condition for success here is to be functional, relevant. To foreignise is certainly relevant for those who use it but will rarely be named as functional. While domesticating translation or adaptation aims to be firstly relevant, it is therefore firstly functional; both process the target culture's conditions. Raw and Gurr are right when stating: "It is imperative to deconstruct the value system underpinning any translation or adaptation as a way of understanding how individuals define themselves in relation to others" (110) which is a question of ethics but also of metacognitive capacity. Together with Raw and Gurr, we believe metacognition is an important issue to consider. Since adaptation is a creative re-expression (Bastin "Traducir"), such re-expression processes cannot take place without an introspective look (self-reflexivity according to Tymoczko) on the implications of the personal creative contribution to an original piece, characteristic of an adaptation. Much more than a translator, an adapter has to plan, monitor, regulate and evaluate his/her interventions. As Raw and Gurr (110) put it: "An emphasis on the creative aspects of adaptation and translation should encourage scholars in both disciplines to refrain from making value judgments and explore intellectual common ground instead."

Telos

Almost every time we refer to the translator/adapter's "purpose" or "project", we try to define something that goes beyond the text, the author and reader, and the communication situation. It is something that goes very deep inside the translator/adapter *modus vivendi* and *modus operandi*. This could be named *telos*. The concept was introduced in translation studies, as far as I know, by Andrew Chesterman in an interview he made with Mona Baker for the journal *Cultus* entitled *Ethics of Renarration*. Chesterman says: "It occurs to me that translation theory might need a new concept to describe the ultimate motivation of the translator" (16). He then starts explaining the difference between *skopos* and *telos*.

Skopos is usually taken to refer to more immediate intentions, the visible target literally aimed at by an archer for instance (originally, *skopos* means a watcher, an observer), whereas *telos* refers to a more distant or ultimate state, such as the more abstract goal of life as a whole, ideally perhaps a final harmonious state. The *telos* is a result rather than an intention.

According to Chesterman, the *telos* is therefore "the personal goal of a translator in the context of a given task". If a translator is asked, […] 'why are you doing this?' the answer could be a formulation of this primary *telos*. Formulating a more general *telos* might be one way of answering a bigger question: why did you become a translator? Or more generally still: to what ultimate goal should all translators and interpreters be committed? What is (or should be) the ultimate *telos* of the profession as a whole?" (16) Here is Mona Baker's answer:

> Perhaps the idea of a *telos* as you describe it can help us think our way through the ethics of our profession, not in romantic terms, as when we talk about bridge-building and promoting understanding between different people, but in more concrete and politically-aware terms. […] A *telos* is a more productive concept than *skopos* because it connects with the wider context of a whole society, and potentially of humanity at large (17).

This has to do with the "raison d'être" of translating and adapting activities. *Ethos* and *Telos*, I think, help explaining human behaviour and decisions.

But what about the discipline as such? What can be the integrated theoretical framework for translation and adaptation? Interventionism, functionalism, performativity and metacognition are certainly parts of such a framework. I suggest that theory of transfer could embrace all of them.

Theory of Transfer

Adaptation studies are of course interdisciplinary. So are Translation Studies! "Both translation studies and adaptation studies are interdisciplinary by their very nature; both discuss the phenomena of constructing cultures through acts of rewriting; and both are concerned with the collaborative nature of such acts and the subsequent and necessary critique of notions of authorship" (Krebs 42-53). But what does that really mean? It means, as far as translation is concerned, that translation studies look into other humanistic disciplines for concepts, models, methodologies that might help translation research. It looks into compared literature, discourse analysis, ethnography, sociology, paratexts, postcolonialism, history among others. And indeed such disciplines with their tools have contributed to research in translation studies and adaptation studies. Think of

two books on the subject just published: *Sociologie de l'adaptation et de la traduction* by Gouanvic and *Descriptive Adaptation Studies* by Cattrysse.

But we must confess that there is no such "inter"-disciplinarity. The exchange is unilateral, it is a one-way movement from translation towards other disciplines. And the same happens to adaptation studies. What are the disciplines, even though they use extensively translation or adaptation, drawing from translation or adaptation studies? Even between translation and adaptation, exchanges are unfortunately few. This leads me to state that translation studies and adaptation studies are not interdisciplinary disciplines but rather multi- or, better, transdisciplinary disciplines. In order to become interdisciplinary a true exchange should occur between disciplines. The borrowing of concepts, models and methodologies should take place both ways, which is not the case at this point. This is not because translation studies and adaptation studies have nothing to offer. The reason lies maybe in the scholars' incapacity to make others know about their discipline and studies/studies. How often do TS scholars participate in conferences organised by historians, sociologists or compared literature? This could help, but it will probably not solve the entire problem.

I believe the solution lies in a different move: to look for an integrated model which would subsume translating and adapting activities. This could be the theory of transfer. A general theory of transfer has been evoked by in two articles by Lieven D'Hulst: the first in the *TTR* issue on Comparative Literature (2009) and the second in *Translation Studies* (2012). D'Hulst explains that comparative literature and translation look at comparable aspects such as authors, works, communication processes, literary or artistic movements, theories, etc. Thanks to descriptive translation studies (Toury), comparison has enjoyed a status and method of analysis for all kinds of intertextual operations like quotations, references, allusions, plagiarism, parody and pastiche. However D'Hulst suggests that "adaptation" and "imitation" have not enjoyed the same advantages though they are current practices. According to him the reason may be:

> They are practices that do not offer the same degrees of correspondence, nor the same semantic or formal extensions. One single textual source, for instance, can entail a partial imitation as well as an adaptation in another sign system. ("Traduction"137)

The contribution by the theory of intercultural transfer lies in the fact that it is based on the same extension principle than textual theories but going much beyond the textual unit as such: it looks at the network of operations that include intersemiotic transpositions as well as institutional actions by agents and other instances in relation to the transfer process.

The theory of transfer integrates all textual operations into a functional perspective; it studies the how and why of their conjunction within hypertextual

relations that link works belonging to various literatures or intermedial relations linking various media. Transfer is then the flow of culture-specific and media-specific items between environments and systems. This flow leads to the transformation of both transferred items and the new environment receiving it, from a functional but also ideological, social and semiotic points of view. The concept of transfer is defined by D'Hulst as follows:

> Firstly, in order to take place, a transfer process needs source and target poles (producers, consumers, institutions, language communities, cultural spheres). Secondly, it applies to products (books or texts, ideas, attitudes, world views, etc.). Thirdly, it needs mediators or agents manipulating these products (translators, critics, historians, etc.). Fourthly, it makes use of one or more linguistic carriers (graphic, oral, electronic). Finally, it makes use of specific procedures or techniques to impose formal changes (moving from a text to an abstract, from an original to a translation, from a text to a parody, etc.), semantic changes (for example from referential to fictional) and functional changes (for example from literary to didactical) on the transferred products.
>
> Additionally, transfer is a continuous process: a transferred product may itself give way to another product using a different carrier, then back again (for example, the transfer from a book to a movie or vice versa, then to a cartoon, to a game) (D'Hulst, "Relocating" 140).

Conclusion

One of the most interesting ideas I found in relation to transdisciplinarity in our field of studies is the one put forward by Simon Harel about translation studies and comparative literature. In her interesting analysis of Harel's book, Gillian Lane-Mercier explains how Harel regenerates the concept of poaching "in order to put in their right place 'inappropriate', 'dissident', 'illicit' activities facing a dominating order too much prone to lock down and discipline" (173). It is a matter of a power struggle between the self and the other, the owner and the deprived, the private and the public, according to Lane-Mercier. Harel's idea is to penetrate the Other's territory in a clandestine way, not to possess it (since it is forbidden), not to dispossess it (since it is impossible), nor to approach it (since the frontier remains), but rather in order to give it a rough time in a non-standard and unforeseeable way, to freely stride across it, off the beaten tracks and forgetting about bans from being there (174).

It must be recognised that our social and cultural practices are governed by perceptions of territory that imply power struggle and sharp tensions between the owners of the place and the excluded subjects. In those situations in which poaching has its place, thresholds and frontiers can become something different from normative spaces: "thresholds and frontiers can than become cultural "double-entrances", translation "spaces" which contribute to the meeting of the self and the other through a mutual process of recognition (Harel 120-121). I

really hope that translation studies (in its domesticating approach) and adaptation studies merge into a wider and richer discipline making use of common concepts and common tools.

Works Cited

Alves Filho, Paulo E. and John Milton. "The mixed identity of the Catholic religion in the texts translated by the Jesuit priest Jose de Anchieta in 16th century Brazil." *TRANS* 12 (2008): 67-79. Print.

Bastin, Georges L. "Adaptation."*Routledge Encyclopedia of Translation Studies.* Eds. Mona Baker and Gabriela Saldanha. 3-6. London and New York: Routledge, 2008. Print.

-----. "Ética y crítica de la traducción en la historia." *Lengua, cultura y política en la historia de la traducción en Hispanoamérica*. Eds. F. Lafarga and L. Pegenaute. 23-30. Vigo: Editorial Academia del Hispanismo, 2012. Print.

-----. "Histoire, Traductions et Traductologie." *Quo Vadis Translatologie? Ein halbes Jahrhundert Universitäre Ausbildung von Dolmetschern und Übersetzern in Leipzig*. Ed. Gerd Wotjak. 35-44. Berlin: Frank & Timme GmbH, 2007. Print.

-----. *¿Traducir o adaptar?* Caracas, Universidad Central de Venezuela: Consejo de Desarrollo Científico y Humanístico/Facultad de Humanidades y Educación, 1998. Print.

-----, and Elvia Rosa Castrillón. "La *Carta dirigida a los españoles americanos*, una carta que recorrió muchos caminos…" *HERMENEUS*, nº 6 (2004): 273-290. Print.

-----, and Monique Cormier. *Profession traducteur.* 2nd ed. Montreal: Presses de l'Université de Montréal, 2012. Print.

-----, and Adriana Diaz. "Las tribulaciones de la Carmañola (y la Marsellesa) en América Latina." *TRANS* 8 (2004):29-39. Print.

Brisset, Annie. *Sociocritique de la Traduction: Théâtre et Alterité au Québec 1968-1988*. Paris: Le Préambule, 1990. Print.

Bruni Celli, Blas. "Esfuerzo lingüístico: Las Misiones Franciscanas de la Nueva Andalucía y la plenitud del encuentro." *Discurso de incorporación como individuo de número*. 46-79. Caracas: Academia Venezolana de la lengua correspondiente de la Real Española, 1998. Print.

Cattrysse, Patrick. *Descriptive Adaptation Studies: Epistemological and Methodological Issues*. Antwerp and Apeldoorn: Garant, 2014. Print.

Chesterman, Andrew. "Ethics of Renarration: Mona Baker Interviewed by Andrew Chesterman." *Cultus* 1.1 (2008): 10-33. Print.

D'Hulst, Lieven. "Traduction et Transfert : pour une Démarche Intégrée,"*TTR* 22.2 (2009): 133-150. Print.

-----. "(Re)locating Translation History: From Assumed translation to assumed transfer." *Translation Studies*, 5.2 (2012): 139-155. Print.

El Badaoui, Mohamad. *Manal Ahmed: L'Effet du Retour: Traduire du Français vers la Culture Arabe d'Origine*. Diss. Université de Montréal, 2005. Print.

García Ruiz Jesús. "Las lenguas mayas y la traducción. Nominalismo, tomismo y etnolingüismo en Guatemala. *Traduccionliteraria.org*. 1992. Web. 6 Sep. 2014.

Gentzler, Edwin. *Translation and Identity in the Americas: New Directions in Translation Theory*. London and New York: Routledge, 2008. Print.

Gouanvic, Jean-Marc. *Sociologie de l'Adaptation et de la Traduction*. Paris, Honoré Champion, 2014. Print.

Harel, Simon. *Braconnages Identitaires: Un Québec palimpseste.* Montréal : VLB Éditeur, coll. « Le soi et l'autre », 2006. Print.

Krebs, Katja. "Translation and Adaptation – Two Sides of an Ideological Coin." *Adaptation. Translation and Transformation*. Ed. Laurence Raw. 42-53. London and New York: Continuum, 2012. Print.

Lane-Mercier, Gillian. "Repenser les rapports entre la littérature comparée et la traductologie: prolégomènes au braconnage interdisciplinaire." *TTR* 22.2 (2009): 151-182. Print.

Martinez Ferrer, Luis. "El capitán Francisco Rodríguez Leyte (ca. 1589-1650) y la Pacificación y Evangelización del oriente de Venezuela." *Boletín de la Academia Nacional de Historia* LXXIX (1996): 163-177. Print.

Meier, Carol. "The Translator as an Intervenient Being." *Translation as Intervention*. Ed. Jeremy Munday. 1-17. London and New York: Continuum, 2007. Print.

Navarro, Aura. "La Gaceta de Caracas, traduction et indépendance au XIXe siècle." *META,* 56.1 (2011): 81-100. Print.

Ortiz, Fernando, *Contrapunteo cubano del tabaco y del azúcar*. 1940. Madrid, Cátedra: 2002. Print.

Rafael, Vicente L. *Contracting Colonialism: Translation and Christian Conversion in Tagalog Society under Early Spanish Rule*. Ithaca: Cornell UP., 1988. Print.

Raw, Laurence and Tony Gurr.*Adaptation Studies and Learning: New Frontiers*. Lanham, MD: The Scarecrow Press, 2013. Print.

Robinson, Douglas. *Performative Linguistics*: *Speaking and Translating as Doing Things with Words*, London and New York: Routledge, 2003. Print.

Saglia, Diego. "Translation and Cultural Appropriation: Dante, Paolo and Francesca in British Romanticism." *Quaderns* 7 (2002): 95-109. Print.

SIC. "Nuestras contradicciones y los indios." *Revista SIC*, Nº 422, febrero de 1980, Caracas: 54. Print.

Simon, Sherry. *Hybridité culturelle*. Montréal: Île de la tortue, 1999. Print.

Toury, Gideon.*Descriptive Translation Studies and Beyond*, Amsterdam and Philadelphia: John Benjamins Publishing, 1995. Print.

Tymoczko, Maria. *Enlarging Translation, Empowering Translators*. Manchester: St. Jerome Press, 2007. Print.

Vandal-Sirois, Hugo. "Translation Challenges and their Implications in Advertising Adaptation and Multicultural Marketing." *The Silk Road of Adaptation*. Ed. Laurence Raw. 140-51. Newcastle-upon-Tyne, UK: Cambridge Scholars Publishing, 2013. Print.

Von Flotow, Luise. "Feminist Translation, Contexts, Practices, and Theories." 1991. *Academia.edu*. Web, 8 Sep. 2014.