

**"Übersetzen im ‚Inter‘ oder über die Intimität des Wissens als Teilung."
"Translating in 'inter' or about the intimacy of knowledge as sharing."**

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When we speak of translation in the context of intercultural philosophy, at first glance the following questions arise: "What is 'inter'?" or "What does 'inter' mean for philosophical translation?" Is it merely a transfer or does 'inter' in translation mean "understanding as sharing"? How is it possible to give not only a linguistically but also an atmospherically correct translation and communication of texts or propositions? Furthermore, there's the question to what extent the demands of intercultural philosophy can be fulfilled with the help of a translation in 'inter': such as equality, introduction of philosophical texts or unknown philosophers, decolonisation of concepts, etc.? Who translates what texts and why, and can empathy and creativity be regarded as necessary prerequisites for a meaningful translation? We first have to analyse what is 'Inter', because 'Inter' is more important than multi, as "multi-' simply means 'many-', [and] it doesn't express a relationship between [them]." (Wimmer 2004: 18) The question of relationship, however, is not only significant for intercultural philosophy. Translation is always a question of relationship, because without a connotative connection between texts or statements no meaning can be understood and thus transferred. According to Watsuji, 'betweenness' (and here I interpret it simultaneously as 'inter') is a dynamic human activity that performs spatially and temporally. (Watsuji 2005: 137 and 21) A human being is both individual and society and is thought as a polyphonic network. (Ibid.: 29) This dialectical structure of existence, i.e. individual-communal, allows us to communicate with each other and also to establish linguistic connections that enable us to understand the meaning of what is said or written.

A kind of subjective being arises in translation, a being in betweenness, and an activity of imparting helps to transfer and share the meaning and the knowledge. To this, Watsuji says: "... the unitary relationship of self and other through words, i.e. reason, is the foundation for human society. ...Where there are no human relations, no words can be created." (Watsuji: 39) Therefore translators search for differences and similarities, i.e. differences and similarities in grammatical structure, syntax, technical usage, etymological origin, cultural embedding, etc. They search for them in order to transfer and interpret texts or statements from the original language into another language that can be understood by a larger audience (see Plotnikov, Takayama, etc. in Münnix 2018) This endeavour is sufficiently difficult. Yet

further obstacles arise as philosophical texts are not only specialised. Like art, philosophy is free to express itself in different formats (as factual text, essay, etc.) (Golosovker) and thus actively uses creativity and a change of perspective to explore new texts and propositions. (Boteva-Richter 2018) The translator must therefore not only be professionally trained and familiar with the respective culture, s/he must also have a sensitivity for the rhythm of the text and the degree to which it should be polished in the other language. In order to retain this or to preserve the idiosyncrasies and beauty of the original, some grammatical-syntactic unevenness must sometimes be accepted in translation.

But now to the second point: In 'Inter', a mutual exchange takes place and is lived out in different intensities, which not only transports information, but also enables an intimacy of imparting as sharing. For translation, this means that in the act of translation we are able to put ourselves into the world of the other and make this new world our own because of our dual structure of existence. So when we feel at home (beheimatet) in one or more languages, we can express this sense of home, love and affinity for a particular culture and its artefacts and show it through our translation.

Yet in addition to the criteria mentioned above, there is a moral-ethical dimension to interculturally active philosophers and translators, which is often the driving force behind the choice of texts to be translated: it is about the introduction and equal treatment of unknown texts that were originally inaccessible to a wider audience due to a lack of translation. This is a very important point, because how can we work with non-European texts when we have few and/or poor translations? Here I would even speak of a duty of intercultural philosophers, who often have numerous language skills, and are able and obliged to do so.

At the end, I would like to look at the terms creativity and empathy and their application to overcome alienation. As already mentioned, when working in the intercultural field a change of perspective is essential (empathising with new texts, methods, concepts, understanding and applying them, etc.), exploring new territory and discovering philosophical treasures which are new to us, which need to be worked on, translated and presented. Without creative curiosity the work and thus translation of texts is not possible.

However, in order to be able to deal with the whole issue, i.e. working and translating in the field of intercultural philosophy, and taking into account the above-mentioned requirements (equality, decolonisation of terms, etc.), empathy is of the utmost importance. Empathy is the ability to put ourselves into others and at the same time to be Oneself and Others. It prepares

the ground for us to feel at home in many cultures and their texts, so that translating can be an ethically correct but also an atmospherically aesthetic activity in between people.

I want now to conclude with a quotation from Jakov Golosovker: “You can translate in different ways. You can translate the author. You can translate the author into yourself. And you can translate yourself into the author.” (Bedson/Schulz 2015)

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