Struggling Capitalists, Lonely Farmers, and Vast Land – Anthologies of Translated English-Canadian Short Stories in German(y), 1967-2010

by

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ABSTRACT

This study examines anthologies of translated English-Canadian short stories in German, specifically anthologies published in the Federal Republic of Germany (FRG), the German Democratic Republic (GDR), and Switzerland (CH) between 1967 and 2010. The corpus taken from these anthologies, namely nineteen German translations of nine English-Canadian short stories as well as the nine paratexts (introductions, forewords, and afterwords) that accompany them, is analyzed with regard to the anthologies' goals, motifs, and functions. Furthermore, this study examines whether and to what extent these motifs and functions as well as the cultural, political, and social surroundings are reflected in the actual translations. These micro-level analyses are complemented with macro-level analyses, which trace the development of the short story in Germany and Canada as well as the history of Canadian literature in German translation.

Regarding its methods, this study uses an interdisciplinary approach, which incorporates three disciplines, namely linguistics, literary studies (specifically intertextual studies), and translation studies. The field of linguistics contributes (critical) stylistics (Sandig 2006; Jeffries 2010) and (critical) discourse analysis (Fairclough 1989 and 2001; Gee 2011b), the field of literary studies provides Gérard Genette's paratext concept (1987), and the field of translation studies contributes Katharina Reiss and Hans Vermeer's skopos theory (1984) as well as Itamar Even-Zohar's polysystem theory (1990).

All in all, this study shows that translation in its broadest sense is an act of power, which is able to transmit, emphasize, or reflect potentially ideological or stereotypical concepts. At the same time, translated literature is itself influenced by its powerful surroundings, which it reflects. Similarly, however, these surroundings are also able to steer

the import of translated literature since literary imports usually fulfill certain functions in the receiving literary polysystems.

PREFACE

This dissertation is an original work by Barbara Pausch. The interview project, which is part of this work, received research ethics approval from the University of Alberta Research Ethics Board, Project Name "The Role of Translation in the Transmission and Reproduction of Ideologies and Power Struggles – English-Canadian Short Story Anthologies in German(y), 1967-2010“, No. Pro00041168, September 9, 2013.

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To Anton & Erika

and Mark & Katharina

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INTRODUCTION

> [T]o publish an anthology of translations of any literature in another literature you need a reason. (Lefevere 1995: 40)

This study, located at the interdisciplinary intersection of translation studies, linguistics, and literary studies, assumes that no anthology of translated literature is ever published ‘innocently,’ but rather with certain goals and functions as well as a certain image of the source country in mind. According to Margaret Atwood (2004), the image of Canada internationally and in international literature is a rather stereotypical one: “[A] place you escape to from ‘civilization,’ an unspoiled, uncorrupted place imagined as empty or thought of as populated by happy archaic peasants or YMCA instructors, quaint or dull or both” (24). Canada – beautiful nature, untamed wilderness, and exciting adventures? The Canadian literary self-image, as identified by Atwood, certainly paints a different and much gloomier picture. While nature, wilderness, and adventure might be addressed, it is likely that these motifs’ negative connotations prevail. “Where there is a David in Canadian literature there is usually also a Goliath, and the Goliath, the evil giant (or giantess), is, of course, Nature herself” (Atwood 2004: 70) – or a long list of other dominating and ‘ruthless’ powers. Beautiful nature consequently becomes uncanny loneliness, untamed wilderness becomes a fatal deathtrap, and exciting adventure becomes bare struggle for survival, which is even considered the epitome of Canada and Canadian literature: “The central symbol for Canada […] is undoubtedly Survival, *la Survivance*” (Atwood 2004: 41). Thus, while other motifs are certainly addressed, survival is, according to Atwood, the essence of Canadian literature and where there are struggles for survival, there are victors and victims, winners and losers.[1]

With these contrasting perceptions of Canada in mind, this study explores German translations of Canadian literature, specifically anthologies of translated Canadian short stories published in the Federal Republic of Germany (FRG), the German Democratic Republic (GDR), and Switzerland (CH) between 1967 and 2010. Following Lefevere's suggestion, I will analyze the anthologies' goals, motifs, and functions as advocated in the paratexts, that is, the accompanying texts such as introductions and afterwords. Furthermore, I will then examine the actual translations with regard to the possible reflection of the findings discovered by the paratextual analyses. Since the translations and anthologies are, however, not produced in a cultural, political, and social vacuum, I will also examine to what extent these surroundings influenced the translations. Before embarking on these micro-level analyses of the paratexts and translations, I will trace the development of the short story in Germany and Canada as well as the history of Canadian literature in German and Germany. This macro-level analysis will shed light on the diachronic and synchronic literary surroundings of the anthologies and translations while also revealing possible reasons for and places of the anthologies in the receiving literary polysystem(s). This study consequently asks three main questions. First, what is the place of and motivation for translated Canadian literature and particularly Canadian short stories in the German literary polysystem(s)? Second, what images of Canada, Canadian literature, and the Canadian people do the anthologies of translated short stories aim at transmitting or strengthening, to what extent are these images ideological or stereotypical, and how are these images conveyed? Third, what influence do the anthologies and particularly their paratexts (with their potentially ideological or stereotypical images of Canada) as well as the context (social, political, and cultural) have on the translations?

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[1] Atwood's identification of survival (and the struggles, loss, and failure that go hand in hand with the fight for survival) as the epitome of Canadian literature has been criticized as narrow and oversimplifying (Fiamengo 2004: 192). According to Fiamengo (2004), Atwood's definition of the Canadian literary canon "falsely homogeniz[es] a diverse literature" (Fiamengo 2004: 192). Keith (1991: 55-56) also complains about the canon's long list of distortions and omissions, most importantly with regard to the comic strain of Canadian literature. Wilson (2014) similarly criticizes Atwood's understanding of the Canadian canon since Atwood relies on and perpetuates an English-French binary which excludes immigrant and ethnic writers. Consequently, Atwood's definition and analysis of the Canadian literary canon is certainly faulty, at the same time however, several critics including Fiamengo (2004) and Keith (1991) salute to the persistence of Atwood's work.

Regarding its motivation, this study is inspired, among others, by a claim from Luise von Flotow and Reingard Nischik, two scholars who have been researching the (German) translation of Canadian literature for decades. In their 2007 collection *Translating Canada*, which explores multiple aspects of Canadian writing in German and Germany, the editors stress the importance of interest in and research on translation beyond its status as an activity for "cultural transfer and bridge building," but rather as a "complex […] field of investigation and research" (Flotow and Nischik 2007: 6-7). This study emphasizes the complexity of translation in three ways. First, by acknowledging the power of translation as a force that is able to shape concepts about Canada, second, by recognizing the complex surroundings that have an influence on and are reflected in translation, and third, by looking at translation in its broadest sense, that is, by including paratexts that are also considered a part of the translational activity.

Besides being motivated by Flotow and Nischik's 2007 collection, this work also updates Walter Riedel's 1980 *Das literarische Kanadabild* [The Literary Image of Canada], a study on the reception of Canadian literature in German translation, as well as Martin Kuester and Andrea Wolff's 2000 *Reflections of Canada*, a short collection of essays on the reception of Canadian literature in Germany. Furthermore, my study is inspired by Stefan Ferguson's 2005 *Translating Margaret Atwood into German*, a comparative analysis of the differing East and West German translations of Atwood's novel *Surfacing* (among others), as well as by Flotow's 2007 article on "Translated Literature as Cultural Diplomacy," which examines the role of translated literature as a powerful political and cultural instrument. Finally, this work follows in the footsteps of comparative micro-level linguistic analyses of translations such as Kitty van Leuven-Zwart's (1984), which combines micro-level linguistic analysis with macro-level narratological analysis.

My study, inspired by works from linguistics, literary studies, and translation studies, will also advance research in all three of these disciplines. First, it will advance research on the reception of Canadian literature in German and Germany as well as on literary translation in the GDR, which is still little researched so far. Second, it will illustrate the strengths and weaknesses of the existing anthologies of translated (English-) Canadian short stories, while also highlighting what could be improved in future anthologies. Third, my study will prove the power of translation as an act that shapes culture and perceptions of a country. Fourth, it will demonstrate the power of discourse in general, proving that minor linguistic alterations can have a major impact on the meaning and message of a text. Finally, my study will also illustrate the influence of ideologies, stereotypes, and politics on translation and literary imports and thus highlight that translation can be (ab)used for these purposes.

Contrary to the above-mentioned model by Leuven-Zwart, which has been criticized for treating translations as if they existed in a context-free vacuum (Hermans 1999: 63), my study incorporates the anthologies' and the translations' context in multiple ways, while also providing a detailed micro-level linguistic analysis of the paratexts and translations. This combination of macro-level contextual and micro-level linguistic analysis is made possible through the use of an interdisciplinary approach, which incorporates three disciplines that complement each other, namely linguistics, literary studies (specifically intertextual studies), and translation studies. Regarding the specific approaches used in this study, the field of linguistics contributes (critical) stylistics (Sandig 2006; Jeffries 2010) and (critical) discourse analysis (Fairclough 1989 and 2001; Gee 2011b). These two linguistic approaches are marked by their attention to linguistic details and actions, which are able to disclose linguistic and communicative choices and shed light on the underlying motivations that led to these choices, that is, to preferring one linguistic alternative to another, and on the consequences of these choices. By providing the analytical tools for comparatively examining the translations and for exploring the paratexts on a detailed linguistic level, (critical) stylistics and (critical) discourse analysis constitute the core of this study. As mentioned, however, the micro-level linguistic analyses are complemented with approaches from the fields of literary studies and translation studies. The approach used to complement the analysis of the paratexts, Gérard Genette's paratext concept (1987), stems from the literary-theoretical subfield of intertextual studies. Genette's intertextual approach examines the paratexts with regard to their spatial, temporal, substantial, pragmatic, and functional aspects and therefore offers valuable insights into the motifs, functions, and (propagated) purpose of the paratexts that accompany the translated short stories. The paratextual analysis is, however, not the only approach that will be used to uncover purposes and goals. In order to further examine the purposes of the anthologies and translations as stated in the paratexts, Genette's concept will be complemented with an approach from translation theory, namely Katharina Reiss and Hans Vermeer's skopos theory (1984). While first and foremost a theory about translational action, skopos theory will be modified and applied to the analysis of the paratexts in order to detect the anthologies' (alleged) skopoi. Once the skopoi and paratextual functions are detected, their possible reflection in and influence on the translations can be examined with the help of stylistics and discourse analysis (as mentioned above). Finally, in order to complete the exploration of the anthologies' roles and places, my study incorporates another approach from the field of translation studies, namely Itamar Even-Zohar's polysystem theory (1990; Toury 1995), which is used to examine the places and proposed functions of the anthologies in the German literary polysystems, thus also shedding light on the possible motivations for the import of translated Canadian literature. All in all, the combination of the different approaches from linguistics, literary studies, and translation studies will enable multi-faceted and multi-perspectival analyses of the paratexts, the translations, and the anthologies, thus providing a comprehensive analysis of the place of and motivation for translated Canadian literature and specifically short story anthologies in the German literary polysystem, the images of Canada, Canadian literature, and the Canadian people that the anthologies of translated short stories aim at transmitting or strengthening, as well as the influence of the anthologies, paratexts, and the non-literary context on the translations (see chapter 2 for further details on the methodology).

The Corpus – An Initial Framing of the Translations and Paratexts

Regarding the objects of my study, the corpus consists of nineteen German translations of nine English-Canadian short stories as well as the nine paratexts (introductions, forewords, and afterwords) that accompany them.[2] Each of the Canadian short stories chosen exists in at least two German versions that were translated and anthologized in differing political, temporal, cultural, and/or literary settings. The following sections will present some remarks on the corpus of source texts that frame the choice of stories, pursued by a chronological overview of the source texts, including titles, authors, and years of first publication, and after that, information on the target texts, including the translated titles, translators, and the anthologies that contain the stories (along with the countries and years of publication). Depending on whether the pairs (or triplets) of translations differ in years and/or countries of publication, I will also indicate the main focus of the analysis.[3] Finally, I will offer a short overview of the paratexts that complete the corpus.

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[2] Since anthologies usually contain multiple paratextual elements, most importantly introductions or afterwords from the editor(s), and since anthologies usually contain works by multiple authors instead of just one author, anthologies of translations were favored over, for example, collections or single stories.

The nineteen German translations are based on a total of nine English source texts, with the first source text published in 1926/1932 and the last text published in 1975.[4] The translations appear in a total of eight anthologies, published between 1967 and 2010. For most stories, there were consequently several years between the publication of the original source texts and the publication of the translated target texts. However, before giving detailed information on the individual texts, I want to present some general remarks that frame the choice of stories at hand. First, all of the source texts were published between the 1920s and the 1970s, which means that they end with the beginning of Canada's explosion of talent in short story writing in the 1970s (see chapter one). Thus, while some of the most influential writers of the early and mid-twentieth century, such as Morley Callaghan and Sinclair Ross, are present in the corpus, the large number of writers after the 1970s remains unrepresented. While the anthologies do of course also contain stories published in the second half of the twentieth century, none of them exists in more than one translation. Therefore, they had to be excluded from the corpus.

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[3] For example, the two versions were translated at approximately the same time but one in the GDR and the other in the FRG *or* the two versions were both translated in the FRG but one in the 70s and the other in the 90s.

[4] There are two dates of 'first' publication for the first story, Grove's "Snow," because it was first published in the *Winnipeg Tribune Magazine* in 1926 and then, in a slightly revised version, published again in the *Queen's Quarterly* in 1932 (Groß 2007: 89).

Second, there is only one story by a female writer, namely Alice Munro's "Boys and Girls." While other well-known female writers such as Margaret Atwood (four stories in four anthologies), Mavis Gallant (three stories in three anthologies), and Margaret Laurence (four stories in four anthologies) are featured in the anthologies, their stories have not been multiply translated.[5] Munro, recipient of the 2013 Nobel Prize in Literature, is thus the only representative of a large number of very successful Canadian women writers. Her popularity in the anthologies is also reflected in the mere quantity of her featured stories, that is, in the fact that she is the only female writer who is included in five anthologies (with four different stories).[6]

Third, the collection of source texts is marked by the lack or at least scarcity of multicultural authors. The corpus of source texts includes two stories by authors who were born outside of Canada namely the German-born Frederick Philip Grove and the English-born Hugh Garner. However, due to the very fact that the last story in the corpus was published in the 1970s, the corpus does not include any of the works published after the onset of the wave of multicultural authors in the 1990s. Consequently, the strong multicultural character of Canadian short story writing is not represented. Multiculturalism is, however, not very strongly represented in the anthologies in general, with authors such as the before-mentioned Grove and Garner, as well as Dionne Brand (Trinidad), Helen Weinzweig (Poland), Henry Kreisel (Austria), Stephen Leacock (England) and some others, as the exceptions.

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[5] Apart from Hermann's 1992 anthology *Frauen in Kanada – Erzählungen und Gedichte*, which contains only stories and poems by female writers, women are in general underrepresented in the other anthologies.
[6] Only one male writer, Sinclair Ross, whose stories are contained in six anthologies, surpasses her.

All in all, the preceding remarks on the choice of source texts give the impression that the editors of most of the anthologies rely on a rather traditional corpus of source texts and (mostly male) authors. Out of the eight anthologies discussed in the ensuing analysis, six contain one of three short stories by Ross ("The Lamp at Noon," "The Painted Door," or "Cornet at Night") and five contain one of four stories by Callaghan ("Last Spring They Came Over," "Two Fishermen," "The Young Priest," "A Sick Call"). All of these stories were first published during the 1930s and 1940s. They are thus representatives of the unromanticized, realistic/modernist writing style of the early twentieth century. Furthermore, an overview of the ratio of stories written by female authors vs. stories written by male authors shows that all editors favored stories by male authors, which is illustrated by the following ratios: *Kanadische Erzähler der Gegenwart* (4 stories by female authors vs. 15 stories by male authors), *Stories from Canada – Erzählungen aus Kanada* (1:4), *Moderne Erzähler der Welt* (4:30), *Kanada erzählt* (7:10), *Die weite Reise* (5:16), *Gute Wanderschaft, mein Bruder* (7:23), *Kolumbus und die Riesendame* (5:13), *Reise nach Kanada* (6:7). Finally, as mentioned above, most anthologies lack stories by multicultural authors. There is consequently a strong need for a new anthology of short stories that includes stories by an equal ratio of female and male authors, stories published after the 1970s, and stories by multicultural authors.[7] The ensuing analyses pave the way for such an anthology by pointing out the characteristics, peculiarities, strengths, and weaknesses of the past anthologies.

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[7] In his 1980 study on the reception of Canadian literature in German translation, Riedel also discusses the four short story anthologies that had been published in the 1960s and 1970s. According to his findings, there was still a strong need for an anthology that was not defined and consequently restricted by a theme or motif like the other anthologies, but that simply presented "the best Canadian […] stories" [die besten kanadischen … Erzählungen] (66). The disadvantage of thematically restricted anthologies does certainly also apply for most of the more recent collections. However, Riedel's demand for a 'neutral' anthology that contains the best Canadian stories would be very challenging since the criteria for 'the best' stories would have to be defined first. After all, these criteria would probably vary depending on the temporal, political, cultural, and literary context. Consequently, from the present perspective an anthology with an equal number of male- and female-authored, multicultural, and modern texts would be more desirable than a mere collection of the 'best' stories. However, even an equal number of male- and female-authored stories would potentially open a new

The first story of the nine source texts, Grove's "Snow," was first published in 1926 and then again, in a slightly revised version, in 1932. It was first translated as "Schnee" [Snow] by Walter Riedel and included in the first German-language anthology of Canadian short stories, the anthology *Kanadische Erzähler der Gegenwart* [Contemporary Canadian Storytellers], published in Switzerland in 1967.[8] For this translation, the translator of "Schnee" and the co-editor of the anthology appear in personal union. Furthermore, Riedel was also a scholar in the field of Canadian Studies, particularly regarding the reception of Canadian literature in German translation. A few years later, Grove's story was translated again, with the same German title but by a different translator, namely Karl Heinrich. Furthermore, the translation was included in a different anthology, namely *Die weite Reise* [The Long Journey], published in the GDR in 1974. While the time of translation and publication for the two German versions is similar, the political and social contexts vary greatly. The analysis of the translations will therefore focus on the political and social differences reflected in the target texts.

The second source text, Morley Callaghan's "Two Fishermen" was first published in 1934. While the two translations were both published in West German anthologies, there was a considerable time difference of sixteen years between the publication of Riedel's translation entitled "Die beiden Angler" [The Two Fishermen] in the 1976 anthology *Moderne Erzähler der Welt* [Modern Storytellers of the World] and the publication of Helmut von Einsiedel's translation "Zwei Männer angeln" [Two Men Fishing] in the 1992

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field of conflict bringing in the debate of whether an author has to be male to write like a man and female to write like a woman, that is, the equal ratio would not consider cross-gender experiments in writing.

[8] See chapter three for further details on the anthologies' publication, literary surroundings, and reception.

anthology *Kanada erzählt* [Canada telling Stories]. The analysis of the translations will consequently focus on the differing temporal contexts of the two target texts.

The last of the source texts that was first published during the 1920s/ 1930s, is Sinclair Ross' "The Lamp at Noon," which was translated by the same translators and published in the same anthologies as Grove's "Snow." The first translation, Riedel's "Die Lampe am Mittag" [The Lamp at Noon], was published in the 1967 Swiss anthology *Kanadische Erzähler der Gegenwart*. Karl Heinrich's translation, also entitled "Die Lampe am Mittag," was first included in the 1974 East German anthology *Die weite Reise* and then again in the 2010 Swiss anthology *Reise nach Kanada* [Journey to Canada]. However, since the 2010 anthology uses exactly the same translation as the 1974 anthology, it will be disregarded for the analysis. In general, the analysis of the two target texts will focus on the differing political and social embeddings within which the translations were published.

The next pair of source texts consists of two stories that were first published during the 1950s: first, Hugh Garner's "One, Two, Three Little Indians" (1950) and second, Douglas Spettigue's "The Haying" (1953). Garner's story exists in three German versions: Riedel's translation "Ein, zwei, drei kleine Indianer" [One, Two, Three Little Indians"], which was included in the 1967 Swiss anthology *Kanadische Erzähler der Gegenwart*; Angela Uthe-Spencker's translation "Eins, zwei, drei kleine Indianer" [One, Two, Three Little Indians], published in the 1969 bilingual West German anthology *Stories from Canada – Erzählungen aus Kanada*; and finally Peter Kleinhempel's translation "Ein, zwei, drei kleine Indianer" [One, Two, Three Little Indians"], which is part of the 1974 East German anthology *Die weite Reise*. Regarding the corpus for the analysis, Garner's story is the only text that is available in three German versions. Interestingly, these three translations were published within the timeframe of one decade, but in three different political and social surroundings, which will also be the main focus of the analysis for these texts.

Similar to Garner's story, the translations of Spettigue's story were published within a short time span of just five years, but in very differing political and social embeddings. The first translation, Uthe-Spencker's "Die Heuernte" [The Haying] was published in the 1969 bilingual West German anthology *Stories from Canada – Erzählungen aus Kanada*. Uthe-Spencker acted both as translator and editor of the anthology and included the English and German versions side by side as in many of her other editions of literary translations. The second translation, Gerhard Böttcher's "Die Heuernte" was included in the 1974 East German anthology *Die weite Reise*. Thus, while the translations were published at a similar time, the political surroundings differed greatly and might have affected the translations on several levels.

The next set of source texts was published during the 1960s, the time of growing interest in short story writing in Canada, and comprises Hugh Hood's "Flying a Red Kite" (1962), Alice Munro's "Boys and Girls" (1964/1968), and Eric Cameron's "The Turning Point" (1966).[9] Hood's story "Flying a Red Kite" was translated by Kleinhempel as "Der rote Drachen" [The Red Kite] and included in the 1974 East German anthology *Die weite Reise*. Almost two decades later, the same story was translated by Marlies Juhnke as "Einen roten Drachen steigen lassen" [Flying a Red Kite] and published in the 1992 East German anthology *Kolumbus und die Riesendame* [Columbus and the Fat Lady]. While both translations were produced in an East German context, the time difference as well as the political changes of almost twenty years did probably affect the translations greatly.

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[9] There are two dates of first publication for Munro's story since it was originally published in 1964, but then published again in a revised version in the 1968 collection *Dance of the Happy Shades*.

Munro's story "Boys and Girls" was first translated by Karl Heinrich as "Jungen und Mädchen" [Boys and Girls] for the 1974 East German anthology *Die weite Reise*. The second translation, also entitled "Jungen und Mädchen," was produced by Heidi Zerning and included in the 2010 Swiss anthology *Reise nach Kanada*. Zerning has translated many of Alice Munro's works, including her first short story collection *Dance of the Happy Shades* (1968), which "Boys and Girls" is a part of and which was not translated into German until 2010. Due to the considerable time difference of almost four decades, the comparative analysis of the two German versions of Munro's story will focus on the differing temporal and political embeddings that shaped the translations.

Contrary to Munro's story, the two German versions of Cameron's "The Turning Point," were published within a time span of less than ten years. Trudis Reber's translation "Der Wendepunkt" [The Turning Point] was included in the 1967 Swiss anthology *Kanadische Erzähler der Gegenwart*. It was followed by Kleinhempel's eponymous translation, which is part of the 1974 East German anthology *Die weite Reise*. While the time of publication is similar for these translations, the political surroundings differed greatly and will thus be the main focus of the analysis.

Farley Mowat's 1975 short story "Walk Well, My Brother" is the last source text of my corpus. It was first translated by Reinhild Böhnke as "Gute Wanderschaft, mein Bruder" [Safe Travels, My Brother] for the 1986 East German anthology of the same title.[10] Böhnke's translation was followed by Elisabeth Schnack's translation "Wandere leicht, mein Bruder!" [Walk Lightly, My Brother], which was initially produced as part of the complete translation of Mowat's short story collection *The Snow Walker/Der*

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[10] Böhnke also produced the two East and West German translations of Atwood's novel *Surfacing* (1972) that Ferguson (2005) analyzes and compares in his study on the influence of politics and ideology on translations.

Schneewanderer (1975/1997) and later included in the 2010 Swiss anthology *Reise nach Kanada*. While the time difference between the publications of the two translations is merely eleven years, the political surroundings did again differ greatly.

All in all, the nineteen German translations are based on nine English-Canadian source texts. The authors of the source texts include some of the better-known Canadian short story writers, such as Ross and Munro. However, the corpus of source texts also has limitations, which were already outlined at the beginning of this introduction. The translations of the short stories were published in eight different anthologies, with the first anthology appearing in 1967 and the last anthology in 2010. The translations were produced by the following eleven translators, with some of them contributing several translations to the corpus: Riedel (4 translations), Kleinhempel (3 translations), Heinrich (3 translations), Uthe-Spencker (2 translations), von Einsiedel (1 translation), Reber (1 translation), Juhnke (1 translation), Böhnke (1 translation), Schnack (1 translation), Zerning (1 translation), and Böttcher (1 translation). Two of the translators, Riedel and Uthe-Spencker, also functioned as anthology editors, with Uthe-Spencker as sole editor of one West German anthology and Riedel as sole editor of one West German anthology and co-editor of two other anthologies (East German and Swiss).[11] The remaining editors include: Arnold (Swiss anthology, co-editor of Riedel), Sabin (West German), Bartsch (East German), Friedrich (East German, co-editor of Riedel), El-Hassan (East German), and Burger (Swiss). The following timeline of the anthologies gives an overview of the anthologies' countries of publication, their years of first publication, as well as the abbreviations for the titles that will be used in the ensuing analyses.

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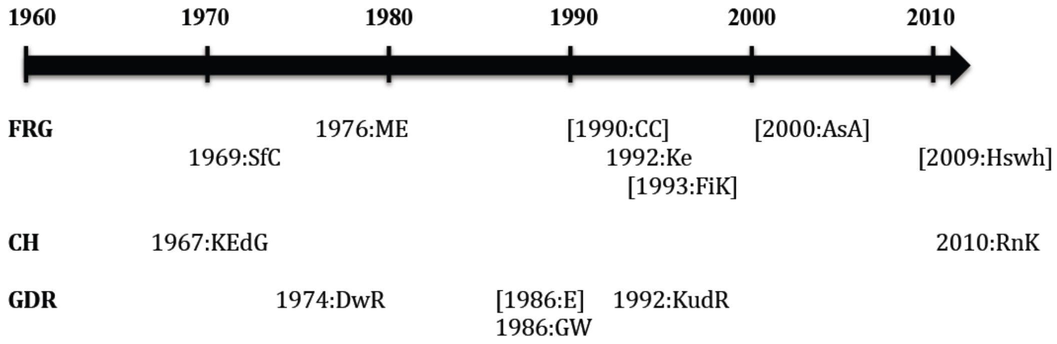
[11] Riedel thus experienced the advantages and disadvantages, chances and constraints that an editor of a Canadian translation anthology faced in the West German and Swiss political settings on the one hand as well as in the East German setting on the other hand. Unfortunately, all attempts at contacting him in order to get his insights were unsuccessful.



KEdG	Armin Arnold and Walter Riedel: *Kanadische Erzähler der Gegenwart*
SfC	Angela Uthe-Spencker: *Stories from Canada – Erzählungen aus Kanada*
DwR	Ernst Bartsch: *Die weite Reise*
ME	Walter Riedel: *Moderne Erzähler der Welt*
[E]	Karla El-Hassan and Helga Militz: *Erkundungen* (not discussed in the analysis b/c no double translations included)
GW	Gottfried Friedrich and Walter Riedel: *Gute Wanderschaft, mein Bruder*
[CC]	Klaus Peter Müller: *Contemporary Canadian Short Stories* (not discussed in the analysis b/c no translations included)
Ke	Stefana Sabin: *Kanada erzählt*
KudR	Karla El-Hassan: *Kolumbus und die Riesendame*
[FiK]	Birgit Hermann: *Frauen in Kanada – Erzählungen und Gedichte* (not discussed in the analysis b/c no double translations included)
[AsA]	Lothar Baier and Pierre Filion: *Anders schreibendes Amerika – Literatur aus Québec* (not discussed in the analysis b/c no English-Canadian short stories included)
[Hswh]	Hartmut Lutz et al.: *Heute sind wir hier, we are here today* (not discussed in the analysis b/c no double translations included)
RnK	Anke Caroline Burger: *Reise nach Kanada*

Figure 1: Timeline of the Anthologies

While the anthologies contain multiple paratexts, including iconic paratexts, such as the cover arts, factual paratexts, such as layout and font choices, as well as numerous textual paratexts, such as titles, editorial blurbs, annotations, and biobibliographical information about the authors, my analysis will focus on the anthologies' forewords, introductions, and afterwords. Consequently, the following nine paratexts will be examined: Armin Arnold's eight-page afterword (*KEdG*), Angela Uthe-Spencker's very short twelve-line introduction (*SfC*), Ernst Bartsch's eight-page afterword (*DwR*), Michael

Rehs' one-page foreword and Walter Riedel's extensive, sixteen-page introduction (*ME*), Gottfried Friedrich's four-page afterword (*GW*), Karla El-Hassan's six-page afterword (*KudR*), Stefana Sabin's three-page afterword (*Ke*), and Anke Caroline Burger's four-page afterword (*RnK*). The afterword in *DwR* accompanies seven of the translations that will be analyzed in the ensuing chapters, the afterword in *KEdG* accompanies four, the paratexts in *SfC* and *RnK* each accompany two translations, and the paratexts of the remaining anthologies, *ME*, *Ke*, *KudR*, and *GW* each accompany one of the translations to be analyzed later on.

Structure

Following this introduction, chapter one traces the history of the Canadian and the German short story from the beginnings to the twenty-first century, while also offering some general theoretical remarks on the genre of the short story as well as specifically Canadian and German phenomena. In doing so, the first chapter embeds the corpus of English-Canadian short stories in the Canadian literary context, while also shedding light on the status of the German short story, that is, the literary environment in which the German translations of the English-Canadian short stories are received. Following the presentation of the literary environment, chapter two introduces this study's methodological background, that is, the interdisciplinary methodology used for the ensuing analyses of the anthologies, paratexts, and translations. Moreover, chapter two also offers some remarks on the concept of power, which plays a central role in translation and therefore also in the analyses of the anthologies, paratexts, and translations. Chapter three gives an overview of Canadian literature, particularly Canadian short fiction, in German translation as well as in the two 'Germanies,' the FRG and the GDR, from the beginnings in the nineteenth century to the new millennium. Furthermore, the third chapter puts special emphasis on the themes that guided the literary imports as well as on the possible reasons for the popularity of these themes. In doing so, the third chapter aims at contextualizing the role of Canadian literature in German and in Germany.

Following the contextualizing chapters one, two, and three, chapter four analyzes the anthologies' paratexts with regard to their spatial, temporal, and substantial nature, their sender as well as their receiver. Furthermore, chapter four examines the paratexts' functions, motifs and skopoi, thus laying the analytical foundation for the ensuing analyses in chapters five and six. Chapter five examines the paratexts further and in additional, linguistic detail, using discourse analysis and stylistics as well as their critical variants. In doing so, the fifth chapter examines the paratexts' linguistic actions and choices and thus aims at uncovering power relations as well as the potential dissemination or consolidation of ideologies through the paratexts. Finally, chapter six comparatively examines the nineteen translations of the nine source texts with regard to their peculiarities and characteristics, that is, striking translation choices, of the individual translations in comparison to the other version(s) with the source texts used as a backdrop. Furthermore, the sixth chapter uncovers the meanings and effects of these translation choices as well as the correlation of these choices to the temporal, political, and cultural surroundings of the translations. Additionally, the analysis also examines the possible influence of the anthologies' skopoi and the paratexts' functions and motifs on the translations or at least the reflection of these in the translations. Thus, chapter six directly incorporates the analytical findings of the preceding chapters four and five as well as the contextualizations of chapters one and three and therefore closes this study's analytical cycle.

CHAPTER 1: Length Matters – The Development and Status of the Short Story in Canada and Germany

Introduction

When did the history of the short story in Canada and in Germany begin? How did the genre develop over the course of the centuries? What are the current characteristics of the genre? Why is information on the short story's development and status important when considering its translation? This chapter aims at answering these questions. Most importantly, this chapter is supposed to embed the corpus of English-Canadian short stories used for the analysis in the English-Canadian short story context. Furthermore, it aims at illustrating the status of the short story in Germany, that is, the literary environment that the German translations of the corpus are received in. This chapter thus also paves the way for chapter three, which analyzes the translation and reception of Canadian literature, particularly short stories, into German and in Germany.

Regarding this chapter's setup, the introduction will be followed by an overview of the English-Canadian short story from the beginnings in the pre-Confederation era to important developments around the turn of the twentieth century, to the influence of modernism during the early twentieth century, and finally to the boom of the short story following the centennial celebrations in 1967 until the new millennium. This overview of the English-Canadian short story is pursued by some theoretical remarks on the short story regarding general theoretical developments as well as specifically German and Canadian phenomena. Following the theoretical remarks, the chapter explores the development of the German short story from birth to censorship between the late nineteenth century and 1945, to the new beginnings in the late 1940s and early 1950s, to innovation and decline during the 1950s until the 1980s, and finally to the new revival and new developments from the

1990s until the new millennium. Finally, the chapter will be concluded by some remarks on the contemporary twenty-first-century short story in Germany and Canada.

The English-Canadian Short Story: Pre-Confederation Era to Turn of the Twentieth Century[1]

The first important steps of the Canadian short story can be traced back to the 1830s, when two different types of stories, settler and pioneer stories on the one hand and humorous stories on the other hand, prevailed (Groß 2005). Early representatives of these stories include Catherine Parr Traill's *The Backwoods of Canada* (1836) and Susanna Moodie's *Roughing it in the Bush* (1852),[2] as examples of the settler and pioneer tradition, as well as Thomas Chandler Haliburton's *The Clockmaker – Or, the Sayings and Doings of Samuel Slick, of Slickville* (1836) and Thomas McCulloch's *Letters of Mephibosheth Stepsure* (1962), as examples of the humorous tradition.[3] However, while these works mark the beginnings of a long short story tradition in Canada, they are only forerunners of the large body of internationally successful and esteemed stories produced in the twentieth century. Additionally, the literary quality of these early essays, tales, and sketches is "necessarily" slim (Thacker 2004: 181), that is, the low literary quality is not surprising considering that Canada was still lacking a short story theory and, more importantly, early works such as

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[1] It must not be forgotten that there exist other short story traditions beside the English-Canadian one. For information on the development of the French-Canadian short story see, for example, Groß et al. 2005, Blodgett 2004, as well as Eibl 2008a and 2008b. For information on short stories by First Nations, Inuit, and Métis writers see, for example, Gruber 2008.

[2] Catherine Parr Traill and Susanna Moodie, sisters and both members of a well-known English literary family, the Stricklands, had already published books in England before emigrating to Canada (Müller 1989: 255).

[3] Short narratives such as "indigenous creation myths and other oral tales" (Thacker 2004: 179) had of course already existed before these first publications. Furthermore, modern English-Canadian short stories still show traces of traditional oral forms like folktales, legends, sagas, fables, anecdotes, and jokes (Atwood 1986: XIV; Maclean Miller 2005: XI).

Traill's *Backwoods* and Moodie's *Roughing it* had not necessarily been intended as entertaining belletristic stories, but rather as guides for (British) immigrants, especially wives and daughters, preparing for or already facing the difficulties of pioneer life. Similarly, Haliburton's *Clockmaker* stories surrounding the cheeky figure Sam Slick and McCulloch's *Letters* revolving around the satirically exaggerated figure Mephibosheth Stepsure are rather considered sketches or essays than short stories and therefore not necessarily apt models of the genre either (Thacker 2004: 179; Groß 2005: 42). Alec Lucas similarly defines these early works as "largely a tale, a character sketch, an anecdote […] sometimes humorous, but in general […] melodramatic narrative[s] of romantic love" (1) in his 1971 collection, *Great Canadian Short Stories*. Nevertheless and despite their low literary quality, the early stories are important for the history of the Canadian short story because they laid the foundations for later works that were produced after and around the Confederation in 1867.[4]

The Confederation of Nova Scotia, New Brunswick, Québec, and Ontario in 1867 as well as the associated political changes led to an increase in national consciousness and emancipation. Fueled by this newfound national confidence, the authors of the Confederation group, among them Charles G.D. Roberts and Ernest Thompson Seton, wrote romantic, adventurous, and rural stories, which were later often criticized for being too moralistic, pseudohistorical, and emotional (Lucas 1971: 2; Thacker 2004: 181; Lynch 2009: 171). Above all, however, the Confederation group writers were criticized for working towards and fulfilling American stereotypes of "Canada as either a stereotypically picturesque substitute Europe or a wilderness of adventurous possibility untouched by urban sophistication" (Lynch 2009: 171). Consequently, while the increasing number of publishing opportunities through literary magazines in the United States had the positive and promoting effect of encouraging more and more writers to produce short stories during the post-Confederation era, it also had the negative and limiting effect of submitting Canadian stories to American tastes (New 1987: 43; Thacker 2004: 181-182; Lynch 2009: 170-171, Peterman 2009: 191-192). According to New (1987), the American publishers and the Canadian short story writers of the post-Confederation era are the roots of Canadian stereotypes: "Canadian writing in the United States was essentially an appeal to American taste for romantic tale and provincial stereotype" (43). Furthermore, Thacker and New argue that, adapted and transformed by internationally available movies and books later, these stereotypes continue to exist in the early twenty-first century:

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[4] Thacker (2004: 180-181) also emphasizes the cultural and historical significance of these early works because they illustrate the transformation of colonists and immigrants to Canadians.

> Taken together, the Canadian short-story writers of the late 1800s and early 1900s confirm the stereotypes that began – admittedly, as New argues, in American minds – with the Mounted Police in the 1870s: Canada as a wild, unsettled, harsh land populated by Natives, Mounties, adventurers, traders, trappers, and other such isolated types –a place of hardship, difficultly, and romance. Such stereotypes, which were taken up and transformed by the American film industry during the early twentieth century, remain alive today. (Thacker 2004: 182)

The still prevailing stereotypes that present Canada as a country of wilderness, adventure, and hardship on the one hand and picturesque romance on the other hand are thus founded in the works of the post-Confederation era writers.

While some researchers (e.g. Lucas 1976) consequently condemn writers like Roberts and Seton for their adventurous and romantic style, which favors stereotypical settings and characters, others honor their contribution to Canadian literature, particularly to the English-Canadian short story. Lynch (2009: 173) and Klooß (2005: 88-89) claim that Seton and Roberts are actually the creators of a specifically Canadian sub-genre of the English-Canadian short story, namely the animal story, which Atwood (2004) calls "distinctively Canadian" (87). What makes these animal stories typically Canadian is the fate of the animals, which, despite their struggles for survival, always wind up as victims of nature or men. Atwood (2004) consequently sees the animal story as the epitome of the still prevailing Canadian literary motifs of victimization and survival. Despite the criticism against the post-Confederation era writers regarding their submission to American tastes, which laid the foundation for long persisting Canadian stereotypes, writers like Seton and Roberts are thus also admired for their contributions to the development of the Canadian short story and Canadian literary motifs.

Around the turn of the twentieth century, two other short story authors came to the fore, Stephen Leacock and Duncan Campbell Scott. Leacock and Scott are representatives of what Lynch (1991) called the classic English-Canadian literary form: the short story cycle, which emerged in the late nineteenth century, but continued to be popular well into the twentieth century (96). According to Lynch (2009: 177-178) and Klooß (2005: 87), Scott's short story cycle *In the Village of Viger* (1896) is his most important accomplishment, particularly because it successfully combines various short story forms, such as the sketch, the folk tale, and the regional/local story and thus lays the foundations for the modernization of the English-Canadian short story.

Like Scott, Leacock is most well-known for a short story cycle, namely his modernist satirical collection *Sunshine Sketches of a Little Town* (1912), surrounding the fictional small town Mariposa. According to Lynch (1991: 94), it is no coincidence that both Scott's and Leacock's short story cycle focuses on a town because place is considered the characteristic link between the individual stories of early short story cycles. Mid-twentieth- and late twentieth-century story cycles such as the ones by Alice Munro, for which Scott's and Leacock's works laid the foundations, diverge somewhat from this early characteristic by focusing more on development of character and questions of identity. Furthermore, both the cycles that focus on place, that is, earlier works, and the ones that focus on character or identity, that is, later works, can also be unified by the failure to provide (complete) unity:

> Although the story cycle accommodates writers who wish to examine particular places and characters, the form is also unique for the way in which it often reflects the exploration of the *failure* of place and character to unify a work that remains tantalizingly whole yet fundamentally suspicious of completeness. (Lynch 1991: 96)

With this statement, Lynch contrasts the short story and the short story cycle with the novel, which is normally characterized by unity (of place, character, or identity) and a feeling of completeness that the short story lacks and, as a matter of fact, for which it does not even aim. Therefore, a place or character that fails to be complete and unified and eventually falls apart can also be the center of a short story cycle both in the case of works by early twentieth-century writers but also in the works by mid-twentieth-century writers, who were inspired by the Leacock's and Scott's foundational cycles.

All in all, the early representatives of the English-Canadian short story from the pre-Confederation era to the turn of the twentieth century generated important foundational works. In doing so, Traill's and Moodie's pioneer stories, Haliburton's and McCulloch's humorous and satirical works, Seton's and Robert's animal stories, as well as Leacock's and Scott's short story cycles paved the way for the proceeding developments and laid the grounds for some still prevailing literary motifs and short story subgenres.

Early Twentieth Century to 1967: From Modernism to the Centennial Celebrations

The works of the early twentieth century mark an important shift in the English-Canadian short story tradition.[5] While the focus had been on place, animals, and rural and colonial life during the nineteenth century, the Great Depression and the two World Wars shifted the attention in short story writing toward the "everyday person in an everyday world" (Lucas 1971: 2), the challenging living conditions, and "character, […] people's actions and […] their ways of expression" (Maclean Miller 2005: XII). Consequently, the life, struggles, and character of the everyday person became the center of attention of the modernist English-Canadian short story of the 1920s and 1930s.

Regarding the central representatives of this era of English-Canadian short stories, Frederick Philip Grove, Sinclair Ross, and Morley Callaghan are considered the most famous authors of this period. Additionally, according to Nischik (2005a), the "departure into modernism" is also very closely related to the author, critic, and editor Raymond Knister (151).[6] Although Knister's own stories showed stylistic inconsistencies and qualitative weaknesses, which made him an author of minor significance, his critical and editorial work was of great importance for the development of the English-Canadian short story.[7] Grove, a friend of Knister's and one of the central authors of the early twentieth-century English-Canadian short story, was actually the German author and translator Felix Paul Greve (born in former West-Prussia). His identity did, however, remain a secret until Douglas O. Spettigue's *FGP: The European Years* (1973) revealed Grove's true background. In keeping with the new interest in everyday people and their struggles, his stories, e.g. "Snow" (1926/1932) and "Water" (published posthumously in 1971 in Desmond Pacey's *Tales from the Margin*), portray the hopeless struggle of humans against nature and poverty.

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[5] Some critics such as Nischik (2005: 151) even go so far as to suspect that the English-Canadian short story essentially began with the modernist short story of the 1920s.

[6] "Aufbruch in die Moderne" Unless noted otherwise, all translations are my own.

[7] Nischik (2005: 151-152) identifies several factors that attest Knister's significance for the development of the English-Canadian short story, among them his publication of the first anthology of Canadian short stories in 1928, his early attempts to create a literary canon, and his critical essays on short story writing.

Ross's Depression story "The Lamp at Noon" (first published in 1938 in the *Queen's Quarterly*) is by now considered a literary classic in Canada (Atwood 1995: XII). A very plausible reason for its success and also for the success of his other stories is Ross's realistic and unromanticized look at life in the Canadian prairie during the 1930s and 1940s: "many of Ross's stories explore the grim realities of life on isolated farms and in small villages during the drought and Depression years on the Canadian prairies" (Atwood and Weaver 1995: 456). As disheartening as these realistic stories might be, they reflect the challenging living conditions that people faced as prairie farmers and settlers and it was Ross' strength to create images that illustrate abstract concepts such as isolation, loneliness, alienation, and deprivation (Gadpaille 1988: 33; Nischik 2005a: 158).

Morley Callaghan's modernist short fiction is insofar representative of and very important for early twentieth-century Canadian writing as his plain and modernist style "set a new standard for Canadian prose" (New 2012), which moved the stories' central focus from plot to character. According to Nischik (2007a), "the Canadian short story […] caught up with world literature" due to Callaghan's work (9). Contrary to Ross' and Grove's stories, Callaghan's short stories often depict city life, e.g. in Toronto or Montreal as well as in small towns, but just like Ross and Grove, he also focuses on struggling personalities. In doing so, he prefers isolated outsiders and struggling individuals from the margins of the (lower) middle class society and focuses on their everyday personal, interpersonal, and social problems, which he describes in a direct and straightforward style (Nischik 2007a: 9; Nischik 2005a: 156).

While Callaghan's stories were already successful during his lifetime, which meant that he was able to live on his writing, his works at the same time reflect the then still rather problematic publishing conditions in Canada. Since there were only few literary outlets in Canada, he published mainly abroad, above all in the US and in Europe (Thacker 2004: 184; Nischik 2005a: 155). His frequent publication in non-Canadian magazines, his non-Canadian acquaintances (among them Ernest Hemingway and James Joyce), and his stay in Paris during the 1920s led to openly expressed doubts about his 'Canadianness.' Callaghan, however, explained and justified his actions and decisions with the poor writing and publishing conditions in Canada as well as with the lack of a Canadian national identity: "The fact remains that there is no publication in the country interested in the publication of decent prose and poetry […]. It has often seemed to me that the trouble is mainly that we in Canada have no nationality" (Callaghan 1928, quoted in Thacker 2004: 185). Almost twenty years later, Pacey (1947) found that the lack of an audience and of publishing outlets was still inhibiting the progression of Canadian short stories.

> But the chief inhibiting factor which has held back the growth of Canadian short stories has been the lack of a large and eager audience. This lack has expressed itself in the paucity, the virtual non-existence for almost a century, of magazines ready to print distinguished or experimental short stories. (XXXVI)

Thus, despite the Confederation and the growing sense of nationality that followed it, authors and editors still felt like the lack of national identity and interest in Canadian literature persisted for almost one hundred years. Interest in Canadian literature was surprising, unusual, "a shock to everyone, […] Canadian writing, *interesting*?" (Atwood 2004: 3). But the conditions for Canadian literature and particularly Canadian short stories improved radically and rapidly during the second half of the twentieth century after the influential authors of the 1920s to the 1940s, Grove, Ross, and Callaghan, had introduced new developments, such as the focus on the internal, in English-Canadian short story writing.

Despite the important and influential works of some nineteenth- and early twentieth-century writers, the time following WWII is associated with the 'literary birth' of internationally renowned and successful short story writers such as Alice Munro and Mavis Gallant, who are not just famous for a certain short story classic, but who are themselves a 'classic' (Atwood 1995: XII). Munro's and Gallant's popularity and success are undisputed and an overview of the history of the Canadian short story seems impossible without them (Gadpaille 1988; Thacker 2004; Nischik 2005b; Nischik 2007a; Thacker 2009; New 2009). Nevertheless, Munro's success did not come overnight. Her first published story "The Strangers" was part of Weaver's CBC radio program in 1951; however, it was not until 1968 that her first collection of stories *Dance of the Happy Shades* was published in book form. Gallant started publishing in *The New Yorker* in 1951, a year after leaving Canada for Paris. While she kept publishing many stories in *The New Yorker* and published short story collections as well as novels, she did not receive much attention in Canada until the 1980s, after starting to work with Canadian publishers in the 1970s (Thacker 2009: 366).

Apart from Munro and Gallant, there are of course also other successful writers that are associated with the 1950s and 1960s, among them Hugh Garner and Hugh Hood. Garner is most well known for his story "One, Two, Three Little Indians" (1950), which, like many of his other stories, is a "realistic study of outsiders in Canadian society"

(Atwood and Weaver 1988: 423).[8] Hood, one of the most productive English-Canadian short story writers, published his first short story collection *Flying a Red Kite*, which includes the eponymous well-known story, in 1962. While Hood, a university professor, is considered "one of the most intellectual writers in Canada," the improving publishing conditions during the 1960s certainly facilitated his success as well (Nischik 2005b: 266).[9]

The improved writing and publishing conditions that the Canadian short story authors found during the 1950s and 1960s are related to several developments, a central one of them Robert Weaver's weekly CBC radio program *Canadian Short Stories*. Launched in 1948, Weaver's radio program marks the beginning of a growing interest in as well as a growing interested public for short stories. "The period following 1948 was in many respects a fine and hopeful time for writers and editors" (Weaver 1988: XVIII). The success of the radio program culminated in the publication of Weaver's 1952 anthology *Canadian Short Stories*, which was followed by several other short story anthologies that Weaver edited from the 1960s to the 1990s.[10] In addition to Weaver's anthologies, the 1960s also saw the foundation of several publishing houses that focused on Canadian literature as well as literary magazines that functioned as a medium for short stories (Nischik 2005b: 260; Nischik 2007a: 16-17).

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[8] While Garner was indeed a very successful writer, he was and still is often criticized for writing stories that are too well-made and formulaic. Furthermore, his open confession that writers, first and foremost, have to entertain irked the literary critics as well (Nischik 2005a: 161-162; Nischik 2007a: 12-13).

[9] "einer der intellektuellsten Schriftsteller Kanadas"

[10] Surprisingly, Weaver's 1952 anthology includes mainly stories that were published after 1920; many of them actually in the years following WWII. "I suppose this shows plainly enough that I believe few short stories of much literary consequence were published in Canada before the First World War" (Weaver in Thacker 187). While the quantity and quality of Canadian short stories improved tremendously after WWII (Lucas 1971: 3), some great and influential short story writers were certainly active before that time. After all, Canadian short fiction would be unthinkable without Roberts' realistic animal stories, Callaghan's modernist fiction, Ross' classic "The Lamp at Noon," and Scott's short story cycles.

While the improved publishing conditions promoted the production and the success of the short stories directly, there were also some external, political conditions that led to an increasing success: among them the Massey Commission (1949-1951) and the ensuing foundation of the Canada Council for the Arts (1957), which led to the promotion of Canadian literature[11]; Canada's centennial celebrations (1967) and the growing national confidence; as well as the social and political upheavals of the Quiet Revolution in Québec during the 1960s. These political and social changes in combination with the improved publishing conditions and the 'literary birth' of some internationally successful Canadian authors paved the way for the "Canadian Renaissance" following the centennial celebrations in 1967.

1967 to the New Millennium: Explosion of Talent

Atwood (1988) speaks of an "explosion of talent in the sixties and seventies" (XV) and Thacker (2004) states that "from the 1970s on, the short story in Canada achieved what can only be called a renaissance" (189). Furthermore, New (2009) and Maclean Miller (2005) confirm that the Canadian short story was finally able to free itself from Edgar Allan Poe's traditional definition of the form, who had demanded unity and brevity in his 1842 review of a collection of short stories called *Twice-Told Tales*.[12] Departing from this rigid definition, writers were now experimenting with free forms and open endings. "In the process, lines blurred between story, essay, long poem, lyric sequence, travel anecdote, radio drama, autobiography, novella. The short story both contracted (to 'flash fiction' […]) and expanded" (New 2009: 383). Due to this newfound flexibility, the English-Canadian short story was thriving and has not stopped to do so even at the beginning of the twenty-first century.[13] Just to name some numbers, more than 600 short story collections were published in the 1980s and 1990s (Thacker 2004: 191) and about fifty collections were published per year in the early twenty-first century (New 2009: 381).

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[11] The "Royal Commission on National Development in the Arts, Letters, and Sciences" is often referred to as the "Massey Commission" (after its chair, Honorable Vincent Massey). The Massey Report (1951) takes stock of the cultural, artistic, literary, and musical accomplishments and deficiencies in Canada, but it also recommends improvements, most importantly the establishment of the Canada Council for the Arts in 1957, which, among others, would be responsible for scholarships for students, awards for young artists, the promotion of Canadian knowledge abroad, and, very generally speaking, for the promotion of Canadian art, music, and literature (Canada. Royal Commission on National Development in the Arts, Letters, and Sciences 1951).

Considering the large number of publications since the 1970s, the following overview does not aim at providing a conclusive list of all important authors and works. Instead, it will highlight some selected authors and works that illustrate the main developments and central characteristics of the English-Canadian short story since the 1970s. One of the important characteristics is the centrality and prominence of female short story writers, most importantly "the big three" Gallant, Munro, and Atwood (Nischik

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[12] For Poe, unity and brevity went hand in hand because only a short piece of literature could show true unity: "The unity of effect or impression is a point of the greatest importance. It is clear, moreover, that this unity cannot be thoroughly preserved in productions whose perusal cannot be completed at one sitting" (Poe 1976: 46).

[13] Not everybody agrees or used to agree that the Canadian short story has been thriving ever since the 1970s. In the introduction to *The New Oxford Book of Canadian Short Stories in English* (1995), Atwood expresses her doubts about the future of the short story stating that she is no longer able to feel the confidence that she felt when working on the first edition of *The Oxford Book of Canadian Short Stories in English* (1986/1988 [paperback edition]). She lists several reasons for her doubts, among them economic ones ("the 'market economy' […] [as a] new false god" [XIV]), "political short-sightedness" (XV), as well as cultural ones ("the usual Canadian shoot-yourself-in-the-foot cultural death wish" [XV]). In her 2003 introduction to the new edition of *Survival* (2004), Atwood sounds more hopeful again. However, *Survival* addresses all of Canadian literature and not just short stories and she confirms that doubts about the survival of Canada continue to exist quite persistently: "Every year or so there's a major magazine feature called something like: *Canada: Gone in Twenty Years?* Or, *Should Canada Join the States?* How Canadian of us, to ponder our own potential with such gloomy pleasure." (12)

2005b: 267).[14] Gallant, Canada's most famous expatriate writer, was a very active and successful writer for almost sixty years and she continued to publish in the twenty-first century up to her death in 2014. Her final book-length collection, *Going Ashore*/*The Cost of Living*, a compendium of Gallant's early and uncollected short stories, was published in 2009. Munro's last book-length publication, *Dear Life,* appeared in 2012. Her stories, often written from a female perspective, usually deal with specifically female problems, such as a gender-restrictive socialization or complicated mother-daughter relationships. The success of Munro's stories, not only within but also beyond Canada, is illustrated, for example, by the fact that she was awarded the prestigious Man Booker International Prize in 2009 (Booker Prize Foundation 2012) as well as the Nobel Prize in Literature in 2013.

Margaret Atwood, probably the most well-known Canadian author, renowned for the incredible breadth and extent of her œuvre, which includes novels, poems, children's books, and non-fictional work such as essays and editions, is also a short story writer. Contrary to Munro's focus on specifically female topics, Atwood's work is characterized by great thematic versatility, which is already illustrated by her first collection of short stories *Dancing Girls*, published in 1977 (Nischik 2005b: 269-270). Regarding the publication of short stories, Atwood "is far from done yet, continuing to produce books at an astonishing rate" (Thacker 2009: 364), including her most recent short story collection *Moral Disorder* in 2006 and her upcoming collection *Stone Mattress* in 2014. Thus, while being mainly a poet, novelist, and editor, she is also an important figure in Canadian short fiction, not least because of her work as literary critic and anthology editor.

Regarding Atwood's editorial work, it is important to once again mention Weaver, who was the co-editor of two of the short story anthologies edited by her (*Oxford Book of*

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[14] "die großen Drei"

Canadian Short Stories, 1986 and *New Oxford Book of Canadian Short Stories*, 1995). During Weaver's almost fifty years of editorial work in the second half of the twentieth century, he published more than ten short story anthologies and promoted short fiction in his CBC radio programs. Thus, despite not being a short story writer himself, he was one of the most important supporters and advocates of Canadian short fiction, sometimes encouraging the first steps of now internationally renowned writers:

> He is credited with nurturing and giving early breaks to new or then unknown young writers such as Alice Munro, Mordecai Richler, Timothy Findley, Margaret Atwood and Leonard Cohen. He sometimes purchased material even if he wasn't planning to use it, simply to help talented but struggling authors continue to work at their craft. ("Canadian Literary Editor" 2008)

Considering that Weaver supported and facilitated the breakthrough of some of the now most well-known writers of Canadian short fiction, including Munro and Atwood, he is certainly a central figure in English-Canadian short fiction, despite not being a writer himself. Another important editor, who, contrary to Weaver, is at the same time also an author of short fiction, is John Metcalf. "More than any other single individual apart from Weaver, [he] is responsible for shaping and promoting the short story in Canada" (Thacker 2004: 189). Like Weaver, he is the editor or co-editor of numerous short story collections thus helping to promote Canadian short fiction, particularly literary newcomers (Nischik 2005b: 262).

As a very productive writer, Metcalf was a member of the Montreal Story Tellers, a group that formed in the 1970s. Together with fellow writers Clark Blaise, Ray Smith, Raymond Fraser, and Hugh Hood, Metcalf wanted to promote short story writing and most importantly short story reading in order to attract a greater audience and, of course, also publishers that would buy the stories (Nischik 2005b: 263-264; New 2009: 389). The group was very productive and each member published numerous short story collections.

Additionally, each author developed a personal style, which reflects different subgenres and facets of English-Canadian short fiction. Metcalf, for example, is an advocate of experimental-modernist and satirical stories, Smith wrote postmodern and very experimental stories, and Blaise dedicated himself to multicultural issues such as alienation, foreignness, and rootlessness (Nischik 2005b: 264-267).

Generally, multicultural issues and multicultural short story authors have started receiving attention in anthologies and academia since the 1980s. In the 1990s, however, Kamboureli (1996), claimed that “Canadian literature […] is still not as diverse as it should be” (2). This implies that traditional anthologies do not paint an accurate picture of the literary output that is produced by multicultural authors, that is, authors whose origins lie outside of Canada or who belong to the “margins” of Canadian society (2). Generally, a discussion about multicultural literature goes hand in hand with a discussion about Canadian identity, which is constantly redefining itself. According to Kamboureli (1996), the 1990s showed a new interest in multiculturalism and the Canadian identity finally started being defined less in relation to a certain dominant center and numerous surrounding margins, “but in relation to new and productive alignments” (12). Thus, while the perceived margins and boundaries could not be overcome over night, cultural differences started being perceived as a source of inspiration and creativity. As a matter of fact, Nischik (2007a) states that “the contemporary Canadian short story owes its diversity […] to its numerous multicultural voices” (35). These multicultural voices had been there for decades, however, many anthologies just failed to hear them.

Similarly to the multicultural authors, whose voices had been ignored for decades but who now play a central role, women writers now also play a leading role in English-Canadian short fiction, illustrated, for example, by “the big three” Gallant, Munro, and

Atwood. While the strong presence of the female writers used to be surprising, it is now accepted and expected: “The women are simply there. They write. They write well. No one, any longer, finds this freakish or surprising” (Atwood 1995: XIII). Due to the by now long tradition and multitude of female writers, there exists a large amount of gender-conscious and gender-oriented writing (Nischik 2005b: 275), which is however only one of the many facets of English-Canadian short story writing. Other important facets include, as mentioned above, multicultural issues as well as an increasing internationalism at the expense of regionalism, which used to be a central characteristic of earlier works (Nischik 2005b: 270-274).

Regarding the rather heterogeneous styles of the contemporary English-Canadian short story, Nischik (2005b) detects three main types, the modernist-realist story, the postmodern-surreal story, and the hyperrealist-irrealist story (279-280). As illustrated, for example, by the Montreal Story Tellers in the 1970s, the variety of writing styles and topics is not a new phenomenon of the twenty-first century, but a characteristic that emerged during the revival of the Canadian short story in the post-WWII era and particularly after the centennial celebrations in 1967. Generally, since the stories’ themes, motifs, and images are just as varied as the writers themselves and their backgrounds, it is challenging to define ‘*the* Canadian short story.’ As a matter of fact, Atwood (1995) finds a concrete definition unnecessary and outdated: “We gave up some time ago trying to isolate the gene for ‘Canadianness.’ […] This used to be a problem […], but increasingly […] it’s simply the state of the world” (XIII). Additionally, Maclean Miller (2005: XVI) asserts that the various Canadian cultures and backgrounds have a positive effect when they are used as a creative reservoir that authors can draw from. Heterogeneity and versatility in topics and styles as well as the strong presence of multicultural and female writers are consequently the main characteristics of the contemporary English-Canadian short story. Furthermore, the genre of the short story plays a central role in the English-Canadian literary system with almost all major Canadian authors having written short stories and with many literary prizes being awarded to short story writers (Nischik 2005b: 263). As the following section will illustrate, the way from the beginnings of the short story to its current success was however a long one both in Canada and in Germany.

The Short Story Form: Some Theoretical Remarks

May (1995) dates the beginning of the short story form to the nineteenth century (1). However, he claims that the first precursors can be traced back to the fourteenth century, with Boccaccio's *The Decameron* as the most important representative.[15] Boccaccio "is the central figure in this gradual displacement of the religious toward the secular in renaissance short fiction" (2), that is, his texts mark the transition from sacred texts that aim for transcendence to human stories that deal with human dilemmas.[16] May, however, highlights that, in the fourteenth century, there continued to be a strong focus on orality even in written stories (3).[17] Cervantes (17th century) was another precursor of the short story. His stories were more detailed and focused on character and "psychological motivation," which had still been missing in Boccaccio's works (3).

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[15] According to Meyer (2014: 31), the earliest forerunners of the short story regarding formal aspects can be found even earlier, for example, in some chapters of the Old Testament.

[16] Nevertheless, these early short fiction texts were not yet as "realistic“ as we know and understand the term today (May 1995: 3).

[17] Several centuries later, orality is also emphasized in Walter Benjamin's renowned essay "The Storyteller" (1936). Benjamin, however, claims that the art of storytelling is becoming extinct in our modern society: "the art of storytelling is coming to an end. Less and less frequently do we encounter people with the ability to tell a tale properly. […] It is as if something that seemed inalienable to us […] were taken from us: the ability to exchange experiences" (Benjamin 1969: 83). Thus, according to Benjamin, a 'good storyteller' must have both the ability to orally tell a story and the ability to share experiences, which, in essence, means that the storyteller shares wisdom (87) – according to Benjamin, abilities, which are very seldom found today.

The German Gothic narrative and the nineteenth-century German novella form, with authors such as Goethe, E.T.A. Hoffmann, and Kleist, were also important forerunners of the modern short story. As a short piece of fiction that "combined elements of folktale and realism" (May 1995: 4), the novella set the scene for the short story. However, it was still too symbolic and mythological. In order to give rise to the short story, traditional short forms such as the folktale and novella had to be "demythologize[d]" and secularized so that they could be "remythologize[d]" through a focus on internal values and processes (5). This internal, subjective focus would then transform "the profane into the sacred" (5).[18]

Washington Irving's emphasis on tone instead of content marks the first important steps of the short story in North America (May 1995: 6). The short story becomes subjective and thus turns away from the transcendental and mythological folktale. According to May, Edgar Allan Poe and Nathaniel Hawthorne mark the true beginning of the short story in North America (7). In his 1842 review of Hawthorne's collection of short stories, *Twice-Told Tales* (1837), Poe assesses the main characteristics of a 'good' short story: brevity and unity (of form and effect). "The unity of effect or impression is a point of the greatest importance. It is clear, moreover, that this unity cannot be thoroughly preserved in productions whose perusal cannot be completed at one sitting" (Poe 1976: 46). Moreover, Poe established a framework for the design and setup of well-made short stories, that is, he created a formula for writing short stories (March-Russell 2009: 32; Meyer 2014: 50-53).

Other nineteenth-century theorists such as Anton Chekhov and Guy de Maupassant formulated similar models and confirmed Poe's claims regarding unity and brevity (March-

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[18] Meyer (2014: 50) agrees that the authors' focus on and interest in their characters' psychology marks the true beginning of the short story.

Russell 2009: 34). Chekhov also emphasized the “lyrically charged” and fragmentary character of a short story, that is, the power to express a lot with few words (May 1995: 16). At the same time, however, Chekhov’s and Maupassant’s stories differ greatly from Poe’s tradition through their focus on characters and atmosphere instead of plot (Meyer 2014: 63). Chekhov emphasized the importance of the trivial and everyday experiences, which are made significant through attention to detail (May 1995: 16). This emphasis of the everyday life is characteristic of late nineteenth-century realism, that is, the everyday life of individuals became a central concern of short story writers (May 1995: 10; Meyer 2014: 60, 62).

In his *Philosophy of the Short-Story* (1901), the American writer and literary critic Brander Matthews, a central commentator on the short story form in the nineteenth century and as a matter of fact also the person, who introduced the term ‘short story,’ summarized the ‘ingredients’ for successful short story writing as perceived during the late nineteenth century (New 1987: 4; Meyer 2014: 53). According to Matthews, a short story must show “unity of impression […]: it shows one action, in one place, on one day” (New 1987: 15-16), short stories “must be concise” (22), “must have originality and ingenuity […] also the touch of fantasy” (23), “should have brevity and brilliancy” (29), and the structure of a short story “must always be logical, adequate, harmonious” (30). These ‘ingredients,’ unity, concision, originality, brevity, and construction, were very much influenced by Poe’s still very powerful short story framework, which had been formulated several decades before. According to Meyer (2014: 53), Poe’s influence is still remarkable even in the twenty-first century, where his work and theory still inspires authors.

Following Matthews’ definition of the short story form, which is based on and influenced by Poe’s theory with its emphasis of unity and brevity as well as Chekhov’s and

Maupassant's focus on symbolically charged everyday details and characters, two strains of the short story developed during the first half of the twentieth century and continued to exist during the late twentieth century: an extremely realistic style on the one hand and a more mythic style on the other hand (May 1995: 19).[19] May sees Hemingway as one of the most important representatives of the realistic style in the tradition of Chekhov (66). Like Chekhov's stories, Hemingway's stories are characterized by a focus on simple, everyday details as well as the use of gaps and silence (Meyer 2014: 71, 76). According to May (1995), Hemingway is also able to metaphorically communicate the "incommunicable" (66). However, the ability to communicate the incommunicable does also bring the realistic style close to the mythic roots of the short story form. Consequently, the modern short story is characterized by constant tension between the realistic and the mythic style (May 1995:20).

Similar to the constant tension between realism and mysticism that the short story has to balance, it always treads a fine line between saying too little and saying too much. According to Chekhov, "it is better to say not enough than to say too much" (Chekhov quoted in May 1995: 63). In his 1936 essay "The Storyteller", Walter Benjamin claims the same: a good story "does not expend itself. It preserves and concentrates its strength and is capable of releasing it even after a long time" (Benjamin 1969: 90). Similarly, mere explanation and repetition of information does not constitute a 'good story.' According to Benjamin, it is the ability of the storyteller to share experiences and to coin and personalize these experiences while telling them. Due to his emphasis on orality and personalization,

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[19] Matthews (1917) similarly outlined two extremes of the short story form: the "realistic" and the "fantastic" story (37). However, he also emphasized the "limitless possibilities" in between (37).

Benjamin rejects the modern short story and comments on its development in the following way:

> We have witnessed the evolution of the ‘short story,’ which has removed itself from oral tradition and no longer permits that slow piling one on top of the other of thin, transparent layers, which constitutes the most appropriate picture of the way in which the perfect narrative is revealed through the layers of a variety of retellings. (Benjamin 1969: 93)[20]

For Benjamin, short stories, mass-produced and no longer orally told, disenchant the spiritual character of ‘real’ stories because the loss of orality and tradition also implies loss of wisdom.

The orality and spirituality that Benjamin demands stood at the beginning of the development of the short story form, with moral and symbolically charged texts such as folktales and novellas. These mythological and symbolic texts were then demythologized into more subjective and realistic stories that emphasize everyday characters and problems and focus on seemingly trivial details. Structurally, the texts’ brevity and unity has been characteristic since Poe’s short story theory. Unity does however not mean that the short story needs to be closed; the texts can rather leave questions unaddressed or only hint at an ending without actually articulating it thus encouraging the reader to complete the story or to search for answers (Meyer 2014: 78). Due to the unanswered questions and open structure, Benjamin’s demand for “piling one on top of the other of thin, transparent layers,” which constitutes a perfect story for him, is in a way still possible, with the author providing the first layer and the readers adding their own ‘layers’ to the story by finding possible endings and solutions to unanswered questions.

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[20] According to March-Russell (2009), is it difficult to understand, which types of short stories Benjamin criticizes exactly “but presumably he is thinking of […] mass-produced fictions” (23).

In addition to Benjamin's early twentieth-century essay on storytelling, several other German theorists also formulated concepts and principles for the short story during the late nineteenth and early twentieth century. These first German descriptions and models of the short story were very much oriented towards international theorists and authors, particularly Poe, Maupassant, and Chekhov (Marx 2005: 21). Anton Schönbach's 1886 description of the American short story, which also discusses the differences from German short narratives, was the first theoretical consideration of the then upcoming genre in Germany and although Schönbach does not specifically mention the theorist Poe, there are some correlations to Poe's demands, such as the emphasis of unity of impression and effect (Marx 1985: 24; Marx 2005: 22). Early definitions of the German short story, written by Max Hoffmann (1903) and Wilhelm Schmidt (1904), were equally oriented towards Poe's postulations of unity and brevity as well as towards French, Russian, and American stories (Marx 1985: 30-32). Adolf Bartels's 1897 discussion of the German short story connects the German genre to American and French stories, but most importantly to the Italian novella, which he sees as the ancestor of all modern short fiction (Marx 1985: 14). Felix Langer's essay "Die Kurzgeschichte" [*The Short Story,* 1930] constitutes the first longer and more detailed definition of the German short story. He states that, as opposed to the novella, the short story is more open-ended, showing only a short excerpt of a human life, without trying to be fully conclusive: "[R]epresented graphically, it could be seen as a rectangle, open at both narrow sides" (Langer 1930: 613),[21] that is, the short story prefers a beginning in medias res and an open ending to a closed plotline.

However, the German theorists discussed not only the content and structure of the short stories, but also the style. Doderer (1969) differentiates three early types of German short stories (late nineteenth to early twentieth century). The first one, the "sketch-like short story" (Doderer 1969: 80),[22] coincides with the emergence of naturalism. It is characterized by the lack of long introductions, focus on details and the ordinary, and attention to just one short aspect of a human life, which makes it an almost direct opposition to the clearly structured novella. According to Doderer (1969), the "sketch-like" style is represented, among others, by Arno Holz and Johannes Schlaf's short story "Ein Tod" ("*A Death*," 1889), which is a very detailed description of the last hours and death of a student. Since the story's title reveals and summarizes the main plot, the story's main focus lies on details.

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[21] "Graphisch dargestellt könnte man sie als ein an den beiden Schmalseiten offenes Rechteck sehen"

The second type of German short story of the early twentieth century is the "strongly epic short story" a reaction to "the decay of epic vigor in the sketch-like short stories" (Doderer 1969: 84).[23] This second type is characterized by a focus on action instead of condition and state as well as a strong, linear composition toward the climax of the story. Due to their stories' focus on plot and the final, overwhelming event, Doderer (1969) sees Wilhelm Schäfer and Friedrich Bischoff as two of the central representatives of the "epic short story." Marx (2005: 99) however remarks that the formal construction of Schäfer's and Bischoff's stories is not always as tightknit as Doderer suggests. Nevertheless, Marx (2005: 99-100) agrees that, for example, Bischoff's story "Der Clown" (1926), which is compared to a '5-minute-novel,' shows the very tightknit, coherent, and 'epic' structure suggested by Doderer.

The third type of the early twentieth-century German short story that Doderer identifies is the "objectivistic short story" (Doderer 1969: 85). It is influenced very strongly by Hemingway. It wants to present a short glimpse at life with "a sober, objective prose

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[22] "skizzenhafte Kurzgeschichte"

[23] "streng epische Kurzgeschichte [...] gegen den Verfall der epischen Strenge in den skizzenhaften Kurzgeschichten"

[…] deliberately refraining from all means of narrative refinements (such as climax, omission of minor circumstances, aesthetic language, subjectivization through the addition of emotional contents)" (Doderer 1969: 86).[24] The objectivistic short story is an intensively constructed piece of literature; compressed, shortened, and thus highly charged and meaningful (Durzak 1983: 308).

Generally, the early German short story theories were influenced greatly by Poe's theory as well as other American, French, and Russian authors. Following the first, rather prescriptive theoretical considerations in the late nineteenth and early twentieth century, the German short story has diversified and modified constantly. Consequently, flexibility regarding the content and form are still main characteristics of the short story even in the twenty-first century (Meyer 2014: 63). Despite all the changes, the demand for brevity has survived as the very name of the genre suggests. Consequently, Poe's influence can still be felt in any short story theory.

As in Germany, the influence of Poe's short story theory was also considerable in Canada, where American short stories, theories, publishers, and even tastes influenced the Canadian genre. In his analysis of the short story form in Canada, the Canadian theorist William Herbert New (1987) criticized this state of affairs and assessed prevalent short story theories as "curiously restrictive" since "most of the commentary does not adequately apply to the practice of the short story outside of America [i.e. the US], England, and continental Europe" (4). According to New, the established short story theories have always been too narrow-minded and thus hindered adequate and culturally unbiased criticism of Canadian short fiction (4-6).

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[24] "eine nüchterne, sachliche Prosa […] dabei bewußt auf alle Mittel des erzählerischen Raffinements (wie Aufgipfelung, Auslassung von Nebensächlichkeiten, schöne Sprache, Subjektivierung durch Hineinlegen von Stimmungsgehalten) zu verzichten"

New (1987) bases his assessment on a critical evaluation of the 'traditional' approaches that are used to describe or evaluate short stories (form, history, cultural origin). According to New, a formal analysis is necessarily constrained because it is based on artificially created criteria such as length, successful writing techniques, or literary genres (6-9). An analysis that emphasizes the historical development of the short story has to select some sort of beginning, an "ur-form" (10), which implies that other antecedents are excluded and, more importantly, also implies that "any influence and impact from outside" is excluded (12). An analysis that assumes a unilateral cultural origin of the short story disregards the fact that each culture finds its own way of adapting literary forms.

> One should not expect American or English rhetorical patterns to be universal ones, yet that is precisely what much criticism has implicitly assumed. […] And not to perceive that the patterns are different is to misread the writers, granting them […] that their stories are either exotics (therefore 'curious' or 'quaint' exceptions to the 'general' rule) or merely ill-handled versions of the short story form *as it is identified and defined in England or the United States*. (New 1987: 16, emphasis in the original)

New consequently rejects the orientation towards American and English short story forms and theories and demands the critics view Canadian short stories as unique and individual instead of strange or weak exceptions from the general, that is, American and English rule.

Nevertheless, New acknowledges the fact that the basic constituents of Canadian short stories are not "wholly unfamiliar constituent parts" (16). What he emphasizes, however, is that they are structured and weighted differently (16-17) and that the process of restructuring and emancipation is ongoing (239). While New's perspective prohibits a definition of 'the prototypical Canadian short story,' the overview of the history of the Canadian short story showed that it is indeed possible to identify several stages in the development of Canadian short fiction (early nineteenth century: sketches, late nineteenth century: realistic stories, turn of century: short story cycles, early twentieth century:

modernist stories, post-WWII: free forms and experimentation). As illustrated, these stages are in no way closed categories, but they are rather waves that build on each other and, in parts, continue to exist today (e.g. the short story cycle).

The preceding theoretical remarks gave some insights into short story theories and forms. Furthermore, the theoretical remarks also showed how German and Canadian authors and theories were influenced by but also tried to delineate themselves from the prevailing theories and stories. Following these theoretical observations, the proceeding section will give some insights into the development of the German short story, illustrating, among others, the circumstances that enabled the genre's emergence.

The German Short Story from the Late Nineteenth Century to 1945: From Birth to Censorship

Like the Canadian short story, the German short story is a rather young genre, even younger than the Canadian short story: it made its very first steps in the late nineteenth century. Klaus Doderer (1969) relates the emergence of the short story in Germany to a change in focus away from the harmonic and lawful world of classicism to a newfound "interest in the fate of the isolated individual," (74)[25] who is no longer able to understand the world and its laws. While this change in attention dates back to the mid-nineteenth century and the rise of poetic realism, the German short story, compact in content and time and glimpsing at a sudden stroke of fate in an individual's life or at a short excerpt of a human existence that can be life changing and revealing, was not able to gain any ground until the late nineteenth century (Doderer 1969: 74). After all, the dominant genres of classicism and romanticism such as the novel and the novella, both closed and rounded in content instead of highlighting a single and short glimpse of an individual's life, were still prevalent and downright "smothered" (Doderer 1969: 75) the emergence of a new genre.[26] Furthermore, the German short story had to delineate its territory against other short fiction genres, such as the anecdote, the calendar story, the tale, and the sketch, that were already well established in German literature.[27]

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[25] "Interesse am Schicksal des Einzelmenschen in seiner Vereinzelung."

The severe societal and economic changes of the late nineteenth century, among them industrialization and urbanization, not only changed the everyday life but also affected literary and aesthetic tastes and thus paved the way for the short story in Germany. While nineteenth-century realist literature aimed at poeticizing reality, naturalist authors showed a new interest in the actual and un-poeticized reality of critical social and economic conditions, struggling or passive antiheros, the unpleasant, and the immoral. This sober perspective was reflected in the literature of the late nineteenth century, which found new ways of expression, including natural communication, aposiopesis (unfinished, broken off sentences), *Sekundenstil* (extremely detailed and minute description of events), and dialect (Frenzel 2007: 460f). The newfound interest in individuals and their fate (a prerequisite for the short story) combined with the increasing number of magazines, newspapers, and feuilleton sections demanded short pieces of literature that could be read in the limited free time of a fast-paced city life while also reflecting this life and focusing on the details of this life (Doderer 1969: 79f; Marx 1985: 97f).

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[26] "erstickten"

[27] For an overview of the delineation between these already established short fiction genres and the short story see Doderer 1969: 49-72, Marx 1985: 84-92, and Meyer 2014: 25-28. The discussions about the correct definition and 'rightful territory' of the German short story were accompanied by arguments about the 'correct' terminology, which wavered between *kurze Geschichte* (brief/short story), *Skizze* (sketch), *Novellette* (short novella), *kleine Geschichte* (little story), *ganz kurze Geschichte* (very short story), and *Kurzgeschichte* (short story), which has been established as the now commonly used term since 1945. However, the English term 'short story' has been in use again since the 1990s and it is now used concurrently by some authors (Marx 2005: 3-6, 11).

As mentioned in the theoretical remarks, Holz and Schlaf's "Ein Tod" ("*A Death,*" 1889), an extremely detailed description of the vigil and death of a young student who is wounded in a duel, is often considered the first German short story (Marx 1985: 97; Marx 2005: 92; Meyer 2014: 82-86). However, "despite own approaches to the short story form in the German literature of the late nineteenth and early twentieth century, […] the dissemination of the American [short story] – the actual stories, not just the theory – provide a central reference point" (Marx 2005: 92).[28] Consequently, American short stories remained very influential and while German short stories existed, there was also constant competition with numerous American (and other international) stories that made their way into the German literary scene. Among these imported and admired stories were works by the American authors Poe and Harte, by the Russian author Chekhov, and by the French writer Maupassant (Marx 2005: 93-94).

In order to promote the production of German short stories, several literary magazines did not only publish 'imported' stories but also organized writing contests. In its first year of existence, the weekly magazine *Simplicissimus* (published in Munich from 1896 to 1944) announced a first call for submissions of so-called novelettes that "should not […] exceed the space of one page" and that should "draw on the depths and contrasts of […] modern social life" (*Simplicissimus* 1896a: 7).[29] A few weeks later, the winners (Ernst Hardt's "Die Gardinenwäsche" and Richard Dehmel's "Die gelbe Katze") of the contest were announced. Nevertheless, the magazine also criticized the overall disappointing results of the contest: of the more than four hundred submissions, only eighteen had been deemed acceptable to even be considered for the magazine. Most of the submissions were criticized as "a flood of quite ordinary […] and banally constructed literary works […] that cannot even assert the claim of being taken seriously" (*Simplicissimus* 1896b: 6).[30] The magazine *Jugend* (also published in Munich from 1896 to 1940) announced a similar writing contest in 1896, but due to the low quality of the submissions no winner but only second and third places were found (Marx 1985: 100). The few stories that were accepted by the magazines showed the characteristics postulated by the first German short story theories that were formulated around the turn of the century (Schönbach, Hoffmann, Schmidt).

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[28] " [...] trotz eigener Ansätze zur Form der Kurzgeschichte in der deutschen Literatur im späten 19. und frühen 20.Jh. [...] die Verbreitung der amerikanischen [Kurzgeschichte] – und die Geschichten selbst, nicht allein ihrer Theorie – einen zentralen Orientierungspunkt abgibt [...]."

[29] "soll den Raum einer Seite […] nicht […] überschreiten. […] aus den Tiefen und Gegensätzen […] modernen sozialen Lebens schöpfen"

Besides the stories produced within the framework of literary contests, some well-known authors, such as Kafka, Robert Walser, or Heinrich Mann, also experimented with the short story form at the beginning of the twentieth century (Marx 2005: 100; Meyer 2014: 86-101). Their stories often wavered between the new short story form and other, more established short prose forms such as the feuilleton or the sketch, which also reflects the unsteadiness and uncertainty regarding the 'adequate' definition and naming of the still new genre (Marx 2005: 2-8, 96-98). Nevertheless, their stories show some communalities, such as brevity, openness, and the rejection of a "teleological development," that is, a target-oriented and purposeful development of the characters, which is a direct reflection of the social and economic developments of modernity (Meyer 2014: 101).[31]

Despite the short story contests and the experimentation with the genre through some well-known authors, the German short story was generally off to a slow start, particularly the objective, realistic story in the tradition of Hemingway. One of the main reasons for the slow start of the German short story in general, were beginning polemic discussions around the "un-German" infiltration of this typically North American genre into the German literary market, which culminated in control and censorship during the 1930s and 1940s.

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[30] "einer Flut ziemlich alltäglich […] und banal gebauter litterarischer Arbeiten […] können keinen Anspruch darauf erheben, Ernst genommen zu werden."
[31] "teleologische Entwicklung"

The polemic discussions surrounding the short story were directed at several aspects, among them the commodity status of the stories, which were very popular in the feuilleton sections of newspapers. Greiffenhagen (1930) for example criticized the existence of "actual recipes for the production of this 'commodity,' which is so popular in England and America" (n.pg.).[32] Furthermore, the settings outside of Germany were criticized, for example, by Holzhausen (1937): "75 percent of the stories are not set in Germany, but in America or some other far-away country" (337).[33] As was the case at the end of the nineteenth century, there was still criticism about the overall 'low quality' of the short stories that were written in Germany.[34] Many theorists, editors, and writers also condemned the orientation towards American writing styles as well as the American writing style itself:

> We adopted the 'short story.' […] And although almost twenty years have passed now and although we perceive the short story as an individual art form, a large part of 'writers' settle for writing in German but with an American style. Or should I just not have understood that this is the highest form? Well, I believe that we can do

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[32] "richtige Rezepte für die Herstellung der in England und Amerika so beliebten 'Ware'"

[33] "75 Prozent der Geschichten spielen nicht in Deutschland, sondern in Amerika oder sonst einem fernen Land"

[34] A discussion of quality is always problematic since it requires a clear definition of 'good vs. bad quality.' In the case of German short stories during National Socialist times, it was mainly the American style of the short story that was criticized. It is of course highly debatable whether the American influence on German short stories really justifies assessing these stories as 'low quality' stories.

> perfectly well without Anglicisms and the never-ending ‘Well, well.’ (Hausmann 1937: 381)[35]

A flourishing German short story culture was almost impossible because both international and German stories were deemed unacceptable, although of course each for different reasons such as the international settings on the one hand and the (allegedly) low quality on the other hand. The development of the short story was complicated even more once the government distributed lists of ‘enemy literature’ in 1942, inhibited translations, and promoted the removal of ‘hostile literature’ from libraries (Marx 1985: 111).

Nevertheless and despite the adverse conditions, numerous authors devoted themselves to short story writing during the 1930s and 1940s. However, most of the stories fell into one of the three often-criticized categories: the romanticizing adventure story, the romantic-erotic story, or the war and soldier story. The romanticizing adventure story was often set outside of Germany and catered to the “demand for entertainment and suspense” (Marx 1985: 112),[36] which meant that the literary quality often fell by the wayside (Hausmann 1937: 382). The romantic-erotic story was not a new phenomenon, yet actually one that had persisted since the beginnings of the German short story. It had already existed and been the center of criticism in the late nineteenth century: “[I]t is never pure, fresh, and gracious love with a little roguishness and a little melancholia […] it is suggestive, abrupt, unhealthy, and mundane love, a cross-eyed love, unwashed and unkempt” (*Simplicissimus*

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[35] “Wir haben die ‘short story’ übernommen. […] Und obwohl fast zwanzig Jahre verflossen sind und wir die Kurzgeschichte als eine eigene Kunstform empfinden, benügt sich ein großer Teil von ‘Schriftstellern’ damit, deutsch in einem ameriakanischen Stil zu schreiben. Oder sollte ich noch nicht begriffen haben, daß dies die höchste Form ist? Nun, ich glaube, wir können getrost auf Anglizismen und das ewige ‘Well, well’ verzichten.”

[36] “Forderung nach Unterhaltung und Spannung”

1986b: 6).[37] National Socialist cultural functionaries used the third, most dominant type, the war and soldier story, for ideological purposes. This misuse deeply affected the artistic conceptions of the short story as well as the development of the short story as a literary genre (Marx 1985: 115).

> As 'war and soldier short story,' which propagated a comradely feeling of solidarity, the ethos of one for all, patriotic willingness to make sacrifices and heroic accepting of ones own death in the field, it became a common instrument of political brainwashing, which gilded the legends from the Prussian past […] and even the rather depressing memory of the lost First World War with patriotic wishful thinking, downright replaced the historically proven reality of the events with beautiful delusions. (Durzak 1983: 310).[38]

The 'war and soldier story' was in effect no longer part of the literary genre short story but rather of political machinery, used mainly for brainwashing and the spread of ideologies.[39] Suggestions for the ideal use of the short story sometimes also had an entertainment aspect, for example, when the interconnection of ideology and entertainment was suggested for newspaper and journal stories through the contextual reference to the political events of the day (Marx 1985: 116). Regardless of whether National Socialist ideologies were expressed directly in the stories or whether the escape from them was expressed in romantic and adventurous stories, National Socialism had not only characterized but also subjugated and abused the literature written during the 1930s and 1940s (Widmer 1966: 198). Thus, once the war was over in 1945, numerous writers and theorists saw a complete break with the past as the only option that could help revive German literature.

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[37] "niemals ist es die reine, frische und anmutige Liebe mit ein bisschen Schalkhaftigkeit und ein bisschen Schwermut [...] es ist eine zweideutige, brüske, ungesunde und banale Liebe, eine Liebe die schielt und die sich weder gewaschen noch gekämmt hat."

[38] "Als 'Kriegs- und Soldaten-Kurzgeschichte', die kameradschaftliches Zusammengehörigkeitsgefühl, das Ethos des Einer für Alle, vaterländische Opferbereitschaft und heroisches Akzeptieren des eigenen Todes im Feld propagierte, wurde sie zu einem weitverbreiteten Instrument der politischen Gehirnwäsche, die Legenden aus der preußischen Vergangenheit [...] und selbst die eher niederdrückende Erinnerung an den verlorenen Ersten Weltkrieg mit patriotischem Wunschdenken vergoldete, ja die geschichtlich verbürgte Realität der Ereignisse durch schöne Trugbilder ersetzte."

[39] It is, however, important to note that the popularity of the 'war and soldier story' did not come overnight. According to Durzak (1983), the prerequisites for the compromising of the short story date back to the First World War and the "euphoria of the outbreak of the war in 1914," (310) which had "stylized the war to a social ideality" (Karl Prümm quoted in Durzak 1983: 310). Thus, the demand for these stories had already existed long before the National Socialist takeover of powers in 1933 and the beginning of the Second World War in 1939. ("Euphorie des Kriegsausbruches 1914 […] der Krieg zum gesellschaftlichen Idealzustand stilisiert")

1945 to Early 1950s: A New Beginning

This complete break with the past was considered necessary because many authors believed that any literary trends popular before or during the NS times could no longer be used in an unbiased way because they had been abused by National Socialism, for example, for propaganda purposes. Thus, the authors looked for new and 'innocent' models and forms that could be used to describe the horrors of the war and the NS times (Meyer 2014: 102).[40] However, the new beginning after the war was anything but easy. Publishing houses and bookstores had suffered during the war; allied forces controlled all new publications; paper was scarce; literary centers such as Berlin and Leipzig no longer existed as such; and young writers were spread all over the new republic (Widmer 1966: 22).

Despite these adverse conditions, almost all major German post-WWII authors adapted the new literary form of the short story (Meyer 2014: 104). A still relatively young and less biased and abused genre than, for example, the novella or the poem, the short story was considered 'innocent' and flexible enough both for experimentation and for a new literary beginning (Durzak 1983: 14; Marx 1985: 121). The proposed new beginning after the complete eradication was addressed, for example, in Wolfgang Weyrauch's 1949 collection of short stories *Tausend Gramm – Sammlung neuer deutscher Geschichten* [A Thousand Grams – Collection of New German Stories]. Weyrauch (1949) asked for several radical new beginnings, a new language, new material, and new concepts (214). He also revisited the discussion about originality and foreign influences that had been led quite feverishly during the 1930s and early 1940s. With the inclusion of a story by Chekhov and one by Maupassant, Weyrauch both acknowledged the foreign influences on the German short story but at the same time he also asked for emancipation in his afterword:

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[40] Additionally, the post-WWII writers no longer trusted their own medium, language. It was called sick and infested, guilty and damaged. Thus, instead of aiming for 'beautiful expression,' the writers had a new goal: truth. However, the reservations against beauty were just a first step towards the complete rejection that followed and which was based on the assertion that anything beautiful could only be suspicious. Consequently, beautifully constructed language was completely out of the question for several reasons. First, it reminded too much of the ideals of National Socialist times. Second, it would veil the horrors of the war and National Socialist times. Third, it would be unable to reflect the horrors of the war on a linguistic level (i.e. independently of the content). Thus, true experience, that is, war, destruction and despair, was postulated as the new basis of language regarding both content and style. For further details on the reservations against beauty and the emphasis of truth in art and literature see, for example, Adorno's *Aesthetic Theory*.

> We respect the foreign guideposts. But – I am convinced that this is a fact – the literatures of the others can only start respecting us if we face up to them, if we stop imitating them, directly or indirectly, if we warn of the copies that show up, and if we try to establish and develop a literature, in this context prose, which is our own. A German literature, which takes – but also gives! (Weyrauch 1949: 213)[41]

According to Weyrauch, the balance between taking and giving, that is, between respecting the foreign influences on the short story while also aiming at emancipating oneself from them by finding new ways of expression, was essential for establishing a radically new German literature, a *Kahlschlagliteratur* [eradication literature/ radically new literature]. However, as Widmer (1966), Durzak (1983), Schnell (2003), and Meyer (2014), point out, the radical new beginning was not quite as radical as Weyrauch had proclaimed. It was rather a post-WWII manifesto and a new writing style, but not a reality. Since the literary, verbal, and historical past could not be cut off completely and overnight, the authors of the *Kahlschlag* aimed at portraying the human, "who has nothing, but his naked existence"

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[41] "Wir achten die fremden Wegweiser. Aber – ich bin davon überzeugt, daß es so ist – die Literaturen der anderen können uns erst dann achten, wenn wir uns mit ihnen auseinandersetzen, wenn wir sie nicht, direkt oder indirekt, nachahmen, wenn wir vor den Kopien, die sich zeigen, warnen, und wenn wir versuchen, eine Literatur, in diesem Zusammenhang also eine Prosa, zu gründen und zu entwickeln, welche die unsre ist. Eine deutsche Literatur, die nimmt – aber auch gibt!"

(Meyer 2014: 104).[42] Consequently, the authors focused on the human and his everyday, post-war struggles and life and their stories were marked by sobriety and bleakness (*Kahlheit*).

Weyrauch was also a member of the *Gruppe 47* [Group 47], which was a central body in the process of repositioning the German literature after WWII. Hans Werner Richter, former editor of the literary-political magazine *Der Ruf* [The Call], whose publication had been interrupted after its open criticism against the allied forces, founded the *Gruppe 47* in 1947. After losing his political voice in *Der Ruf*, Richter "emigrated into literature" and with the foundation of the *Gruppe 47* became "an important cultural authority in post-war Germany" (Durzak 1983: 364).[43] Many short story authors, among them Heinrich Böll, Wolfdietrich Schnurre, Alfred Andersch (former publisher of *Der Ruf*), Martin Walser, and Weyrauch, attended the *Gruppe 47* meetings. It is therefore not surprising that it was the short story voice, which captured the time of the *Kahlschlagliteratur* and *Trümmerliteratur* [rubble literature] best (Durzak 1983: 365; Meyer 2014: 103-104).[44]

What made the short story voice appropriate for the post-WWII era is its characteristic attention to human fates and to life-changing moments in human lives as well as its open-endedness. This open-endedness was particularly appropriate for the post-WWII era because, just like the short stories themselves, the era was full of changes, new yet still uncertain beginnings, and disorientation. One such story, which takes a glimpse at a human fate, is Wolfgang Borchert's 1947 short story "Nachts schlafen die Ratten doch" [The Rats Do Sleep Nights].[45] Borchert's work is by now considered a classic and it is discussed in many classrooms. "With Hemingwayesque precision" (Durzak 1983: 323),[46] Borchert describes the fate of a young boy, who sits in the middle of the ruins of a destroyed German city in order to protect his dead brother from the rats, therefore risking his own life. An old man, coming by while searching for rabbit food, promises him a rabbit and tells him that he can go home at night because the rats are after all asleep anyway. While the man's statement is of course a lie, he releases the boy from his life-threatening confinement and shows him light within the post-war horrors as well as a glimpse at a more child-appropriate life.

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[42] "der nichts hat als seine nackte Existenz"

[43] "emigrierte in die Literatur [...] zu einer wichtigen kulturellen Instanz im Deutschland der Nachkriegszeit wurde."

[44] The term *Trümmerliteratur*, which literally translates to rubble literature, is an allusion to the aftermath of the war. The literature of the post-WWII period dealt both with actual rubble of the destroyed houses all across the country and with the metaphorical rubble of destroyed ideals, hopes, and lives.

Freed from sentimental and decorative ballast, Borchert's story looks at human fate and describes the terrible circumstances in post-war Germany. The short story's brutal and unromanticized look at reality combined with the aforementioned openness to experiments and relative innocence regarding the German past made it the central literary genre of post-war Germany. However, Durzak (1983), Marx (2005), and Meyer (2014) list several additional reasons for the genre's incredible success: some (future) authors had learned to appreciate the short story during US captivity; the allied re-education program promoted the translation and distribution of American short stories, which greatly influenced the definition of the German short story; stories by American authors such as Hemingway and O. Henry were highly respected models because they showed similar realistic and pragmatic features that the German authors longed for; due to the paper shortages after the war, short stories were easier to publish than, for example, novels; and thanks to magazines, newspapers, and anthologies there was a constant demand for short stories (Durzak 1983: 13-14; Marx 2003: 114-117; Meyer 2014: 105-106).[47] Schnurre (1977 [1961]) highlights the most important reason for the short story's seminal success:

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[45] The story is discussed exemplarily here in order to illustrate the topics and characteristics of the post-WWII *Trümmerliteratur*.

[46] "Mit einer an Hemingway gemahnenden Präzision"

> But the actual reason why they [the authors] adopted the short story form so quickly and why they knew how to use it so respectably and skillfully right away, lay elsewhere. It lay in the question of material: in the abundance of tormenting experiences from the years of war. Guilt, accusation, despair – it needed to be expressed. Not in an aesthetically veiled way, not in a clearly composed or even epically structured way; no: in a breathlessly written, gaspingly short, warily austere form of expression. So the "discovery" of the short story just came at the right time. (30)[48]

The short story's unromanticized, pragmatic, and brutally realistic form of expression, its attention to human fates, the high demand for stories in print media, the abundance of terrible experiences that needed to be processed, the literary backlog after NS times – these are just the most central of many reasons for the short story's incredible success in post-war Germany. Considering the traumatic experiences of National Socialism and war times, it is not surprising that the topics of the post-war stories comprised the complex war, cruelty, and individual vs. society (Marx 1985: 141).

According to Meyer (2014: 106), the situation was rather different in the GDR, that is, the boom of the short story in the post-WWII era was to a large extent restricted to the

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[47] The post-war German literary scene was dominated by numerous literary magazines, among them *Story, Athena, Der Ruf, Ulenspiegel, Die Erzählung, Das Karussell, Horizont*, etc. (Marx 1985: 126, 135). While most magazines published German stories (or a combination of German and international ones), *Story* was dedicated to the publication of American and other international stories, which were supposed to establish a canon of model stories for German readers and writers. According to Durzak (1983), this air of internationality did however in some respects "damage more than it was beneficial" (457) because the definition of the German genre *Kurzgeschichte* suffered from the huge variety of models and characterizations. ("hat […] mehr geschadet als genützt")

[48] "Doch der eigentliche Grund, weshalb sie die Form der short story so blitzartig übernahmen und auch gleich mit einer beachtlichen Könnerschaft zu handhaben verstanden, lag woanders. Er lag im Stofflichen: in der Überfülle an peinigenden Erlebnissen aus den Kriegsjahren. Schuld, Anklage, Verzweiflung – das drängte zur Aussage. Zu keiner ästhetisch verbrämten, auch zu keiner durchkomponierten oder gar episch gegliederten; nein: zu einer atemlos heruntergeschriebenen, keuchend kurzen, mißtrauisch kargen Mitteilungsform. Da kam die ‚Entdeckung' der short story eben zur rechten Zeit."

FRG. Generally, the short story, just like all literature, was in a somewhat paradoxical position in the GDR: “on the one hand, not operating within this social padded cell of general indifference like in the FGR, but being perceived as important […] and on the other hand, particularly because it is taken so seriously, being much more confronted with contrary measures of control” (Durzak 1983: 426).[49] Hence, while cultural functionaries promoted literature, each work was in constant danger of being censored or prohibited altogether. Furthermore, literature in the GDR was supposed to excite the public for socialism, describe the everyday life in socialism in an idealized way, and help form the socialist people, which are goals that are largely incompatible with the post-WWII short stories that aimed at depicting the everyday life in a brutally realistic, unromanticized, and sober way (Meyer 2014: 106).

In addition to the incompatibility due to the content, there were also theoretical concerns regarding the short story. After all, the short story’s American roots were not appreciated, which is expressed, for example, in Günter Jäckel’s 1974 essay “Nachrichten und poetische Informationen” [News and Poetic Information], one of the two theoretical articles of the collection *Zur sozialistischen Kurzgeschichte* [On the Socialist Short Story]. In his essay, Jäckel emphasizes the, certainly existing but probably not quite as influential, non-American roots of the short story, such as Chekhov and “proletarian literature” (10).[50] In addition to the short story’s American heritage, which GDR theorists such as Jäckel tried to conceal, there were also uncertainties about the formal and structural definition of the short story. Jäckel (1974), for example, is wary of a clear definition of the genre by stating that: "It does […] have to be acknowledged that there are relations to all forms […], which prevent the definition of a prototypical short story" (16).[51] Thus, while the short story genre started receiving a lot of attention from literary critics in the FRG in the 1950s, GDR theorists remained unsure about the genre. Furthermore, the actual short stories produced in the GDR often had little resemblance to other post-WWII short stories, that is, while they were certainly short, the structure and content differed greatly from the standards in the FRG (Meyer 2014: 107).

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[49] “daß sie einerseits nicht in jener sozialen Gummizelle allgemeiner Indifferenz operiert wie [...] in der Bundesrepublik, sondern als wichtig [...] wahrgenommen wird und daß sie andererseits, gerade weil sie so ernst genommen wird, viel stärker mit gegenläufigen Steuerungsmaßnahmen [...] konfrontiert ist.”

[50] “proletarischen Literatur”

Despite the initial theoretical and genre-historical inconsistencies, short prose forms became increasingly popular as a medium for describing the GDR life during the 1970s, that is, at a time when the short story's popularity had already started declining in the FRG (Marx 2005: 155; Meyer 2014: 107).[52] Ursula Roisch confirms this popularity in 1974: "The 'little prose' – and I want to understand this as all short prose – dominates. This is beyond dispute" (106).[53] The short story's popularity in the GDR has several reasons. Günter Kunert (in an interview in Durzak 1983) mentions the short story's suitability for focused, condensed, and "lightning-fast"[54] reactions to the surroundings (88). Stephan Hermlin and Durzak (in an interview in Durzak 1983) hint at a politically conditioned reason, which might be connected to the short story's success: if a short story was to fail or be censored because of critical content it would be a lot easier to cope with and move on from than if an author failed with a novel, that is, a short story could be used for criticism and even if it was to be reviewed negatively it would do less damage to the author's reputation (36). Marx (2005) also sees parallels between the post-WWII authors and the East German authors of the 1970s and 1980s, who were searching for a genre suitable for expressing their rapidly changing conditions of life and the new and sometimes difficult to understand everyday experiences (159). Despite the, albeit delayed success of the genre in the GDR, Meyer (2014) argues that West German authors and their short stories were nevertheless more central to the development of the modern German short story because the FRG authors' dedication to and experimentation with the short story helped establish and advance the short story as an autonomous genre far earlier and far more than in the GDR (107).

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[51] "Es muß [...] anerkannt werden, daß zu allen Formen [...] Beziehungen bestehen, die es verhindern, einen Prototyp Kurzgeschichte aufzustellen. "

[52] It is important to note here that the popularity of short prose forms in the GDR of the 1970s was not restricted to the short story genre. The short story was rather just one variant among the short prose forms that became popular (Marx 2005: 155).

[53] "Die 'kleine Prosa' – und darunter möchte ich die gesamte Kurzprosa verstehen – dominiert. Das ist unbestritten."

[54] "blitzartig"

Generally, the German publishing industry and the German literary system were severely damaged following WWII. Furthermore, many authors felt that established literary forms used before and during NS times had been abused and corrupted. Therefore, authors of the *Trümmerliteratur* and *Kahlschagliteratur* proclaimed a complete break with the past as inevitable. However, the complete break was rather a manifesto than the reality since the literary past could not be cut off completely. Nevertheless, the authors turned to and experimented with new literary forms, most importantly the short story. Due to its unromanticized, pragmatic, and brutally realistic form of expression and its attention to human fates, as well as due to the high demand for stories in print media and the abundance of terrible experiences that needed to be processed, the short story flourished in post-WWII Germany. This early success was however far less pronounced in the GDR, where the short story's success did not arise until the 1970s.

1950s to 1980s: From Innovation to Schools to Decline

In the FRG, the economic boom and the Christian and conservative tendencies pushed the experimental, radical anti-war short story away from its central position in the 1950s (Durzak 1983: 15). In addition to these new tendencies, both the authors' and the readers' interests and motivations had changed: "The post-war authors' rage of accusations was used up. […] The reader was simply sick of being shocked." (Schnurre 1977: 30-31).[55] Authors kept writing critical short stories, but the focus moved towards criticism of the *Wohlstandsgesellschaft* (affluent society), where success, harmony, and material wealth were more important than coming to terms with ones immediate past (Marx 1985: 160; Marx 2005: 148-149). In order to make the criticism less direct, many authors took the perspectives of children (e.g. Weyrauch, Bender, Schnurre) or even of things (e.g. Böll) in their stories. Regarding stylistic variations of the short story in the 1950s, several authors turned away from the very realistic post-WWII style and dedicated themselves to surrealism (e.g. Aichinger) and satire or grotesque (e.g. Walser) in their stories (Marx 2005: 139-140).

In addition to the changing focus, perspective, and style of the stories, the market for short stories also transformed. Newspapers were less interested in publishing stories and several magazines were discontinued after the monetary reform in 1948 (Durzak 1983: 458; Marx 1985: 155). However, short stories found a new market in commissioned volumes for publishing houses and in school curricula. According to Durzak (1983) and Marx (2005), schools took up a central role in the acknowledgement and distribution of short stories. The schools' demand for short stories was reflected in the production of a wealth of theoretical and didactic essays, interpretations, and anthologies since the 1950s. The popularity of the short story is connected to the desire, expressed not only by teachers but also by students, to incorporate contemporary literature into the classroom (Marx 2005: 172-173). Furthermore, the short story was seen as a very appropriate and convenient educational instrument, which helped raise the students' awareness of and interest in literature and critical thinking:

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[55] "Der Anklage-Furor der Nachkriegsautoren war aufgezehrt. [...] Der Leser hatte es einfach satt, schockiert zu werden."

> So the short story served mainly as a medium used to awaken interest in literature, to introduce into its laws, to encourage critical reflection about contemporary problems, human ways of reacting, and ethical questions, and to add to the linguistic-stylistic training. (Marx 2005: 176)[56]

The short story, condensed and therefore easy to read and discuss in the classroom, was consequently supposed to raise the students' interest in literature in general and in contemporary literature in particular. The analysis and production of short stories was furthermore used as linguistic training, that is, the students were encouraged to write short stories according to a corpus of ideal model stories as well as rather strict theoretical and stylistic rules (Marx 2005: 175, 178).

Following the short story's success during the late 1940s and the 1950s, several observers, among them Lenz (1977 [1966]), Durzak (1983), Marx (1985; 2005), and Meyer (2014) confirm the short story's noticeable decline around the mid-1960s. This decline was connected to several reasons, among them the authors' newfound preference for report and journal style and the fact that established short story authors, such as Böll, Walser, and Aichinger, turned away from the genre (Lenz 1977: 41; Marx 1985: 161-162). Böll, for example, justified his renunciation of the short story with suspicion against the form, which after years of use held the danger of becoming routine (Marx 2005: 151-152). Despite the hesitations of some authors, short stories were of course still produced and they kept focusing on criticism of the affluent society and the failure to come to terms with the past as well as new concerns such as the fragile system, social intimidation, disillusion, and the student movement (Marx 1985: 165). Furthermore, GDR-FRG problems of communication became a new topic of interest for authors in the 1960s and 1970s (Marx 2005: 155).

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[56] "Die Kurzgeschichte diente also vor allem als Medium, um das Interesse an der Literatur zu wecken, in ihre Gesetze einzuführen, zu kritischem Nachdenken über zeitgenössische Probleme, menschliche Reaktionsweisen und ethische Fragen anzuregen und um zur sprachlich-stilistischen Schulung beizutragen."

The severest problem of the short story since the 1960s was the question of distribution. Publication possibilities had already started declining during the 1950s and the situation did not improve. According to Durzak (1983), publishing houses were too suspicious of the genre, did not see much profit in it, and did not think that the German readership was interested in it, which led to little support (458-459). Furthermore, there was "continuing uncertainty about the literary importance and the literary identity of this genre" (Durzak 1983: 461).[57] The wealth of international definitions, the diverging definitions of the genre by German authors, theorists, publishing houses, and writing contests, as well as the deliberate avoidance of definitions by some put the German short story in a state of uncertainty (Marx 2005: 158).

In addition to this genre-theoretical uncertainty as well as the skepticism of some established short story authors towards the genre, a new and related genre emerged in the 1960s and suppressed the short story of the 1940s and 1950s, namely the *Kürzestgeschichte* (flash fiction, literally: shortest story). Its extreme brevity is however "not a purely quantitative, but a qualitative characteristic" (Meyer 2014: 137),[58] that is, the stories are not only characterized by extreme brevity, but also by some qualitative characteristics that distinguish them, for example, from short stories. Despite the numerous and varying definitions of the maximum length of flash fiction, flash fiction usually aims at expressing content with an extremely restricted amount of words, which can sometimes even be limited to merely one or two sentences (Meyer 2014: 137-138). Regarding the stories' content and style, the texts work with implications, reductions, and hints, which means that the readers are expected to add their own interpretations, world knowledge, and intertextual knowledge to a much larger extent than in the case of short stories. Furthermore, while short stories usually focus on an excerpt from a person's life, flash fiction offers only underdetermined fragments (Meyer 2014: 163). Important representatives of the German-language flash fiction movement, who turned away from the traditional short story in order to experiment with the even shorter variants, include Heimito von Doderer, Peter Bichsel, and Helmut Heißenbüttel. As opposed to short stories, their flash fiction is usually arranged in anthologies. Furthermore, the flash fiction texts are often marked by irony, parody, absurdity, and metafiction, which is used to express criticism of and skepticism towards the media, language, and society (Meyer 2014: 141-163).

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[57] "Unsicherheit dem literarischen Gewicht und der literarischen Identität dieser Gattung gegenüber nach wie vor besteht"

[58] "kein rein quantitatives, sondern ein qualitatives Merkmal"

Generally, the turn away from the very realistic and radical anti-war short story started as early as the 1950s, when authors, often from the perspective of children or things and through elements of surrealism and satire, used the *Wohlstandsgesellschaft* as a new focus of criticism. Furthermore, many stories found a new market in schools and commissioned anthologies before the short story's noticeable decline in the mid-1960s, when publishing houses became skeptical of the genre's success, the definition of the short story remained disputed, and authors turned away from the genre in order to experiment with longer or even shorter literary forms.

1990s to the New Millennium: A New Revival and New Developments

The 1990s rang in a revival for the German short story and Marx (2005: 164) detects a generally renewed and rediscovered pleasure in storytelling in the twenty-first century. The fall of the wall and the reunification heralded an era of fundamental changes and new beginnings for all of Germany and particularly young authors profited from the short story's condensed form and intense literary expressiveness. Both East- and West-German authors used the short story to process the GDR-past as well as disappointments and problems after the *Wende* (illustrated, for example, by Ingo Schulze's 1998 collection of short stories *Simple Storys*); experiences of travel, migration, refuge, violence, and discrimination also moved into the center of attention (Marx 2005: 163, 166-169). However, most post-reunification short stories address topics of the ordinary and the everyday (Marx 2005: 165; Meyer 2014: 167); illustrated, for example, by Julia Franck's 2000 collection *Bauchlandung* [belly landing], which explores the topic of love from various perspectives.

Regarding the distribution of short stories, writing contests have been one of the central media for the encouragement and dissemination of short stories since the 1980s. According to Durzak (2002), the *Montblanc-Literaturpreis* (sponsored by a company for luxury goods) and the *Bettina-von-Arnim-Preis* (organized by the women's magazine *Brigitte* from 1992 to 2003) were the two contests with the highest participation as well as public attention during the 1990s (489). Most of the modern calls for submissions are characterized by openness for experimentation and innovations as well as by the blurring of borders between genres, which is expressed, among others, by the preference for the more flexible term 'short prose' over 'short story' (Marx 2005: 160-161). Another writing contest, which is characterized by this formal openness regarding genre-specific criteria, is the *MDR-Literaturpreis* (1996 until today). In its 2012 call for submissions, it simply asks for short stories (both the German and the English terms are used) that can be read in a maximum of fifteen minutes (*MDR* 2011). A very important characteristic of this particular contest is its combination of multiple channels of distribution. Several of the final stories are published in an anthology and on the internet, broadcast on the radio, as well as read publically during the contest finals and book tours (*MDR* 2011).

In addition to writing contests, the internet has also been a major medium for the distribution and an inspiration for the production of short stories since the beginning of the twenty-first century. Regarding the stories that are published online, brevity is a central characteristic, which often leads to a blurring of borders between short stories, flash fiction, and poems thus complicating a literary theoretical analysis or a categorization into genres (Meyer 2014: 165).[59] At the same time, however, the blurred borders encourage the (re-) consideration of traditional genre categories as well as the critical examination of the traditional concepts of text and literature (Meyer 2014: 166). As already characteristic for flash fiction pieces from the 1960s to the 1980s, contemporary online flash fiction also works with omissions, gaps, hints, and implications and thus expects the readers to access their own world knowledge in order to understand and interpret the stories. Meyer (2014: 166-169) mentions Florian Meimberg's *Tiny Tales,* which are published via the author's twitter account and thus limited to 140 characters per story, as an example of contemporary German flash fiction. Like contemporary short stories, Meimberg's flash fiction explores topics of the ordinary and the everyday, but also incorporates horror, taboos, science fiction, apocalypse, paradox, and modern technology. Interestingly, the initial online publication of the stories was complemented with a ‘traditional’ book publication of all stories in 2011 (*Auf die Länge kommt es an. Tiny Tales. Sehr kurze Geschichten* [Length Matters. Tiny Tales. Very Short Stories]), which illustrates that traditional media, such as books and magazines, still have a very high status and instead of being repressed by the internet, they are rather complemented by it.[60] Consequently, as is the case for the borders between genres, the borders between media also start to blur.

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[59] Meyer (2014: 169-171) also detects a blurring of borders between short stories and longer prose texts, such as novels, which leads to collages, montages, and hybrid forms that illustrate the feelings of uncertainty and instability in an aesthetic way.

Despite the importance of flash fiction, Meyer (2014: 188-192) detects that the short story’s popularity, mainly in the tradition of American precursors such as Hemingway and Raymond Carver, continues in the twenty-first century. These contemporary short stories (illustrated, for example, by Hanna Lemke’s 2010 collection *Gesichertes. Stories* [Saved. Stories] and by Jochen Rausch’s 2011 collection *Trieb. 13 Storys* [Desire. 13 Stories]) explore topics of aimlessness and disorientation and focus on gaps, omissions, and fragments, while using realistic effects and thus drawing on their realistic precursors.

All in all, the contemporary German short story is a very lively genre, which does, however, transcend and challenge traditional genre borders by drawing from various literary genres, such as flash fiction, poems, and novels as well as journalistic forms, such as essays and reports, thus leading to hybrid forms. Furthermore, the minimum brevity or maximum length of contemporary short stories remains undefined, illustrated, for example, by the great flexibility expressed in contemporary calls for submissions for writing contests. Generally, while the internet promotes ‘short’ short stories and flash fiction, book publications of ‘longer’ short stories still play an important role. At the same time, internet and book publications sometimes go hand in hand or build on each other. Regarding the topics of contemporary twenty-first-century short stories, the ordinary and the everyday are major areas of interest as are disorientation and aimlessness. The radicalism of the early post-WWII stories has consequently been replaced with quieter tones that can, however, unleash the occasionally underestimated yet often extreme power of the ordinary.

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[60] Of course, easy internet publication, for example, in blogs and on websites can also have the negative effect of low quality, particularly since the topic of ‘the ordinary’ is so popular with modern writers (Marx 2005: 165).

Conclusion

The history of the short story ranges from the early nineteenth century, with precursors in the fourteenth century, to today. The boom of the short story both in Germany and in Canada did however not arise until the twentieth century and the English-Canadian short story was even 'crowned' with a Nobel Prize in the twenty-first century. The contemporary German and English-Canadian short stories are consequently children of modernism and postmodernism, offering multiple interpretations, fragments, and openness rather than overarching explanations of the world. Yet the twenty-first-century short story, both in Germany and in Canada, has not cut off its nineteenth-century heritage and early ambassadors, such as Poe, and his demand for brevity continues to resonate today. However, the 'adequate' length of a short story remains unclear and contemporary definitions remain vague. Furthermore, contemporary twenty-first-century short stories, both in Germany and Canada, are marked by great heterogeneity and versatility regarding styles and topics. Additionally, short variants of the traditional short story, such as flash fiction, popular both in Canada and in Germany, transcend traditional genre borders and internet publication possibilities challenge and complement traditional media such as books and magazines. It is however this very flexibility of the short story that testifies to the genre's vitality in the twenty-first century.

CHAPTER 2: Beyond Disciplinary Boundaries – Methodology and Themes

Introduction

How can five different approaches from three different fields be combined in one analysis? How and to what extent are the approaches related and possibly closer than expected? What are the advantages and possible drawbacks of as well as points of criticism towards each approach? This chapter aims at answering these questions and, most importantly, this chapter will also present the interdisciplinary methodology that will be the basis for the analyses of the paratexts and translations in the proceeding chapters.

Regarding this chapter's setup, the introductory section will examine what each approach, (critical) stylistics, (critical) discourse analysis, paratextual analysis, polysystem theory, and skopos theory, is able to add to the analysis and how the individual approaches with their varying backgrounds in linguistics, literary studies (specifically intertextual studies), and translation theory are related beyond disciplinary boundaries, how they build on each other, and how their differing foci complement each other. Following these remarks, each approach will be presented in detail, including an overview of the main questions that each approach is able to ask and answer as well as criticism towards and drawbacks of the approaches. Finally, the chapter will be concluded by some remarks on 'power,' a concept that will be drawn on frequently during the analyses, as well as a summary of my interdisciplinary approach.

Beyond Disciplinary Boundaries

Since each of the three disciplines that is drawn on for the analysis of the corpus, translation studies, literary studies, and linguistics, adds a valuable and unique perspective, it is their combination that makes the subsequent analysis particularly insightful. As an interdisciplinary field, that is, a field that combines theories, approaches, and issues from various disciplines, translation studies is able to mediate in the debate between linguistics and literary studies.[1] Thus, it is able to establish a common ground for the combination of linguistic and literary approaches with regard to translation. First, however, it is important to outline what each discipline and approach adds to the analysis of the corpus and how the approaches are related beyond disciplinary boundaries.

According to the linguist Roger Fowler (1971a), linguistics excels through its ability to reveal even the smallest details of a text (of both literary and non-literary genres) and through its ability to connect these details in order to disclose patterns or ruptures in patterns:

> A linguistic description of any text (literary or not) is, ideally, absolutely revealing: it can lay bare the formal structure of the language in more detail than any critic would want. […] The description is, in a technical sense, 'meaningful': it reveals formal meaning, the meaning of information theory seen in patterns, contrasts, choices. (Fowler 1971a: 37-38)

Thus, what linguistics is able to identify is meaning that arises through patterns, choices that lead to these patterns, or choices that lead to breaking these patterns. Patterns, however, can only be detected through attention to details. The linguistic approaches used for this analysis, namely (critical) stylistics and (critical) discourse analysis, illustrate this emphasis on micro-level details. Most importantly, however, they do not only uncover linguistic details, but they also establish connections between individual details in order to highlight linguistic patterns. These patterns are more than just a collection and categorization of linguistic peculiarities, but a reflection of 'linguistic choices.' "Wherever we have alternatives, style is involved" (Sandig 2006: 2),[2] that is, a stylistic analysis examines linguistic choices and how these choices become meaningful within the context of the linguistic and cultural conventions. Therefore, the main question asked by stylistics is what the text does and how it does it.

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[1] Regarding the debate between linguistics and literary studies, the linguist Fowler (1971a) comments: "There is probably a feeling in both camps that the contribution of linguistics to literary studies is too limited to go beyond stylistic description. The linguist is too politically cautious to claim too much, and the critic too jealous to admit too much. Of course, there is a limitation; but not that linguistic analysis has no part to play in higher criticism" (40). According to Fowler, linguistic analysis does indeed have limitations when used within the framework of literary criticism; however, it can also add some very valuable insights. According to Green (2006), it is mainly late twentieth- and early twenty-first-century European research (particularly from The Netherlands, Germany, and Spain) that has finally managed to overcome the disciplinary borders between literary theory and linguistics in order to "produce challenging and often exciting readings of texts" (266).

Discourse analysis, quite similarly, also examines linguistic choices and asks what a text does. Furthermore, discourse analysis assumes that most texts are not 'innocent:'

> To do discourse analysis, we have to see what is old and taken for granted as if it were brand new. We need to see all the assumptions and information speakers leave unsaid and assume listeners know and will add in to make the communications clear. Communication and culture are like icebergs. Only a small 'tip' is stated overtly. A vast amount lies under the surface, not said, but assumed to be known or inferable from the context in which the communication is occurring. […] What we do in communication with each other is not always benign. Indeed this is one of the purposes of doing discourse analysis. (Gee 2011b: 8)

What Gee suggests is that linguistic choices, be it the choice to express certain information or to withhold it, make the communication meaningful but also powerful and possibly hurtful. Again, the focus is on what the text does and how it does things[3] – and, since discourse analysis assumes that no communication is 'innocent,' it also tries to analyze why the text does something, that is, it investigates the effects of communication.

While discourse analysis is commonly identified as a linguistic approach, its application and roots are certainly not limited to linguistics. As a matter of fact, discourse analysis is also used in anthropology, sociology, political science, and many other fields. The relation to the social sciences becomes particularly apparent if the narrow definition of

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[2] "überall, wo wir Alternativen haben, überall da ist Stil im Spiel"

[3] The emphasis of what the text 'does' instead of just what it 'says' is typical for stylistic and discourse analytical analyses (e.g. Gee 2011a & 2011b, Jeffries 2010, Levinson 1983, Sandig 1986, Sandig 2006, Simpson 2004, vanDijk 1997).

‘discourse’ as written or spoken communication is expanded to ‘discourse’ as any communicative action that is shaped by and shapes ideologies (sets/systems of ideas), social and cultural conventions, and beliefs. Assuming that discourse is part of a persistent and eternal interplay between shaping and being shaped by ideologies turns discourse into an instrument of social, cultural, and political power. A discourse-analytical approach, which sees discourse as a tool that is shaped by already existing ideologies while also being able to shape new ideologies, is referred to as critical discourse analysis. Fairclough (1995) summarizes the goal of critical discourse analysis in the following way:

> To systematically explore often opaque relationships of causality and determination between (a) discursive practices, events and texts, and (b) wider social and cultural structures, relations and processes; to investigate how such practices, events and texts arise out of and are ideologically shaped by relations of power and struggles over power. (132)

According to Fairclough, critical discourse analysis investigates relationships between discourses (communicative actions) as well as the underlying social and cultural structures. Furthermore, it also examines the often hidden influence of power relations and power struggles on discourses.[4]

All in all, the two linguistic approaches, stylistics and discourse analysis, most importantly their critical variants, will form the foundation of my analysis. They will be used both for the analyses of the paratexts and for the analyses of the translations in order to examine the linguistic details and choices of the analyzed texts.[5] What makes the two approaches particularly useful is their attention to linguistic details and actions, that is, to the 'what, how, and why' that make the paratexts meaningful and powerful as well as their ability to distinguish co-existing translations from each other. The analyses will disclose linguistic and communicative choices and shed light on the underlying motivations that led to these choices, that is, to preferring one linguistic alternative to another, and on the consequences of these choices.

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[4] The term ‘discourse’ and the term ‘power’ and, most importantly, the understanding of discourses as “linked ways of talking and thinking [that] constitute ideologies […] and serve to circulate power in society” (Johnstone 2008: 3) are inextricably related to the French philosopher Michel Foucault (see, for example, Foucault 1972b). Foucauldian discourse analysis understands discourses as habitual and conventionalized communicative actions that serve as the principal communicators of ideologies and power.

In order to obtain multifaceted insights into the corpus beyond linguistic boundaries, the stylistic and discourse analyses will be complemented with approaches from the fields of literary studies, particularly intertextual studies, and translation studies. Regarding the introductions, prefaces, afterwords, and epilogues of the anthologies, a literary-theoretical analysis based on Gérard Genette's 1987 paratext concept will shed light on the paratexts' spatial, temporal, substantial, pragmatic, and functional aspects. Instead of considering linguistic details, patterns, and structures, this facet of the analysis will examine each paratext in its entirety. Besides partly answering straightforward questions about the spatial and temporal location as well as the material nature of the paratexts, this part of the analysis will also help illuminate the complex relationship between sender and receiver of the texts and, most importantly, help examine the proposed function of the paratexts. All in all, this literary theoretical, intertextual perspective will enrich the analysis with valuable insights into the nature, structure, and purpose of the paratexts that accompany the translated short stories.

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[5] As mentioned in this study's general introduction, the application of comparative micro-level linguistic analyses for translations is not new, and has been used, for example, in Kitty Van Leuven-Zwart's model, which was first presented in 1984 and developed further during the late 1980s and early 1990s. The model combines the micro-level linguistic analysis of translations of narrative texts with a macro-level narratological analysis. Van Leuven-Zwart's model has, however, been criticized for treating the translations as if they existed in a vacuum, that is, for disregarding the literary context within which the source texts and the target texts are produced and received (Hermans 1999: 63).

An analysis of the purpose of paratexts leads directly to an analysis of the purpose of the actual translations that are included in the anthologies. Understanding translations as a purposeful activity is characteristic of functionalist translation approaches, of which Katharina Reiss and Hans Vermeer's skopos theory (1984) is one prominent representative. According to Vermeer (2004), a translation is simply a particular type of action because whenever translators translate texts, they 'do' something, for example, they write a text. Consequently, as is the case with any action, the translational action (*translatorisches Handeln*) must have some sort of purpose or aim: "Any action has an aim, a purpose. (This is part of the very definition of an action […]). The word *skopos*, then, is a technical term for the aim or purpose of a translation" (227). Furthermore, the skopos is more than a minor characteristic of the translation process; it rather stands at the outset of any translational action and defines the direction of all ensuing translation choices (Reiss and Vermeer 1984: 100-101). Consequently, the skopos, that is, the proposed aim or goal of the translation, defines and steers the translation process more than any other preexisting aspects such as the source culture or text and the target culture or society.[6]

Although skopos theory is first and foremost a theory about translational action, it can also be modified and applied to the analysis of translations and by extension to the analysis of paratexts of translations. Consequently, an analysis following the skopos theory wants to uncover the purpose(s) or aim(s) of translations. If the analysis is extended to also include non-translated texts such as paratexts or commentaries, the skopos can be expressed and detected on two levels. First, it could be openly stated as general guidelines for translations (for example, the general rules for any translation produced in the GDR).[7] Second, it could be openly stated, for example, in the editor's preface.[8] Once the anthologies' skopoi as expressed in the paratexts are detected, a detailed analysis of the translated short stories can examine whether and to what extent these skopoi are also reflected as actual translation choices. In order to achieve such a detailed analysis, skopos theory needs to be complemented with stylistic and discourse analytical tools, which will close the 'analytical cycle' and return the analysis of the paratexts and translated short stories to its linguistic outset.

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[6] The target culture and society, that is, the socio-cultural surroundings that will receive the translation can, however, be the basis for the formulation of skopoi and therefore, at least indirectly, have a more or less strong influence on the translation process.

All in all, the analyses based on the skopos analytical, stylistic, and discourse-analytical approaches will focus on details such as linguistic and translational choices, that is, choices that governed the translation and text production processes and the effects of these choices. The paratextual analyses, on the other hand, will open the way for a less detail-oriented (micro-level) and therefore more comprehensive (macro-level) perspective on the texts that will supplement the insights of the linguistic analyses. In order to do so, the paratextual analysis based on Genette's concept will be complemented with an approach from translation theory, Imatar Even-Zohar's polysystem theory (1971). According to Even-Zohar (1990), culture, language, and literature are not just fixed sets of rules, ideologies, or texts, but rather systems, which he refers to as 'polysystems.'

> A semiotic system can be conceived of as a heterogeneous, open structure. It is, therefore, very rarely a uni-system but is, necessarily, a polysystem – a multiple

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[7] According to Reiss and Vermeer (1984), the skopos is a purpose formulated specifically for each translation. It is, therefore, debatable whether they would accept general translational skopoi in the GDR as actual skopoi. Reiss and Vermeer do, however, accept socio-cultural factors as a skopos subgroup, i.e. their framework does in theory account for the formulation of a skopos that is based on the GDR specific socio-cultural surroundings (101).

[8] A translation can be guided by several skopoi, which are usually arranged hierarchically (Reiss and Vermeer 1984: 103).

> system, a system of various systems which intersect with each other and partly overlap, using concurrently different options, yet functioning as one structured whole, whose members are interdependent. (Even-Zohar 1990: 11)

Even-Zohar hence distinguishes between the traditional term 'system' and the new term 'polysystem,' which he coined. This idea of interconnected and overlapping polysystems is supplemented with the assumption that each polysystem consists of several interconnected sub-systems (and again these sub-systems contain more sub-systems etc.). In the case of a literary polysystem, translated literature constitutes an individual sub-system that fulfills certain functions in the larger literary polysystem. Several commentators, including Even-Zohar himself, note that the term 'system' as the "idea of an open structure consisting of several […] concurrent nets-of-relations" (Even-Zohar 1990: 12) would be adequate and sufficient for referring to his 'polysystem' concept. Even-Zohar nevertheless prefers the new term 'polysystem' for two reasons. First, since the new term prevents old notions of systems as closed nets of relations from being preserved and second, since the new terminology emphasizes the innovation of the concept. Hermans (1999) argues that, even considering Even-Zohar's definition of the polysystem, the 'poly' in polysystem is redundant since all literary and cultural systems are dynamic and heterogeneous and the term 'system' hence suffices (106).[9] Nevertheless, the term 'polysystem' is still used in translation studies, mainly when emphasizing the relation to Even-Zohar's theory as opposed to other system theories.

If Even-Zohar's hypotheses, that is, understanding literature as a polysystem and translated literature as a sub-system of a nation's literary polysystem and assuming that each translated text fulfills a certain function in the target polysystem, are accepted, the question about the functions and the role/place of the anthologies of translated short stories in the German literary polysystem(s) imposes itself. Polysystem theory, in combination with an analysis of the paratexts, will help shed light on the role, place, and function of some of the translated short stories and anthologies in the German literary polysystem(s).

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[9] Another point of criticism, which must be kept in mind when dealing with any system theoretical approach, is that systems are not natural. All systems are made up, that is, "[s]ystems exist only in system theory" (Hermans 1999: 103).

All in all, the combination of the different approaches from linguistics, literary theory, and translation theory will be the basis for multi-faceted analyses of the paratexts, the translations, and the anthologies (see figure 2). Due to the diverse emphases of the approaches, the corpus will be analyzed both on a detailed, structural level and on a more comprehensive, system-theoretical and paratextual level. Taken together, these insights will give a broad, interdisciplinary overview of anthologies of translated Anglo-Canadian short stories in German and Germany. The following sections will present each approach in detail and portray the main research apparatus offered by each approach, that is, the central questions that each of these approaches is able to ask and answer.

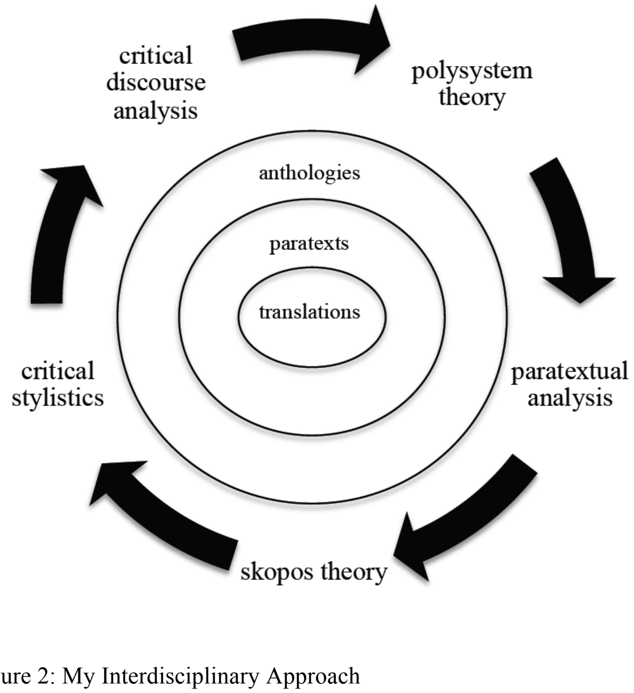

Figure 2: My Interdisciplinary Approach

Polysystem Theory

According to Even-Zohar (1990),[10] one of the fundamental shortcomings of positivist studies in literary theory and linguistics, that is, studies that are characterized mainly by deduction and quantitative methods instead of interpretation and qualitative methods, is the focus on or rather 'cherry-picking' of individual, disparate phenomena and hence the negligence of connections and disconnections.[11] Polysystem theory, as the name suggests, emphasizes relations and connections. These connections operate both on a synchronic and a diachronic level. Consequently, Even-Zohar rejects the strict separation of synchrony and diachrony as suggested, for example, by Ferdinand de Saussure. Systems are never static and although a synchronic cross section of a system can be examined, this 'static' moment, which is itself located on an axis and therefore part of a system, will show traces of diachronic developments: "[A]t any given moment, more than one diachronic set is operating on the synchronic axis" (Even-Zohar 1990: 11). Accordingly, Even-Zohar demands that synchrony and diachrony must not be separated. If this inextricable correlation of static and historical connections is accepted and the separation of synchrony and diachrony is rejected, the idea of homogeneity must also be dismissed and replaced with the concept of heterogeneity. Consequently, a 'system' in Even-Zohar's sense must not be understood as a closed, uniform, and static structure, but rather as an open, irregular, and constantly evolving structure, which is itself part of another "system of various systems" (11), a polysystem.[12]

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[10] Even-Zohar's polysystem theory, first introduced in the early 1970s, and after some slight alterations and modifications presented in its final version in 1990 has been criticized for being immobile and for lacking communication and interaction with other theories that had been developed during the 1970s and 1980s (Hermans 1999: 106).

[11] The following section is based on Even-Zohar 1990: 9-26.

[12] As mentioned above, Even-Zohar's term 'polysystem' is somewhat controversial and has been criticized for being essentially redundant.

Based on these two fundamentals, heterogeneity and the connection of synchrony and diachrony, Even-Zohar discusses several other features that are related to his concept of polysystems. While Even-Zohar rejects value judgments in general and the glorification of so-called literary masterpieces in particular, he nevertheless assumes that polysystems are hierarchized from center to periphery (instead of, for example, top-bottom) in a dynamic way.

> In this centrifugal vs. centripetal motion, phenomena are driven from the center to the periphery while, conversely, phenomena may push their way into the center and occupy it. However, with a polysystem one must not think in terms of *one* center and *one* periphery. (14)

While some phenomena are moving towards the center of the system, others are pushed towards the periphery. However, due to the nature of the polysystem as a system of systems, there are several centers and peripheries and a phenomenon can move from one polysystem to another or even play different roles in different polysystems, that is, be more central in one than in another. For example, while flash fiction occupies a central place in the contemporary German short prose polysystem, it plays a more peripheral role in the general German literary polysystem, where longer fiction, such as the novel, tends to be more central. Similarly, the genre of the short story is generally more peripheral in the German literary polysystem than in the English-Canadian literary polysystem, where most well known authors have at some point published short stories.

Assuming that polysystems are hierarchized and that there is indeed a difference between central and peripheral texts, the previously rejected ‘masterpiece’ concept resurfaces. However, Even-Zohar suggests a slightly different concept – canonicity. The notion of a canon, defined by Cuddon et al. (2013) as a “traditional body of texts deemed by the literary establishment to be authoritative in terms of literary merit and influence”

(102), is not a new concept. Most importantly, canonicity always implies that certain literary works are excluded from the canon. Furthermore, as the definition suggests, a canon tends to favor and hence transmit traditional texts, values, and norms, which are deemed important and 'better' by a restricted circle of institutions ("the literary establishment"). Despite this limited circle of judges, the canon is then applied to the whole literary polysystem, which consequently excludes not only the majority of texts, but also the majority of the polysystem's readers.[13] For Even-Zohar, canonicity does not differ between good and bad, but rather between accepted and rejected.[14] Canonized phenomena or, in the case of literary polysystems, canonized texts are accepted and deemed adequate to the norms and expectations of the 'dominant culture.' Non-canonized texts, on the other hand, are rejected and deemed inadequate to the norms and hence classified by Even-Zohar as 'sub-culture,' which he describes as "popular literature, popular art, 'low culture' in whatever sense, etc." (16). The notion of 'sub-culture' is of course critical because it implies a value judgment, which Even-Zohar aimed at circumventing with his concept of canonicity. Consequently, the literary polysystem differs between prestigious and low-status texts with the prestige measurable through the centrality or peripherality of the text. "As a rule, the center of the whole polysystem is identical with the most prestigious canonized repertoire" (17), that is, the more central a text is, the more prestigious it is.[15]

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[13] For further details on the concept, development, and criticism of the literary canon see, for example, Gorak 1991.

[14] "By 'canonized' one means those literary norms and works (i.e., both models and texts) which are accepted as legitimate by the dominant circles within a culture and whose conspicuous products are preserved by the community to become part of its historical heritage. On the other hand, 'non-canonized' means those norms and texts which are rejected by these circles as illegitimate and whose products are often forgotten in the long run by the community (unless they change their status)." (15)

[15] Even-Zohar refers to the introduction and acceptance of a text into the prestigious center as static canonicity (as opposed to dynamic canonicity).

Even-Zohar's classification of literary texts, which contains traces of an ideological and one-sided judgment of texts, has been criticized among others by Gentzler (2001).

Another critical aspect of Even-Zohar's polysystem theory is his concept of primary and secondary models. Since Even-Zohar points out that literary polysystems should not be analyzed solely on the basis of literary products he suggests a functional approach. "It is only in their function as representatives of models that texts constitute an active factor in systemic relations" (19). According to Even-Zohar, an analysis of polysystems must therefore search for the underlying models that are represented by texts.[16] Even-Zohar divides these underlying models into two groups, primary and secondary types, with the former representing innovation and the latter representing conservatism. A secondary literary model is firmly established in the literary polysystem and "all derivative models pertaining to it are constructed in full accordance with what it allows, we are faced with a conservative repertoire (and system). Every individual product […] of it will then be highly predictable" (21). While secondary models are productive and 'safe,' the products that are based on them are also very predictable. Furthermore, repetition makes the initially heterogeneous and complex features of the model increasingly homogeneous and foreseeable.[17] Primary, innovative models are at the basis of each secondary model. However, once a new primary model is established in the polysystem (mainly due to the dis-continuation of another established model) and once its success has been detected, secondarization becomes unavoidable.

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[16] Even-Zohar suggests that once a literary model is firmly established and productive, it can become the basis for new texts. Hence, new texts are produced or imported into the center of the polysystem due to the productivity of the model and not for the texts' own sake. Even-Zohar refers to this type of canonicity as dynamic canonicity because productive literary models can be the basis for the production of numerous new texts. In essence, in the case of dynamic canonicity, a canonized text is a mere "manifestation, a successful actualization, of a certain model" (19) – the practical realization of a theoretical model. Since the productivity and success of the model are already established this success can be exploited, for example, for marketing or advertisement purposes.

[17] According to Even-Zohar, this "simplification" or "secondarization" is an unavoidable side effect of repetition (21-22).

Even-Zohar distinguishes two types of secondarization. For the first type, secondarization or simplification is a mere by-product of repetition. For the second type, secondarization is actively implemented in order to suppress innovative models. In this latter case, innovative models are forced into already established frameworks of functions:

> New elements are retranslated, as it were, into the old terms, thus imposing previous functions on new carriers rather than changing the functions. […] Semiotically speaking, this is a mechanism by which the less immediately understandable, the less decipherable, becomes more so. The less familiar, and hence more intimidating, demanding, and loaded with information, becomes more familiar, less intimidating, and so on. (Even-Zohar 1990: 22)

This second, active type of secondarization aims at adapting new, innovative models to established functions in order to suppress change. In its extreme variant, this mechanism could be used for controlling the literary polysystem and for keeping innovation from changing the system. At any rate, active secondarization could be used for marketing purposes in order to force an established function on a work that is based on a primary model that is in fact innovative.

Even-Zohar's opposition between primary and secondary models is critical insofar as it again contains a value judgment (Gentzler 2001: 121). Hermans (1999) also criticizes the concept of primary and secondary models focuses too much on the outcome of the models' implementations. After all, a primary model can only be identified as primary in retrospect; the classification into primary and secondary models is hence very theoretical and abstract (118-119). Even-Zohar's reliance on binary oppositions, such as primary and secondary or canonized and non-canonized, is generally criticized because it does not allow for ambivalent, unstable, creative, and dynamic elements, which cannot be classified into either of the binary categories. Hermans (1999) also mentions that the extreme reliance on binary oppositions masks the inherent complexity of any polysystem, by describing it as a nicely structured system that works according to (foreseeable) norms and laws (119).

As already mentioned, Even-Zohar considers diachronic and synchronic change natural characteristics of polysystems. These changes can be motivated by crises and catastrophes that lead to radical modifications of the literary models, their functions, and their implementations.[18] Even-Zohar deems these crises 'natural' but it must not be forgotten that the notion of a literary polysystem is in itself not natural because it is an artificial construct. Furthermore, the processing of and reaction to such a 'natural' crisis is only possible in relation to the literary polysystem's elements as proposed by Even-Zohar, namely producer, consumer, institution, market, repertoire, and product, which will be discussed in more detail in the following paragraph. Generally, Even-Zohar suggests that if literary crises can be managed by the polysystem, they "are signs for a vital, rather than a degenerate, system" (26). Consequently, a vital polysystem is able to survive radical changes through reinventing itself. However, if a literary polysystem does not have a large enough repertoire and enough literary models to fill gaps and adapt to developments, changes and innovations are often introduced through imports from other polysystems.[19] According to Even-Zohar, the peripheries of polysystems play a crucial role in the import and transfer of models, and they are the only explanation for the emergence of new literary models. Since translated literature is mostly located in the peripheries or at least introduced via the peripheries, its role in promoting change within the literary polysystem's center must not be underestimated.

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[18] These literary crises can be caused by non-literary factors such as wars or revolutions.

[19] According to Even-Zohar, each polysystem is itself part of a larger polysystem. He distinguishes two types or levels of overarching polysystems: the first type, where each semiotic polysystem, e.g. linguistic or literary polysystem, is a part of the large all encompassing polysystem culture; and the second type, where all polysystems of an individual community are just sub-systems of one "mega-polysystem" (24) that governs several communities. The combination of all these levels of polysystems would lead to a network of polysystems. Consequently, the literary polysystem of a community is just a small excerpt of this community's cultural polysystem, which is itself part of a mega-polysystem of communities etc.

Before discussing Even-Zohar's understanding of the role of translated literature in a literary polysystem, the components of Even-Zohar's literary polysystem, producer, consumer, institution, market, repertoire, and product, must be discussed further.[20] The producer and the consumer are at the center of the model because Even-Zohar rejects a 'textocentric' approach, which takes the existence of the text as a given that need not be questioned.[21] Hermans (1999), however, criticizes Even-Zohar's theory as actually heavily textocentric or text-bound because it focuses first and foremost on texts and the models they are based on instead of individuals that are affected by the texts (118). In addition to, at least theoretically, rejecting a textocentric approach, Even-Zohar also rejects the term 'writer' because the images evoked by this term are immediately related to written literature and hence considered too specific. Even-Zohar thus prefers the more general term 'producer' who creates various kinds of literary products that are based on a repertoire (Hermans' criticism that Even-Zohar's theory actually focuses very much on written texts resurfaces here). The producer, however, is not limited to this single role and does usually not act in isolation, but as part of the institution and the market – and as a consumer. The consumer (as opposed to the traditional term 'reader') interacts with the text in multiple, direct or indirect ways, for example, through reading, listening, seeing, quoting, or paraphrasing. Most importantly, 'the consumer' does usually not act in isolation but as a group, 'the public.'

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[20] Even-Zohar's concept is based on Jakobson's model of the functions of communication and language.

[21] The following section is based on Even-Zohar 1990: 31-44.

The institution, which must not be understood as one unified body, but rather as a collection of various groups concurrently striving for domination, determines the norms of the literary system and constitutes literature as a socio-cultural activity. “It […] governs the norms prevailing in this activity, sanctioning some and rejecting others. […] it also renumerates and reprimands producers and agents. As part of official culture, it also determines who, and which products, will be remembered by a community for a longer period of time” (37). Considering, however, that the literary polysystem is embedded in culture, it seems that the institution cannot be completely free in determining these norms, but is highly influenced by the overarching polysystem culture. Furthermore, some of the institutions may join forces while others might fight against each other. Consequently, institutions could also influence each other. The institution as Even-Zohar understands it includes numerous entities, among them some of the producers (particularly already established ones), literary critics and magazines, publishing houses, the media, government entities, and educational institutions. Publishing houses are clearly not only part of the institution but also of the market since they usually aim at the profitable marketing of literary works. Furthermore, while the market includes obvious places for the acquisition of literary works, such as bookstores or libraries, it also comprises places of “semiotic […] exchange” (38), where the product is advertised through the mere reference, for example, in a literature seminar at a university.

In order for a product to be created, there needs to be a repertoire that the producer can draw on. The repertoire consists of the rules and materials that are the basic elements of the products. While the materials are, for example, the grammar and lexicon used by the producer, the rules comprise the necessary pre-knowledge that the producer resorts to, for example, socio-cultural expectations towards the writer or a certain text type. Taken together some of these materials and rules form the basis of models, that is, the collection of textual features and rules that is expected of certain established literary models, 'secondary' models in Even-Zohar's terms, which are then the basis for literary products.

Since translated literature is a literary product with a double status, which is embedded in two systems (source consumers vs. target consumers, source market vs. target market, etc.), Even-Zohar is particularly concerned with its position and status in the receiving literary polysystem.[22] According to Even-Zohar, translated literature forms an active sub-system of the target literary polysystem. A polysystem analysis of translated literature is thus characterized by a very strong target-orientation that "dethrones" the source text, for which it has also been criticized (Bassnett 1998: 128). However, the dethronement of the 'sacred' source text had become a widely accepted principle in translation theory by the 1980s and thus seemed less radical at that time as well as today (Venuti 2004: 221). Regarding its position in the target literary polysystem, Even-Zohar proposes that translated literature can be related through common forms of adaptation to the target system as well as through the mere fact that the pieces of literature are selected for translation into a certain language and culture. While these works might be related by source language or by genre and form, they can also be related by the reason for the selection. Since, as Even Zohar suggests, new texts are chosen "according to their compatibility" (47) with the already existing polysystem, the selection process is steered by the functions that the new texts are supposed to fulfill in the source literary polysystem.[23] Consequently, Even-Zohar also applies the functional approach that he suggests for the analysis of ‘regular’ polysystems to the analysis of translated literature. He distinguishes three main reasons that trigger the translation and import of foreign literature into a literary polysystem.

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[22] The following section is based on Even-Zohar 1990: 45-51.

[23] Toury (2004: 209) also maintains that no literary polysystem imports certain texts or text types at random. Consequently, there are always reasons that guide the choice of a text for translation, which Toury understands as one of the preliminary norms of translation (the translation policy).

> (a) when a polysystem has not yet been crystallized, that is to say, when a literature is “young,” in the process of being established; (b) when a literature is either “peripheral” (within a large group of correlated literatures) or “weak,” or both; and (c) when there are turning points, crises, or literary vacuums in a literature. (Even-Zohar 1990: 47)

According to Even-Zohar, a literary polysystem looks toward foreign literature(s) if it is not fully established yet because it is still “young” and consequently lacks a strong and versatile repertoire. Woodsworth et al. (1995), for example, examined and confirmed the importance of translation for the development of the Argentine literature and for African literatures. Even-Zohar claims that the situation is similar for established yet “weak” literary polysystems, which have a limited repertoire, hold a peripheral position within a larger, overarching polysystem, or both. These polysystems, which are not necessarily young, lack variety in literary models and/or prestigious (canonized) texts. The import and translation of foreign texts can help expand the repertoire of literary models through the introduction of innovative, primary models. Furthermore, the translation of foreign texts gives “weak” systems the chance to interact with the prestigious, canonized works of ‘stronger’ systems. Woodsworth et al. (1995) emphasize the role of translation for ‘weaker’ and ‘younger’ polysystems: “it reminds us that young countries have a right to that tradition [of prestigious and canonized texts] – the right to translate it, enjoy it, parody it and even to forget it” (91). Seen from this perspective, translated works are no longer considered a threat to ones own literary system, but rather a chance to interact with them, appropriate them, or even disregard them.

Nevertheless, Even-Zohar's concepts of 'young literatures' and 'weak literatures' are considered "somewhat crude" (Bassnett 1998: 127) and they are certainly controversial, among others, because they recall the previously rejected value judgments. Furthermore, the designation of a literary polysystem as "weak" or "young" always requires a certain comparison (young/weak compared to which other polysystem?) and can therefore not be neutral. Hermans (1999) also criticizes the fact that "young" implies that a certain reference point is considered relevant while others are disregarded ("cultures do not arise *ex nihilo*," 109). The German short story could, for example, be called "young" in the post-WWII era if the late nineteenth and early twentieth century predecessors are disregarded (but this would require the reference point 1945 as starting point). Similarly, the German short story could be considered "weak" compared to the English-Canadian short story because the short story plays a more central role in the English-Canadian literary polysystem than in the German literary polysystem illustrated, for example, by the fact that most well known English-Canadian authors have at some point written short stories or do so exclusively and even receive internationally prestigious prizes for them (for example, Alice Munro), which is not the case in Germany. Obviously, this line of argumentation is critical both because it focuses on a merely quantitative aspect and because it includes a value judgment.[24]

In addition to the argument of "young" or "weak" literatures, Even-Zohar also lists a third situation that is supposed to trigger a literary polysystem's orientation toward foreign literature. This condition can be encountered in any kind of literary polysystem, even central, well established, and prestigious ones. According to Even-Zohar, this third situation arises whenever "turning points, crises, or literary vacuums" occur in the polysystem and lead to a situation where no established, ‘secondary’ literary model seems appropriate or productive. Consequently, literary vacuums or gaps appear and they can be filled by translated literature. Depending on the severity of the vacuum, the translated literature can even assume a central position in the literary polysystem. Due to its central position, a translated text is able to influence the very core of the target system, including the literary models. According to Even-Zohar, translators of central texts are more open for innovations because, instead of trying to force the texts into readymade, already established, secondary models, they can stay closer to the original text; thus, also approaching the ideal of both adequacy *and* equivalence. The concept of ‘equivalence’ is, however, highly debated in translation studies and several scholars, such as Schleiermacher (2004; domestication vs. foreignization) and Nida (2004; formal vs. dynamic equivalence) have theorized about it as well as about the ‘correct’ way of translating in order to achieve equivalence. Nevertheless, Even-Zohar assumes that translated literature is potentially able to change or even revolutionize the target polysystem.[25] Regarding late twentieth- and early twenty-first-century Germany, an example of translated literary works that were able to influence and take on a central position in the literary polysystem comes to mind immediately: the *Harry Potter* series by Joanne K. Rowling. Not only were these series extremely successful financially, but they also set off a new fascination for fantasy literature in Germany.

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[24] Toury's analysis of the conditions and role of literary translations into Hebrew also uses polysystem theory as a foundation. Based on this analysis, Toury established a set of translation norms that guide the translation process (see, for example, Toury 1980, 1995, and 2004 for further details).

Usually, however, translated literature takes on a peripheral position in the target polysystem. Consequently, it is not the source text that is able to influence the target literary models, but the already existing, secondary models guide the translation of the source text. Paradoxically, even innovative ideas can thus be wrapped into a traditional form and reinforce the existing secondary models. According to Even-Zohar, peripheral texts have a higher probability of being ‘inadequately’ translated due to the “greater discrepancy between the equivalence achieved and the adequacy postulated” (51). In other words, peripheral source texts are secondarized, and despite the linguistic equivalence that is achieved during the translation process, the concepts and models of the text might not be adequately transferred.

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[25] According to Bassnett (1998), Even-Zohar’s 1970s “notion of translation as a crucial instrument of literary renewal was a very radical one,” which was downplayed and questioned frequently, particularly by traditional literary history (126).

All in all, the polysystem theoretical analysis will be drawn on to examine the role and place of the short story anthologies as well as some individual translations in the German literary polysystems. To this end, my analysis will investigate the history and development of German translations of Canadian literature and particularly English-Canadian short stories from the beginnings in the nineteenth century to the current state in the twenty-first century. While tracing the import and reception of Canadian literature in the German literary polysystems diachronically (also comparatively regarding FRG and GDR), the analysis will also try to connect the imports to the synchronic conditions in the German literary polysystems that promoted or inhibited German translations of Canadian literature. Furthermore, some of the concepts of polysystem theory, such as the reasons Even-Zohar gives for the import of translated literature, will be drawn on and examined critically when trying to identify reasons and motivations for the import of Canadian literature into the German literary polysystems.

Paratexts: Literary Thresholds

As Even-Zohar (1990) suggests, each literary work is part of a large network and is hence always related to other literary and even non-literary phenomena. Gérard Genette’s work

Paratexts – Thresholds of Interpretation (1997a), first published in 1987, originates from a similar assumption. However, while Even-Zohar focuses on the relations between literary works, Genette is particularly interested in the 'by-texts' or paratexts that accompany literary works, that is, Genette focuses on the relation between literary works and their accompanying texts. While the existence of such accompanying texts is particularly obvious for anthologies of short stories or poems, which usually contain framing prefaces, introductions, or afterwords, it applies to almost any literary work.

> A literary work consists, entirely or essentially, of a text, defined (very minimally) as a more or less long sequence of verbal statements that are more or less endowed with significance. But this text is rarely unaccompanied by a certain number of verbal or other productions, such as an author's name, a title, a preface, illustrations. (Genette 1997a: 1)

Thus, according to Genette, paratexts are anything that accompanies the actual text, including both elements that are usually included in the work, such as the title of the work, the author's name, prefaces, forewords, afterwords, epilogues, illustrations, book covers, and blurbs, and elements that are often provided separately from the work, for example, via author websites and blogs, book reviews, or publisher catalogues.[26] All of these paratextual 'features,' often not provided by the authors themselves but by a third party, such as editors, translators, or marketing specialists, are more than decorative elements. They are the "*threshold* […] that offers the world at large the possibility of either stepping inside [the book] or turning back" (2).[27] They are, in most cases, the first point of contact that the reader has with the literary work and based on these paratextual elements, potential readers might decide whether they would like to actually read the book or not, that is, the decision to read or disregard a literary work could be based on paratextual factors exclusively.

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[26] It is important to note here that, according to Genette (1997a), even a translation itself could be considered a type of paratext as a commentary on the source text (405), which is a standpoint that is not acceptable from a translation studies perspective. Genette's rather outdated opinion stems from the understanding that translation is a derivative action and that, hierarchically, translations range lower than original works of literature. This view has been challenged by numerous translation scholars, including Even-Zohar (1990), who claims that translations actually form an active subsystem within the literary polysystem of the receiving culture; Chamberlain (2004), who argues for the creative instead of the "merely re-creative" nature of translation (315); and Lefevere (2004), who argues that the question of originality is generally critical and even futile "because nothing is ever new" since all texts, whether source text or translation, have a history, which they stem from and an environment, which they are embedded in (253). Translations are consequently just as active, creative, and original as any other literary text.

Authors or publishers are clearly unable to force the reader to consider all aspects of the paratext, for example, the preface. As a matter of fact, Genette argues that many are not even addressed to the whole readership but "only to *certain* readers" (Genette 1997a: 4, emphasis in the original). Nevertheless, once the reader has read, viewed, or merely acknowledged a piece of information about the text, this information influences the way that the text is interpreted. "I am not saying that people must know those facts [i.e. facts and information about the text]; I am saying only that people who do know them read [the] work differently from people who do not" (8). Thus, while paratexts are often referred to merely as 'props' or 'accessories,' they can be very powerful.[28]

The paratexts' power arises from the fact that the paratextual 'fringe' is not only an entryway to the book, but an opportunity for strategic actions that are supposed to influence the reader to receive the work in a certain way.

> [T]his fringe […] constitutes […] a zone not only of transition but also of *transaction*: a privileged place of a pragmatics and a strategy, of an influence on the public, an influence that – whether well or poorly understood and achieved – is at the service of a better reception for the texts and a more pertinent reading of it (more pertinent, of course, in the eyes of the author and his allies) (Genette 1997a: 2, emphasis in the original).

The paratext consequently offers authors or publishers an opportunity to steer the text's reception in a certain, in the eyes of the author, appropriate way. According to Genette's first work on paratexts (1997b), *Palimpsests*, originally published in 1982, editorial or third-party critical comments that are in no way approved or acknowledged by the author are not part of the ‘paratext’ as he defines it, but of the ‘metatext’ (8). In his ensuing work, *Paratexts* (1997a), originally published in 1987, he remarks that the border between allographic preface (paratext) and critical essay (metatext) is almost nonexistent and he discusses allographic, third-party paratexts in much detail (263-275).[29] Consequently, since the delineation between approved or sympathetic critical comments and ‘other’ comments is fuzzy and since Genette himself discusses third-party prefaces as paratexts, the common definition of paratexts as well as the definition that the paratextual analyses of this study’s corpus are based on understands paratexts as all accompanying material of a literary work. This view is also supported by Geitner (2004: 95), who argues that according to Genette’s own definition of the peritext, “location […] within the same volume” (1997a: 4), allographic texts, such as editorial introductions and afterwords, which are published in the same book as the accompanied literary text but not written and not necessarily approved by the author, are by definition undoubtedly also part of the paratext. These third-party paratextual elements are consequently part of the extensive paratextual embedding that a literary work is surrounded by and they are part of the multiple and complex transactions between reader, author, editor, text, etc. that is able to influence the reception and interpretation of a text on a very profound level.

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[27] The original French title, *Seuils*, literally translates to 'thresholds.'

[28] The subtitle of the German version of Genette's work uses the term *Beiwerk,* which translates to 'props' or 'accessories.'

In order to provide a basis for paratextual analyses such as the ones that will be carried out using this study’s paratextual corpus, Genette (1997a) offers not only a definition of paratexts, but also a list of characteristics with which paratextual elements can be examined. These characteristics are the spatial (where?), temporal (when?), substantial (how?), pragmatic (from whom and to whom?), and functional (to what end?) aspects of the paratext.[30] While this classification seems simplistic at first sight, Genette elaborates his concept in order to illustrate its manifold facets. The first characteristic, the spatial location of paratextual elements leads to a division into peritext (within the same book as the accompanied literary text) and epitext (outside of the book), which together make up the paratext. While the peritext is limited since, by its very definition, it has to be part of the same book as the original text, the epitext is unlimited and constantly evolving, especially if recent, twenty-first-century epitextual elements, such as author websites or fan blogs are also considered. According to Biendarra (2010), author websites play a very important role in the construction and staging of the author and the literary text in the twenty-first century. Instead of offering mere factual information about the author, the websites are supposed to create a corporate identity that 'sells' the author and of course also the author's literary work, which can be purchased directly via 'conveniently' provided links (268-269). Biendarra argues that the websites' interactive elements, such as the possibility to leave comments or to contact the author via email, make them particularly powerful since they create the impression of accessibility and authenticity, that is, the author is presented both as down-to-earth and approachable (273-275). These aspects, accessibility and authenticity, in turn are also part of the author's constructed corporate identity, thus, they help 'sell' the author and the author's literary works. Most importantly, through being available internationally and instantly, modern epitextual elements are able to transcend national as well as temporal borders.

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[29] Genette’s definition of what exactly does or does not fall within the category of paratexts has some fuzzy boundaries that have been criticized (Allen 2011, Dembeck 2007).

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[30] The following overview is based on pages 4-15 in Genette 1997a.

Considering the temporal borders or the temporal situation of a paratext, Genette's second paratextual characteristic, defines the temporal situation in relation to the first edition. This reference point leads to the classification into prior paratexts, which are produced or published before the actual text, original paratexts, which are published at the same time as the work's first edition, and posthumous or anthumous (with regard to the author) later paratexts. While the peritext is usually part of the original paratext since it is included in the same book as the literary work, the peritext that accompanies later editions of a work would consequently become part of the later paratext. Prior paratexts, which are necessarily epitextual elements, are particularly important with regard to marketing aspects because they are able to connect the upcoming publication of an author's work, for example, to previous successes and thus suggest that the upcoming work will also be successful. The staging of Alice Munro as the Nobel Prize winner in October 2013 was, for example, used to advertise the then upcoming publication of the German translation of her most recent collection of short stories (*Liebes Leben*, first published in December 2013) by some German newspapers (see, for example, Krekeler 2013).

All paratexts, whether epitextual or peritextual, are also classified according to a third paratextual characteristic, namely their substantial status, which is subdivided into textual/verbal paratexts, iconic paratexts (e.g. illustrations), material paratexts (e.g. typographical choices), and factual paratexts (e.g. general information about the author). According to Genette, the field of factual paratexts is limitless because it comprises any "fact whose existence alone, if known to the public, provides some commentary on the texts and influences how the text is received" (1997a: 6). Thus, factual paratexts can be any knowledge about the author or work that influences the reader and the reception of the work. Biendarra (2010: 261) mentions the fact that certain publishing houses are usually related to certain literary works (for example, the German publishing house Kiepenheuer & Witsch, which is generally associated with innovation) as an example of a factual paratext that is able to guide the public reception of a literary work.

The fourth characteristic examined in a paratextual analysis is the text's pragmatic status, which is defined by the conditions of its production (sender, addressee, authority, and illocutionary force). A very narrow definition of paratexts would allow only authors and editors as senders, but the currently accepted broader definition also accounts for third-party senders (as does Genette (1997a) in his discussion of third-party prefaces). Based the paratext's addressee, Genette differentiates between three types, the public paratext, which is intended for the whole public, the private paratext, which is part of private conversions with the authors, for example, in letters, and the intimate paratext, which is only for the writers themselves, for example, in diaries. Particularly with regard to public paratexts, Genette also considers the authority and the degree of acceptance through the author. An official paratext is "openly accepted by the author or publisher or both – a message for which the author or publisher cannot evade responsibility" (Genette 1997a: 10). An unofficial (officious) paratext on the other hand is most of the epitext, that is, material, which is published outside of the actual book, and mostly written by a third party. Genette concedes that the line between official and unofficial paratexts is often difficult to draw because of many intermediary situations (Genette 1997a: 10). Biendarra (2010: 268) mentions the case of author websites that are not actually published and updated by the author but by professional marketing experts as an example of an (intentionally) fuzzy boundary between official and unofficial paratext. Whether official or unofficial, the notion of the illocutionary force of paratexts suggests that, most of the time, these texts do more than conveying pure information.[31]

> A paratextual element can communicate a piece of sheer *information* – the name of the author, for example, or the date of publication. [But] it can [also] make known an *intention*, or an *interpretation* by the author and/or publisher: this is the chief function of most prefaces, and also of the genre indications on some covers or title pages (*a novel* does not signify "This book is a novel," a defining assertion that hardly lies within anyone's power, but rather "Please look on this book as a novel"). It can convey a genuine *decision* […]. Or it can involve a *commitment* […] Even issue a *command*. (Genette 1997a: 10-11, emphases in the original).

According to Genette, most paratextual information reflects conscious decisions of the sender, which is supposed to guide and influence the reader in the reception and interpretation of the work.

The notion of the paratext's illocutionary force leads directly to its functional aspect. According to Genette, "the paratext in all its forms is a discourse that is fundamentally heteronomous, auxiliary, and dedicated to the service of something other than itself that constitutes its raison d'être" (Genette 1997a: 12). Therefore, all paratexts have some sort of function. However, there exist such an enormous variety of functions that only a detailed paratextual analysis can lead to a clear definition of the text's functional aspects. Genette does, nevertheless, list several functional types that are commonly found with regards to prefaces, among them the following: telling the reader why, how, or in which order to read the work, elaborating about the importance and usefulness of the work, informing about the novelty or genesis of the work, illustrating the unity of the work, assuring the truthfulness of the work, commenting on the title of the work, stating the intent of the work, etc. (Genette 1997a: 198-236). Furthermore, these functions can be combined with each other, that is, a paratext can have multiple functions.

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[31] The term 'illocutionary force' is borrowed from Austin's speech act theory (1962), which was later developed by Searle (1969). It basically states that an utterance consists of a locutionary act (the actual utterance of words), an illocutionary act (the intended effect of the utterance, for example, a directive), and a perlocutionary act (the actual effect of the utterance, for example, persuading).

All in all, the paratextual analysis of the prefaces, introductions, and afterwords of the anthologies will examine the spatial and temporal location of the paratexts, their substantial nature, their sender and receiver, and the intended functions of the paratexts.[32] In doing so, the analysis will aim at uncovering the paratexts' main actions, motifs, and characteristics (with the help of the two linguistic approaches, critical stylistics and critical discourse analysis), while also examining the effects of and the underlying motives for these actions and motifs. With its strong focus on functions, the paratextual analysis is directly related to Even-Zohar's polysystem theory, which also assumes that all literature, but especially literature that is imported into a literary polysystem via translation, fulfills certain functions in the receiving polysystem. Furthermore, the paratextual analysis is also closely related to skopos theory, which will be used to examine the anthologies' intended functions and goal as expressed in the paratexts and possibly reflected in the actual translations.

Skopos Theory

As Genette (1997a) observes, paratexts are influenced by and based on functions. Reiss and Vermeer (1984), similar to Even-Zohar, argue that translations are also governed by functions, aims, and purposes.[33] While Even-Zohar analyzes the functions of translations within the target literary polysystem, Reiss and Vermeer's skopos theory focuses on the function of the translational action itself. Translations are consequently understood as functional actions, which are, like any action, goal-oriented. While some critics of skopos theory have maintained that not all actions have to have an aim and that not all translations have a purpose (Nord 1997: 109-111; Vermeer 2004: 230-234), Reiss and Vermeer's skopos theory emphasizes the functional and goal-oriented aspect of translations through its very name (gr. *skopos* = purpose) and through its central "skopos rule" (*Skoposregel*): "an action is determined by its purpose […] in other words: it is valid for translation that 'the end justifies the means'" (Reiss and Vermeer 1984: 101).[34] The concept of absolute translational rules as Reiss and Vermeer define them is rather extreme and has been criticized. Toury (2004), for example, understands socio-cultural constraints on translation as operating on a scale from absolute rules, to more flexible norms, to mere idiosyncrasies and prefers the concept of norms as a middle ground between the two extremes (206). The premise of the end, that is, an 'adequate' target text, justifying all translational means illustrates the rather extreme demand that Reiss and Vermeer base their theory on. It must, however, not be forgotten that, unlike polysystem theory, the skopos rule does not always imply a dethronement of the source text because some skopoi might even call for extreme proximity of source and target text.

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[32] According to Genette (1997a), the distinction between foreword, introduction, and afterword is a negligible one because, despite undeniable differences, every type of introductory paratext that discusses the ensuing or preceding original text is merely a subtype of the preface (161). He does, however, consider the postludial paratext (that is, a paratext that follows the accompanied texts, such as an afterword) to be more subtle and modest, which has implications on the functional aspects of the afterwords (172), which will be analyzed in chapter four.

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[33] Nord (1997:28-29) presents a short summary and differentiation of the terms aim (*Ziel*), purpose (*Zweck*), function (*Funktion*), and intention (*Absicht*) as used by Reiss and Vermeer. However, she also points out that Reiss and Vermeer (1984) use the terms synonymously, which can lead to confusions (Nord 1997: 115). Gentzler (2001: 72) also criticized the mixing up of terminology and the lack of a clear demarcation between the terms.

[34] "Eine Handlung wird von ihrem Zweck bestimmt […] Mit anderen Worten: für Translation gilt, 'Der Zweck heiligt die Mittel'."

Regarding the proximity between source and target text, Reiss and Vermeer's skopos theory distinguishes between translation adequacy and translation equivalence. According to the "skopos rule," a translation can only be adequate if all translational means are submitted to the purpose of the translation. An 'adequate' translation is thus at all times conditioned by the skopos. An equivalent translation, on the other hand, is a text that fulfills the same communicative functions in the target culture and language as the source text did in the source culture and language. Equivalence might, however, not be the goal of every translation since, depending on the skopos, the intended function of a target text can be different from the intended function of the source text. Hence, while the translator should always aim for adequacy, equivalence might not always be the goal (Reiss and Vermeer 1984: 139-140). Gentzler (2001: 71) points out that this focus on the purpose constitutes the main advantage of a functionalist approach to translation because, as opposed to earlier approaches that aimed for either free or faithful translations, a translation following a functionalist approach, such as skopos theory, can be both, even including a very free adaptation (Nord 1997: 112-114), and still observe the theory because it considers the communicative function of the text.[35]

Equivalence thus becomes a dynamic concept or rather a functional concept, which is determined by the target culture and language as well as by the situative and social context.[36] In order to achieve a functionally equivalent target text, all situative, social, linguistic, and cultural factors that condition the source text need to be considered and finally reevaluated (Reiss and Vermeer 1984: 169-170). According to Reiss (1971) and Reiss and Vermeer (1984: 171-216), the classification of the source texts into text varieties (*Textsorten*; for example, report, novel, advertisement) and text types (*Texttypen*; content-oriented informative, sender-/form-oriented expressive, behavior-oriented operative/appellative) can help simplify this process of reevaluation because the norms and conventions for a particular target text variety or type might be different from the source text norms.[37] Reiss (1971) showed that certain text varieties and text types tend to be translated in a certain way. Thus, informative texts such as newspaper articles, whose main function is the communication of information, tend to be translated with a focus on the content instead of the linguistic or artistic composition. Consequently, the translator will focus on the informational function and aim at reproducing the content accurately and completely. The translation of a form-oriented expressive text such as a poem might on the other hand lose some aspects of the content for the benefit of lyrical expression.

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[35] Nord (1997) confirms that skopos theory solves the "eternal dilemmas of free vs. faithful translation" because it no longer favors one approach but instead states that, depending on the skopos, either approach could be 'better' or more appropriate (29).

[36] This again relates skopos theory and polysystem theory because both approaches believe that functions play an important role in translation with regards to the actual translational action (skopos theory) or to the motivations for the import of translated literature into a target literary polysystem (polysystem theory).

Although the classification of the source text into text varieties and text types might indeed be useful in order to identify the communicative functions and aims as well as to formulate the skopos for the translation, Gentzler (2001) points out that this classification also illustrates one of the central problems and contradictions of skopos theory. While the classification of the source text, which is postulated by Reiss, clearly centers on the source text and culture, Vermeer maintains that the skopos can always be found in the target culture (Gentzler 2001: 72). Consequently, skopos theory and its two advocates, Reiss and Vermeer, are torn between source and target culture. Nord (1997), however, points out that this contradiction is in most cases irrelevant since the difference is only a “nuance” (115), which is however not necessarily true. Gentzler (2001: 72) sees this indifference towards the contradiction, which is brought about by extreme pragmatism and illustrated both by skopos theory itself as well as by later advocates such as Nord, as indicative of functionalist approaches to translations. However, while the pragmatism certainly has disadvantages, Gentzler (2001: 73) also compliments the easiness with which functionalist approaches incorporate extralinguistic factors such as the target culture or communicative and social factors into the translation process.

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[37] Critics of skopos theory as well as Reiss and Vermeer themselves point out that the classification into just three text types is too simplistic since actual communication contains many hybrid forms. The addition of a fourth type, multimedia texts, which can be a combination of the other types, solves this problem only partly (Reiss and Vermeer 1984: 207-208, 211).

Skopos theory’s incorporation of the target culture and language is confirmed, among others, by a set of ‘sub-rules’ to the main skopos rule pertaining to the nature of the skopos (Reiss and Vermeer 1984: 101-105). According to these rules, the skopos of the target text does not necessarily have to be equivalent to the one of the source text.[38] Furthermore, translations can have several concurrent skopoi. Moreover, Reiss and Vermeer state that the skopos can be, but does not necessarily have to be, conditioned by the recipient and hence be a socio-cultural variable.[39] This understanding reminds of Toury’s concept of translation norms, which are also reflections of certain socio-cultural norms (Gentzler 2001: 127-131; Toury 2004). Regarding translation in Germany, socio-cultural translation norms or skopoi, can, for example, become apparent when examining and comparing general translation guidelines that translators in the GDR vs. the FRG had to adhere to. Toury goes so far as to even call a target polysystem’s preference of certain source languages or texts over others, such as the GDR’s preference of texts from other socialist countries, a translation norm, specifically a preliminary translation norm (2004: 209).

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[38] As mentioned, Even-Zohar’s polysystem theory (1990: 59) also discusses the possible change of functions for translated literature.

[39] However, Nord (1997: 29) and Vermeer (2004: 237) point out that this must not be misunderstood as favoring free translations or dynamic equivalence, that is, target text-oriented translations, because the recipient could just as well prefer a source text-oriented translation.

Despite Reiss and Vermeer's strong focus on the target culture and language as well as the target socio-cultural norms, Vermeer (2004) argues that the skopos is defined mainly by the translation brief (*Übersetzungsauftrag*), which contains information about the goal (for example, English to German translation) and the conditions (for example, deadline, remuneration) of the translation (234-235).[40] Since the translator is the expert on the source culture and language as well as the target culture and language, the translator is responsible for implementing the instructions or for expanding and clarifying them and ultimately also for deciding on the strategy used during the process of translating in order to achieve the intended skopos (Vermeer 2004: 235-237; Reiss 2004: 175-179; Nord 1997: 30-31).

There are several points of criticism regarding the translation brief. First, some critics argue that not every translational action is preceded by a clearly stated and detailed translation brief. Gentzler (2001), however, asserts that even "when no translation brief is officially articulated," translators draw on an unspoken brief, which is built on the translator's experience (73). Furthermore, Nord (1997) argues that in the case of literary translations, the translation brief could also be tacitly defined by the "concept of 'equivalence' in its widest sense" (89), that is, by ideally aiming at equivalent textual function and effect for both source and target text. This definition, however, poses another problem because equivalence on such a large scale is very difficult if not impossible to achieve. Consequently, one 'equivalence skopos,' for example, a certain function or effect, would probably have to be focused on. Nord (1997: 87) elaborates place as one of the possible aspects that would demand from the translator a decision as to whether the text world should be unchanged, explained, or adapted. For example, in the case of Canadian short stories that are set in Canada and translated into German, the translator needs to decide whether aspects of place, that is, the Canadian setting of the stories, which is familiar to the source reader, but unfamiliar to the target readers can be left unchanged, should possibly be explained, or even adapted to a German setting. While a possible dilemma for the translator, the choices made are very interesting for the analysis of translations.

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[40] Nord (1997) gives an overview of the different translations of the German term *Übersetzungsauftrag* proposed by various theorists, among them translation commission, translation assignment, translating instructions, or translation brief, which is the term that she favors (30). Translation brief is also the term used by other theorists such as Gentzler (2001: 73).

A second point of criticism regarding the translation brief pertains to its status as the be-all and end-all of the ensuing translational action. According to Pym this could lead to translators "fight[ing] under the flag of any purpose able to pay them" (Pym quoted in Nord 1997: 117). Nord (1997: 117-118) however argues that an experienced translator will probably be able to gain the client's trust in the translator's judgment and thus refrain from making the brief too restrictive or normative, which is clearly an idealistic understanding that does not always match the reality. Furthermore, Nord maintains that the subjugation to a translation brief, which can be negotiated, is preferable to the subjugation to "the mythical source text" (119), which is not negotiable. A third point of criticism, which is related to the second one, is the fact that an ideologically skewed translation brief could also lead to ideologically skewed translations. While this might indeed pose an ethical dilemma for the translator, ideologically skewed translations are very interesting for an analysis. For example, it is interesting to see if and to what extent the texts included in an anthology of translated Canadian short stories, which proposes the skopos of presenting Canada as a capitalist society (for example, in the anthology's paratextual elements), actually reflect this skopos.

In addition to the specifications of the skopos and the translation brief, Reiss and Vermeer also develop a set of five, hierarchically ordered rules that concern the actual translational action:

> 1. A translation is conditioned by the skopos. […]
> 2. A translation is an offer of information in a target culture and language about an offer of information in a source culture and language. […]
> 3. A translation does not reproduce an offer of information in an unambiguously reversible way. […]
> 4. A translation has to be coherent in itself. […]
> 5. A translation has to be coherent with the source text. […]
>
> (Reiss and Vermeer 1984: 119)[41]

According to Reiss and Vermeer's first rule, which is directly related to the general "skopos rule," the most important element, which influences all translation choices, is the skopos. It is the key factor as well as the starting point of the translation and it influences all ensuing translation decisions. Regarding the analysis of translations, it is interesting to see whether the skopos is reflected in the actual translations. According to Reiss and Vermeer's second and third rule, every translation is merely one of many, not necessarily reversible, versions of the many interpretations of the source text. Consequently, the translator has to choose one of the numerous possible meanings or readings of the source text before being able to choose one of the many target language 'equivalents' for this one interpretation. Therefore, the recipient of the target text cannot necessarily expect to receive an exact 'copy' of the source text, but rather one of many possible interpretations of it (Reiss and Vermeer 1984:

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[41] "1. Ein Translat ist skoposbedingt. […] 2. Ein Translat ist ein Informationsangebot in einer Zielkultur und –sprache über ein Infomationsangebot in einer Ausgangskultur und –sprache. […] 3. Ein Translat bildet ein Informationsangebot nicht umkehrbar eindeutig ab.[…] 4. Ein Translat muß in sich kohärent sein. […] 5. Ein Translat muß mit dem Ausgangstext kohärent sein. […]." For a critical assessment of these rules see e.g. Chesterman 2010.

123). Regarding the analysis of translations, it is interesting to see whether and to what extent the subjective interpretation and recreation of the source text is reflected in the actual translations.

Reiss and Vermeer's fourth rule concerns the intratextual coherence. According to this rule, translations should be understandable, coherent, and meaningful both in isolation and in the situative and cultural context. Reiss and Vermeer (1984) also refer to this demand for intratextual coherence as "coherence rule," which could also be rephrased as the demand for situative and cultural adequacy (112). Regarding the analysis of translations, it is interesting to see whether the 'cultural adequacy,' that is, the adherence to socio-cultural translation norms is met. As the last and, due to the hierarchical order, least important rule for translations Reiss and Vermeer suggest intertextual coherence with the source text, which is also referred to as "fidelity rule" (114). A translation should consequently be 'faithful to' and coherent with the source text, that is, there should be coherence between the source text and the target text, which is important if the source text is, for example, used as a backdrop for the analysis of the target text. However, since the coherence and the fidelity rule are subordinate to the skopos rule, the skopos could render these rules void by demanding the exact opposite, namely intratextual or intertextual *in*coherence.[42]

For my analysis, skopos theory will be extended from a theory of translational action to a theory of translational analysis in the broadest sense, that is, I will use skopos theory for the analysis of translations. I will analyze several translations as well as the accompanying paratexts.[43] As already mentioned in the preceding section on paratextual analyses, these non-literary texts are highly functional in themselves, but they also express proposed functions, aims, and goals for the texts that they accompany. My analysis will aim at uncovering these functions or skopoi as they are expressed in the paratexts as well as general translation skopoi (socio-cultural translation norms) at the time of production, for example, general translation norms in the GDR vs. the FRG.[44] Furthermore, since I will examine at least two translated versions of each source text, I will analyze if and how the skopoi of the two or three translations of one source text differ.

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[42] Nord (1997: 33) mentions the theater of the absurd as a skopos that could demand intratextual *in*coherence. According to Reiss and Vermeer (1984: 115), intertextual *in*coherence could be a necessary side effect of creating a certain rhyme scheme in lyrical translations.

In a second analytical step, I will analyze how the skopoi that were expressed in the paratexts as well as the general socio-cultural translation skopoi/norms are reflected in the actual translations (Reiss and Vermeer's skopos and coherence rules). In order to do so, I will compare selected phrases of the two or three coexisting translations and examine to what extent they differ and whether this could possibly be attributed to the differing skopoi. Furthermore, in order to have a backdrop for the comparative analysis of the translations, I will also refer to the English source texts (Reiss and Vermeer's fidelity rule). All in all, the skopos theoretical analysis will hence first uncover the skopos of each individual anthology as well as generally prevailing socio-cultural translation skopoi/norms as expressed in the paratexts and second analyze if and to what extent these skopoi are possibly reflected in the translations.

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[43] Reiss and Vermeer's theory of text varieties considers paratexts to be "complementary texts," that is, texts that rely on the existence of a "primary text" (1984: 181).

[44] This analytical step is directly related to Reiss and Vermeer's assumption that translation skopoi can also be socio-cultural variables.

Discourse Analysis and Stylistics

As mentioned in this chapter's introductory section, the literary and translation theoretical approaches used for the analyses of the translations and paratexts will be complemented with linguistic tools, which are able to uncover linguistic details and examine linguistic choices. For example, the skopos theoretical analysis of the translations will need to draw on discourse analysis and stylistics in order to be able to examine the translations on a very detailed level. Since the two approaches used for assembling the linguistic tools, discourse analysis and stylistics, are to a certain extent related, this section will give background information on both approaches before presenting a set of linguistic research questions used for the ensuing analyses of the translations and paratexts.

Both stylistics and discourse analysis (DA), particularly critical discourse analysis (CDA), see the analyzed texts to be more than collections of words. Stylistics sees language as discourse, that is, as language, which becomes meaningful through its context (Simpson 2004: 8). For DA, discourse is language in use, which is used for communicating beliefs. Furthermore, discourse is communicative interaction that is embedded in society and culture (van Dijk 1997: 2), which directly relates discourse analysis to polysystem theory and skopos theory. Most importantly, discourse analysis believes that discourse does not simply present ideas, people, culture, and society, but is also able to act, for example through reinforcing, shaping, or even changing these entities. Discourse is thus like a powerful perpetuum mobile, which consists of ideologies (conventions, habits, customs, etc.) and at the same time, is also able to actively create, change, or consolidate them.

Michel Foucault's 1970 lecture "The Discourse on Language" (1972a) elaborates on the ideological nature as well as the power of discourse. Among others, Foucault states that every culture has specific predetermined gestures, behaviors, roles, and rules that "must accompany discourse" (225). Speakers have to adhere to these rules in order to communicate successfully. However, by adhering to them speakers also consolidate the predetermined rules. The fact that speakers have to know these rules in order to participate in certain discourse situations illustrates that discourse can very easily be used for excluding people ("circulate within a closed community," 225). While education would appear to be a means for enabling everybody to access all kinds of discourse, it actually strengthens well-established social borders ("the well-trodden battle-lines of social conflict," 227) as well as borders between disciplines or doctrines ("Doctrine links individuals to certain types of utterance while consequently barring them from others" 226).[45] Furthermore, education is not available to everybody, which consequently restricts access to certain discourses for many people. Discourse analysis and particularly critical discourse analysis focus, among others, on the restrictive, exclusionary, and ideology-reproducing character of discourse, for example by analyzing oppositions such as true vs. false, permitted vs. prohibited, appropriate vs. inappropriate, good vs. bad, or us vs. them.

Besides the Foucauldian approach to discourse analysis, there are numerous other understandings of what discourse analysis is and what it does. Several theorists discuss the fact that there is a myriad of different approaches to doing discourse analysis (for example, Paltridge 2006; Johnstone 2008; Gee 2011a). Consequently, each analysis has to define its own discourse analytical approach and research tools, which can also reach beyond linguistics. According to Meyer (2001), critical discourse analysis "endeavours to make explicit power relationships which are frequently hidden […]. One important characteristic arises from the assumption of CDA that all discourses are historical and can therefore only be understood with reference to their context" (15). Thus, power relationships can only be understood if the linguistic and extralinguistic context of discourse is also examined and incorporated in the interpretation.[46]

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[45] According to Foucault, doctrinal or disciplinary borders are mainly based on true vs. false oppositions, which are characteristic of discourse. Social borders are also established on the ground of oppositions such as true vs. false or permitted vs. prohibited (1972a: 216-219). As mentioned above, Even-Zohar's polysystem theory also relies on binary opposition such as primary and secondary or canonized and non-canonized, which it has been criticized for.

My analysis of the paratexts will focus on power relations and struggles over power as presented in discourse as well as the dissemination or consolidation of ideologies via discourse. The identified power struggles and ideologies in turn can then also possibly be reflected and identified in the translations. As Meyer (2001) and Gee (2011b) suggest, any discourse analytical examination can start with the linguistic data, the "linguistic surface" (Meyer 2001: 16), or with the extralinguistic context, the "things that go beyond language" (Gee 2011b: x). Either way, discourse analysis is always a *process* of analysis and interpretation, which considers both linguistic and extralinguistic factors.[47]

Stylistics, like discourse analysis, also considers both linguistic and extralinguistic factors for its analysis. According to Sandig (2006), style is choice against the background of the extralinguistic conventions and conditions of communication: "wherever we have alternatives, style is involved – if we stay within the communicative resources of the same community" (2).[48] Thus, stylistic choices become meaningful through and are conditioned by the communicative context, which includes non-linguistic factors such as culture, time, institutions, media of communication, as well as social relationships, hierarchies, and roles. Stylistic choices are, however, also conditioned by the linguistic repertoire since text producers have to “stay within the communicative resources of the […] community” (2) and within the socio-cultural norms of communication, which is an aspect that is also considered by skopos theory. Consequently, while text producers are able to choose from a variety of linguistic options, these options are certainly limited both through the linguistic range of the speaker and through the actual linguistic context of the word.[49] Furthermore, theses options vary in meaning and stylistic effect. Thus, while certain formulations might be conventionally used for certain situations, that is, while they might be considered stylistically neutral, others might seem like a deviation from these conventions.[50] Style can thus often be noticed through deviations from conventions and norms – even if a deviation is unintentional (Sandig 1986: 63-64; Sandig 2006: 53; Jeffries 2010: 9). Most importantly, style always depends on the linguistic context, that is, it is related to the text type since different text types usually require different stylistic choices. For example, a formal report about an accident requires different stylistic choices than an informal account about it for both of these texts to be considered neutral. However, if the text producer aims at a certain stylistic effect, a deviation from the conventional schema or script might be more successful.[51]

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[46] The fact that CDA incorporates extralinguistic contexts of discourse, such as ideologies, politics, and power relations, also leads to one of the main points of criticism towards CDA, namely the accusation of CDA being biased and merely an "ideological interpretation" (Meyer 2001: 17) of discourse.

[47] However, even within critical discourse analysis, numerous methods can be used. Furthermore, while linguistic methods and theories are one option for analysis, they are certainly not the only valid methods for CDA. For an overview of the possible theories that CDA can be based on, see Meyer 2001: 19-20.

[48] "überall, wo wir Alternativen haben, überall da ist Stil im Spiel – wenn wir bei den kommunikativen Ressourcen derselben Gemeinschaft bleiben"

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[49] This understanding is based on Roman Jakobson’s concept of the poetic function of language: “the particular language patterns he [the author] develops work to establish connections (*a principle of equivalence*) between the words he chooses from the pool of possible words (*the axis of selection*) and the words that are combined across the poetic line (*the axis of combination*)” (Simpson 2004: 53). This implies that for every word in a text, there is a pool of words to choose from, however, these choices depend on the other words present, which altogether build a poetic network.

[50] It is important to keep in mind that stylistic neutrality is itself stylistically conditioned. This means that the style determines which elements are considered neutral and which are not (Sandig 2006: 64). Whether a certain style is considered neutral or not depends, among others, on the temporal, cultural, social, and institutional conventions and norms that are valid at the time of the text production.

[51] For further information on the application of schema theory and scripts in stylistic analysis, see Jeffries (2010: 10-11, 89-92). Skopos theory also suggests that, depending on the skopos, the deviation from certain stylistic or socio-cultural expectations might sometimes be appropriate.

The main question of stylistics is consequently as follows: What does the text do and how does it do it? While discourse analysis has often been criticized for focusing too much on explaining and interpreting texts, stylistics aims at providing very detailed descriptions that reveal linguistic choices. Jeffries (2010) relates the trichotomy of linguistic analysis, namely description, interpretation, and explanation, to the three stages of CDA proposed by Fairclough (2001: 21-22). According to Jeffries, much CDA work focuses on the second and third stage because CDA often lacks the analytical tools needed for descriptive analyses (11-15). Stylistic analyses complement the discourse analytical stages of interpretation and explanation with actual tools for descriptive analyses that ask *what* the text does and *how* it does it – followed by the CDA explanations for *why* it does it.

As is the case for discourse analysis, there are several variants of stylistics, which focus on different aspects for analysis. For example, some stylistic works focus on the analysis of literary texts (e.g. Simpson 2004) while others discuss the stylistic structure and effects of written texts of a certain language (e.g. Sandig 2006). Another branch of stylistics centers on the critical analysis of texts and is thus closely related to CDA (e.g. Jeffries 2010). Critical stylistics, like CDA, aims at discussing issues of power and ideology as they are expressed in language. Furthermore, critical stylistics aims at "explain[ing] how texts are in a position to persuade the reader to alter or adapt her/his ideological outlook to match that of the text" (Jeffries 2010: 1). Thus, critical stylistics acknowledges the power of texts. However, in accordance with Fairclough, Jeffries (2010) doubts that it is possible to "read off" ideologies from texts (8). Nevertheless, what critical stylistics can do is separating out "some of the ideologies that a text *constructs* (or reinforces)" (Jeffries 2010: 8). Consequently, while there is no one-on-one correlation between the ideologies of a text producer and the actual text, stylistics is able to examine and expose some of the ideologies and power struggles that are created and reinforced by the text (and probably based on the text producer's ideologies or the power relations and struggles that the text producer experiences).[52]

During this examination, one of the main complications is the phenomenon of naturalization, which means that ideologies become 'common sense' due to frequent repetition and sheer omnipresence. Consequently, ideologies become difficult to detect particularly for members of the community. This notion of naturalization is also closely related to Fairclough's concept of members' resources (MR), "which people have in their heads and draw upon when they produce or interpret texts – including their knowledge of language, representations of the natural and social worlds they inhabit, values, beliefs, assumptions and so on" (Fairclough 2001: 20). Members' resources are thus common knowledge of and about language, society, values, etc. shared by the members of a community. Members access the knowledge in order to produce, understand, or interpret a text and some utterances might be 'flagged' as conventional and accepted during the process of interpretation simply through their validation by the members' resources. Regarding stylistic analyses, the main consequence of naturalization is the importance of great attention to details. After all, even the smallest detail could be meaningful once it is detached from its 'natural' context. For example, while the acceptance and presence of socialist ideology might seem 'natural' in a GDR paratext, the detachment of the ideologies from the context highlights their peculiarity and possible danger.

For my analysis, I will examine linguistic details of the paratexts and translations using a catalogue of eleven research questions that are geared towards actions and choices, that is, the analysis will ask what the texts do and how they do it. Regarding the translations, I will comparatively analyze excerpts of the two (or three) coexisting translations with the source text as a backdrop, that is, the source and target texts will be analyzed simultaneously.[53] Regarding the paratexts, I will analyze each text individually with a special focus on what the texts do and how the texts act through discourse. This approach is inspired by and based on four very practical works in the fields of stylistics (Sandig 2006), critical stylistics (Jeffries 2010), and (critical) discourse analysis (Fairclough 1989 and 2001; Gee 2011b).[54] While the complete catalogue of eleven research questions will be at the outset of each analysis, not every question will be applied for each text because not all phenomena that can be addressed by the eleven questions might be realized in each text. The first question asks how the text names and describes things, persons, and entities. The analysis will examine the choice of nouns and adjectives and search, for example, for nominalizations, archaic nouns, GDR-typical vocabulary, and colloquialisms. Furthermore, it will not only examine the choice of words and phrases but also their "situated meaning," the meaning these words carry in the specific context (Gee 2011b:153). The second question will examine how the text (re)presents persons, time, and space. Deictic words, words whose meaning has to be gathered from the context (e.g. *sie/she, er/he, es/it, jetzt/now, dann/then, hier/here, dort/there*), as well as the construction of identities through words are important aspects of this part of the analysis. The third question asks how the text negates and consequently alludes to what could happen or be, but is (presented as) impossible, unwanted, or inappropriate. The fourth question also considers references to what could happen and asks for how the text hypothesizes. The analysis examines the use of modal verbs as well as other categories that can be used for expressing modality, such as adverbs (e.g. *vielleicht/maybe, wahrscheinlich/probably, möglicherweise/possibly*). The fifth question examines how the text implies and assumes. It searches for information that is withheld and has to be inferred from the context or from the 'common knowledge.' It also considers presuppositions, i.e. implicit assumptions or prerequisites, which are built into the text. Presupposition triggers include, among others, change of state verbs (e.g. *anfangen/start, beenden/end, aufhören/stop*), iteratives (e.g. *wieder/again, zurückkehren/return*), and factive verbs (e.g. *wissen/know, bemerken/realize, entdecken/discover*).

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[52] It is important to note that ideologies are present in all kinds of discourse. Furthermore, while they are mostly associated with political discourse, they are not necessarily political (see also Jeffries 2010: 8-9).

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[53] Hermans (1999:70) points out that the analysis of excerpts instead of full texts is always critical because the question of neutrality and of how the excerpts are chosen arises. Regarding the neutrality, Hermans points out the "utopia of neutral description" (Hermans 1999: 71) and instead, following Holmes and Kittel, suggests a functional perspective in choosing the passages, that is, the analysis of the target texts should be preceded by an analysis of "*who* translated *what*, *when*, *why*?" (Kittel in Hermans 1999: 70). In my case, the functional perspective is achieved through the very detailed analysis of the accompanying paratexts as well as through the preceding exploration of the development of Canadian literature in translation in German and Germany, which embeds the analysis of the translations.

[54] Although Gee does not call his approach 'critical discourse analysis' per se, he states that in his opinion "all discourse analysis needs to be critical" (Gee 2011a: 9). For an overview of the actual tools suggested by the individual authors see Sandig 2004: 175-277, Jeffries 2010: 15, Fairclough 1989: 110-111 and Fairclough 2001: 92-93, Gee 2011b: 195-201.

The next set of questions examines how the text puts persons, things, entities, or events into relation. Question six asks how the text equates/connects and contrasts/disconnects. It looks for relations (e.g. *und/and, sowohl… als auch/both… and, weder… noch/neither…nor*) as well as oppositions (e.g. *aber/but, anstatt/instead of, trotz/despite*). This part of the analysis is based on the assumption that synonyms and antonyms exist in the common knowledge of the persons producing and receiving the text. Their use for ideological purposes is particularly powerful. Complementaries, that is, binary oppositions, such as male/female or happy/sad, for example, suggest that there are no intermediate stages between the two options, which "present[s] the world in a simple way ideologically" (Jeffries 2010: 57). Question seven does also examine relations and asks how the text exemplifies and enumerates. Examples put entities into relation by signaling that something is a subcategory of something else. They are usually marked with phrases such as *zum Beispiel/for example* or *beispielsweise/for instance*. Enumerations are particularly interesting for an analysis because three-part lists are understood as "*symbolically* complete" (Jeffries 2010: 70), without really having to be complete. Furthermore, lists that are longer than three items are understood as "*explicitly* complete" (Jeffries 2010: 70), again without necessarily being complete. Consequently, important information that might not fit the text producer's agenda, or in the case of translations, the skopos or the socio-cultural norms, can be disguised simply by being withheld.

Question eight analyzes how the text presents actions. It examines, among others, the subjects (*Subjekte/Nominativ-Ergänzungen*) of sentences and looks for instances of passivization. This part of the analysis scrutinizes the agents and patients of actions and examines, for example, who is presented as the agent of an action or whether the agent is concealed through a passive construction. Question nine examines how the text presents the thoughts and speech of others, that is, it examines instances of intertextuality. Intertextuality can consists of rather straightforward direct or indirect quotations, which quote the speech or thought of another person. However, intertextuality can also appear in a much more subtle way as a reference to movies, books, or well-known sayings, which are established in the 'common knowledge' and thus evoke a certain connotation, expectation, or a frame for the text.

The last two questions examine the structure and the style of the text more generally. Question ten asks how the text presents information, for example, whether and how it emphasizes, generalizes, emotionalizes, evaluates, devaluates, or mitigates. Information can, for example, often be emphasized or evaluated with adjectives or adverbs, which are rather easy to identify. Some mitigations can, however, be more concealed. The analysis will thus also look for subtle mitigating devices such as hedges, which are words, phrases, or clauses that are used to lessen the impact of a statement (e.g. *meiner Meinung nach/in my opinion* or *in gewissem Maße/to some degree*). Question eleven finally asks how the text structures and arranges the general argument or certain pieces of information. Sandig (2006) lists several common sequences patterns, which are usually considered unmarked, including ‘positive before negative,’ ‘new before old,’ ‘from outside to inside,’ or traditional “social hierarchies” such as ‘man before woman’ or ‘president before ministers’ (197). Deviations from established sequence patterns can be used for foregrounding, that is, for emphasizing information or for heightening the impact of an argument.[55]

All in all, the catalogue of stylistic-discourse analytical research questions will examine the translations and paratexts on several linguistic levels (for example, on the levels of syntax, lexis, semantics, and pragmatics). In doing so, the number and nature of questions used for each text will vary. Furthermore, in some instances several questions might apply to one phenomenon, for example, if a text uses the opposition *wir vs. sie/us vs. them*, which is also a case of deixis. Together with the paratextual, skopos theoretical, and the polysystem theoretical analyses, a manifold picture of the analyzed texts will arise.

Conclusion: Language and Power – Concepts of Power

As the preceding sections showed, power is a central theme in (critical) discourse analysis, (critical) stylistics, and polysystem theory and it will also be a central theme in my analysis of the translated short stories, paratexts, and anthologies. Language and power are intricately related in several ways, or as Fairclough (1989, 2001) stated, discourse is “both a site of, and a stake in, struggles for power” (Fairclough 2001: 12). Thus, power struggles are both topic and background of discourse. In the case of written discourse, for example, the producer of the text is in a powerful position right from the beginning because the producer decides what is included or excluded and how the arguments or the opposing parties are presented in the text. However, the power struggle starts before the text is produced and continues after its completion. For example, even before the text is written, language standardization has power over the producer and once the text is finished, it might be censored or access to the text might be limited, thus continuing the power struggle (see also, Fairclough 1989: 43-76 and Fairclough 2001: 36-63).

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[55] The concept of foregrounding, borrowed from the Prague School, relies on the existence of a certain norm, which a text can deviate from in order to make an utterance sound unfamiliar and in order to make the information, phrase, or word stand out. In addition to deviations, foregrounding can also appear as repetition or parallelism, i.e. instead of “‘deviation from a norm’ […] as ‘more of the same’” (Simpson 2004: 50).

At the basis of these power struggles are also struggles over the definition of power.[56] According to Bertrand Russell, power is “the production of intended effects” (Russell quoted in Lukes 1986: 1), that is, power is related to intention or will and it must have results. Max Weber adds another aspect to this definition stating that power is “the probability that an actor in a social relationship will be in a position to carry out his own will despite resistance” (Weber quoted in Lukes 1986: 2). Weber consequently relates power not only to will and results, but also to resistance. Thus, his definition of power accounts for opposing parties in power struggles. Robert Dahl adds a psychological effect and defines power as the ability to control the behavior of others, which means that a powerful person would be able to change the behavior of others, even against their will (Dahl quoted in Lukes 1986: 2). Hannah Arendt focuses less on who controls whom, but rather on power and institutions. According to Arendt, institutions are “manifestations and materializations of power" (Arendt quoted in Lukes 1986: 3), which means that institutions are a central factor of power. Talcott Parsons, similar to Arendt, rejects the focus on who controls whom and adds authorities and systems to the definition of power. According to Parsons, there needs to be a system of norms for power to be effective, that is, authorities and norms are an important factor in the preservation or establishment of power structures (Parsons quoted in Lukes 1986: 3).

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[56] The following section is based on Lukes 1986: 1-17.

Lukes generally rejects the idea of one single right definition of power. Thus, he focuses on the outcomes of power. Accordingly, "the outcomes of power are such as to further the *interests* of the powerful" (7). Power is consequently like a perpetuum mobile, which is enhanced through its effects. The outcomes that Lukes mentions can be very diverse, for example, the limitation of a person's freedom, surveillance, standardization, or as Foucault calls it, a "society of normalization" (Foucault quoted in Lukes 1986: 11). The "society of normalization" allows only one standard, one norm, one 'correct way.' It correlates with what Gianfranco Poggi (2001: 58-73) terms ideological power, which is defined as the monopolization of meanings, norms, tastes, customs, etc. Critical discourse analysis and critical stylistics aim at uncovering these monopolizations, which allow only the 'ideologically correct' way, while considering and presenting other options as incorrect.

With the power of language in mind, my analysis will examine the corpus, namely nineteen German translations of nine English-Canadian short stories as well as the nine paratexts that accompany the translations, from an interdisciplinary perspective. In doing so, polysystem theory will be used to examine the 'place' of the anthologies and the translations in the German literary polysystem as well as possible (functional) reasons that motivated the import of the translations. This initial analysis will also search for general socio-cultural translation skopoi or norms for example in the GDR vs. the FRG. Following this general embedding of the anthologies, a combination of skopos theory and paratextual analysis will shed light on the skopoi of the anthologies as expressed in the paratexts as well as the main actions, motifs, effects, and functions of the paratexts. In order to uncover these actions, motifs, effects, and functions, the analysis will examine linguistic details, choices, and idiosyncrasies by drawing on critical stylistics and critical discourse analysis. Finally, critical stylistics and critical discourse analysis will again be used to comparatively examine the coexisting translations of the nine English-Canadian source texts with particular focus on the possible reflection of the anthologies' skopoi, socio-cultural translational norms, as well as paratextual functions and motifs in mind. All in all, this multiperspectival and interdisciplinary analysis will present a very detailed and multilayered picture of the anthologies, paratexts, and translations.

CHAPTER 3: Good Storytelling – Canadian Literature in German/y[1]

Introduction

When were the first pieces of Canadian literature translated into German? What were the motivations for the import of Canadian literature into the German literary polysystem(s)? Under which historical, political, and social conditions were the works received in Germany and which functions did they fulfill in the German literary polysystem(s)? This chapter aims at answering these questions in order to contextualize the role of Canadian literature in German and in Germany. In doing so, this chapter will trace the history of the translation of Canadian literature into German. Furthermore, since, according to Flotow (2007), "the forte of Canadian writing in Germany has been its storytelling" (200), special emphasis will be given to the main themes that guided the literary imports over the course of the decades as well as to the possible reasons for the popularity of these themes.

Regarding this chapter's setup, the first section will trace the first German translations of Canadian literature from the nineteenth century to the mid-twentieth century, which is an era that laid the foundation for some still-active stereotypes. The ensuing section will focus on the 1970s, which was when Canadian literature started really being noticed in Germany, but was not accessible to everyone. Following the initial interest in Canada during the 1970s, the section on the 1980s shows that Canadian women writers play a central role in securing the place of Canadian literature in the German literary polysystem. During the ensuing 1990s, marked by increasing numbers of publications and favorable institutional circumstances, new aspects start to guide the translation of Canadian literature into German. Finally, the section on the new millennium illustrates that Canadian literature, represented by a wide variety of authors and themes, is by now firmly established in the German literary polysystem. The chapter is concluded by some summarizing remarks that highlight the most important developments, while also shedding light on some concerns.

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[1] The inclusion of both German, as a language, and Germany, as a country, is necessary because some works that are translated into German are not published in Germany but in Austria or Switzerland. Nevertheless, while mentioning some works published outside of Germany, this chapter focuses on the development of Canadian literature in Germany. Furthermore, particular attention is always directed towards the development of Canadian short fiction in Germany.
An earlier and abridged version of this chapter was published as "Anglo-Canadian Short Story Anthologies in German(y): 1967-2010" in *Theory and Practice in English Studies* (*THEPES*) 6.1 (2013): 39-53.

Nineteenth Century to Mid-Twentieth Century: First Translations

The first Canadian piece of literature that was translated into German was Catherine Parr Traill's *The Backwoods of Canada* (1836), published already a year later in Germany as *Briefe aus den Wäldern Kanadas* [Letters from the Forests of Canada] and republished in 1989 and 2000. In the afterword of the 1989 edition, published in the GDR, Müller explains the appeal of Traill's work, which persists over 150 years later:

> This book appeals to a large circle of readers, to the ones looking for the adventures of the Canadian pioneering days and the exoticism of a far-away country, as well as to readers with an interest in history, sociology, and literature. Catherine Parr Traill's *Briefe aus den Wäldern Kanadas* is likely to animate each and every reader to ponder the relationship between nature and civilization, individual and society, historical process and social progress, values and purposes of human ambitions. (Müller 1989: 264)[2]

While Müller certainly reinforces Germany's stereotypical image of Canada in her afterword, presenting it as an adventurous, exotic, far-away country, she also emphasizes the social struggles (for example, individual vs. society) that are discussed in Traill's work.[3] Despite the instant popularity of Traill's work, the translation and publication in 1837 was unfortunately not the beginning of a vital stream of Canadian literature being translated into German.

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[2] "Dieses Buch spricht einen großen Kreis von Lesern an, jene, die Abenteuerlichkeit der kanadischen Pionierzeit und Exotik eines fernen Landes suchen, ebenso wie historisch, soziologisch und literarisch interessierte Leser. Wohl jeden Leser regen Catherine Parr Traills Briefe aus den Wäldern Kanadas zum Nachdenken an über das Verhältnis von Natur und Zivilisation, Individuum und Gesellschaft, historischem Prozeß und sozialem Fortschritt, über Werte und Zwecke menschlichen Strebens."

It was not until the early twentieth century, about 100 years after the published translation of Traill's work, that "the translation of Canadian literature began [and] relatively hesitantly" at that (Flotow 2008: 321). According to Seifert (2007) and Flotow (2008), it was, as a matter of fact, English-Canadian children's and youth literature, which was translated first before adult literature moved to the center of attention in the 1970s and 1980s and the translation of Canadian children's literature had been firmly established in Germany well before the 1970s. The establishment of Canadian children's literature was expressed not only in quantity with "more than 400 titles by over 150 different Canadian children's authors" in about 100 years (Seifert 2007: 220), but also in the popularity of these works. Seifert (2007) attributes the works' popularity to the fact that "imports from Canada, regardless of the time period, seem to have served the needs of the target culture, providing and perpetuating exotic images […] and compensating for underrepresented genres in the target system" (220). This perspective, which assumes that Canadian children's literature was imported into Germany because of certain 'voids' and demands in the target literary polysystem, is based on Even-Zohar's understanding of the role on translated literature in a literary polysystem. While the lack of sufficient children's literature in late nineteenth-century Germany might be one reason for the import of

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[3] Considering that Müller's afterword is part of an East German edition of Traill's work, it is not surprising that she emphasizes social aspects. For more details on the East German reception of Canadian literature see further below.

Canadian children's literature, there are probably also thematic reasons that attributed to the works' popularity.

Ernest Thompson Seton and Charles G. D. Roberts, translated into German as early as the late nineteenth and early twentieth century (Seifert 2007: 220), are recognized as the creators of a 'typically Canadian' sub-genre of the Canadian short story, namely the animal story.[4] Like in Canada, Seton's and Roberts' stories, which revolve around the fate of animals, were also immensely successful in Germany (Seifert 2007: 219-221). Riedel (1980) confirms the stories' success and quotes German newspaper reviews that call Roberts' stories "magnificent" and "of exceptional artistic rank" (46-47).[5] In addition to the category of realistic animal stories, Seifert (2007) also detects two other thematic categories of Canadian children's literature that were prominent in the stream of imported Canadian children's literature in Germany. These two other categories are adventure and survival stories as well as stories about First Nations peoples (220). The importance of these three thematic categories, which draw on stereotypically exaggerated concepts of Canada as a country of wilderness, emptiness, vastness, cold climate, and exoticism, is the fact that these themes remained virtually the same for over 100 years (Seifert 2007: 221).

In his analysis of the reasons for the translations of Canadian short stories into German, Müller (2007) also confirms that Canada's perceived 'otherness,' which is based on the focus on Canada's "exotic otherness […], the immense size of the country, its landscape, its wildlife, its Aboriginal peoples, the North" (54), has played an important role in the import of Canadian literature from the very beginning. The stereotypical themes and concepts about Canada that were imported and reinforced through Canadian children's literature (and mainly short stories) consequently laid the foundation for later imports into the German literary polysystem. According to Seifert (2007), these stereotypical images served the German readership as fictional entryways for adventures and journeys (pre-WWII), the glorification of heroes (during National Socialist times), or escape (post-WWII). Hence, while the images remained essentially unchanged, the functions that the works fulfilled in the German literary polysystem changed over time.

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[4] See chapter one for further details.

[5] "prachtvoll" "ungewöhnlich künstlerischen Grades"

Regarding the role of the short story in these early imports into the German literary polysystem, it is interesting to note that Roberts and Seton, whose works started being imported into Germany in the late nineteenth and early twentieth century, as well as Traill, the author of the very first Canadian piece of literature translated into German, were short story authors. Farley Mowat, whose works were also translated into German in the early to mid-twentieth century, is well known for his short stories, too. Therefore, the Canadian short story (despite making a rather quiet and almost undetected entrance into the German literary system at the beginning of the twentieth century) had been firmly established long before Canadian novels made their fulminant entrance late on.

The very first anthology of Canadian short stories translated into German hence dates back to the 1960s. In 1967, Armin Arnold and Walter Riedel published *Kanadische Erzähler der Gegenwart* [Contemporary Canadian Storytellers], a collection of nineteen short stories (both English- and French-Canadian works), which also includes an elaborate, albeit sharp-tongued, afterword that discusses the political, social, and historical embedding of the translated stories.[6] Not surprisingly, this anthology also includes an animal story by Roberts ("The Last Barrier") and the anthology also covers the two other stereotypical thematic concepts found by Seifert, namely adventure and survival stories (e.g. Frederick Philip Grove's "Snow") and stories about First Nations peoples (e.g. Hugh Garner's "One, Two, Three Little Indians"). Hence, the first short story anthology confirmed the stereotypical image that had been introduced by children's literature to a large extent.

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[6] Both Arnold and Riedel were scholars in the then still very young field of Canadian Studies. Thus, they were familiar with the literature and had a very tangible reason for wanting to promote Canadian literature in the German-speaking world (the anthology was not published in Germany but in Switzerland).

Arnold and Riedel's anthology was followed by another anthology, *Stories from Canada – Erzählungen aus Kanada*, published in the FRG in 1969. It includes both the original and the translated versions of five English-Canadian short stories and a very short introduction. Again, the anthology draws on some stereotypical concepts and presents survival stories (e.g. Morley Callaghan's "Last Spring They Came Over") as well as stories about First Nations peoples (once again, Garner's "One, Two, Three Little Indians").[7] However, as opposed to the first anthology, which was reviewed mainly favorably by some Swiss and German newspapers (Riedel 1980: 57), the bilingual anthology published in 1969 received "no critical attention" (Riedel 1980: 58),[8] which illustrates that Canadian literature in German translation was still far from reaching its high point.

Despite the focus on children's literature and its related emphasis of short fiction (for example, in the case of Seton and Roberts), some longer fictional works of Canadian adult fiction were also translated and published in Germany during the early phase of Canadian imports up to the 1970s. However, the translation of Canadian fiction into German remained rather uncommon and infrequent for several decades. Two exemplary exceptions, illustrated by two successful and popular writers of Canadian adult fiction that were translated into German on multiple occasions, are Mazo de la Roche and Arthur

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[7] Callaghan's story, which discusses the struggles for survival of a couple of brothers who immigrate to Canada, moves away from the traditional 'outdoor' adventure and survival story. Yet the theme of struggling for survival, which one brother fails to endure, is nevertheless central.

[8] "von der Kritik nicht besprochen worden"

Hailey. De la Roche's *Jalna* series [*Die Familie auf Jalna*], which comprises sixteen individual novels, was translated into German and published from the 1930s on and "transfixed […] millions" (Holzamer 2000: 13) not only in Canada but also in Germany.[9] During the 1960s, Hailey's novels *Hotel* [*Hotel* 1965/1966] and *Airport* [*Airport* 1968/1968] "catapulted him […] onto the bestseller lists" (Holzamer 2000: 13).[10] Both Hailey's and de la Roche's works fulfilled similar functions as the imported children's literature and catered to the early to mid-twentieth-century German readership's desire for adventures and journeys. Hailey's novels with the telling titles *Hotel* and *Airport* offer the readers an entryway to journeys, while de la Roche's *Jalna* series facilitate the escape into an idealized world, far away, for example, from the grim reality of National Socialist Germany. Riedel (1980) similarly classifies de la Roche's *Jalna* series as escape fiction, which "possesses little relation to reality besides some realistic landscape descriptions" (71). However, the fictionality of de la Roche's works seems to be the very essence of the series' success and popularity.[11]

Despite some of the translations' popularity and high numbers of published copies (both for children's and adult fiction), most of the early works translated into German were not regarded as serious literature but "pigeonholed as light fiction" (Holzamer 2000: 14).[12] These works were thus expected to be entertaining and to serve the purpose of diversion through proving an entryway to fictional journeys, adventures, and escape. In addition to the allegedly sole purpose of entertainment, the translations of early Canadian literary works were hardly ever reviewed as Canadian works, particularly in West Germany. "Most of the time, neither the book reviews nor the blurbs made clear that the pertaining book hailed from Canada" (Oeding and Flotow 2004: 142).[13] Furthermore, most texts were simply marked as translated from American English, British English, or French (Riedel 1980: 93; Oeding and Flotow 2004: 142; Flotow 2008: 324). Both of these aspects, the underestimation of early Canadian literary imports as well as the unclear Canadian provenience did clearly not promote the status of Canadian literature in German and Germany.

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[9] "schlug [...] Millionen in ihren Bann"

[10] "katapultierten ihn [...] auf die Bestellerlisten"

[11] De la Roche's death in 1961 left the Canadian as well as the German readership unsatisfied since the author had been unable to finish the *Jalna* series. Interestingly, it was a German author, Tilly Boesche-Zacharow, who tried to conclude the series with her 2001 novel *Der Traum von Jalna* [The Dream of Jalna].

[12] "in die Unterhaltungsecke gestellt worden"

All in all, the history of the translation of Canadian literature into German dates back to the early nineteenth century, with the first translation in 1837. The late nineteenth and early to mid-twentieth century were mainly marked by the import of Canadian children's literature, which laid the foundation for in parts still prevailing stereotypical categories and themes. Generally, some well-known short story authors such as Roberts or Seton played an important role in children's literature, which emphasizes the central role of the short story in the history of the translation of Canadian literature into German, which is also illustrated by the publication of the first two anthologies during the 1960s. These anthologies confirmed the stereotypical themes that had already been introduced through children's literature. Besides the central role of children's literature and short fiction, the 1930s to the 1960s also saw the publication of some adult fiction and novels, which served the readers as entryways for fictional journeys, adventures, and escape. Generally, however, during its initial stages of import up to the 1960s, Canadian literature suffered from being underestimated, often overlooked, and degraded as light fiction. Furthermore, the lack of clarity regarding the imports' provenience obscured the status of Canadian literature in German and Germany further.

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[13] "Meist wurde weder in der Buchbesprechung noch in Klappentexten klargestellt, dass das betreffende Buch ursprünglich aus Kanada stammte."

1970s: "Canadian Literature Does In Fact Exist" – But Is Not Accessible Everywhere

A newspaper article, published in 1976 by *Süddeutsche Zeitung*, illustrates the dubious status that Canadian literature had in Germany up to the 1970s. In this article, entitled "Es gibt eine kanadische Literatur" [Canadian literature does in fact exist], the author, Walter Pache, reviewed two short story anthologies (Flotow 2008: 317). The fact that he had to open his article with the statement that Canadian literature does indeed exist illustrates how little attention Canada in general and Canadian literature in particular had received until then – despite the fact that Canadian literature, particularly the English-Canadian short story, was already thriving in Canada thanks to numerous funding and promotion opportunities through the Canada Council for the Arts.[14]

As Pache stated in his 1976 article, it was high time the German readership started noticing the wealth of Canadian literature as well.[15] "Ostensibly a review of two short story anthologies published in West and East Germany respectively, his text was the first to announce to the general public in Germany that Canadian literature existed" (Flotow 2008: 317). The two anthologies that Pache reviewed, *Die weite Reise: Kanadische Erzählungen und Kurzgeschichten* (The Long Journey: Canadian Narratives and Short Stories, published in the GDR in 1974) and *Moderne Erzähler der Welt* (Modern Storytellers of the World, published in the FRG in 1976), are very comprehensive. *Die weite Reise* contains twenty-one short stories and is complemented by a detailed afterword, additional comments, and bio-bibliographical information on the authors. *Moderne Erzähler der Welt* on the other hand, comprises thirty-three short stories, a short preface, a comprehensive introduction, bio-bibliographical information, and several artworks. According to Riedel (1980: 57-66), who is also the editor of *Moderne Erzähler der Welt*, both anthologies received extensive critical attention in the GDR and the FRG, respectively.[16]

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[14] Contrary, however, to the impression that the title of Pache's newspaper article gives, his article was actually was not the first publication on Canadian literature. Gösta Langfeldt published an article on British Colonial literature in 1926 and two PhD theses, published in 1935 by Ursula von Mensenkampff and Helene von Kieseritzky, also focused on Canadian literature "but World War II put an abrupt end to the early German interest in Canadian literature, and it took more than twenty years before it was revived" (Nischik 1985: 261). For more information on the very first publications on Canada and Canadian literature in Germany during the 1920s and 1930s see Pache 1981b.

[15] Canadian literature probably also benefited from the Summer Olympic Games in Montréal in 1976, which attracted international attention towards Canada, including, of course, also to its literature.

The success of *Die weite Reise*, the first anthology of Canadian short stories in German translation published in the GDR, might be related to the fact that, in the GDR, access to original Canadian literature was almost impossible and that access to literature in translation was also limited. Nevertheless, the GDR government was aware of the people's need to see or at least read about the world. Therefore, several publishing houses had foreign literature in their programs, however, with a focus on Russian and Soviet literature (Klotz 1969: 406, 408). Regarding the access to 'Western' literature, such as Canadian works, in translation, Wittmann (1999) remarks that the fact that a text was theoretically available in translation did not mean that it was also practically available because circulation figures were kept low on purpose and only ideological literature abounded, which lead to an "oversupply of barely saleable ideological tractates" (401),[17] while the public hunger for other works was ignored. The alleged "Rohstoffknappheit" [scarcity of raw materials] (Wittmann 1999: 397) was a further way to limit access to certain translated texts. Ideological books were consequently simply published with a higher number of copies, while the copies of Western texts ran out quickly (Wittmann 1999: 397). Hence the access to translated works could be controlled quite well.

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[16] Holzamer (2000), however, puts Riedel's enthusiastic assessment into perspective and states that these two anthologies of Canadian short stories in German translation as well as the two anthologies published during the 1960s "were better than nothing – but none of them seemed to be the 'next big thing'" (16) ["war besser als nichts – aber der 'große Wurf' schien nicht dabei zu sein"].

[17] "ein Überangebot an kaum absetzbaren ideologischen Traktaten"

Regarding the access to Canadian literature in the original, Korte (2007) remarks that "if available in the original at all, such books were kept in special library sections, and even academics in English and American Studies required special permission to read them" (28). In the FRG, on the other hand, Canadian literature in the original French or English versions was theoretically accessible to "anyone who wished to read it" (Korte 2007: 28). Furthermore, neither the 'consumption' of the original texts nor the translation of these texts was frowned upon. In the GDR, however, "literature in translation served as a window onto the world" (Korte 2007: 28) – as a matter of fact as one of the only 'windows' onto the Western world.[18] It is therefore not a surprise that the first as well as the following Canadian short story anthologies were successful. According to Köhler-Hausmann (1984), who analyzed the East German literary scene from a West German outsider's perspective, reading was generally considered one of the "fundamental necessities of life" in the GDR (89),[19] which is probably simply due to the fact that other options, such as traveling to certain, that is, Western, foreign countries like Canada, was very difficult if not impossible. Translations of foreign texts were consequently supposed to replace the actual journeys, as the title of the first GDR anthology, *Die weite Reise* [The Long Journey] shows.

Since literature played such an important role as a mediator between the GDR and Western countries, the GDR government as well as East German publishers saw literature as very powerful and were more conscious of the political and social embedding of imported texts than editors in the FRG: "due to the political importance that literary imports from international, capitalist countries had in the GDR, the GDR-reception was much more calculated and conscious" (Oeding and Flotow 2004: 142).[20] This calculated reception was, for example, achieved through paratexts that were included in the anthologies. These paratexts were supposed to guide the reception through the readership and the message of the stories both directly and indirectly. According to Riedel (1980), editor's prefaces, introductions, afterwords, etc. set the tone for the whole anthology and were hence able to directly "influence the interpretation of individual stories" (Riedel 1980: 59),[21] of course both in the GRD and in the FRG.

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[18] For further details on the understanding of literature as a 'window onto the world' see, for example, Damrosch (2003).

[19] "grundsätzlichen Lebensbedürfnissen"

However, the powerful role of the paratexts was even more omnipresent in the East than it was in the West because as opposed to translations that were published in the FRG, the ones published in the GDR had to be equipped with annotations and a paratext and "this paratext had to be ideological at least to a certain degree" (Korte 2007: 33). Thus, East German translations were embedded in comments on the culture, society, as well as political circumstances that the original text had been surrounded by and these comments could clearly be used to guide the reception and consumption of the translations towards an 'ideologically acceptable' one. Furthermore, the translations were complemented with annotations that explained, for example, foreign words and word plays and offered information on the historical and social context of the work and, most importantly the Marxist-Leninist embedding for reading the work. Klotz (1969), an East German contemporary witness who worked in the field of English and American Studies, comments the following on an introduction to a collection of Shakespeare's works: "the eighty pages long introduction by the editor […] is a Marxist introduction to the work and at the same time also a great valuation" (411).[22] In the eyes of the commentator, the paratextual embedding was both an honor for the original text as well as an instruction as to how to read and interpret the text. Consequently, paratexts were not only used to set the tone for the accompanied texts, but also to 'officially' validate them. West German translations, on the other hand, could theoretically be published without paratextual embedding, however, none of the Canadian short story anthologies was ever actually published without paratexts. As *Moderne Erzähler der Welt* shows, the editor also embeds the included short stories in an extensive introduction as well as bio-bibliographical information on the authors. Clearly, West German editors were also very much aware of the powerful role of paratexts, their ideological agenda might just have been different (for example, economic instead of political).[23]

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[20] "die DDR-Rezeption [war] aufgrund des politischen Gewichts, welches Literaturimporte aus dem internationalen, kapitalistischen Ausland in der DDR besaßen, sehr viel bewusster"
[21] "wirkt sich [...] auf die Interpretation einzelner Geschichten aus"

However, before the production of an anthology and the complementation with a more or less ideological paratext, the included texts had to overcome the hurdles of selection or even control both in the GDR and in the FRG. According to Köhler-Hausmann (1984: 97), literature control and (unofficial) censorship in the GDR had already started in 1950 and 1951 with the enactment of several ordinances, for example, on the mandatory registration of all printing and reproduction offices or the licensing requirements for all publishing houses, that is, the need to obtain an official license for each book that the publisher intended to release. The establishment of the Ministry of Culture, which was able to directly control and indirectly censor literature through issuing or withholding licenses, followed these initial ordinances in 1954 (Köhler-Hausmann 1984: 97). Wittmann (1999) confirms the East German practice of censoring books through withholding licenses by referring to the *Hauptverwaltung Verlage und Buchhandel des Ministeriums für Kultur* (Central Administration Publishing Houses and Bookselling of the Ministry of Culture, established in 1963), which simply refused to give out licenses to certain books or blocked the publication through taking several years to issue a license. Lokatis (1997) asserts that in the complex system of control and censorship "even insiders could lose orientation and the publication of a book became an adventure" (33).[24] This adventure included, among others, the *Druckgenehmigungsverfahren* (print permit process), which included the "professional and ideological examination" of the manuscripts that had been submitted for publication (BArch DR1).[25] In the case of *Die weite Reise*, the fifteen page long print permit gives interesting insights into the ideological assessment of the included stories as well as the print permit process of the GDR in general (see BArch DR 1/ 2356 for details).

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[22] "Die achtzig Seiten umfassende Einleitung des Herausgebers […] ist eine marxistische Einführung in das Werk und zugleich eine hohe Würdigung."
[23] For an in-depth, comparative analysis of West and East German paratexts, see chapter five.

In the GDR, literature that was supposed to be translated was hence assessed via and chosen according to ideological standards because otherwise the reception of a print permit would have been very difficult if not impossible. As opposed to West German literature, East German literature was supposedly not to be guided by "Western temporary fashion or waves of artificial bestseller psychoses [that is, capitalist motivations], but by the central stream of realist literature" (Klotz 1969: 418).[26] The realism of literary works was hence considered central and by realism the GDR government meant literature that would serve "the creation of socialist and true humanist ideals" (Oeding and Flotow 2004: 142).[27] In the case of Canada and many other Western countries, the literary imports were also supposed to illustrate the "historical situation and social conditions" (Pisarz-Ramírez 1995: 214)[28] of a country, particularly the negative effects of capitalism. East German editors and theorists in the field of English and American studies did not tire of pointing out "deliberate falsifications by bourgeois [i.e. capitalist] reviewers" (Klotz 1969: 412),[29] that is, the allegedly intentional capitalist interpretation of supposedly socialist-Marxist literature, and of emphasizing the educational benefit of socialist-Marxist literature for the people. Thus, in the GDR, ideological standards played an important role in choosing literature that was supposed to be translated. In the West German economy of supply and demand, on the other hand, "not literary quality, modernity, or representativity are the decisive criteria for the translation of a text, but […] market factors, which are based on the expectations of the readership" (Riedel 1980: 104).[30] FRG publishing houses were consequently looking for 'good reads,' which would also sell well. In his 2007 analysis of the reasons proposed for or against the translation of Canadian short stories, Müller confirmed Riedel's assessment: "What is on offer in German translations today is still very selective […]. Marketing has become so important in the past forty years […]. Marketing is thus an important factor in deciding which Canadian short stories by which authors are selected for translation" (53). In his analysis, Müller outlines the six main reasons (postmodernity, otherness, ethnicity, regionalism, popularity of the author, literary quality) that are usually named by publishers or booksellers when explaining the motivations for the translation or publication of a certain story as well as the relation of these aspects to marketing factors.[31] Clearly, the conditions and motivations for choosing literature that was supposed to be translated differed greatly in the GDR and the FRG. Furthermore, the functions that the translated texts were supposed to fulfill also diverged. With educational and illustrative functions on the one hand and entertainment and economical functions on the other hand.

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[24] "in der auch Insider die Orientierung verlieren konnten und die Publikation eines Buches zum Abenteuer wurde"

[25] "fachlichen und ideologischen Prüfung"

[26] "nicht nach westlichen Modeströmungen oder den Wellen künstlicher Bestsellerpsychosen, sondern nach dem Hauptstrom realistischer Literatur"

[27] "die Kreation sozialistischer und wahrer humanistischer Ideale"

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[28] "historische Situation und soziale Gegebenheiten"
[29] "bewußte Fälschung bürgerlicher Interpreten"
[30] "nicht literarische Qualität, Modernität oder Repräsentativität die ausschlaggebenden Kriterien zum Übersetztwerden sind, sondern [...] marktbedingte Faktoren [...], denen Erwartungen des Publikums zugrundeliegen"

Margaret Atwood's second novel *Surfacing* (1972) and its two German translations further illustrate the differing functions and political conditions of German translations of Canadian literature in the 1970s.[32] While being important milestones for the establishment of Canadian literature in Germany, the two translations of Atwood's work, *Strömung* (Current, GDR, 1979) and *Der lange Traum* (The Long Dream, FRG, 1979), also illustrate the major influence that the differing political surroundings in the FRG and the GDR had on the actual translation; that is, they illustrate the influence that the state government had beyond the initial selection and censorship process. While related by a common source text, a common, East German translator, and the common year of publication, the two versions show several remarkable differences, which reflect the cultural and political embedding of the East and West German texts. Ferguson (2005, 2007) analyzed several of these "points in the text[s] at which the cultural influence of the target culture[s] is indubitably at work" (2007: 109) and was thus able to confirm the strong influence on the translations, which leads to two ideologically different texts – despite the fact that the source text is identical. According to Ferguson (2005), the differences between the two German versions are due to the fact that the West German version was “modified in a West German context by a West German copy editor (Conradi)” (50), that is, the initial East German translation was adapted to a West German context and thus moved away both from the East German translation and from the original source text. One of the differences that Ferguson, for example, detects in the FRG translation is the presentation of the US and “Americans in a more positive light than either [in] the East German version or the source text” (2007: 105). However, the East German translation, which stays closer to the original version, is also, in a way, adapted to the East German context. Yet the adaptation is not visible in the actual translation, but in the editor’s afterword that functions as “a cultural manipulation of the text in a direction which makes it conform more rigidly to the norms and expectations of East German society” (Ferguson 2005: 87). Consequently and as already mentioned in some preceding sections, the paratextual embedding through editors again played a very important role in the ideological framing of the translation.

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[31] According to Müller (2007), the most important reason put forward for the promotion of Canadian texts is the portrayal of Canada as a contemporary and postmodern nation, followed by the portrayal of Canada's otherness. Canada's otherness is often connected to the presentation of Canada's ethnicity, which Müller found to be a third aspect used for the promotion of Canadian short stories. Canadian regionalism and regional identity are other marketing tools often employed by publishers and booksellers. The two last marketing tools that Müller discusses are the popularity of the author and the literary quality of the works. Clearly, these two tools are not Canada-specific and could be used for the promotion of any work of literature. Müller even goes so far as to assert that "[i]n fact, it does not seem to be possible to advertise a book merely for its literary qualities" (73), which sounds rather extreme. Nevertheless Müller seems to be right in claiming that translation anthologies, even if they are filled with stories of great literary quality by well-known authors, always walk a fine line between success and failure.

[32] The German translation of her first novel, *The Edible Woman* (1969), was not published until 1985, *Die essbare Frau*, when Atwood's popularity was in full swing in Germany.

As Wittmann (1999: 398) suggests, the role of editors was generally very strong in the GDR, with, for example, 60 editors out of a total of 180 employees in the publishing house *Aufbau Verlag*. “As first censor (often also confidential informant of the Ministry for State Security) the editor combined the roles of the literary-critical observer and the political-ideological supervisor” (Wittmann 1999: 398).[33] Hence the government was able to influence the publication and translation processes in the publishing houses beyond the issuance or refusal of print permits. Korte (2007: 32), on the other hand, asserts that the

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[33] “Als erster Zensor (oft auch IM der Staatssicherheit) vereinte der Lektor die Rollen des literaturkritischen Betrachters und des politisch-ideologischen Betreuers.”

GDR government had no influence (e.g. censorship) on the actual translations but only on the selection process and the paratexts. Peter Kleinhempel, who worked as a translator in the GDR and translated six of the English-Canadian short stories included in the 1974 GDR anthology *Die weite Reise*, confirms that he knew that "an editor kept a watchful eye on [his] translations" (2013a) and that he "could be sure of an echo from the publishing house after submitting his translation" (Kleinhempel 2013b), but at the same time he states that "no publishing house ever dictated any political, linguistic, or ideological provisions or guidelines" (Kleinhempel 2013a).[34] As a matter of fact, Kleinhempel affirms that the translation contracts usually requested a translation that rendered the source text's content and form faithfully to the original (Kleinhempel 2013a), that is, the publishing houses had no ideological influences on the translation process once a text had 'successfully passed' the print permit process. Werner Creutziger, who had also worked as a translator in the GDR, on the other hand states that censorship and "a strong pressure to ideologically functionalize" (1998: 24) texts had been a reality for several years, especially right after the foundation of the GDR.[35] Furthermore, the government had even called for "parteiliches Übersetzen" (Creutziger 1998: 31), that is, partisan translation or translation according to the party standards, during the 1950s and 1960s, which was however several years before Kleinhempel's 1973 translation of the *Die weite Reise* stories as well as the publication of the anthology in 1974. Creutziger also confirms that the conditions for translations had improved over time, particularly because the GDR had become very careful not to be perceived as a state that would inhibit literature (Creutziger 1998: 20, 24), but actually as a state that promotes literary publications. Moreover, the GDR government had been unable to completely conceal and shield the political and social changes of *perestroika* (restructuring) and *glasnost* (openness, transparency) in the Soviet Union during the late 1980s.

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[34] "ein Lektor ein prüfendes Auge warf auf meine Übersetzungen" "konnte nach Ablieferung seiner Übersetzung [...] eines Echos aus dem Verlag gewiß sein" "machte mir kein Verlag jemals politische, sprachliche oder ideologische Vorschriften oder Vorgaben"

[35] "ein starker Druck zu ideologischer Funktionalisierung"

The, at least at times and according to Creutziger (1998) mainly initially, very strong control and censorship of the government had, however, not been the only constraining factor in GDR translation and publication. Legal issues also played an important role in the translation process because translation rights were expensive and the GDR was chronically short of foreign currency (Lokatis 1997). Furthermore, according to Klotz (1969), the GDR was often forced to use already existing West German or Austrian translations. Korte (2007) confirms that "where a West German (or Austrian or Swiss) translation already existed, GDR publishers were legally obliged to adopt this version rather than to commission a new translation" (Korte 2007: 32-33). As Klotz (1969) mentions this was not always the case. Furthermore, my corpus shows that there are indeed concurrent East German and West German/ Swiss translations of the same texts. For example, the 1974 GDR anthology *Die weite Reise* used neither the already existing German translation of Garner's "One, Two, Three Little Indians" that was included in the 1967 Swiss anthology *Kanadische Erzähler der Gegenwart*, nor the German translation that was included in the 1969 FRG anthology *Stories from Canada – Erzählungen aus Kanada*, but commissioned a new translation. Consequently, there was constant rivalry between West and East German translations and each side mistrusted the other one. According to Klotz (1969), for example, the West German translations were of "stupendously bad quality" (418),[36] which he attributes to the low remunerations for translators. At the same time, he confirms the (supposedly) excellent quality of the East German translations with the frequent purchase through West German, Austrian, and Swiss publishing houses (Klotz 1969: 418). West German translators, on the other hand, accused East German translations of sounding "old-fashioned" (Creutziger 1998: 35). Creutziger (1998: 35) consequently suggests a comparative analysis of East German and West German translations, which this study's chapter six is dedicated to.

All in all, the 1970s are marked by a growing awareness of Canadian literature in Germany, illustrated for example by Pache's 1976 newspaper article, which is directly related to the publication of two anthologies of Canadian short stories, one in the GDR (1974) and one in the FRG (1976). At the same time, the publication of the first GDR anthology of Canadian short stories also directs the attention towards the difficulties in accessing German translations of foreign works as well as the (almost) impossibility of assessing original Canadian literature. Furthermore, the GDR as well as the FRG anthology illustrate the great influence of editors and paratexts on the reception and embedding of the anthologized stories. Additionally, the print permit processes that were required for each publication in the GDR shed light on the role of censorship and ideology in the GDR, which, compared to the FRG, led to very differing motivations for the selection, translation, and publication of Canadian literature. The 1979 publications of the two concurrent translations of Atwood's *Surfacing* illustrate the influence of political surroundings as well as editors on the actual translation as well as on the paratextual embedding of Canadian literary works in the two Germanies.

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[36] "erstaunlich schlechte Qualität"

1980s: Growing Interest in Canada - Canadian Women Writers Pave the Way

Following the growing awareness of Canadian literature in the FRG and the GDR but also the difficulties regarding the control of Canadian literature in the GDR during the 1970s, the 1980s are marked by an increasing interest in Canada and Canadian literature, mainly literature by female authors, both in the East and the West as well as by a growing resistance against literature control, particularly the print permit processes, in East Germany. At the 10th GDR writers' congress in 1987, Christoph Hein, an East German writer and translator, publicly condemned the print permit processes as a form of censorship: "The permit process, the governmental surveillance, briefly and not less clearly said: the censorship of the publishing houses and books, the publishers and authors is antiquated, useless, paradoxical, inhumane, hostile to the people, unlawful, and punishable" (Hein 1988: 228).[37] Hein's very open criticism illustrates that both writers and translators were very aware of the censorship processes in the GDR and that resistance against those processes grew. In the FRG, where Canadian literature had never been a focus of literary censorship, the growing interest in Canada and Canadian literature is demonstrated, for example, by the publication of the first comprehensive critical work on Canada, namely Pache's *Einführung in die Kanadistik* [Introduction to Canadian Studies], which was published in 1981. The 1980s also saw the foundation of the *Gesellschaft für Kanada-Studien* (Society for Canadian Studies, founded in 1980; academic focus).[38] Furthermore, several universities founded research groups or institutes for Canadian Studies, among them the West German universities in Augsburg (1985) and Marburg (1989).[39] The institutional surroundings, with critical work, academic societies, and research institutes in the FRG as well as the growing resistance against literature control in the GDR, were hence very favorable for the reception and translation of Canadian literature in(to) German.

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[37] "Das Genehmigungsverfahren, die staatliche Aufsicht, kürzer und nicht weniger klar gesagt: die Zensur der Verlage und Bücher, der Verleger und Autoren ist überlebt, nutzlos, paradox, menschenfeindlich, volksfeindlich, ungesetzlich und strafbar." (228) Hein also justifies and explains his criticism; for more details, see Hein 1988 (228-231).

[38] The foundation of the *Gesellschaft für Kanada-Studien* had, however, been long preceded by the foundation of the *Deutsch-Kanadische Gesellschaft* (German-Canadian Society; cultural, economic, and social focus) in 1951.

The popularity of Canadian women writers in the FRG and the GDR, which had already been noticeable during the late 1970s, for example, through the publication of the two German translations of Atwood's *Surfacing*, kept growing during the 1980s.[40] Many observers, including Holzamer (2000; 2012), Oeding and Flotow (2004), Ferguson (2007), and Flotow (2008), see Atwood as the pioneer of Canadian literature in Germany. Ferguson (2007) confirms this in the aforementioned comparative analysis of two translations of Atwood's novel *Surfacing*: "There can hardly be a more appropriate subject for a case study of Canadian literature in German translation than Margaret Atwood" (93). Flotow (2008) sees a direct correlation between Atwood and the reviews of works by other female Canadian authors: "Many of the reviews of other Canadian women writers refer directly to Atwood as *the* reference, the most current and important name to compare all the rest to – for both reviewers and readers" (326; emphasis in the original). Holzamer (2012) pointblank equates the beginning of Canadian literature in Germany with the beginning of Atwood in Germany: "The success of Canadian authors in German translation started in 1979 with Margaret Atwood, who took Germany by storm and still is the most popular Canadian author in the country" (n.pg.).[41] Regardless of these rave reviews, the number of

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[39] For a detailed overview of other institutional aspects related to the establishment of Canadian literature in Germany, see Flotow 2008: 314-320.

[40] The growing popularity of Canadian women writers in Germany during the 1980s was also supported and linked to the increasing productivity of these writers in Canada, where "women's writing […] leapt to prominence [… in] the 1970s" (Howells 2004: 194).

[41] It is interesting to see that while Flotow (2008) classifies Atwood as the prototypical female Canadian writer, Holzamer (2012) sees Atwood as a prototypical representative of Canadian literature in general.

Atwood's novels that were published in German translations during the 1980s is indeed remarkable: *Life Before Man* [*Die Unmöglichkeit der Nähe*, 1979/1980], *Lady Oracle* [*Lady Orakel*, 1976/1984], *Bodily Harm* [*Verletzungen*, 1981/1984], *The Edible Woman* [*Die eßbare Frau*, 1969/1985], and *The Handmaid's Tale* [*Der Report der Magd*, 1985/1987].[42] In addition to the novels, two of Atwood's short story collections, *Murder in the Dark* [*Die Giftmischer*, 1983/1985] and *Dancing Girls and Other Stories* [*Unter Glas*, 1977/1986], were also translated into German. Furthermore, Atwood and her work were frequently discussed in the feuilleton sections of major newspapers, radio programs, and magazines, which in turn promoted the popularity of her literary work.

As Flotow (2008) suggests, Atwood is often seen as a prototypical female writer, that is, she is often understood as a representative of *female* Canadian literature. As a matter of fact, many of Atwood's works deal with gender and Nischik (2009) even calls gender issues "[a]n essential thematic strand in Atwood's oeuvre" and states that Atwood "has been gender conscious right from the beginning" (3), that is, gender, particularly female gender, has been at the center of Atwood's oeuvre from her first works published during the 1960s on to her most recent works published in the new millennium. Nischik (2007c) also sees Atwood placed firmly in a "'female tradition' in literature" (333). In her analysis of feminism in Atwood's oeuvre, Tolan (2007) on the other hand points out that Atwood does not see herself as a feminist and states that Atwood often emphasized that she did not write her works with a feminist intention. Thus, while many of Atwood's works can be read as feminist, the author did not necessarily write them with a feminist agenda in mind. Nevertheless and as Tolan (2007) argues, the ubiquitous feminist motifs in Atwood's works are still reflections and manifestations of second wave feminism and as a matter of fact even have to be read in such a way because "it is insupportable to claim that a novel may react and interact with feminist themes and still operate outside of feminism" (2). Thus, Atwood's work, although not necessarily proclaimed as feminist by the author, is feminist and it is consequently not surprising that Atwood was received as a *female* and feminist writer when several of her works were translated into German and received enthusiastically during the 1980s.

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[42] According to Holzamer (2000: 18), Volker Schlöndorff's movie adaptation *The Handmaid's Tale* [*Die Geschichte der Dienerin*], released in 1990, gave Atwood the last important push towards becoming an elite author in Germany. However, while the novel had been celebrated, the reviews of the "over-Hollywoodized" film (Nischik 2009: 147), both in Germany and North America, were rather bad. Nischik (2009) attributes the film's lack of success to "Schlöndorff's traditional view and downplaying of gender issues as well as his overly Hollywoodized ending" (147). As a matter of fact, neither the director, Schlöndoff, nor the screenwriter, Harold Pinter, were pleased with the film. Pinter, displeased with the changes to his original script undertaken mainly by Schlöndorff (Nischik 2009: 147), even "tried to have his name removed from the credits" (Gale 2003: 318). Schlöndorff, also expressing his dissatisfaction with the film, later called it "commissioned work" ["Auftragsarbeit"] and "an important exercise in style" ["eine wichtige Stilübung"] (Schlöndoff quoted in Zehle 1990), thus also trying to distance himself from the film.

However, Atwood was not alone in her popularity since she did not only pave the way for Canadian literature in general but for other Canadian women writers in particular. An analysis of the mere numbers of published translations of Canadian novels in Germany during the 1980s illustrates that female writers easily outnumbered male writers: "[I]n the decade from 1980 to 1989 a total of 38 Canadian novels was published in German, 26 by women and 12 by men" (Flotow 2008: 325). In addition to the novels, several complete short story collections, also written by female authors, were translated into German during the 1980s, among them Alice Munro's *Who Do You Think You Are?* [*Das Bettlermädchen*, 1978/1981], *Lives of Girls and Women* [*Kleine Aussichten*, 1971/1983], *The Moons of Jupiter* [*Die Jupitermonde*, 1982/1986], and *The Progress of Love* [*Der Mond über der Eisbahn*, 1986/1989] and Mavis Gallant's *From the Fifteenth District* [*Späte Heimkehr*, 1979/1989]. As mentioned in chapter one, Atwood, Munro, and Gallant are considered "the big three" of Canadian literature, particularly of Canadian short stories (Nischik 2005b:

267).[43] At the same time, these three major Canadian writers are not only female, but feminist or gender issues are often central in their works. Consequently, feminist topics played a significant role in the reception and translation of Canadian literature into German during the 1980s.

Referring to Even-Zohar's polysystem theory, Oeding and Flotow (2007) suggest that there was a void in the German literary polysystem, which called for "accessible literary or narrative texts written in German with a feminist/womanist approach" (83). Oeding and Flotow thus assume that the German literary polysystem lacked feminist, yet nevertheless entertaining stories rather than the surplus of provocatively feminist and overly serious German polemics.

> [T]hese works [German feminist literature of the 1960s, 1970s, and 1980s] tended to be aggressively provocative and to demand "women's liberation" rather than produce a good story line, use interesting narrative techniques, focus on writing style and quality, let alone employ humour. […] [Furthermore, they were] largely seen as boring and too introspective, on the one hand, or crude, shrill, aggressive, programmatic, and far too politicized […], on the other hand. (Oeding and Flotow 2007: 83-84)

According to Oeding and Flotow, this aggressive and political writing style of German feminist literature led to a certain 'feminism oversaturation' of many German readers, who saw Canadian women's writing as a welcome change of perspective, which managed to combine narrative and feminist topics.[44] Consequently, Oeding and Flotow assume that the Canadian women writers translated into German during the 1980s were perceived as able to fill a void in the German literary polysystem, which called for texts that were feminist yet at the same time entertaining and less politicized than the majority of feminist texts available in Germany at the time. According to Oeding and Flotow (2007), Atwood's heroines, "evil, destructive, smart, egoistical, and beautiful" (87), portrayed a new kind of woman, which differed from the radically feminist heroines that some other feminist writers, such as Verena Stefan, Elfriede Jelinek, or Germaine Greer, who were popular in Germany, presented. Furthermore, Atwood's narrative style and her "refreshingly told 'stories'" offered German readers both a break from the experimental style of some German feminist writers and "from their [own] everyday world" (Oeding and Flotow 2007: 92). All in all, Oeding and Flotow (2007) hence argue that Canadian women writers helped fill a void in the German literary polysystem, which called for accessible and entertaining feminist narratives, which were less radical and politicized than the works that were available in Germany at the time.

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[43] "die großen Drei"

[44] The West German oversaturation with politicized texts was, however, probably not only due to the strongly politicized feminist texts of the 1960s, 1970s, and 1980s, but mainly to the German student movement's overpolitization, which the West German second wave feminist movement was related to. The West German oversaturation with politicized and radical texts that Oeding and Flotow (2007) detect for the 1980s can consequently not be blamed solely on feminist texts.

As a matter of fact, feminist literature was not absent in Germany, particularly in the FRG. The 1970s, for example, had seen the foundation of the first feminist publishing house in 1975, namely *Frauenoffensive* [women's offensive], which published famous feminist works, such as Verena Stefan's *Häutungen* (*Shedding*). Furthermore, the FRG experienced a "purchase boom" for feminist literature, which other, more traditional publishing houses also became aware of and the publishing houses consequently tried to fill the "market niche: women's literature" (Hochgeschurz 1998: 170-171).[45] Additionally, the 1970s and 1980s saw the foundation of several feminist journals and magazines, among them the still active magazine EMMA in 1977 (Hochgeschurz 1998: 170-171). The West German fascination with feminist and women's literature had consequently started in the

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[45] "Kaufboom" "Marktlücke: Frauenliteratur"

1970s and continued on in the 1980s.[46] Consequently, and as opposed to Oeding and Flotow's line of argumentation, it can be maintained that the German literary polysystem of the 1980s did not necessarily show a void that needed to be filled with Canadian women's literature due to the oversaturation with the texts available in Germany, but rather that the works by Canadian women writers translated into German during the 1980s simply fell on fruitful ground as an enhancement as well as an additional perspective to the available texts and were hence received so enthusiastically.

Nischik (2009) similarly argues that many West German readers during the 1980s, "especially the female students (in a rather sexist German society at the time), could not relate to Atwood's statements on gender, could not see the justification for her criticism, or at least her questioning, of traditional gender roles and mentalities" (x). Hence, many German readers of Canadian women writers were actually not oversaturated with feminist and gender conscious texts, but rather longed for them. From a polysystem theoretical perspective, the texts by Canadian women writers imported into the German literary polysystem during the 1980s did thus not necessarily fill a void, but rather fulfilled similar or complementary functions to the already existing texts in the German literary polysystem (due to, for example, the differing writing style) and were hence received and integrated so enthusiastically and successfully.

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[46] The fascination for feminist and women's literature was preceded by and based on the German second wave feminist movement, which had been initiated in the FRG in 1968 and stood in direct relation to the German student movement of the late 1960s. The West German second wave feminist movement fought, among others, for free career choices and reforms in the German abortion law. Furthermore, questions of sexual identity played a central role. The East German feminist movement, established several years after the West German movement during the 1980s, had very different goals. Since women did theoretically have equal rights and duties in the GDR, the East German feminist movement fought, among others, against the double burden of work and family and the mandatory military duty for women (see Haaf et al. 2009: 189-193 and Karl 2011: 180-213 for further details).

While, as elaborated above, female Canadian writers such as Atwood and Munro were translated into German much more frequently than their male compatriots during the 1980s, this female-dominated ratio was hardly ever reflected in German anthologies of Canadian short fiction, which, except for Hermann's 1993 anthology *Frauen in Kanada* [Women in Canada], focus on male writers.[47] Karla El-Hassan and Helga Militz's *Erkundungen* [Explorations] and Gottfried Friedrich and Walter Riedel's *Gute Wanderschaft, mein Bruder* [Walk Well, My Brother], both published in the GDR in 1986, make no exception in the overrepresentation of male-authored short stories, with the former including seven stories by female authors (out of a total of twenty-six texts) and the latter including seven stories by five different female authors (out of a total of thirty texts). Thus, while female writers dominated the Canadian literature imports and translations regarding novels as well as complete short story collections (for example, in the case of Munro), male writers continued to represent Canadian short fiction in German anthologies. Nevertheless, these anthologies were certainly very successful and according to Pisarz-Ramírez (1995), the short story anthologies of the series *Erkundungen* "were [generally] out of stock quickly, [and] many were republished in a second and third edition" (199).[48] Köhler-Hausmann (1984: 91) confirms that it was very common for literature to be sold out quickly in the GDR, sometimes in as little as three weeks after publication.[49] However, the image that the two short story anthologies published in the GDR during the 1980s presented was not in accord with the numerous translations of Canadian women's literature of the same decade. This might, among others, be due to the fact that the two anthologies do not proclaim a decidedly female or feminist focus (as opposed to, for example,

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[47] This problematic situation is also pointed out in Oeding and Flotow (2007).

[48] "Viele […] waren [generell] rasch vergriffen, [und] erlebten eine zweite und dritte Auflage"

[49] As mentioned above, low circulation figures were also a way of literature control in the GDR.

Hermann's 1993 anthology *Frauen in Kanada* [Women in Canada]) as well as to the fact that the GDR second wave feminist movement did not start until the 1980s, that is, several years after the West German movement.

All in all, the 1980s are marked by a growing interest in Canada and Canadian literature both in the FRG and the GDR. Due to the good institutional settings, such as academic societies and research institutes in the FRG as well as a growing resistance against literature control in the GDR, the conditions for translation of Canadian literature into German were very favorable. Women writers, such as Atwood and Munro, generally played a central role in the literature imports of the 1980s. While the success of Canadian women writers in German translation has been attributed to a certain void in the German literary polysystem as well as an oversaturation with feminism, a less extreme explanation could be that the works simply fell on fruitful ground in Germany (mainly in the FRG) because the translated works offered additional and new perspectives on feminism as well as different styles, yet not necessarily radically different content. However, while female and feminist literature was hence received very successfully and enthusiastically, the anthologies published during the 1980s (as the ones published during the 1960s and 1970s) rely on a male-dominated corpus, which consequently does not adequately reflect the general developments in Canadian literature imports into German of the decade.

1990s: Increasing Numbers of Publications – New Aspects

Of the 9000 belletristic works of literature published in Germany in 1990, almost half were translations (Börsenverein des deutschen Buchhandels quoted in Oeding and Flotow 2004: 146) and in the new millennium, the numbers of new publications keep growing with 86,543 new publications in 2004 and 96,500 in 2007. Regarding the major source languages, English is and has been the most important language for literature imports with 67 percent of all new translation rights (6,160 in 2007) followed by French (Börsenverein des deutschen Buchhandels 2009: 2-3). Consequently, the conditions for the import of Canadian literature, both in English and French, were very favorable during the 1990s, which is also illustrated by the growing numbers of Canadian literature imports over the decades with about three imports per year during the 1970s, four per year during the 1980s, and eight per year during the 1990s (Oeding and Flotow 2004: 143, 146). Furthermore, the first German research centers for Canadian Studies founded during the 1980s were followed by further research centers for Canadian and/or Québec Studies, for example at the universities in Bonn (1990) and Dresden (1994). Additionally, the *Stiftung für Kanada-Studien* (Foundation for Canadian Studies) established at the university in Trier in 1993 has since its foundation focused on promoting research on Canada. Consequently, the circumstances for the import of Canadian literature into the German literary polysystem kept improving after the important groundwork had been laid during the 1980s.

Regarding the conditions for the export of Canadian literature from Canada to Germany, the circumstances were just as favorable. As a matter of fact, the Canada Council for the Arts does not only promote the production of literature within Canada, but also the dissemination of Canadian literary works in various languages and cultures outside of Canada. The program for *International Translation Grants*, established in 1996, for example, covers up to 50% of the translation costs of Canadian works of literature. The high demand for these grants illustrates both the program's success and its need, with, for example, eight German grant holders and one Austrian grant holder (out of a total of 101 grant recipients from twenty-eight countries) in 2010. In total, the *International Translation Grants* program sponsored the German translation of almost 200 literary works from the program's initiation in 1996 to 2012 (Canada Council for the Arts 2012; Government of Canada 2012). Hence, the *International Translation Grants* program has certainly also played an important role in the translation of Canadian literature into German since the 1990s.

Compared to the 1980s, the Canadian literature imports of the 1990s were characterized by the emergence of a new topic: multiculturalism.[50] However, although the focus shifted from women's literature to multicultural literature during the 1990s, Germany did of course keep importing and translating works by female writers such as Margaret Atwood, Alice Munro, or Barbara Gowdy, that is, the range of topics and authors simply widened. The newfound topics of multiculturalism and identity fell on fruitful ground in the newly reunited Germany, which was trying to define itself, while also dealing with questions of immigration, racism, integration, and citizenship. The most prominent figure of Canadian multicultural literature of the 1990s as perceived in Germany was the Sri Lanka-born Michael Ondaatje, who "became the Atwood of the 1990s" (Oeding and Flotow 2004: 149).[51] After the success of his book's movie version in 1996, the literary works *The English Patient* [*Der englische Patient*, 1992/1993] as well as *In the Skin of a Lion* [*In der Haut eines Löwen*, 1987/1990], became very popular in Germany. From a German perspective, Canada as a country of multiple cultures seemed like a perfect source for multicultural literature. After all, despite having been perceived and presented differently at times, Canadian literature and culture are not one unified entity, but rather a mosaic, which includes influences from a multitude of cultures, races, and ethnicities (Kamboureli 1996: 1-2).[52] Multicultural authors, that is, writers whose "origins […] lie outside Canada" (Kamboureli 1996: 1) but at the same time also, for example, First Nations authors, that is, authors, whose origins lie within Canada but are "of non-Anglo-Celtic background" (Kamboureli 1996: 2), are hence a central part of Canadian literature. Furthermore, while often perceived as coming from the margins of a literary polysystem, multicultural authors and their works can indeed be located at the very center of a literary polysystem (see, for example, Michael Ondaatje), multicultural literature does hence not equal minority literature (Kamboureli 1996: 2-3). While multicultural literature should not be reduced to minority literature or literature from the margins or peripheries of a literary polysystem, multicultural authors must not be reduced to their racial or ethnic background either because that leads to the danger of stereotypical images (Kamboureli 1996:3-4). Nevertheless, however, diaspora, displacement, identity, and language, that is, topics that are related to the authors' racial or ethnic background are often topics of interest in works by multicultural authors (Kamboureli 1996:13-14).

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[50] The growing interest in multiculturalism as well as the increasing numbers of literature imports that address multiculturalism in the 1990s is directly related to the developments in Canada during the 1990s. According to Howells (2004), "questions about national identity and what constitutes Canadian literature" were central during the 1990s (206). Furthermore, "what is most significant in this period [the 1990s] is the sudden proliferation of novelists from previously marginalized minority groups, which […] resulted in an unprecedented diversification of the Canadian literary scene as race and ethnicity, sexuality and nationality […] all assumed new importance" (Howells 2004: 205). Consequently, the trends in Canadian literature imports into Germany during the 1990s were strongly linked to the literary production in Canada.

[51] "wurde [...] zur Atwood der neunziger Jahre"

Displacement and identity were also central topics in the post-unified Germany of the 1990s, yet these topics often went hand in hand with bitterness and hostility. "The economic downturn in the early 1990s in combination with the rising costs of integrating East Germany and a continuous influx of resettlers […] helped to stoke a wave of resentment" (Kurthen 2006: 186) and many Germans feared the resurgence of nationalism and xenophobia. With approximately one million foreigners moving to Germany per year during the 1990s (Schroeder 2006: 621) and with “violent clashes, arson, and murder […] the order of the day” (Kurthen 2006: 186), the situation was very tense. In addition to the millions of migrants that moved to Germany during the 1990s, the German population was also “more than a mere addition of sub-populations from the GDR and the old Federal Republic” (Schroeder 2006: 621),[53] that is, after decades of separation, the East and West German population had developed apart. Furthermore, the post-unified German population, both East and West, suffered from a rather “underdeveloped self-identity” (Schroeder 2006: 621).[54] Hence, questions of identity imposed themselves during the 1990s because the new German identity had yet to be defined and, due to the numerous migrants and resettlers, multiculturalism played a central role in the process of defining the post-unified German identity. At the same time, however, the process was also characterized by discussions about whether or not Germany was an ‘immigration country’ (*Einwanderungsland*), that is, whether or not Germany saw immigration and hence multiculturalism as a vital part of its identity.

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[52] According to Kamboureli (1996: 3-4), the Canadian understanding of its own literature as multicultural started to develop around the 1980s. However, early attempts to include multicultural authors in, for example, anthologies and critical studies oftentimes resulted in the further marginalization of these authors.

Ondaatje’s works as well as the works by other multicultural Canadian writers (for example, the Indian-born Rohinton Mistry or the Argentinian-born Alberto Manguel) imported into the German literary polysystem during the 1990s fulfilled two different functions in the identity-searching, post-unified Germany. First, as already seen in the case of early imports of children’s literature, the “‘exotic,’ non-Canadian settings or characters” (Flotow 2008: 330), served the German readers as a form of escape away from the heated German immigration and identity debates towards entertainment. Second, Ondaatje’s literary success was also seen as an example of a successful integration, following the concept of unity in diversity, which Germany was struggling with and just like Atwood, who had paved the way for other women writers during the 1980s, Ondaatje led the way for other multicultural writers in Germany.[55]

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[53] “mehr als eine reine Addition von Teilpopulationen aus der DDR und der alten Bundesrepublik”
[54] “unterentwickelten eigenen Identität”

While the topic of multiculturalism was recurrent in the 1990s Canadian literature imports into Germany, the boom of Canadian literature and the gain in symbolic capital (Oeding and Flotow 2004: 144-145) led to an increasing number of imports, which in turn increased the symbolic capital, expressed for example in book reviews and newspaper articles. Douglas Coupland's *Generation X*, translated into German in 1992, just one year after the publication of the original English version in 1991, was popular in Germany (as well as in many other countries) right from the beginning. According to Holzamer (2000), Coupland's immediate success proves that Canadian literature had an established name in Germany. However, and maybe more importantly so, Coupland had also simply hit a vein with disoriented identity-searching German readers, who were trying to define their own identity as well as the society around them.

In addition to the numerous Canadian novels that were translated and published in Germany during the 1990s, the German market also saw the appearance of four short story anthologies. The first one was Klaus Peter Müller's *Contemporary Canadian Short Stories* (1990). While this anthology is part of the Reclam foreign language texts series and thus only includes translations of individual words or short phrases, Müller offers a long introduction (in German), which discusses the development of the Canadian short story as well as the difficulty of choosing stories for an anthology. Considering that the anthology consists of texts in the original English source language, an option that would have been impossible in the GDR, it is clearly a distinctly West German anthology (despite being published in the year of the German reunification). Müller’s anthology was followed by Stefana Sabin’s *Kanada erzählt* [Canada telling stories] and Karla El-Hassan’s *Kolumbus und die Riesendame* [Columbus and the Fat Lady], both published in 1992. While both anthologies were published after the German reunification, they had been prepared while Germany had still been divided (Korte 2007: 41). Hence, Sabin’s anthology is a West German one, while El-Hassan’s anthology is East German. The last anthology published during the 1990s was Birgit Herrmann’s *Frauen in Kanada - Erzählungen und Gedichte* (1993), which was part of a series of women’s literature anthologies by the publishing house dtv. Hermann’s anthology, published during the early 1990s, clearly benefited from the pioneering work of Canadian women writers in Germany during the 1980s.

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[55] However, some multicultural authors, who are very popular in Canada, e.g. Dionne Brand, have to date barely been translated into German.

Thus, while one of the anthologies continued the 1980s trend of feminist literature imported from Canada to Germany, none of the four anthologies of the 1990s focus explicitly on multicultural authors, the main trend of works imported into the German literary polysystem during the 1990s. *Contemporary Canadian Short Stories* includes one story by Rudy Wiebe (born in Saskatchewan to Russian parents), *Kanada erzählt* includes one story by English-born Malcolm Lowry and one by Ondaatje, and *Kolumbus und die Riesendame* includes stories by the US-born authors Clark Blaise and Audrey Thomas as well as stories by the English-born authors Hugh Garner and John Metcalf. The preceding list shows that the included multicultural authors, except for Wiebe and Ondaatje, nevertheless stem from English-speaking countries, which does not constitute a real break with the white Anglo-Canadian trend of the earlier anthologies of the 1960s, 1970s, and 1980s and illustrates the editors’ deliberate reliance on an established, traditional, white Anglo-Canadian pool of authors for the compilation of the stories. Solely *Frauen in*

Kanada shows a definite break with the male, white, Anglo-Canadian tradition and includes one story by Dionne Brand, who was born in Trinidad and Tobago, texts by three First Nations writers (Marie Annharte Baker, Beth Brant, and Pitseolak), one story by Irish-born Isabella Valancy Crawford, one story by Joy Kogawa (born in British Columbia to Japanese parents), one story by US-born Carol Shields, one by English-born Catherine Parr Traill, and one by Polish-born Helen Weinzweig. While the anthology clearly does not include texts by any male authors, the pool of authors does also not rely merely on white Anglo-Canadian authors. However, *Frauen in Kanada* constitutes an exception and if the other anthologies published during the 1990s are also considered, it is obvious that male, white Anglo-Canadian authors continued to represent the Canadian short story in Germany.

All in all, the 1990s are marked by increasing publication numbers of Canadian literature in Germany. Furthermore, the institutional conditions for the import of Canadian literature continued to improve through the foundation of, for example, additional research centers. From the Canadian perspective, the circumstances for the export of Canadian literature into other countries also improved thanks to the *International Translation Grants* program. In the post-unified Germany of the 1990s, the imported, often multicultural Canadian literature fell on fruitful ground as a possible escape from the heated immigration and identity debates happening in ones own country. Furthermore, the success of multicultural authors also illustrated the possibility of successful integration. Contrary to the general multicultural trends of the 1990s, however, the short story anthologies of the decade (except for one exception) continued to focus on a traditional, mainly male, white Anglo-Canadian corpus of writers.

New Millennium: New and Expanded Perspectives

The new millennium has only seen the publication of three short story anthologies, the most recent one being Anke Caroline Burger's *Reise nach Kanada – Geschichten fürs Handgepäck* [Journey to Canada – Stories for Your Carry-on Luggage, 2010]. Burger's anthology is marketed as a literary travel guide and it is part of the *Bücher fürs Handgepäck* series by the publishing house Unionsverlag.[56] Lothar Baier and Pierre Filion's *Anders schreibendes Amerika: Literatur aus Québec* [America writing differently: Literature from Québec, 2000] is a collection of French-Canadian (short) prose, poetry, drama excerpts, as well as essays and Hartmut Lutz's *Heute sind wir hier, we are here today – A Bilingual Collection of Contemporary Aboriginal Literature(s) from Canada, Eine zweisprachige Sammlung zeitgenössischer indigener Literatur(en)* (2009) is a collection of First Nations poetry, short prose, and drama excerpts, which presents the original English texts and the German translations side by side.

With only three new anthologies since the beginning of the new millennium, it appears that there is a declining interest in the publication of short story anthologies. However, it is interesting to see that there seems to be a growing attention towards writers beyond the traditional hegemonic white Anglo-Canadian author, that is, French-Canadian and First Nation writers. Consequently, the focus on multicultural authors, which was already noticeable during the 1990s, is finally also reflected in short story anthologies. Furthermore, several complete short story collections by now firmly established (short story) authors have been translated into German, for example, Munro's *Hateship,*

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[56] According to the *RnK* anthology's back cover, the *Bücher fürs Handgepäck* series are supposed to be an "addition to the classic travel guide [which] open the eyes for what lies below the surface" ["Ergänzung zum klassischen Reiseführer öffnen sie den Blick für das, was unter derOberfläche liegt"]. Hence, the series is actively directed at (potential) tourists, who are searching for literary insights into their country of destination's geography and history.

Friendship, Courtship, Loveship, Marriage [*Himmel und Hölle*, 2001/2004] as well as her most recent short story collection *Dear Life* [*Liebes Leben*, 2012/2013], and several others. Furthermore, even Munro's very first, highly acclaimed short story collection *Dance of the Happy Shades*, originally published in 1968, was finally published in German in 2010.

Regarding Canadian literature in general, it is impossible to include a comprehensive list of all translations that have been published in Germany since the beginning of the new millennium. However, to name a few, the following are some of the most recent translations, which were all published in 2014: Isabelle Arsenault and Fanny Brit's *Jane, der Fuchs & ich* [*Jane, le Renard & Moi*, 2013], Kim Thúy's *Der Geschmack der Sehnsucht* [Mãn, 2013], and Margaret Atwood's *Die Geschichte von Zeb* [*MaddAddam*, 2013].[57] These exemplary titles, which include a children's book/graphic novel, a work by a multicultural Vietnamese-born Canadian author, as well as a work by Atwood, one of the central representatives of Canadian literature in Germany, show that the contemporary imports of Canadian literature into the German literary polysystem are very varied and represent a wide spectrum of authors and works. Holzamer (2012) summarizes the current success of Canadian literature in the German-speaking world as follows:

> Between 1993 and 2000, the Livres Canada Books (formerly the Association for the Export of Canadian Books) reported an eight-fold increase of Canadian book sales to Germany. […] On average, 40 Canadian titles are translated into German every year […]. Canadian authors give about five readings throughout Germany, and their German publishers often hire popular actors to read from the German translation. […] In addition to Canadian authors in German translation, Canadian literature is taught at 23 Canadian Studies Centres in Germany and Austria. All told, about 122 Canadian authors have given some 1,000 readings in Germany since 1978.

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[57] As mentioned above, for a regularly updated list of all Canadian works in German translation see the bibliography by the Embassy of Canada in Germany "Kanadische Autoren in deutscher Übersetzung" (Embassy of Canada in Germany 2012).

With numerous translations per year, multiple centers for Canadian Studies, frequent readings of Canadian authors in Germany, Canadian literature is consequently firmly established in the German-speaking world. Furthermore, as illustrated above, the imported works, regarding both short stories and longer fictional works, represent a variety of topics and authors thus proving that Canada has more to offer than wilderness, nature, and cold weather.

Conclusion

With the first translation of a Canadian piece of literature into German in 1837, the history of the translation of Canadian literature into German dates back to the early nineteenth century. The following one hundred years from the mid-nineteenth to the mid-twentieth century were marked mainly by the import of Canadian children's literature and short stories, which laid the foundation for the creation of stereotypical Canadian themes such as wilderness, vastness, exoticism, otherness, cold, and adventurousness. The imported adult fiction of the early to mid-twentieth century provided the German-speaking readers with fictional entryways to journeys, adventures, and escapes, hence continuing similar stereotypical themes, which were also confirmed by the first German-language anthologies of Canadian short stories published during the 1960s.

The 1970s are marked by a beginning awareness of Canadian literature in both Germanies. At the same time, however, the 1970s are also marked by censorship and control of as well as restricted access to Canadian literature in the GDR. Furthermore, the short story anthologies of the 1970s, both from the FRG and the GDR, as well as the concurrent East and West German translations of Atwood's *Surfacing* illustrate the strong influence of political surroundings, editors, and paratexts on the actual translations as well as on the reception of the translated works. However, the institutional conditions for the exploration of Canada and Canadian literature in German and Germany were still in the early stages of development. During the following decade, the institutional surroundings improved with the foundation of academic societies and research institutes in the FRG as well as a growing resistance against control and censorship in the GDR. Furthermore, during the 1980s, Canadian feminist and women's literature paved the way for Canadian literature by offering new perspectives on feminism as well as different styles. However, the German anthologies of Canadian short stories published during the 1980s fail to reflect this development.

Similar to the 1980s, the 1990s are marked by continuing improving institutional conditions for the import of Canadian literature both from a German as well as from a Canadian perspective. Regarding the imported literature, a new topic, namely multiculturalism, moved to the center and offered the post-unified German readership of the 1990s new perspectives on immigration and identity. However, the German anthologies of Canadian short stories published during the 1990s again failed to reflect this development and continued to rely on a more traditional corpus of authors and themes. The new millennium finally confirms that both the literature imports as well as the German short story anthologies are beginning to draw from a wider variety of Canadian authors and themes, thus presenting Canada as a country that has more to offer than the stereotypical themes would suggest.

However, the imported texts alone are only part of the reception in Germany, which is also influenced by book reviews, interviews, magazine articles, and not least by introductions and afterwords that accompany the translated Canadian texts. Thus, while the literature imports might become more varied and represent a diverse corpus of authors and themes, the peritexts (introductions, afterwords, dedications, bio-bibliographical information, etc.) and epitexts (interviews, reviews, etc.) seem to have worked and still continue to work towards confirming and consolidating stereotypical or ideological images of Canada. It is consequently valuable to not only trace the history of the translation of Canadian literature into German, but to also analyze the role of the paratexts in the process of translation and reception, which will be the goal of the following two chapters.

CHAPTER 4: The End Justifies the Means… – The Functions and Skopoi of the Paratexts and Anthologies

Introduction

What are the functions of the anthologies' paratexts? What are the aims of the anthologies? To what extent are these aims of an ideological nature? This chapter will present an initial analysis of the anthologies' paratexts, namely Arnold's eight-page afterword (*KEdG*), Uthe-Spencker's very short twelve-line introduction (*SfC*), Bartsch's eight-page afterword (*DwR*), Rehs' one-page foreword and Walter Riedel's extensive, sixteen-page introduction (*ME*), Friedrich's four-page afterword (*GW*), El-Hassan's six-page afterword (*KudR*), Sabin's three-page afterword (*Ke*), and Burger's four-page afterword (*RnK*). This initial analysis will provide information on the paratexts' spatial (where?) and temporal (when?) location, their substantial nature (how?), their sender (from whom?) as well as their intended receiver (for whom?). This initial analysis frames and lays the foundations for the ensuing detailed analysis of each paratext's functions (Genette 1997a) as well as the anthologies' functions, or *skopoi*, as expressed in the paratexts (Reiss and Vermeer 1984).[1] Consequently, this chapter combines a paratextual analysis according to Genette and a skopos theoretical analysis according to Reiss and Vermeer. The combination of these two analyses makes sense since the skopos of the anthology fits perfectly into Genette's functional category "themes of the why." After all, the skopos, goal, or purpose of an anthology is usually also supposed to convince the (potential) reader of the anthology's importance. At the same time, however, the skopos can also be an allographic function by veiling the anthology with a certain (ideological) purpose or manifesto. Consequently, the paratextual analysis and the skopos theoretical analysis do indeed go hand in hand. Regarding this chapter's setup, the introduction will be followed by initial remarks on the paratexts, which will then be complemented with a detailed analysis of each paratext. These paratextual analyses will be grouped together into three sets, which reflect similarities in the anthologies' main skopoi. To conclude, the chapter will be rounded off with some finishing remarks on the anthologies' functions and skopoi.

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[1] The analysis contained in this chapter is only the first aspect of the paratexts' analysis. The rest, a detailed stylistic and discourse analytical examination, will follow in the ensuing chapter. Furthermore, whether the skopoi that are examined in this chapter are applied in the actual translations will also be examined in the ensuing chapters.

The Anthologies' Paratexts – More Than Mere 'Props'

As mentioned, the following initial analysis of the paratexts' spatial (where?) and temporal (when?) location, their substantial nature (how?), their sender (from whom?) as well as their intended receiver (for whom?) will frame and lay the foundations for the ensuing detailed analysis of each paratext. Regarding the spatial location, all of the analyzed paratexts are peritexts, which means that they can be found within the same book as the accompanied literary text(s). They are consequently readily available to all readers, who are willing to read them and it can be assumed that the perusal of the paratexts influences the audience in their interpretation of the accompanied stories. At the same time, the paratexts have to be acknowledged even by the readers who are unwilling to read them because, due to their sheer presence, it is impossible to ignore the paratexts completely. Furthermore, by being included in the anthologies, they are obviously accepted by the publishing house, which means that the publishing house accepts or even supports the possibly ideological and political embedding that the paratexts present. Most importantly, it can be assumed that there might be a certain connection between the paratexts and the accompanied stories, which will be examined later on.

Regarding the temporal setting, all of the analyzed paratexts are later paratexts, published after the first publication of the accompanied text, with the majority of them as anthumous paratexts, therefore published before the author's death.[2] However, Sabin's 1992 afterword (*Ke*) is posthumous with reference to Callaghan, who died in 1990. The two afterwords that accompany the story by Grove, who died in 1948, are also posthumous with regard to Grove's story, namely Arnold's 1967 afterword (*KEdG*) and Bartsch's 1974 afterword (*DwR*). In the case of Arnold's and Bartsch's afterwords, one and the same paratext can consequently be both anthumous and posthumous depending on which story and author are used as referents. The fact that most of the paratexts are anthumous implies that the authors could, at least theoretically, access them, provided that they understand the language.

Regarding the substantial status of the paratexts, they are, as mentioned above, solely textual because the iconic and factual paratexts are excluded from the analysis. Regarding the pragmatic characteristics of the paratexts, they are all, except for one, editorial, which means that the authors of the paratexts also selected the stories. Furthermore, since some of the editors also function as translators of the stories, it can be assumed that there are direct correlations between the chosen stories, the translations, and the paratexts, which underlines the importance and power of the paratexts. The one exception among the editorial paratexts is the short foreword in *ME* written by Michael Rehs, who is identified as a member of the German Institute for Foreign Cultural Relations

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[2] Considering that many of the translations contained in the anthologies are original translations and therefore first publications, it could also be argued that at least some of the paratexts are original texts instead of later texts. Using this line of argumentation presupposes the understanding that a translation is an independent, original piece of writing, which is detached from the source text and consequently also from the source text's paratexts. While this might be true for some, or in the GDR context most, readers, it can be assumed that the translators and editors were very much aware of the source texts and their paratextual embeddings. The 'original' vs. 'later' status of each paratext consequently depends on the individual recipient; however, they can generally be considered 'later' paratexts.

(*Institut für Auslandsbeziehungen*).[3] As for the other afterwords and introductions, their authorship is clear because, as opposed to an authorial preface, each of them is signed, often even with date and place, as in "Montreal, im Juni 1967 *Armin Arnold*" (*KEdG*), "Leipzig, im Januar 1974 Ernst Bartsch" (*DwR*), "Stuttgart, im Januar 1967 *Dr. Michael Rehs*" and "University of Victoria, British Columbia Mai 1975 *Walter Riedel*" (*ME*), as well as "*Leipzig, im Juli 1984 Gottfried Friedrich*" (*GW*). The other paratexts are simply signed with the name of the editor, "*Stefana Sabin*" (*Ke*), "Karla El-Hassan" (*KudR*), and "*Anke Caroline Burger*" (*RnK*). It is important to note here that most of these 'signatures' are typeset in italics, which gives them a sense of handwriting and intimacy as well as authority.[4] Especially in the case of Arnold and Riedel, who indicate that they signed and hence probably also produced their paratexts in Canada, the specification of the place both emphasizes their authority on Canadian literature, but at the same time stresses their spatial detachment from the German-speaking literary polysystems.

There is one more exception within the corpus of paratexts, namely the very short introduction in the *SfC* anthology, which could almost be considered a blurb. As opposed to the other paratexts, which are clearly marked as foreword, introduction, or afterword, this anthology's prefatorial text does not have an obvious heading. Furthermore, it is not signed by the sender. Uthe-Spencker is, however, clearly identified as the translator and the editor of the anthology and no other contributors are named. It can consequently be assumed that

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[3] The *Institut für Auslandsbeziehungen*, originally founded in 1917 as *Deutsches Ausland-Institut* and then reestablished after WWII, is still active today. Its goals are the peaceful coexistence of all cultures, the exchange of culture and art, as well as the promotion of Germany abroad (ifa 2013).

[4] The italics used for name, place, and/or date are represented here as in the original. While Genette (1997a) mentions the importance of typesetting choices, he only offers some general remarks and does not elaborate on them in detail (33-34).

Uthe-Spencker is also the author of the short introduction, making it another, albeit unsigned, editorial paratext.

Regarding the question of the addressee of the paratexts, they are all public paratexts because they are neither meant solely for one specific person (private paratext) nor for the author alone (intimate paratext). However, the ‘public’ as addressee has to be specified further. As opposed to the titles of the anthologies, which are directed at any person, who sees the anthology, for example, in a bookstore, in a library, or on the Internet, the prefatorial texts are indented only for the readers of the anthologies. Furthermore, as opposed to the cover page and title, which are mainly supposed to stimulate curiosity and purchase, the prefatorial paratexts aim at other functions, such as the presentation of arguments for reading the work and ‘instructions’ for how to read the work, which can go so far as to include ideological agendas.[5]

Regarding the authority of the paratexts, none of them are authorial, yet they could indeed all be considered allographic. After all, while the prefatorial texts are written by persons other than the author, they are undoubtedly written for the accompanied texts and with the accompanied texts and the potential audience in mind.[6] Furthermore, since the paratexts are included in the anthologies, they are official because they are acknowledged by the publishing houses and by the editors, who are, in most cases, also the authors of the texts.

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[5] Genette (1997a) elaborates on the ‘tempting’ function of titles, yet he also mentions their elusiveness (91-94). Most importantly, he warns that a title, which is too polished, might even have a deterring effect and ultimately keep the potential reader from buying the book.

[6] This definition of allography, “a text (preface, review, etc.) that one person writes for another person’s work” (footnote 8, page 5), is also supported by Jane E. Lewin, the translator of Genette’s *Paratexts* as well as many of his other works.

Genette (1997a) discusses several possible functions of prefatorial texts, which fall into two main categories.[7] The first category contains functional themes that offer arguments for reading the work ("themes of the why," 209). These arguments are usually based on the (alleged) importance, truthfulness, novelty, and/or tradition of the work or the subject. Furthermore, they can aim at showing or establishing unity between the individual components of the work. Finally, a preface can also be used as a "lightning rod" (207), that is, as a place for explaining why the work might not fulfill the reader's high expectations.

The second category of functions consists of functional themes that provide information about the work and instructions for reading it ("themes of the how," 209). According to Genette, themes of the how often presuppose that the decision to read the work has already been made by the reader. They are consequently more direct than arguments of the why and possibly even intrusive. Most importantly, prefaces that provide information on how to read the work often also provide instructions "about the way the author wishes to be read" (209) or, in the case of allographic editorial prefaces, instructions about how the editor thinks the text(s) should be read and interpreted. These prefaces thus aim directly at influencing and shaping the reading experience and the understanding of the text.

The most 'benign' theme of the how simply aims at informing the reader about the origin of the work. Other themes of the how include the choice and/or exclusion of a certain public, a commentary on the title, information about the 'non-truthfulness' or fiction of the work, instructions about the order in which to read the work, and contextualizations of the work within the author's oeuvre or within the work's genre. Most importantly, the preface is often used to provide an interpretation of the work. In the case of a very compelling preface, it will be "impossible after that to read the story without having the authorial [or editorial] interpretation hang over your reading, compelling you to take a position, positive or negative, in relation to it" (Genette 1997a: 224). The author of the preface, the "ideological 'godfather'" (273), would consequently be able to influence the readers of the work in a very profound way, leading them to constantly relate the work to the preface and the concepts, judgments, and ideologies expressed within it. The actual functions of each prefatorial text do, however, have to be determined and analyzed individually, which will be the aim of the following sections.[8] In addition to the paratextual functions, I will also examine if the paratexts present any functions or goals for the anthologies that they accompany. If so, these functions and goals, or rather skopoi, will be collected as well in order to check afterwards whether they are reflected in the actual translations. The ensuing analysis will consequently examine both the functions of the paratexts as well as the skopoi of the anthologies as presented in the paratexts.

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[7] Genette (1997a) lists these functions as typical characteristics of original, usually authorial, prefaces. They do, however, also apply to allographic and later prefaces (264). Furthermore, these can have additional functions on top of the original authorial functions; for example, an allographic preface can function as a recommendation (267-271) or as a place for, more or less explicitly, expressing a manifesto (271-275).

***Solitude, Canadianness, Multifacetedness – The Paratexts of* KEdG, ME, *and* Ke**

The *KEdG* (CH, 1967) afterword shows some of the typical paratextual "themes of the how" discussed by Genette. It starts with information on the genesis and development of the Canadian culture or rather cultures and focuses on the opposition between the English-Canadian and the French-Canadian culture. "It is generally assumed that the Anglo-Canadian lives practically without culture and in blissful happiness. […] The Franco-

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[8] The following sections will analyze the main functions as they are stated in the texts. The in-depth analysis of possibly hidden functions that can only be detected through the careful examination of stylistic elements will follow in the subsequent chapters.

Canadian, on the other hand, has the reputation of having a blossoming culture […]. But it is not that simple" (394).[9] This statement characterizes the tenor of the *KEdG* paratext, which accentuates the divide between French-Canada and English-Canada. The genesis function is also applied for the explanation of the country's name, with "Canadian" originally as an adjective for the former French colony Québec, followed by the existence of two "Canadas," (Upper and Lower), and finally leading to the Confederation in 1867 (395).

This introductory information is followed by contextual information on Canadian literature, which again accentuates the division between English and French literature, but also offers some remarks on the quality of Canadian writing by claiming that barely any quality literature had been written before the twentieth century (396-398). Arnold follows these historio-genetic remarks with comments on the central literary motif, solitude, which he finds characteristic of both literatures hence relating them more closely than initially assumed (398-399). The ensuing commentary on the title emphasizes the before-mentioned devaluation of early Canadian literature:

> When we call our collection 'Contemporary Canadian Storytellers' then not because we would also have been able to assemble a volume of storytellers from the eighteenth or nineteenth century. Apart from Haliburton, it would hardly have been worthwhile to translate a story written before 1900. (399)[10]

As chapter one showed, many other theorists share this opinion, but only with regard to short stories written before the Confederation. The post-Confederation era of the late nineteenth century did indeed inspire some great short story writers, for example, Duncan

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[9] "Man nimmt in der Regel an, daß der Anglokanadier praktisch ohne Kultur und in völliger Zufriedenheit lebt. [...] Der Franco-Kanadier hingegen steht im Ruf, eine blühende Kultur zu besitzen [...]. So einfach ist es allerdings nicht."

[10] "Wenn wir unsere Auswahl ‚Kanadische Erzähler der Gegenwart' nennen, dann nicht, weil wir auch einen Band von Erzählern des 18. oder 19. Jahrhunderts hätten zusammenstellen können. Abgesehen von Haliburton hätte es sich kaum gelohnt, eine vor 1900 geschriebene Erzählung zu übersetzen."

Campbell Scott and Charles G.D. Roberts, who are also included in the *KEdG* anthology, albeit with some of their later stories, which were published in the early twentieth century.

Arnold finishes his afterword with comments on the strategy for the selection of the stories, which are mainly based on four, at the time of selection, contemporary Canadian anthologies (Weaver 1960, Pacey 1962, Rimanelli/ Ruberto 1966, and Thério 1965) and on the recommendations of two Canadian literary scholars (399-400). Furthermore, he mentions the motivation for selecting stories that emphasized the quality of each individual story over an author's general reputation (400). Arnold concludes the *KEdG* afterword with acknowledgements to his co-editor, Riedel, and the Canada Council.

Interestingly, Arnold does not include any themes of the why in his paratext, which implies that he does not seem to see the necessity of convincing his readers of the anthology's importance. Instead, he focuses on themes of the how, including genesis, contextual information, commentary on the title, and strategy. As typical for many allographic paratexts, his afterword also includes a manifesto, namely the emphasis of Canada's division into a French-speaking and an English-speaking world as well as the devaluation of early Canadian literature and English-Canadian culture. Since Arnold focuses on themes of the how, it is rather difficult to detect the anthology's skopos. According to Riedel (1980: 65), the co-editor of the *KEdG* anthology, the skopos of the anthology is the presentation of the "specifically Canadian" motif of solitude in all its various facets. Additionally, the anthology seems to also aim at illustrating the divide between the English-Canadian and the French-Canadian culture, language, and literature and how this divide can possibly be overcome through the common motif of solitude.[11]

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[11] The motif of solitude is also an allusion to Hugh MacLennan's 1945 novel *Two Solitudes*, which revolves around the difficulties in reconciling French- and English-Canadian tensions.

As mentioned above, the *ME* anthology (FRG, 1976) has two prefatorial paratexts, a short, one-page foreword by Michael Rehs and an extensive sixteen-page introduction by Walter Riedel. Rehs' foreword focuses almost exclusively on themes of the why, which emphasize that the anthology is both of utmost importance and "long overdue" (7).[12] Rehs evokes several reasons for the importance of the anthology, including the Canadian units stationed in Germany and the numerous Canadians living in Germany. According to Rehs, the anthology's importance is also substantiated by its desire and attempt to explore Canada beyond the "political or touristic everyday information" (7),[13] which he apparently finds insufficient. The *ME* foreword also discusses another reason for the anthology's importance, namely the numerous German-speaking people, who emigrated to Canada and helped develop and shape the country. Rehs consequently substantiates the anthology's necessity from two perspectives. Regarding Canada's development and its possible relation to Germany, Rehs emphasizes Canada's self image as a "multinational state," that is, a country, where different nationalities live side by side without being subdued or blended together, as opposed to the US, the "melting pot of the nations," (7) where individual national characteristics are suppressed.[14] While the criticism of the US is subtle, it is certainly a manifesto, which is then expanded to also include criticism of the European immigration and emigration politics, particularly Germany's "dysfunctional relationship"

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[12] "lange überfällig"

[13] "politische oder touristische Tagesinformation"

[14] "Schmelztiegel der Nationen" While Rehs does not explicitly mention the US, the "melting pot" definition is a clear reference.

(7) to its emigrated citizens.[15] Considering Germany's backlog in the successful integration of immigrants, Rehs sees Canada as a positive, groundbreaking model.[16]

Rehs concludes his foreword with another theme of the why, which illustrates the anthology's tradition within the publications by the *Institut für Auslandsbeziehungen*. He names two German-Canadian publications, namely Else Seel's *Kanadisches Tagebuch* (1964), a diary by a German, who immigrated to Canada in the 1920s, and Heinz Kloss' *Ahornblätter* (1961), an anthology of German-Canadian writing. All in all and despite its brevity, Rehs' foreword functions as a recommendation that gives several reasons for the anthology's importance, while at the same time criticizing Germany's difficulties in dealing with its immigrants and emigrants.

As opposed to Rehs' foreword, which focuses on themes of the why and consequently on convincing the potential reader to buy and read the anthology, Riedel's *ME* introduction focuses on themes of the how and on giving the reader a multitude of contextual information about Canada, Canadian literature, and the "identity of the Canadian" (16).[17] Interestingly, he devotes relatively little space to actual information on the anthology, such as the strategy for the selection of the stories. Although there is a lot of 'neutral' contextual information, which is ideology and interpretation free (as opposed to, for example, the *DwR* afterword), Riedel embeds the stories in a very detailed literary, social, political, historical, and geographical framework. The reader is consequently equipped with a very clear idea of what to expect from the ensuing stories and thus does not read the stories simply as short stories, but as *Canadian* short stories.

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[15] "gestörten Verhältnis"

[16] See, for example, Räthzel 2006 for details on the difficulties that the FRG had with the integration of immigrants and with understanding itself as an 'immigration country' (*Einwanderungsland*). According to Räthzel (2006), the tenet of the debates around immigration during the 1970s was "that 'the boat is full,' and that consequently immigration must be stopped" (167). Consequently, the West German situation was marked by an atmosphere of fundamental rejection of immigration, which complicated successful attempts at integration.

[17] "Identität des Kanadiers"

Riedel opens the introduction with contextual information on Canada's recent (political) developments at that time, including the centenary of the Confederation and the Expo in Montreal in 1967 as well as Québec's Quiet Revolution during the 1960s. This initial contextualization is followed by a geographic overview of Canada's size, location, landscape, population, and topography, which Riedel grounds on Canada's motto "*A mari usque ad mare*" (12). The geographic information is succeeded by a detailed historical overview, which starts with the French colonists, Inuit, and First Nations, as well as information on the fur trade of the seventeenth century. The "bloody conflicts" (14)[18] of the eighteenth and nineteenth century are also discussed, including British-French rivalries, which were ended by the Treaty of Paris (1763), followed shortly by the US invasion of Canada (1775) and the division of Canada into Upper (English) Canada vs. Lower (French) Canada in 1791, as well as the American-British War of 1812 and the ensuing invasion of Canada, and finally the Confederation in 1867 with the subsequent joining of the remaining provinces.

Riedel uses the War of 1812 as a basis for ensuing comments on the difficult relationship between Canada and the US, which he calls Canada's "dearest enemy" (16)[19], who is both loved and hated and who is an omnipresent rival in almost all spheres of everyday life, such as economy, broadcasting, and publishing. According to Riedel, the constant threat from the powerful southern neighbor as well as Canada's solitude, emptiness, and vastness had a considerable influence on the development of the Canadian identity: “a feeling of imminence, of exposition is [consequently] deeply rooted in the Canadian psyche” (16).[20] Clearly, these comments on the Canadian identity are no longer neutral, contextual facts, such as the geographical and historical information, but they are actually a subjective interpretation, which present Canada and Canadians as fragile and vulnerable.

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[18] "blutige Auseinandersetzungen"

[19] "liebster Feind"

These comments on the Canadian identity are complemented with comments on the central Canadian motif: survival (Riedel also refers to Atwood’s eponymous work from 1972). According to Atwood and Riedel, struggles are characteristic to all of Canadian literature, whether they might be struggles against natural, animal, or human enemies. Canadian heroes are consequently “‘born losers’, fated to demise right from the beginning” (19)[21]. Both Riedel and Atwood see this motif reflected all across Canadian literature. Riedel hence contextualizes the short stories not only within Canada’s geographic and historical landscape, but also within the conceptual landscape.

Riedel’s extensive contextual comments are followed by two themes of the why, namely comments on the anthology’s importance and tradition. According to Riedel, the German reader has access to much literature about Canada, but little Canadian literature in German. Riedel lists some examples of non-fiction works about Canada as well as some German translations of Canadian works, including the three short story anthologies that had been published until then (*KEdG, SfC, DwR*). However, he also emphasizes that there is still too little Canadian literature available in German translation, which motivates his anthology and highlights its importance. The fact that German readers had access to a very limited choice of Canadian literature in German translation, inspires the skopos of Riedel’s anthology, namely to present a "representative cross-section of Canada's short prose" (20)[22], which enables the reader to experience Canada through the eyes of literature. Hence, Riedel wants the literature to speak for itself, without putting an ideological mask over it. However, as mentioned above, he wants the stories to be read as Canadian, which motivates him to present an overview of Canada's literary history, another contextual theme of the how.

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[20] “Ein Gefühl der Bedrohung, des Ausgesetztseins steckt tief in der Psyche des Kanadiers”
[21] “‘born losers’, von Anfang an zum Untergang verurteilt”

According to Riedel, four phases can be distinguished in the development of Canadian literature (pre-Confederation, post-Confederation to WWI, between the two world wars, and post-WWII), which is also confirmed by many other theorists (see chapter one). In the course of his overview, Riedel specifically mentions some of the stories that are included in his anthology and contextualizes them within the literary history; he also accentuates some issues, such as the extreme shortness of publication opportunities up to the early twentieth century, as well as some characteristics of Canadian literature, such as the strong influence of social changes (for example, the Great Depression or the industrialization) on Canadian short fiction. Furthermore, he highlights a new twist on the aforementioned typically Canadian "born loser," which he identifies as the humoristic-satirical approach.

Finally, the multitude of mainly contextual information, which takes up approximately fourteen pages of Riedel's introduction, is complemented with two pages of information on the genesis and setup of the anthology. Riedel lists three main motivations for the compilation of the anthology, two of them regarding the stories, namely their "literary quality" and their "Canadianness" (25),[23] and one of them regarding the authors since Riedel also wanted to include many young and contemporary authors. Furthermore, Riedel's comments on the selection of the stories also contain some "lightning rods" (theme of why), where he gives reasons for excluding some well-known authors, such as Hugh MacLennan or Charles G.D. Roberts. Riedel does not define what exactly he means by "literary quality" and "Canadianness." However, based on the contextual information given in the introduction, it seems like Riedel's understanding of literary Canadianness is related to the motif of survival and literary quality is related to contemporariness. Regarding the actual selection of stories, it is noteworthy that while Riedel's anthology contains stories by five very well-known authors, who are also represented in my corpus (Grove, Ross, Garner, Mowat, and Callaghan), he usually includes alternative stories. For example, instead of Ross' classic "The Lamp at Noon," he includes "The Painted Door" and instead of Garner's well-known "One, Two, Three Little Indians," he chooses "The Yellow Sweater." This explains why my corpus contains only one of the *ME* stories, namely Callaghan's "Two Fishermen".

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[22] "repräsentativer Querschnitt der Kurzprosa Kanadas"

[23] "literarische Qualität [...] spezifisch Kanadische"

Regarding the setup of the anthology, Riedel points out the clear division into four individually headed units, which contain stories by Inuit and First Nations authors, French-Canadian authors, English-Canadian authors, and finally a story by a German-Canadian author (Walter Bauer). The "colorful mosaic of Canada-specific subjects" (25)[24] is hence brought into very orderly shape, which classifies the stories according to the cultural-linguistic background of the authors. The inner-Canadian divides are thus not only explicitly addressed in the introduction's contextual embedding of the stories, but they are also implicitly expressed in the anthology's setup.

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[24] "buntes Mosaik von für Kanada charakteristischen Themenkreisen"

Riedel concludes his introduction with an extensive list of acknowledgements and a short dedication. The list of acknowledgements includes several Canadian university professors (G. Tougas, Jean-Pierre Mentha, Rosemary Beardsley, Herta Hartmanshenn, and Nora Haimberger), the translators of the stories, who are also professors at Canadian universities (Armin Arnold, Manfred Kuxdorf, and Helfried Seliger), as well as major Canadian and German institutions, such as the Canada Council and the *Institut für Auslandsbeziehungen*. The acknowledgement section does therefore fulfill more functions that the mere expression of thanks. It is rather a recommendation underlining that many experts were involved in the production of the anthology, which consequently emphasizes the quality of the anthology as well as the editor's comments and interpretations.

All in all, Riedel's introduction focuses on the political, geographical, historical, cultural, and literary contextualization of the stories, which is complemented with some information on the importance, tradition, genesis, setup, and supporters of the anthology. Although Riedel does not express an explicit choice of a public, a theme of the how proposed by Genette, he implicitly chooses an informed audience that, if it does not already have the necessary knowledge about Canada and Canadian literature, will be prepared for reading and understanding the stories as Canadian literature through his introduction. Similarly, the general skopos of the anthology is to emphasize the Canadianness of the short stories and to enable the reader to experience Canada through these stories.

Sabin's afterword to the anthology *Ke* (FRG, 1992) offers a lot of contextual information on Canada and Canadian literature, which presents Canada as a torn country that is nevertheless unified through common experiences and literary motifs. Typical themes of the why, such as novelty and unity, are only addressed in passing. However, Sabin focuses on a typical allographic function, namely the recommendation, by referring to other well-known authors and critics in order to validate her anthology.

Sabin opens her afterword with contextual information on Canada as a heterogeneous country of antagonisms. These introductory comments also set the theme of the anthology and of the afterword. According to Sabin, Canada is both “America and Europe, England and France, Protestantism and Catholicism, nature and culture” (264).[25] Canada is consequently portrayed as a country, which is torn between two different continents, traditions, religions, and languages. However, while Canada’s heterogeneous history does not necessarily have to have only negative consequences, it is presented in that way, characterizing Canada as a victim of rivaling English-French forces.

The focus on issues and difficulties continues in the afterword’s second paragraph, which also contains contextual information, this time on the development of Canadian literature. Sabin emphasizes problems, such as many Canadian authors leaving Canada in order to write and publish in the US or in Europe, Canadian provinciality and regionalism, and Canada’s long-lasting lack of “literary self-confidence” (264).[26] According to Sabin, the situation did not improve noticeably until the second half of the twentieth century, reflected for example in the rising numbers of literary magazines, book publications, and literary prizes.

The introductory assessment of the difficult development of Canadian literature is then complemented with additional contextual information on the divide within Canadian literature. While Sabin highlights the differences between the English and French traditions and themes, she also emphasizes the unification through “the Canadian reality: the vast, sparsely populated land, the strange and wild nature, the extreme climatic conditions, the isolation of the human are the common motifs of *one* Canadian literature" (265, italics in the original).[27] The 'unity in diversity,' which characterizes Canadian literature in general, is clearly also supposed to function as an indicator for the unity of Sabin's anthology.

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[25] “Amerika und Europa, England und Frankreich, Protestantismus und Katholizismus, Natur und Kultur”

[26] “literarisches Selbstbewußtsein”

Following the contextual comments on Canadian literature, Sabin quotes and refers to three major Canadian literary critics and presents their interpretation of typical Canadian literary motifs. While these references could be considered further contextual information, they function first and foremost as a validation for Sabin's own interpretation of Canadian literature. The first critic that Sabin mentions is Frye and his concept of the Canadian garrison mentality. Accordingly, Canadian literature does not discuss the typically American question, "Who am I?", but rather the question "Where am I?", which is caused by the isolation of the human being due to Canada's vastness. Sabin also refers to Weaver in order to confirm isolation as a typical characteristic of Canadian literature, which in turn leads to introspection and melancholy. Finally, Sabin presents Atwood's assessment of Canadian literature, which emphasizes survival and the failing hero as central motifs.

The final paragraph of Sabin's afterword focuses on the actual stories included in the anthology and emphasizes the novelty of some of them, which are available "in German for the first time" (266).[28] Based on the differing critical perspectives proposed in the preceding paragraph, Sabin once again emphasizes the unity of Canadian literature despite the differences in traditions and languages. This introductory comment is followed by information on the anthology's skopos and the strategy for the selection of the authors and stories. According to Sabin, her anthology aims at offering insights into the complexity and multifacetedness of Canadian literature. The inclusion of several generations from classics to contemporary stories, was supposed to illustrate both the development and the complexity of the Canadian short story. The aforementioned allographic function of recommendation or validation by referring to literary critics in order to validate ones own interpretation is now applied again in a slightly modified form. This time, Sabin validates some of the included stories and authors through other, possibly more famous writers. The quality of Norman Levine, "who was translated into German by Heinrich Böll" (266),[29] is validated by his famous translator.[30] The importance of Morley Callaghan is emphasized by his status as "Hemingway's friend" (266).[31] These references to other famous authors give the impression that Sabin does not believe that Canadian literature, particularly Canadian short stories, can stand on their own.[32]

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[27] "die kanadische Wirklichkeit: das weite, kaum besiedelte Land, die fremde und wilde Natur, die extremen klimatischen Bedingungen, die Isolation des Menschen sind die gemeinsamen Motive *einer* kanadischen Literatur"

[28] "zum erstenmal in deutscher Sprache"

All in all, Sabin's afterword is more politically neutral than some of the other paratexts presented so far. The historical and political contexts, which are discussed in much detail in many other texts, are mentioned only briefly. Sabin focuses on the recent developments in Canadian literature as well as the embedding of the stories in Canadian literary criticism. Furthermore, she highlights Canada's 'unity in diversity,' both with regard to its literature and literary criticism.

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[29] "den Heinrich Böll ins Deutsche übersetzt hat"

[30] For information on Böll's work as a short story author see chapter one.

[31] "der Freund Hemingways"

[32] That fact that short stories are often perceived as not being able to stand on their own is also a general, genre-related problem.

Novelty and Contemporaneity – The Paratexts of **SfC** *and* **KudR**

As mentioned before, with only twelve lines, the introduction of *SfC* (FRG, 1969) is rather short. However, despite its brevity, it fulfills several functions. The first sentence provides both a commentary on the anthology's English-German bilingual title and some contextual information: "This collection contains – on the left in English, on the right in German – five short stories from modern Canadian literature" (1).[33] This very first sentence categorizes and contextualizes the stories as modern (published between 1912 and 1953) while also informing the reader that the collection contains both translated and original versions. Uthe-Spencker consequently expects a certain type of reader, namely an educated person with good knowledge of both German and English, who is able to read both texts and is hence able to compare source and target text.[34] At the same time, it could also be argued that this setup creates a hierarchy of text, which presents the translation as less important than the source text because the translations are given as an addition to the source texts.

The second sentence fulfills three very diverse functions. It offers additional contextual information by comparing the stories to "contemporary American and British literature" (theme of the how)[35] and emphasizes the novelty of the topics and styles by comparing them to "virgin territory" (theme of the why).[36] The positive comparison to American and British literature provides an evaluation, which also serves as a recommendation for the anthology (allographic theme). The third sentence ties on to the thematic novelty function emphasized in the preceding sentence. By presenting very short, four to nine word summaries of the anthology's five stories, the introduction arouses the readers' curiosity, which is one of the main aims of many paratextual elements. Finally, the introduction lists the authors' names and dates of birth (and death), that is, it offers very short biographical information, another typical element of allographic paratexts. Generally, as opposed to the *KEdG* afterword, the *SfC* introduction focuses on themes of the why, that is, it tries to convince the potential readers of the anthology's novelty and consequently tries to persuade them to buy and read the book. The skopos of the anthology is hence to emphasize the novelty and unusualness of the "virgin [literary] territory" of Canadian short fiction. At the same time, the emphasis of the stories' novelty and the comparison to 'established' American and British short stories acts as a "lightning rod" because it warns the potential readers that, while they can expect good quality writing, they must not expect the probably more well-known American or British themes and styles.

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[33] "Dieser Band enthält – links englisch, rechts deutsch – fünf Kurzgeschichten aus der modernen kanadischen Literatur. "

[34] This choice of public marks the anthology as clearly West German because the privilege of being able to access English source texts would have been unthinkable in the GDR, where English source texts could only be accessed in libraries, by few people, and with permission.

[35] "zeitgenössischen amerikanischen und britischen Literatur"

[36] "Neuland"

Similar to Uthe-Spencker's introduction, the *KudR* (GDR, 1992) afterword by El-Hassan focuses on Canadian short fiction. El-Hassan includes little political or historical information and instead presents the English-Canadian short story as a genre, which makes it resemble a critical, scholarly essay. Typical themes of the why, such as importance, novelty, unity, and truthfulness are, if at all, mentioned only in passing. Instead, El-Hassan focuses on contextualizations, genre definitions, choice of public, and recommendations.

El-Hassan opens her afterword with a commentary on a common false etymology of *Canada*, namely its alleged relation to Spanish explorers declaring *acá nada* (nothing here), when they discovered the country. However, the country name *Canada* can actually be traced back to the Huron-Iroquois word *kanata*, which translates to 'village' or 'settlement' (Department of Canadian Heritage 2011). El-Hassan withholds this correction, yet uses the false etymology as a basis for comments on the positive development of Canada and

Canadian literature. “Several decades ago, this exclamation would to a great extent have met our perceptions of Canada, particularly of its art. The image of the cultural no-man’s-land Canada has, however, changed considerably since the sixties” (323).[37] According to El-Hassan, the significant political and economic changes, which she does not list in detail, also affected the literature very positively and lead to a “‘renaissance,’ ‘explosion of talent,’ ‘revolution,’ ‘revival,’ ‘fierce new approach’” (323)[38]. These exuberant terms are more than mere contextual information. They rather function as a recommendation, which is elaborated in the ensuing paragraph. The recommendation is, however, diminished slightly through the use of the quotation marks, which emphasizes that El-Hassan is citing other people in their exuberant praise. In the following paragraph, El-Hassan nevertheless confirms the recommendation of the Canadian short story, which by extension clearly also functions as a recommendation for her own anthology. Consequently, she describes the English-Canadian short story as the “most interesting and dynamic genre of Canadian literature” (323)[39], which is both variable and internationally successful.

El-Hassan’s enthusiastic tribute to the Canadian short story does, however, mainly refer to the *English*-Canadian short story, specifically to contemporary works. The editor explains her reservation with some comments on her motivations for selecting the stories, which also function as “lightning rods” against later criticism. Regarding the linguistic and racial restrictions, El-Hassan attributes these to the popularity and success of the English-Canadian short stories, most importantly however, to the complexity and diversity of Canadian short story writing, which cannot be adequately reflected in one anthology.

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[37] “Vor einigen Jahrzehnten hätte dieser Ausruf weitgehend auch unseren Vorstellungen von Kanada und speziell von der Kunst des Landes entsprochen. Seit den sechziger Jahren hat sich jedoch das Bild vom kulturellen Niemandsland Kanada entscheidend gewandelt. ”

[38] “‘Renaissance’, ‘Talentexpolsion’, ‘Revolution’, ‘Neubelebung’, ‘stürmischer Neuansatz’”

[39] “interessanteste und dynamischste Genre der kanadischen Literatur”

Instead of halfheartedly including one or two stories by First Nations writers as well as some French-Canadian stories, the editor prefers to leave these out completely since the selection could not do justice to the reality, which is problematic because the issue nevertheless remains. El-Hassan's over caution is merely a way to circumvent it. Furthermore, her over caution does certainly not work against the "frequent imbalance in favor of Anglo-Canadian stories" (324),[40] which she denounces despite clearly reinforcing it with her anthology.

El-Hassan's first "lightning rod" regarding the linguistic restriction for the selection of the stories is complemented by another "lightning rod" regarding the exclusion of pre-1950s stories. According to El-Hassan, the Canadian short story up to the mid-1950s was "hardly adequate for providing this genre with crucial new impulses" (324)[41] because it was too formulaic, regional, and realist. El-Hassan sees the mid-1950s with their newfound openness towards new forms and styles (exemplified, among others, by Hugh Hood's "Flying a Red Kite," which is part of my corpus) as the beginning of the decades-delayed literary modernism in Canada. While it is confirmed by many other theorists that the heyday of the Canadian short story did not start until after WWII, it is certainly wrong that the time before the 1950s did not produce some classic works, among them the stories by Ross, Leacock, and Callaghan, who did indeed play central roles in shaping the Canadian short story.

After elaborating why certain authors and works are excluded from her anthology, El-Hassan presents several detailed paragraphs, which function as a genre definition and, at the same time, provide a choice of public (two themes of the how proposed by Genette).

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[40] "häufiges Mißverhältnis zugunsten anglokanadischer Geschichten"
[41] "wenig dazu geeignet, diesem Genre entscheidende neue Impulse zu verleihen"

According to El-Hassan, the modernist/ postmodernist English-Canadian short story is mainly characterized by the internalization of the story, a focus on situations instead of plot lines, as well as a focus on emotion instead of action. Consequently, contemporary short stories often resemble a "contemplation of ones own life fixed in writing" (325),[42] that is, the stories aim at sounding out complex emotions and challenging personal situations instead of presenting elaborate and adventuresome plot lines. While this is an assessment that many other theorists would probably confirm, contemplation requires an audience that is willing to be challenged. Therefore, the writers of modernist stories expect their audience to be "an educated, reliable partner" (326),[43] that is, the writers challenge readers and their imagination and expect them to participate. By extension, this is also the audience, namely educated and reliable, that El-Hassan chooses for her anthology. Furthermore, for the postmodernist stories, which involve the reader in a "confusing game with structures, techniques, and language" (326)[44] and which deconstruct the traditional understanding of the short story, the reader has to be open to these literary adventures. Therefore, like the authors of the original short stories, El-Hassan chooses an educated and reliable yet nevertheless adventurous public for her anthology.

To conclude her afterword, El-Hassan offers some contextual information on developments and people that helped the promotion of the short story in Canada and led to increasing numbers of publications both in journals and in book form. According to the editor, the Canada Council, Robert Weaver in his position at the Canadian Broadcasting Corporation, and the Montreal Story Tellers played a crucial role in the promotion of the short story from the 1950s on. El-Hassan also lists several Canadian short story anthologies, including, for example, Atwood and Weaver's *The Oxford Book of Canadian Short Stories in English* (1986), which confirmed the newfound interest in short stories. The increasing number of publications and literary prizes is finally presented in order to illustrate the quality and popularity of short stories in Canada and also in order to prove that short story writing "requires high artistic mastership" (328).[45] This assessment does, in turn, also function as a recommendation for El-Hassan's own anthology, which is consequently presented as more than a mere collection of Canadian short stories, but rather a collection of artistic, distinguished, and internationally recognized, Canadian stories.

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[42] "schriftlich fixierten Nachdenken über das eigene Leben"
[43] "einen gebildeten vertrauenswürdigen Partner"
[44] "irritierendes Spiel mit Strukturen, Techniken und Sprache"

All in all, El-Hassan's afterword for the *KudR* anthology focuses on themes of the how, such as genre definition, choice of public, and some contextual information. She also uses a common function of the allographic paratext, namely the recommendation. Furthermore, she includes several "lightning rods" in order to avoid criticism about her choice of authors and stories. Overall, her afterword focuses much less on historical and political information than some of the other afterwords, which makes her text less charged regarding political ideologies. Nevertheless, El-Hassan has an agenda, which coincides with the anthology's skopos, namely the promotion of the *contemporary, English*-Canadian short story.

***Problem-Free Travel Destination, Religion, Problem-Laden Capitalist Society – The Paratexts of* DwR, GW, *and* RnK**

The *DwR* (GDR, 1974) afterword, the most ideological paratext analyzed in this chapter, focuses on themes of the how and embeds the preceding short stories in a myriad of contextual information. Bartsch's afterword starts with geographic and economic information on Canada, which focuses on negative issues such as "high unemployment, uncertain livelihood, and an inflationary economic trend" (394).[46] The first paragraph is followed by additional contextual information, this time with an explicit focus on the Franco- and English-Canadian divide and the resulting "discrimination of the […] Franco-Canadians" (394).[47] These first two paragraphs set the highly critical tone for the remainder of the text, which clearly does not aim at convincing potential readers to buy the book, but rather at conveying a very distinct and explicit manifesto and at establishing an ideological framework for the interpretation of the stories. This ideological manifesto does not only guide the interpretation of the stories, but also acts as a skopos for the whole anthology.

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[45] "hohe künstlerische Meisterschaft erfordert"

Bartsch then continues with contextualizing comments on the development of Canadian literature from the eighteenth century on. These comments start with a very critical assessment of the eighteenth- and early nineteenth-century Canadian life, which, according to Bartsch, "left little room for literary pursuits" and merely produced works of "low literary value" (395).[48] While many theorists might agree with this assessment, the following claim that the intense political and economic changes of the post-Confederation era (for example, the growing economy of the late nineteenth and early twentieth century up to WWI or the growing nationalism surrounding the Confederation) were not reflected in contemporary Canadian literature seems rather unfounded (395-396).[49] Bartsch continues with some remarks about the Great Depression and its inspiring effects for a "new generation of writers" who finally "started looking at reality from a more critical perspective" (396).[50] However, he also criticizes these writers (above all Grove and Callaghan) for their intense style and merciless themes, which he calls both a "strength and weakness" of naturalism.[51] The literary overview is concluded with contextual information on the Canadian economic boom and urbanization of the late- and post-WWII era and the reflection of these events in the contemporary literature of the 1940s and 1950s. Bartsch establishes numerous connections between Canadian literature and the political, economic, and social surroundings, which brings his literary overview close to an interpretation (or in Genette's terms "statement of intent").

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[46] "hohe Arbeitslosigkeit, Existenzunsicherheit und eine inflationäre Wirtschaftstendenz"
[47] "Diskriminierung der [...] Frankokanadier"
[48] "wenig Raum für literarische Betätigung [...] geringen literarischen Wert"
[49] See chapter one for details on the Canadian short story of the post-Confederation era.

Bartsch continues his afterword with comments on the strategy for the selection of the authors and stories, which addresses several themes of the why: tradition, novelty, and truthfulness. Regarding the authors, their reputation was important, but the anthology also wanted to introduce "several young, talented storytellers" (398).[52] Bartsch's motivations for the selection of the stories, which also functions as the anthology's skopos, are even more interesting. He did not only want the stories to have literary value, but also to be realistic and informative and "reflect a part of Canadian reality, with the multilayered problems of the capitalist society on the one hand and specific, Canadian phenomena on the other hand" (398).[53] Bartsch clearly expresses a manifesto here by describing Canada as a problematic, capitalist society. This assessment is not up for discussion because it is stated as a (negative) fact that contextualizes the anthologized stories. Hence Bartsch does not leave room for any other interpretations or contextualizations, that is, he correlates all (potential) problems that the Canadian society faces to capitalism and presents the country as a helpless victim.

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[50] "neue Schriftstellergeneration [...] begann die Wirklichkeit kritischer zu sehen"
[51] "Stärke und Schwäche"
[52] "einige junge, talentierte Erzähler"
[53] "spiegeln ein Stück kanadischer Wirklichkeit wider, mit den vielschichtigen Problemen der kapitalistischen Gesellschaft einerseits und spezifisch kanadischen Erscheinungen andererseits"

In the ensuing sections, Bartsch contextualizes several of the included stories by relating them to a specific problem of Canadian society. According to Bartsch, Grove's "Snow" and Ross' "The Lamp at Noon" both "show […] the isolation of the individual in capitalism, left helplessly at the mercy of the forces of nature" (398).[54] Again, these assessments, including their relation to capitalism, are stated as facts, which are supposed to emphasize the truthfulness of the stories. At the same time, they are, however, clearly an interpretation. This approach of emphasizing the truthfulness, but simultaneously conveying an interpretation is also applied to the other stories, with the danger being that the interpretation is stated as a fact and hence veiled as the truth, which is of course not always the case. Spettigue's "The Haying" is related to a "specifically Canadian topic: the problem of immigration" (398).[55] Clearly, immigration is not a distinctly Canadian issue. Furthermore, while immigration can be and is often problematic, this does not necessarily have to be the case yet Bartsch presents it in that way, again veiling a subjective interpretation as the truth. Similar to Spettigue's story, which is presented as a story of misunderstandings between immigrants and Canadians, Munro's "Boys and Girls" is presented as a story of Canada-internal misunderstandings, namely the misunderstandings between adolescents and adults. The next set of stories, which includes Garner's "One, Two, Three Little Indians" and Cameron's "The Turning Point," is embedded in contextual information on the "far-reaching discrimination" (399)[56] of First Nations people, another problem, which is presented as typically Canadian. Other problems that are addressed in the remainder of the contextualizing sections include the discrimination of the Inuit population, the Franco-/Anglo-Canadian divide, and Canada-wide generation conflicts (399-400). Bartsch consequently embeds all stories in a socio-political context and tells the reader how the stories should be interpreted in this context.

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[54] "zeigen [...] die Vereinsamung des den Naturgewalten hilflos ausgelieferten Individuums im Kapitalismus"

[55] "speziell kanadische Thematik: das Einwandererproblem"

[56] "weitreichenden Diskriminierungen"

Bartsch concludes his afterword with an assessment of Canada's "limited marketing possibilities" (400),[57] which he relates to the negative influence of the US and the "American Way of Life" (401) that permeates Canadian society. Clearly, this is more than mere indirect criticism of capitalism, but rather a direct accusation of the US and a victimization of Canada. By demonizing the US and by victimizing Canada, that is, by depriving Canada of an active role, Bartsch presents Canada as a passive patient of American influences.[58] Nevertheless, after painting this rather gloomy picture of Canada's victimization and Americanization, Bartsch finishes his afterword with a positive assessment of Canadian short fiction as an outlet for intellectual, anti-American, and anti-capitalist voices. The *DwR* afterword ends with a recommendation of the anthology, which paints "a realist, at times naturalist picture of the society of an important, promising country" and "getting to know [Canada] in this way can only be an asset" (401).[59] Bartsch's recommendation thus contains a certain reservation because, while he deems it valuable to get to know Canada, he emphasizes that getting to know it from a realist and naturalist perspective is the most beneficial approach. All in all, Bartsch focuses on themes of the how and gives very much contextual information. Furthermore, he offers a critical, political interpretation of the stories, which makes the whole afterword sound like an ideological manifesto. This ideological manifesto is also reflected in the anthology's general skopos, which is to present Canada as a problem-laden, capitalist society. Bartsch's goal is consequently to present Canada as an example of the negative consequences of capitalist and American influences, which, in Bartsch's eyes, can only lead to problems.

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[57] "geringe Absatzmöglichkeiten"

[58] Here, patient (as opposed to agent) is used to denote a person or thing that is affected by an action. The patient is consequently the target of the action without being actively involved in the action.

[59] "ein realistisches, zuweilen naturalistisches Bild von der Gesellschaft eines bedeutenden, zukunftsträchtigen Landes [...] auf diese Weise näher kennenzulernen nur ein Gewinn sein kann"

The next anthology, Gottfried Friedrich and Walter Riedel's *GW* (GDR, 1986), contains a four-page afterword by Friedrich. It starts with several themes of the why, emphasizing the anthology's importance, novelty, unity, goal, and truthfulness but it also indicates the editor's agenda right from the beginning. According to Friedrich, it was "time […] for a new anthology with new accents" (321).[60] Regarding the "new accents," Friedrich is referring to religion and particularly Christianity, which is elaborated in the remainder of his afterword as well as in the anthology's skopos: "to explore Canada's religious horizon within the short story" (321).[61] Consequently, religious issues are (allegedly) the central themes of the stories. At least, the reader is supposed to receive the texts from a religious perspective. Friedrich also emphasizes that the anthology does not only feature Christian authors, but also Jewish and religiously unaffiliated writers. They are, however, supposedly all related by Christian ideals such as "the concern for their neighbor's welfare, the yearning for human harmony, and the sincere quest for truth" (321)[62], that is, by Christian ideals. This decidedly religious and Christian skopos sets the *GW* anthology apart from the other ones since this skopos is not present in any other collections.

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[60] "Zeit [...] für eine neue Sammlung mit neuen Akzenten"

[61] "den religiösen Horizont Kanadas innerhalb der Kurzgeschichte zu erkunden" Considering that the GDR government tried to suppress religion, it is important to note that Friedrich's anthology was published by a religious publishing house, namely the Catholic St. Benno Verlag.

[62] "Die Sorge um das Wohl des Nächsten, die Sehnsucht nach menschlicher Harmonie und die aufrichtige Suche nach Wahrheit"

After these introductory comments, which already set the theme for the anthology and the remaining paratext, Friedrich contextualizes the stories, some of them named explicitly, with some geographical information about Canada's size as well as some comments on Canada's literary history and main literary themes. The search for Canadian identity is listed as one of the central themes and the included stories are supposedly "'typically Canadian' regarding themes and messages" (322)[63]. "Typically Canadian" is defined in the next paragraph as motifs of solitude, survival, and failure (as exemplified in Mowat's story "Walk well, my Brother," which is also the anthology's eponym and part of my corpus). Despite pointing out these themes as typically Canadian and central, Friedrich also criticizes Canadian literature for often being reduced to these motifs alone and he emphasizes that there are also other motifs, such as comfort, community, and self-discovery. These 'positive' themes are allegedly addressed in some of the anthology's stories, such as Ann Copeland's "Mission." However, this assessment is clearly a subjective interpretation following a pro-Christian agenda because the story actually focuses very much on feeling *alone* and *un*comfortable within one's community.

Following these comments on the typically Canadian literary motifs, Friedrich offers some contextualizing information on Canadian urbanization and the rising numbers of people living in cities. However, his prognosis for the progress of urbanization up to the year 2000 is far off.[64] Friedrich's remarks on urbanization are followed by a more religious contextualization and interpretation regarding the multitude of "naturally grown tensions"

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[63] "von ihrem Thema und ihrer Aussage her [...] ‚typisch kanadisch'"

[64] Friedrich predicted that by the year 2000, 90% of the Canadian population would be living in cities (323). However, in the year 2001, 80% of the Canadian population was living in cities, with an increase to 81% in 2011 (Statistics Canada 2011a). Friedrich's prognosis, based on 76% of urban population in 1986, was therefore wrong.

(323)[65] within Canada. While he does not explain what he means by "naturally grown tensions," this formulation might be referring to inner-Canadian tensions, such as religious conflicts within the country. Friedrich does, however, also mention tensions between immigrants and Canadians as well as the influence of Christian missionaries and Christianity on First Nations people. The latter is illustrated by a very tragic story ("Mahigan's Atonement," an excerpt from Georges Bugnet's 1924 novel *Nipsya*), which might rather lead to a reader questioning the supposedly positive influence of Christian mission work, than seeing it exemplified by the story.

The skopos of the anthology, which had already been stated at the beginning of the afterword, is now elaborated further. Friedrich does not only aim at helping the German readers in getting to know Canada and the role of Christianity in Canada, but he also wants to illustrate the 'practical implementation' of Christianity in everyday life. "The Christian faith has struck deep roots in Canada. In the present texts, wholesome turmoil and agitation mark the behavior of the actors" (323).[66] The previously addressed tensions and conflicts are consequently interpreted as positive signs of Christianity and Christian missionary work. Furthermore, Friedrich notes that in a country as enormous as Canada, survival, the Canadian motif per se, depends on "solidarity and community spirit" and "the selfish individual is […] at the risk of failure…" (323)[67] (final ellipsis in the original). Success is consequently presented as contingent on solidarity and community, which are Christian and, as a matter of fact, also socialist-communist ideals. After stressing these Christian ideals, Friedrich once more emphasizes the important role of Christian religion in Canada, particularly in Québec (324). In reality, however, religiosity and the influence of the Catholic Church had declined radically after the Quiet Revolution during the 1960s (Ferguson, W. 2005: 357).

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[65] "natürlich gewachsene Spannungen"

[66] "Der christliche Glaube hat in Kanada tiefe Wurzeln geschlagen. In den vorliegenden Texten kennzeichnen vor allem heilsame Unruhe und Unrast das Verhalten der Handelnden."

[67] "Solidarität und Gemeinschaftssinn [...] dem egoistischen einzelnen droht [...] das Scheitern... "

Following these last contextualizing comments, Friedrich concludes his afterword with comments on the genesis of the anthology, a final commentary on the title, and some short acknowledgements. Regarding the genesis of the work and Friedrich's motivation for the selection of the stories he lists the percentages of the British, French, other European, and Inuit/First Nations population and states that the anthology aims at reflecting these ratios (324). Furthermore, he says that the anthology wants to give room to both well-known authors and young and hitherto unknown authors (unknown in the German-speaking world). In the following commentary on the title *Gute Wanderschaft, mein Bruder* (Walk well, my Brother), Friedrich recommends that the anthology should be read like a hike through the religious literary landscape of Canada and the variety of themes, namely "happiness and joy, irony, melancholy, sorrow, tragedy, and acrimony" (324), addressed in it.[68] The motif of the hike, an activity that requires perseverance, is consequently applied both to the title and to the approach toward reading and receiving the book. The final acknowledgements sound rather modest, they only highlight one person in particular (a priest from Berlin), and the remaining acknowledgements are kept general. As opposed to Riedel's introduction to *ME*, whose acknowledgements read as a validation for the anthology, Friedrich does not seem to see the necessity of validating his anthology (of which Riedel is the co-editor).

All in all, Friedrich's afterword aims at emphasizing and illustrating the role of religion and missionary work in Canada, which is also the skopos of the whole anthology.

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[68] "Heiterkeit und Freude, Ironie, Melancholie, Trauer, Tragik und Bitterkeit"

The role of Christianity does, however, seem to have been overestimated and some religious contextualizations/ interpretations seem forced. While Friedrich's afterword certainly focuses on contextual information and interpretation, he also offers other themes of the how, such as commentaries on the title and the genesis of the work. Furthermore, he also includes several themes of the why by telling the reader about the importance, novelty, unity, goal, and truthfulness of the anthology. Clearly, his afterword is also fulfilling typical allographic functions, most importantly, the proclamation of an agenda, in this particular case, a pro-Christian and pro-mission one.

Burger's *RnK* (CH, 2010) afterword also has an obvious agenda, albeit a very different and rather non-literary one. As the anthology's title *Reise nach Kanada* [Journey to Canada] suggests, the main function of Burger's afterword as well as the general skopos of the anthology is the presentation of Canada as a travel destination and the emphasis of Canada's enormous size, extreme climate, and scenic landscape.[69] The central focus is consequently put on contextual information, primarily historical and geographical information, while overly politically and ideologically charged information is excluded. The multitude of contextual information does, however, also function as a confirmation of the stories' truthfulness (theme of the why), particularly since each story is embedded within contextual information, yet without any genre or literary historical information.

Burger opens her afterword with basic contextual information about Canada's enormous size and low population, as well as the names of some well-known celebrities, whose Canadianness she points out. The main goal of this information is to emphasize that barely anybody is aware of Canada's status as the second-largest country in the world as well as the Canadian citizenship of some well-known personages who most readers would probably assume to be of US American nationality (Neil Young, Alexander Graham Bell, James Cameron, and Frank Gehry). By extension, this paragraph clearly aims at underlining that most people, including the readers, have little knowledge about Canada.

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[69] Translation usually assumes the directionality of 'foreign to known,' that is, translation usually aims at bringing the foreign closer to the known. Interestingly, the *RnK* anthology reverses this directionality and aims at bringing the reader closer to the foreign, in this case Canada, the travel destination, which sets this anthology apart from the other collections.

Based on this assumption, the first story is embedded in historical information about the tragic end of the Franklin expedition, followed by the embedding of the second story, Mowat's "Walk well, my Brother," which is set in Nunavut, an "uninhabitable [place], at least for white people" (209).[70] Both the reduction of Nunavut to permafrost and tundra and the hypothesis that "only the Inuit" (209)[71] can survive in Nunavut are stereotypical assessments, which serve the agenda of portraying Canada as a country of extreme climate and vast landscape.[72]

The next two stories are embedded in contextual information about early and late twentieth-century social conflicts between the indigenous population and "white" Canadians. Actual conflicts are, however, not elaborated on. Furthermore, the editor mentions the conflicts without taking a side. The embedding of the next story, which also features indigenous people, does already leave out any potentially critical information and focuses on the geographical context alone, namely on the "mild climate [and] lush nature" (210)[73] of Vancouver Island. This embedding, while to a large extent geographically accurate, reads like a text in a travel brochure and again supports the agenda of presenting Canada as a travel destination without any 'real' social conflicts.

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[70] "unbewohnbar[er Ort], zumindest für Weiße"

[71] "nur die Inuit"

[72] It must also not be forgotten that in Mowat's story, the Inuit woman dies, while the "white" man survives, yet only thanks to her knowledge of how to survive in the harsh climate.

[73] "mildem Klima [und] üppige Natur"

A potentially conflict-bearing historical event, the Klondike Gold Rush in Yukon in the late nineteenth century, is briefly mentioned in the ensuing paragraph. This historical reference is followed by more travel-brochure style geographical information about an "adventure-filled paddle tour through the land of musk oxen, grizzlies, caribou, and wolves" (211),[74] which is supposed to describe the Barren Grounds in Yukon/Northwest Territories. The reference to animals, such as caribou and wolves, is used as a vehicle for historical information on the fur trade during the sixteenth/ seventeenth century and up to the 1950s, during which time many animals were "mercilessly hunted and in part practically eradicated" (211).[75] This information is used to embed Munro's "Boys and Girls," which is set on a silver fox farm. However, the fur trade is not actually the topic of the story, yet solely backdrops for an exploration and criticism of traditional gender roles. The historical information on the fur trade, which dates back to the sixteenth century, is complemented with information on very early European settlements, namely the first settlements through the Vikings around 1000, followed by French and Scottish settlers in the seventeenth century. The latter also were the namesake for *Nova Scotia* (Latin for 'New Scotland'), which is praised for Cape Breton Island's "fantastic landscape" (211),[76] again focusing on positive geographical aspects, instead of potentially conflict-bearing historical facts.

The following paragraph, which discusses "the good old times in the woods of Québec, when the production of maple syrup still constituted the main source of income"

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[74] "abenteuerliche Paddeltour durch das Land der Moschusochsen, Grizzlys, Karibus und Wölfe"
[75] "erbarmungslos gejagt und zum Teil praktisch ausgerottet"
[76] "grandiosen Landschaft"

(211-212)[77] sounds almost dehistoricized, that is, it seems almost completely removed from the actual historical context. The paragraph contains information about conflicts between French- and English-Canadians in Québec, which saw the French-Canadians emerge "rather successfully" due to their "insistence" on the French-Canadian language way of life (212)[78] and finally led to Québec being a vibrant province today. Dismissing the intense changes of the 1960s and 1970s (including, for example, the Official Languages Act) as "rather successful insistence" clearly underrates the importance as well as the violence of some events during the Quiet Revolution. Yet the dismissal of these events makes sense regarding the goal of Burger's anthology, which is to present Canada as a perfect, problem-free travel destination.

The "endless plains" and the "flat, monotonous landscape" (212)[79] of the prairies as well as the Great Depression are presented as the background for Ross's "The Lamp at Noon" (the translation in this anthology simply includes the translation from the 1974 *DwR* anthology). While the editor mentions the economic hardship during the Great Depression, she focuses on the geographical aspects of the prairies, including the flatness and endlessness. Furthermore, she also mentions that Ross's story is considered a classic in Canada and can consequently be found in almost all Canadian schoolbooks, which also functions as a recommendation both for Ross's story and for her anthology.

After focusing on rather distant historical information, Burger also illustrates Canada's status as a country of immigrants with its "ethnically […] diverse" (212) cities[80] and Toronto as a "modern metropolis" (213).[81] The social, political, economic, and linguistic issues that are related to immigration are not even hinted at and immigration is presented as a process without problems for either the immigrant or Canada.

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[77] "der guten alten Zeit in den Wäldern Québecs, als die Produktion von Ahornsirup noch den wichtigsten Einkommenszweig darstellte"
[78] "recht erfolgreich" [...]"Beharren"
[79] "ewigen Ebenen [...] flachen, eintönigen Landschaft"
[80] "ethnisch [...] durchmischt"

Burger concludes her afterword with a recommendation for her anthology and Canada as a travel destination, which sets her anthology apart from the other collections. Burger also emphasizes the importance of her anthology as a literary travel guide, which complements the reader's actual travels: "Travelling through Canada is spectacular […]. And with this anthology you can also discover this vast country, with all its scenic and cultural diversity, through literature. Safe travels!" (213)[82] According to Burger's afterword, Canada equals a perfect travel destination without any major problems (at least not in modern twenty-first-century Canada). The whole afterword and particularly the last paragraph function as a recommendation for the country and the anthology, which offers the reader and potential tourist the possibility to experience adventures through the included short stories without having to experience them for oneself. Consequently, Burger focuses on presenting geographical and historical information about Canada, which, to a large extent, blocks out social and political problems. Furthermore, as opposed to many of the other anthology paratexts, she does not offer any information about the short story as a genre or about Canadian literary history. The anthology's main skopos is thus, first and foremost, to be a literary travel guide rather than a literary anthology.

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[81] "modernen Großstadt"

[82] "Das Reisen in Kanada ist spektakulär [...]. Und mit diesem Erzählband lässt sich dieses große Land in seiner ganzen landschaftlichen und kulturellen Vielfalt auch literarisch erwandern. Gute Reise!"

Conclusion

As illustrated in the preceding sections, all anthologies have a skopos, which is more or less explicit and ideological. While some anthologies focus on specifically Canadian literary themes, others focus on specific aspects of Canadian short fiction, or a very general, ideologically motivated exploration of Canada. The anthologies, which focus on a certain motif include *KEdG*, *ME*, and *Ke*. *KEdG* aims at presenting the various facets of the "specifically Canadian" motif of solitude as well as illustrating the divide between the English-Canadian and the French-Canadian culture, language, and literature and how this divide can possibly be overcome through the common motif of solitude. The anthology's central skopos is hence the motif of solitude. *ME*, on the other hand, wants to emphasize the Canadianness of the included short stories and enable readers to experience Canada through these stories. *ME*'s central skopos is consequently the motif of Canadianness. As the two preceding anthologies showed, Canadian literature is variable and can be analyzed from different perspectives. The *Ke* anthology incorporates this variability and aims at offering insights into the complexity and multifacetedness of Canadian life and literature. The central skopos is thus Canada's multifacetedness.

Compared to the American short story, the Canadian short story is a rather young genre, which did not achieve its heyday until the mid- or even late twentieth century. The novelty and contemporaneity of Canadian short fiction is the skopos of two other anthologies, namely *SfC* and *KudR*. While *SfC* aims at emphasizing the novelty and unusualness of Canadian short fiction, *KudR* focuses on promoting the contemporary Canadian short story. In doing so, both anthologies focus on English-Canadian short fiction exclusively.

The last set of anthologies, *DwR*, *GW*, and *RnK*, consists of the most ideological collections. The most ideological anthology, namely *DwR,* aims at presenting Canada as a problem-laden, capitalist society and consequently has a highly ideological and political skopos. *GW*, on the other hand, has a religious skopos, which aims at emphasizing and illustrating the role of religion and missionary work in Canada. *RnK* aims at being a literary travel guide, which presents Canada as a mostly problem-free travel destination of enormous size, extreme climate, and scenic landscape. The skopos is ideological in that it presents Canada as an unrealistic 'dream country.' Whether or not all the different skopoi were successfully applied in the anthologies, will be analyzed in the following chapters.

CHAPTER 5: The Paratexts – More Than Mere Additions

Introduction

Are the paratexts able to convey ideologies? Are there any assumptions that are presented as facts? Do the editors exaggerate, emotionalize, or hypothesize when presenting information? Based on and following the introductory and skopos theoretical analysis of the paratexts in the preceding chapter, this chapter will analyze the paratexts in linguistic detail, using discourse analysis and stylistics as well as their critical variants. The findings of this chapter as well as the preceding one, that is, the identified skopoi, motifs, and ideologies of the paratexts, are then incorporated into the following comparative analysis of the translations, which examines to what extent the paratextual skopoi, motifs, and ideologies are reflected in the actual translations.

This chapter's analysis of the paratexts will uncover power relations as well as the potential dissemination or consolidation of ideologies via discourse. The central questions that will guide this chapter, are the following: What do the texts do (what are the main actions/characteristics of the paratexts?), how do they do it (which stylistic choices are made in order to achieve a certain action?), and why do they do it (what is the effect of these choices?), that is, the analysis follows a threefold structure of description, interpretation, and explanation. Generally, the analysis is based on the understanding of critical discourse analysis that texts are more than collections of words. Discourse is hence a communicative interaction, which becomes meaningful in use and through its context as well as through its social and cultural embedding. The purpose of discourse is consequently the communication of beliefs, but also the reinforcement, shaping, or even changing of them. All discourses are hence expressions of power yet the power relationships can only be understood if both the linguistic content and context as well as the extralinguistic context (culture, time, institutions, media of communication, as well as social relationships, hierarchies, and roles) of discourse are examined and incorporated into the interpretation.

Regarding the structure and approach of this chapter, each paratext will first be analyzed separately (in chronological order of the anthologies' years of publication) with regard to the questions of what the text does, how it does it, and why it does it. This analysis will highlight the paratexts' main linguistic actions as well as the stylistic choices underlying these actions, which will be illustrated by examples and/or excerpts from the paratexts. A catalogue of eleven research questions that are geared towards actions and choices (examination on several linguistic levels, for example, on the levels of syntax, lexis, semantics, and pragmatics) will enable a multifaceted analysis.[1] In addition to describing and highlighting these actions and choices, I will also illustrate their effects and aim at finding the motives that lead to their use.[2] Finally, following the individual analysis of each paratext, this chapter's conclusion will highlight some important correlations and differences between the paratexts.

KEdG **(CH, 1967): "It has been known since 1962 that the country consists of two cultures"**

As the paratextual analysis in chapter four showed, the *KEdG* afterword aims at illustrating the divide between the English-Canadian and the French-Canadian culture, language, and literature. According to Riedel (1980: 65), the anthology's co-editor, the anthology also aims at presenting the "specifically Canadian" motif of solitude in all its various facets. However, the in-depth stylistic and discourse-analytical examination shows that Riedel's skopos is not supported by the afterword. Instead Arnold's afterword focuses on the divide between English- and French-Canada. Furthermore, the afterword is characterized by harsh criticism of Canadian literature and culture as well as by many generalizations.

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[1] The complete catalogue of research questions is as follows (see also chapter two for details): How does the text name and describe; (re)present persons, time, and space; negate; hypothesize; imply and assume; Equate/connect and contrast/disconnect; exemplify and enumerate; present actions; present thoughts and speech of others; present information; structure and arrange the argument or the information? However, while the complete catalogue of eleven research questions will be at the outset of each analysis, not every question will be applied for each paratext because not all phenomena that can be addressed by the eleven questions might be realized in each text.

[2] While trying to examine the paratexts as thoroughly as possible, it must be kept in mind that no stylistic or discourse analytical study can be completely exhaustive. Furthermore, I will not aim at presenting all examples of a certain stylistic action, but rather the more prominent ones.

The focus on the division between "the two Canadas" is expressed through several stylistic and discourse analytical choices. The afterword's very first paragraph contains the aforementioned statement "It has been known since 1962 that the country consists of two cultures" (393).[3] This sentence uses a factive verb, to know, which presupposes that "the country," that is, Canada, consists of two individual cultures. The author states this division as a fact, which is known and therefore not negotiable. The division between English- and French-Canada is also expressed through the use of adversative adverbs and conjunctions as illustrated in the following example: "The French-Canadian *on the other hand* has the reputation of having a blossoming culture – and the English-Canadian gladly grants him this honor because *while* the first one reads books and goes to the theater, the second one pockets the profits" (394, emphases not in the original).[4] The highly stereotypical and diametrical opposition between French- and English-Canadians, with the former being responsible for producing culture and the latter making the profits off of it, is again stated as a fact and reinforced through the use of an adversative adverb and conjunction.

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[3] "Daß das Land zwei Kulturen umfaßt, ist seit 1962 bekannt" Arnold justifies the choice of date, 1962, with the first terrorist acts by French-Canadian separatists.

[4] "Der Francokanadier hingegen steht im Ruf, eine blühende Kultur zu besitzen – und der Anglokanadier gönnt ihm diese Ehre gern, denn während der erste Bücher liest und ins Theater geht, kassiert der zweite die Profite ein"

The preceding example, where the author uses “the French-Canadian” and “the English-Canadian” in order to refer to groups of people (synecdoche) is at the same time also an illustration of the frequent generalizations that the author makes. By referring to a diverse group of people as “the English-Canadian,” these people are deprived of their individuality and classified as making up a homogenous category. The following is a similar generalization and simplification, which refers to the German-speaking readership as a collective: “One usually assumes” (394).[5] Here the indefinite pronoun “one” [“man”] is used to refer to the whole German-speaking readership in the late 1960s, which consisted of readers from several countries, including the FRG, the GDR, Austria, Switzerland, Liechtenstein, and German-speaking regions in other countries such as Belgium, Luxembourg, and Italy. Again, the readers are deprived of their individuality and the text suggests a nonexistent consensus of the whole German-speaking readership on Canada.

The following assessment, formulated as a binary opposition, is another bold generalization: “The Frenchman the culture, the Englishman the money?” (394).[6] The author uses “the Frenchman” in order to refer to French-Canadian people and “the Englishman” in order to refer to English-Canadian people. These assessments are both synecdoches and metonymies (association of English-Canadians with Englishman and French-Canadians with Frenchman through shared languages), which function as a double generalization; first because English-Canadians are equated with people from England and French-Canadians are equated with people from France and second because English-Canada is equated with money and French-Canada with culture. The obviously false assumption and generalization that “the English-Canadians” only care for money is also emphasized through another stylistic tool, namely the use of a three-part list, which is supposed to exemplify the goals of Canadians: “houses, cars, and TVs” (394).[7] This three-part list, a powerful tool, gives the impression of symbolic completeness, that is, it gives the impression that “the English-Canadian” is indeed not interested in anything but money or status symbols that can be bought with that money.

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[5] “Man nimmt in der Regel an”

[6] “Der Franzose die Kultur, der Engländer das Geld?”

Luckily, the author does at least partly refute this bold generalization stating that, “It is, however, not that simple” (394).[8] To illustrate that the simplification is not completely correct, the author names the culturally rich English-speaking provinces New Brunswick and Nova Scotia and the culturally rich bilingual city of Montreal.[9] However, the next sentence again emphasizes the previously refuted generalization: “Although today the standard of living is higher in the West than in the East, the English West has barely evolved beyond the pioneering days regarding culture” (395).[10] Consequently, the author re-enforces what he previously described as too simple. Furthermore, he criticizes and devaluates a huge part of Canadian culture as unevolved.

Arnold continues with a similar devaluating generalization: “Since good authors are rare, the Canadian counts everybody, who wrote an English or French book in or about Canada, among Canadian literature” (397).[11] In this example, several stylistic choices are at work. The sentence-initial subordinate clause “since good authors are rare,” functions as a presupposition, which implies that good authors are indeed very uncommon in Canada. This devaluating assessment is stated as a fact, which leads to “the Canadian,” again a generalizing synecdoche for all Canadian people, counting anybody who has ever written anything in or about Canada among Canadian literature. Clearly, this is a Eurocentric simplification that tries to compare the relatively young and still changing Canadian literature, where immigration and migration play important and even defining roles, to long-established, fairly closed literary systems in which immigration had never played, stopped playing, or had not yet begun playing a defining role (e.g. Germany).

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[7] “Häuser, Autos und Fernsehapparate”

[8] “So einfach ist es allerdings nicht.”

[9] According to the Canadian Charter of Rights and Freedoms enacted in 1982, New Brunswick is actually the only province that is indeed constitutionally bilingual (Government of Canada 2014).

[10] “Obwohl heute der Lebensstandard im Westen höher ist als im Osten, ist der englische Westen kulturell kaum über die Pionierzeit hinausgekommen.”

[11] “Da gute Autoren eine Seltenheit sind, rechnet der Kanadier jedermann, der ein englisches oder französisches Buch in oder über Kanada geschrieben hat, zur kanadischen Literatur.”

Arnold also presents a simplifying generalization, formulated as an explicit opposition, about American and Canadian English. "The English of the English-Canadian [speaker] barely differs from the one of the American [speaker]" (398).[12] Again, several stylistic choices lead to this generalization, mainly the use of four synecdoches, namely "the English," "the English-Canadian," "the one," and "the American." As mentioned before, the author falsely assumes the existence of a prototypical English-Canadian and American as well as the existence of only one variety of Canadian and American English. However, while standardized versions exist both in Canada and the US, these countries are at the same time home to a large number of regional varieties of the English language.

A similar, yet contradictory generalization is made with the following statement about "the Canadians," which illogically presupposes that all Canadians, despite their previously mentioned differences, are indeed the same: "the two literatures of Canada are more closely related that the Canadians assume" (399).[13] This assessment presents "the Canadians" as a homogeneous group. This homogeneity is, however, refuted through many other stylistic choices. As mentioned before, the presentation of Canada as a divided country is the central characteristic of the *KEdG* afterword.

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[12] "Das Englisch des Anglokanadiers ist kaum verschieden von demjenigen des Amerikaners"

[13] "[...] die beiden Literaturen Kanadas einander näher verwandt sind, als die Kanadier annehmen"

The divide between English- and French-Canada is also illustrated through the author's stylistic choices regarding naming and describing concepts, most importantly through the use of the semantic field dichotomy/ distinction/ separation as well as through the very frequent use of the adjectives "English" and "French." The adjective "English" ["englisch"] is used thirteen times and the adjective "French" ["französisch"] is used nine times. Furthermore, Arnold discusses "English-Canada/-ian" ["Anglokanadier"/ "anglokanadisch"/ "Englisch-Kanada"] nine times and "French-Canada/-ian" ["Francokanadier"/ "francokanadisch"/ "französischkanadisch"/ "Französisch-Kanada"] eleven times. Consequently, the afterword places great emphasis on the distinction between these "two 'Canadas'" [zwei 'Canadas'] (395). As mentioned already, the semantic field dichotomy/ distinction/ separation also stresses the divide as illustrated by the following examples:

> "two cultures" [zwei Kulturen] (393), "separate" [abtrennen] (393), "two distinct cultures" [zwei eigenständigen Kulturen] (394), "two literatures" [zwei Literaturen] (395), "two 'Canadas'" [zwei 'Canadas'] (395), "intellectual barricades" [geistigen Barrikaden] (397), "separate from each other" [voneinander trennen] (397), "separatist" [separatistisch] (398), "two Canadian literatures" [zwei kanadischen Literaturen] (400)

These stylistic choices, that is, the use of this semantic field in combination with the frequent use of the adjectives "English" and "French," present Canada as a country that is divided on multiple levels, including culture, literature, intellect, and language. As a matter of fact, Arnold addresses the divide on every single page of his afterword.

Arnold does, however, mention briefly that there are indeed some relations between the two Canadian literatures, most importantly the central motif of solitude (398). Nevertheless, he stresses, in the same paragraph, that this connection is not really recognized in Canada because "no unified literary history of Canada has ever been written and not one Canadian university has a department of comparative literature" (399).[14] The stylistic choice of using negations, "no…ever" [nie] and "not one" [keine], hints at the ideal situation, namely the existence of a unified literary history as well as the establishment of a department of comparative literature, but at the same time these ideals are presented as far from reality.

Another ideal, which the author presents as far from reality, is good quality writers, at least in the early period of Canadian literature. "The English- and French-Canadian writers of quality in the nineteenth century can be counted on the fingers of one hand" (396).[15] This very explicit, metaphorical evaluation of early Canadian writing is extremely harsh, particularly since Arnold does not only refer to Canadian short stories, but to Canadian writing in general.[16] Arnold then elaborates his criticism stating that "the writers either imitated their English or French colleagues or they wrote sentimental pioneer romances" (396).[17] This explicit critical evaluation is twofold. Early Canadian writers are accused of being dependent of French and English literature and of copying the work of French or English authors. This evaluation presents English and French writing as good, which is worth being copied by the 'inexperienced' Canadian writers, who are otherwise only able to produce sentimental, that is, low quality, literature.[18] While other theorists share the opinion that early Canadian writing, especially early post-Confederation era writing, was overly sentimental, romantic, and emotional, the author forgets that imitation is and always has played an important role in the development of literary styles, which is illustrated for example, by the beginnings of the German short story, which are also characterized by imitation of, among others, American writers (see chapter one for details).

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[14] "[…] nie eine einheitliche Literaturgeschichte Kanadas geschrieben worden ist und […] keine einzige kanadische Universität einen Lehrstuhl für Vergleichende Literatur besitzt"

[15] "Die anglo- und francokanadischen Schriftsteller von Qualität im 19. Jahrhundert lassen sich an den Fingern einer Hand aufzählen. "

[16] Regarding the Canadian short story, several theorists (for example Thacker 2004) agree that the quality of the works produced during the nineteenth century was rather low (see chapter one for details).

[17] "[...] die Erzähler ahmten entweder ihre englischen oder französischen Kollegen nach, oder sie schreiben sentimentale Pionierromanzen. "

All in all, the *KEdG* afterword, written one hundred years after the Confederation of 1867, presents a very critical assessment of Canadian culture and literature, which sees Canadian literature and Canadian literary studies as rather unevolved. While Canada was indeed still working on defining its literature during the 1960s and onwards, the late nineteenth and early twentieth century had seen the production of some very important literary works such as Roberts' and Seton's animal stories, Leacock's and Scott's short story cycles, as well as Callaghan's modernist stories (see chapter 1 for details). In addition to downplaying Canadian literature, the afterword portrays Canada as a deeply divided country, which is still struggling to define itself and its literature. While it is true that Canada continued evolving its literature during the late twentieth century, the political upheavals of the Quiet Revolution (1960s), the centennial celebrations (1967), the Massey Commission (1949-1951), as well as the foundation of the Canada Council for the Arts (1957) certainly promoted the national confidence as well as Canadian literature (see chapter 1 for details). Moreover, *KEdG* afterword's focus on the division between the two

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[18] The condemnation of Canadian literature as being of low quality is a typical, negative assessment of 'colonial' literature. The Canadian writer Edward McCourt summarizes the situation in Canada in the 1950s and defines colonialism in Canadian literature as follows: "a deferential spirit which acknowledges […] the superiority in all things literary of the Mother Country, and seeks no more than imitation of her models" (McCourt in Leandoer 2002: 24). Furthermore, several theorists, including Lucas 1971, Thacker 2004, and Lynch 2009, support the accusation of nineteenth-century short stories being (too) sentimental and emotional (see chapter one for details).

Canadas gives the impression of Arnold forgetting that Canada does not consist of English- and French-Canadians exclusively. Similarly however, the Canadian awareness of its own multiculturalism, that is, its identity beyond English- and French-Canadians, developed mainly during the 1980s and 1990s and consequently several years after the production of the *KEdG* anthology (see chapter 1 for details). Lastly, while individuality seems to be important for Arnold, he, at the same time, generalizes and classifies frequently, which deprives the discussed people of their individuality and gives the false impression of consensus and homogeneity, where there is indeed heterogeneity.

SfC **(FRG, 1969): Canadian literature as "virgin territory"**

Contrary to the *KEdG* afterword, which tends to downplay Canadian literature, the main skopos of the *SfC* anthology is the emphasis of the unusualness and novelty of Canadian short fiction. The in-depth stylistic and discourse analytical examination of the very short introduction confirms this assessment, which can be seen through several stylistic choices. The author emphasizes that the chosen stories belong to "modern Canadian literature,"[19] which she compares to "a new land: virgin territory [Neuland]" for German readers.[20] By equating Canadian short fiction with virgin territory, the author implies that it is completely unfamiliar to German readers. At the same time, the virgin literary territory can also be slightly uncanny to German readers, who are more used to "contemporary American and British" short fiction.[21] However, instead of generalizing her assessment, Uthe-Spencker qualifies it by hedging (that is, using a mitigating device that lessens the impact of a statement) and stating that Canadian fiction is only virgin territory for “most” [“die meisten”] German readers. Consequently, she assumes that some German readers could indeed already know Canadian literature. These readers would, however, be the exception.

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[19] "modernen kanadischen Literatur"

[20] "ein neues Land: Neuland" It is important to note here that the German source term "Neuland" does not have the gendered connotation of virginity.

[21] "zeitgenössischen amerikanischen und britischen"

In addition to emphasizing the novelty of the stories, the author also elaborates on their unusualness through the use of five elliptical sentences: “Jolly philistines at the Lake Wissanotti – Colonial style houses with crazy old ladies – Young immigrants, who cannot get a foot on the ground – Guest workers on the farm – First Nations as staff on the campground…”[22] The elliptical style of the sentences gives the impression of restlessness and breathlessness. Furthermore, the ellipsis at the end of the enumeration, “…” indicates that the reader can expect eventful and unusual stories, whose outcome they might not expect. The unusualness of the stories is also emphasized through word choices such as “crazy” [“verrückt”], that is, mad or insane, and “philistines” [“Spießbürger”], that is, conservative and antiquated people.

The elliptical sentences also add an additional facet to the introduction, namely the theme of helplessness or of being at somebody’s mercy, a very common characteristic in Canadian literature, which is, however, rather uncommon in German literature. Therefore, it adds to the unusualness of the stories. This theme is introduced through the idiom of being unable to “get a foot on the ground” [“kein Bein an den Grund kriegen”], as well as through word choices such as “guest workers” [“Gastarbeiter”] and “First Nations”

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[22] “Vergnügte Spießbürger am Wissanottisee – Häuser im Kolonialstil mit verrückten alten Damen – Junge Einwanderer, die kein Bein an den Grund kriegen – Gastarbeiter auf der Farm – Indianer als Personal auf dem Campingplatz...”

[“Indianer”], both groups of people, who tend to be disadvantaged by society.[23] While guest workers were also common in Germany, particularly in the 1950s and 1960s, and hence known to the German readership, the image of Native Americans or First Nations was (and in parts still is) one of savagery and mysticism, influenced, among others, by projections of the readers’ wishes for a more simple life. The fact that First Nations are used as “staff” [“Personal”] on a campground does, of course, destroy the idyllic picture and consequently adds another unexpected, uncommon aspect.

All in all, the *SfC* introduction prepares the readers for the unusualness and novelty of the included stories. At the same time however, mainly due to the paratext’s brevity, Uthe-Spencker also leaves a lot of room for interpretation and speculation, which arouses the reader’s interest. Furthermore, the author plays heavily on stereotypes that the German-speaking readership might have about Canada when she evokes clichéd concepts such as “lake,” “colonial style,” “immigrants,” “farm,” and “First Nations.” Consequently, the “new land” of Canada is equated with the rather conventional stereotypes and generalizations of nature, colonialism, immigration, farming, and First Nations. On the other hand, however, some of these concepts, particularly colonialism and First Nations, were indeed unusual for the German-speaking readership of the 1960s, which, despite being stereotypical, justifies the perceived unusualness of these notions.

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[23] Uthe-Spencker uses the term “Indianer” in order to refer to First Nations people. While “Indian” has a negative connotation in English and has consequently been replaced with, for example, “Native Americans” in the US and “First Nations” in Canada, “Indianer” was and is still commonly used in Germany (despite also having a slightly negative connotation). Besides the slightly negative connotation of “Indianer,” one of the main problems of this term is that it implies a generalization of “Indianer” being one and the same population while there actually exist numerous indigenous peoples and communities (Canadian Museum of History 2014). While the plural in “First Nations” implies this diversity, “Indianer” feigns an incorrect homogeneity.

DwR **(GDR, 1974): "A country of major unresolved problems and social conflicts"**

Contrary to the *SfC* introduction, which leaves some room for interpretation and speculation, the *DwR* afterword offers very direct, mainly critical assessments and aims at presenting Canada as a problem-laden, capitalist society, which fails to deal with a multitude of social problems and which is dominated by the 'epitome of capitalism,' the US. A detailed analysis that examines stylistic and discourse analytical choices confirms these initial findings but it also adds some additional facets. The first two findings are related to the text's choices for naming and describing things and concepts. Two semantic fields are particularly striking and frequent in usage, namely the semantic field US/ capitalism/ urbanization and the semantic field discrimination/ problems/ conflicts. The first semantic field is characterized by socialist vocabulary, which presents the US and all concepts that are, according to the text, associated with the US (capitalism, commercialization, and urbanization) as a negative influence on Canada.

> "dependence on the US" ["Abhängigkeit von den USA"] (394), "US-American domination" ["US-amerikanische Überfremdung"] (394), "commercialization" ["Kommerzialisierung"] (394), "advancement of American capital" ["Vordringen amerikanischen Kapitals"] (395), "capitalist economic crisis" ["kapitalistische Wirtschaftskrise"] (396), "urbanization" ["Urbanisierung"] (397), "dangers of capitalist urbanization" ["Gefahren der kapitalistischen Verstädterung"] (397), "problems of the capitalist society" ["Problemen der kapitalistischen Gesellschaft"] (398), "capitalism" ["Kapitalismus"] (398), "ruthless businessmen" ["skrupellosen Geschäftsleuten"] (399), "reckless commercial destruction" ["rücksichtslose kommerzielle Zerstörung"] (399), "capitalist industrial countries" ["kapitalistischen Industriestaaten"] (400), "American Way of Life" (401), "the hunt for money" ["Jagd nach dem Dollar"] (401)

According to this semantic field, Canada is dependent on and dominated by the US, which is portrayed as a capitalist, commercial, and reckless country. The 'negative' influence of the US, in turn, transforms Canada into its own capitalist society, where nothing but money and success matters. This equation of Canada, at least the English-speaking part of Canada, with money and success had already been presented in the *KEdG* afterword, however, to a lesser extent. Here, the negative and dangerous nature of capitalism is assumed to be indisputable, which is illustrated by the following sentence: "All of them [the short stories that are included in the anthology] reflect a part of Canadian reality, with the multilayered problems of the capitalist society on the one hand and specific Canadian phenomena on the other hand" (398).[24] Here, the Canadian reality is equated with a capitalist society, which is facing complex problems. These problems are presented as either due to capitalism or 'typically Canadian,' that is, not capitalism-related. Ultimately, however, the author sees capitalism as the root of all Canadian problems.

These problems are not simply hinted at but instead are named very explicitly. This is illustrated by the second semantic field, which consists of numerous negatively connoted words. According to this semantic field, Canada is facing a multitude of severe social issues, which it fails to deal with appropriately. These problems can be described as on the one hand, conflicts between people within Canada and on the other hand, the discrimination of several groups of the population.

> "country of major unresolved problems and social conflicts" ["Land großer ungelöster Probleme und gesellschaftlicher Widersprüche"] (394), "another unresolved problem" ["ein weiteres ungelöstes Problem"] (394), "political, social, and cultural discrimination" ["politischen, sozialen und kulturellen Diskriminierung"] (394), "manifold discrimination" ["mannigfaltige Diskriminierung"] (394), "domestic and cultural fragmentation" ["innenpolitische und kulturelle Zerrissenheit"] (395), "colonial rivalry" ["Kolonialrivalität"] (395), "in a merciless conflict" ["im erbarmungslosen Konflikt"] (396); "multilayered problems" ["vielschichtigen Problemen"] (398), "misunderstood mentality" ["mißverstandene Mentalität"] (398), "lonely, desperate immigrant" ["einsamen, verzweifelten Einwanderers"] (398), "discriminated" ["diskriminiert"] (398), "farreaching discrimination" [weitreichenden Diskriminierungen"] (399), "clash of two life forms" ["Zusammenprall zweier Lebensformen"] (399), "largest

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[24] "Sie alle [die Kurzgeschichten der Anthologie] spiegeln ein Stück kanadischer Wirklichkeit wieder, mit den vielschichtigen Problemen der kapitalistischen Gesellschaft einerseits und spezifisch kanadischen Erscheinungen andererseits."

> discriminated part of the population" ["größten diskriminierten Bevölkerungsteils"] (399), "fragmentation of this country" ["Zerrissenheit dieses Landes"] (400), "class conflict" "Klassenkonflikt"] (400)

Canada is portrayed as a country that fails to integrate all groups of the population evenly. This failure leads to conflicts and discrimination between French- and English-Canadians, between First Nations and Canadians of European descent, between 'Eskimos' and Canadians of European descent, and between immigrants and 'established' Canadians. The unresolved conflicts in turn make Canada a fragmented country, which is characterized by misunderstandings and social, cultural, religious, economic, and linguistic clashes.

The reasons for these failures "like so many things in Canadian society" are attributed to "the powerful influence of the Southern neighbor and its 'American Way of Life'" (401).[25] Clearly, the author makes a vague generalization by stating that "many things" in Canada are the result of the negative influence of the US. Furthermore, the fact that "'American Way of Life'" is in English and in quotation marks gives the impression of Bartsch mocking the American lifestyle while also finding it vain or even a 'pseudo-lifestyle.' The vanity of the American lifestyle is exemplified further by a three-part list, which is intended to illustrate the negative influence of American literature on the Canadian literary market. "Pornographic magazines, comic strips, and horror stories are flooding the market. Good literature is […] expensive." (401).[26] The Canadian literary market is hence presented as a victim of the 'cheap' and 'low quality' American literary products, which are overflowing the Canadian market at the expense of good literature. Clearly, the author reduces American literature to one sole facet of it, namely pop literature, which is driven and inspired by capitalism and which Bartsch opposes to "expensive" and "good" literature. Thus, he implies that the literary influences from the US are all negative and even harmful.

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[25] "wie so vieles in der kanadischen Gesellschaft [...] dem mächtigen Einfluss des südlichen Nachbarn und seinem 'American Way of Life'"

[26] "Pornographische Magazine, Comic Strips und Horror-Storys überschwemmen den Markt. Gute Literatur ist [...] teuer."

In addition to presenting the Canadian literary market as a victim of American influences, the author describes several other scenarios, in which either all of Canada or a part of the Canadian population are portrayed as victims. The question of how the text presents actions and how it presupposes information is of particular importance in the following two cases, which both present Canada as the victim of either the US or the global economic crisis. "The political, military, economic, and cultural dependence on the US, whose monopolies […] dominate almost 80 percent of the Canadian industry, proves to be particularly disastrous" (394).[27] The preceding sentence, which consists of a main clause and a subordinate clause, illustrates the Canadian status as a victim of the US in two ways. First, through the statement that the "dependence" on the US proves to be disastrous, which presupposes that Canada is indeed dependent on the US and second, through the subjectivization of the inanimate concept of "monopolies," which actively dominate the Canadian industry. Consequently, Canada is presented as both a dependent and victim of the US. The second example, which also presents Canada a dependent and victim is the following: "The big capitalist economic crisis between the two world wars shattered the economic structure of this strongly export-dependent country" (396).[28] Again, the subjectivization of the inanimate concept of "the big capitalist economic crisis," which actively destroys Canada's economy, and the use of the adjective "export-dependent" portray Canada as a victim of capitalism. As shown above, capitalism itself is presented as being directly related to the US and as being a negative product of the US. Hence, Canada is again described as a victim of the US.

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[27] "Als besonders verhängnisvoll erweist sich die politische, militärische, ökonomische und kulturelle Abhängigkeit von den USA, deren Monopole […] nahezu 80 Prozent der kanadischen Industrie beherrschen."

[28] "Die große kapitalistische Wirtschaftskrise zwischen den beiden Weltkriegen zerrüttete das ökonomische Gefüge des stark exportabhängigen Landes."

In addition to portraying all of Canada as a victim of capitalism, the economic crisis, and ultimately of the US, the *DwR* afterword also illustrates cases of victimizations of individuals within Canada. The *DwR* afterword sees the situation of the individual illustrated perfectly by two of the short stories that are included in the anthology.[29] "In both stories the authors show the isolation of the individual, helplessly at the mercy of the forces of nature in capitalism" (398).[30] Here, the afterword makes two presuppositions, namely the fact that Canadian society isolates individuals and that it leaves them "helplessly at the mercy of the forces of nature in capitalism" that is, the capitalist Canadian society, which the individuals depend on, is not interested in the problems of the individuals. This indifference is ascribed to the society being misguided by capitalism, which glorifies individualism and money at the expense of community and solidarity. The individuals are consequently portrayed as victims of the society and of nature and at the root of both of these problems lies, according to the *DwR* afterword, capitalism.

In addition to "the individual" in general, the *DwR* afterword singles out several particular groups of the Canadian population who are portrayed as victims of Canada's capitalist society. The victimizations are consequently presented as effects of capitalism and the victimized people fall into five main groups: young people, immigrants, First Nations, Inuit, and French-Canadians.[31] The first group, young people, has a "mentality

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[29] The stories that the author refers to are Ross's "The Lamp at Noon" and Grove's "Snow."

[30] "In beiden Storys zeigen die Autoren die Vereinsamung des den Naturgewalten hilflos ausgelieferten Individuums im Kapitalismus."

[31] According to "Words First: An Evolving Terminology Relating to Aboriginal Peoples in Canada" (Indian and Northern Affairs Canada 2004), the term "First Nations" does usually not include Inuit or Métis people. Inuit are thus listed as a separate group.

[which is] misunderstood by adults" (398).[32] The adults fail to communicate with the adolescents whose mentality is simply a reflection of the "social surroundings" (398), that is, the capitalist society.[33] According to the author, the capitalist society, with its focus on money and profit, isolates the young adults who are misunderstood by their parents, who are, themselves, misguided by capitalism's wrong ideals. The youth in turn reacts with "aimless revolt and a distinct rebellious attitude" (400),[34] that is, the adolescents rebel against the capitalist society, yet the rebellion is "aimless" because the capitalist society does not offer any valid aims. Consequently, according to the *DwR* afterword, the adolescents, just like the adults, have no goals – or at least not the right (read: socialist) goals.

The second group of "aimless" victims consists of immigrants (who often also belong to the first group, namely young people). The "lonely, desperate immigrant, who is discriminated and doomed to vagrancy" is portrayed as victimized on several levels (398).[35] The author presupposes that immigrants are generally lonely and desperate, which is complicated by the fact that they are discriminated against by the Canadian society and doomed to a life as vagabonds. The author consequently assumes that the capitalist Canadian society with its neglect of community and togetherness fails to integrate the immigrants. This negative assessment is presented as factual and inevitable. Immigrants are assessed as people, whom Canadian society deprives of their right of decision, which is the pivotal characteristic of a victim.

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[32] "von Erwachsenen mißverstandene Mentalität"

[33] "sozialen Umwelt"

[34] "ziellosen Aufbegehren und einer deutlichen Protesthaltung"

[35] "einsamen, verzweifelten Einwanderers, der diskriminiert wird und zu einem Vagabundendasein verurteilt ist"

The third group of victims consists of First Nations people, who are "still subject to far-reaching discrimination and exploited as tourist attractions by ruthless business men" (399).[36] Here, the actions are presented in the passive voice (stative passive "are subject to" ["sind ausgesetzt"] and dynamic passive "are exploited" ["werden ausgenutzt"]). Consequently, the "business men" are the agents and the First Nations people, who are equated with "tourist attractions," are the voiceless patients. Like the immigrants, they are discriminated against and deprived of their right of decision. At the source of the exploitation are "ruthless business men," that is, people, who are driven by capitalism. The connection between capitalism and the exploitation of First Nations is also illustrated by the following example. According to the author, the late nineteenth century is characterized, among others, by "a rapid economic upswing" as well as "the cruel eviction and partial eradication of the First Nations" (395).[37] Here, the author contrasts the two concepts of "economic upswing" and "eviction and eradication" in order to emphasize, but also in order to connect. Thus, capitalism and victimization are again presented as going hand in hand and capitalism is portrayed as the 'root of all evil.'

The fourth group of victims, which the author sees directly related to First Nations, consists of Inuit people.[38] Like the First Nations, their "ecological basis" fell victim to "reckless commercial destruction" (399),[39] that is, their livelihood was sacrificed to capitalism, which is presented as "reckless." Capitalism does consequently 'seduce'

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[36] "noch immer weitreichenden Diskriminierungen ausgesetzt und werden von skrupellosen Geschäftsleuten ausgenutzt" Like Uthe-Spencker in her introduction to *SfC*, Bartsch uses the term "Indianer" in order to refer to First Nations people.

[37] "einen stürmischen Wirtschaftsaufschwung" "die grausame Vertreibung und teilweise Ausrottung der Indianer"

[38] Here, the author uses the term "Eskimos," in fact an umbrella term (hypernym) for indigenous peoples inhabiting the Arctic regions of the US, Canada, Russia, and Greenland, in order to refer to Canadian "Inuit." While the English language considers "Eskimos" a pejorative term, it is still common in the German language, where the hyponym "Inuit" is much less common.

[39] "ökologische Basis" "rücksichtslose kommerzielle Zerstörung"

Canadian society to be irresponsible and to only think of profits instead of the people that might be victims of the exploitation.

While most readers might expect First Nations or Inuit to be portrayed as the most discriminated and victimized part of Canadian society, the *DwR* afterword emphasizes that French-Canadians are the "most discriminated part of the population" (399),[40] who are facing "political, social, and cultural discrimination" (394).[41] The three-part list "political, social, and cultural" stresses the severity of the discrimination, which thus seems all encompassing. The *DwR* afterword also exposes the agent of the discrimination of the French-Canadians, namely "dominant Protestant, English speaking" Canadians (394).[42] In this generalizing assessment, English-Canadians are presented as dominant evildoers and French-Canadians as dominated, voiceless victims.[43]

Finally, the evaluation of Canadian literature, of which after all *DwR* is an anthology, turns out to be rather harsh. Bartsch starts with a negative assessment of early Canadian literature from the eighteenth century: "The little aesthetic literature from the early times of Canadian literature has only little literary value" (395).[44] Here, the evaluations that there was "little literature" and that it was of "little literary value" are directly connected and hence intensify each other. Bartsch evaluates the literature very openly and directly without, for example, using mitigating hedges (that is, mitigating devices that lessen the impact of a statement or assessment). This direct, unmitigated evaluation stresses the negativity.[45]

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[40] "größten diskriminierten Bevölkerungsteils"

[41] "politischen, sozialen und kulturellen Diskriminierung"

[42] "herrschende protestantische, englisch sprechende"

[43] The author's empathy with French-Canadians might arise from the identification with those who feel threatened by the "dominant" English-Canadians, just as the GDR felt threatened of being dominated by the FRG. This analogy can of course also be expanded to the general identification with Canada in its position as neighbor of a big capitalist country, the US, which Bartsch thinks Canada feels intimidated by just as the GDR felt intimidated by its big capitalist neighbor, the FRG.

[44] "Das wenige schöngeistige Schrifttum aus der Frühzeit der kanadischen Literatur hat nur geringen literarischen Wert."

The author then continues with an assessment of nineteenth-century English-Canadian literature: “The many novels and short stories of the English-Canadian authors are all too sentimental and fantastically adventurous to last in the world of literature” (395-396).[46] Again, Bartsch criticizes Canadian literature very openly and directly. The evaluation is, for example, emphasized through the contrasting use of “many” [“zahlreichen”] and “all too” [“allzu”]. While Bartsch admits that “many” literary works were produced during the nineteenth century, the positive “many” is increased to and contrasted with ‘more than good,’ that is, “all too” much sentimentality and adventurousness. This evaluation implies that sentimental and adventurous works are of bad quality because, according to the author, only realistic and critical literature is valuable.[47] While this is just implied in this first assessment of nineteenth-century literature, the author states it very openly later on when explaining the criteria for the inclusion or exclusion of certain short stories in the anthology (398).

Regarding late nineteenth- as well as twentieth-century literature, the author sees improvements compared to the earlier works because a new generation of authors “is beginning to see the reality more critically” (396), that is, Canadian literature is becoming more realistic.[48] According to Bartsch, this trend is a positive one, which does, however, go too far in the case of naturalism, where the "bulky style seems […] like it was carved out of granite" (397).[49] The authors' naturalistic style is compared and thus connected to granite, a hard and rigid material, which again sheds a negative light on Canadian literature. All in all, Bartsch concludes that his anthology illustrates the "limits, strengths, and weaknesses of Canadian literature" (400).[50] In this three-part list the only positive evaluation, "strengths," is bookended by two negative assessments, "limits" and "weaknesses," which could lead to some readers almost reading over the positive middle word. Consequently, this evaluation of Canadian literature reads like a generally negative one, which also summarizes the effect of Bartsch's afterword. While the afterword highlights a few, in the eyes of the author, positive developments, its tenor is a fundamentally critical one because Bartsch aims at illustrating the negative effects of capitalism on Canadian society, literature, people, and everyday life.

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[45] However, many theorists agree that the literary quality of early Canadian literature was rather low (see chapter one for details).

[46] “Die zahlreichen Romane und Kurzgeschichten der anglokanadischen Autoren sind von allzu großer Sentimentalität und phantastischer Abenteuerlichkeit gekennzeichnet, um literarischen Bestand zu haben.”

[47] As mentioned above, several theorists, including Lucas 1971, Thacker 2004, and Lynch 2009, support the accusation of nineteenth-century Canadian literature being overly sentimental, emotional, and adventurous. At the same time, however, other critics, including Lynch 2009 and Klooß 2005, honor the contribution of some nineteenth-century authors to Canadian literature, specifically to the Canadian short story (see chapter one for details).

Generally, the *DwR* afterword criticizes Canada and Canadian literature on several levels and presents Canada as a country with a vast variety of problems. Most importantly, capitalism, which 'infiltrates' Canada from the US, is seen as the root of evil. In addition to the heavy negative (capitalist) influences of the US on Canadian society, economy, culture, and literature, Canada is also presented as generally dominated and victimized by the US. The victimization by the US is complemented by major divides between different groups of the population and severe social issues. Lastly, Canadian literature, a reflection of the 'capitalist reality,' is portrayed as poorly developed and also victimized by capitalism in general and the US in particular.

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[48] "begann die Wirklichkeit kritischer zu sehen"
[49] "wuchtigen sprachlichen Ausdruck wirkt [...] wie aus Granit gehauen"
[50] "Grenzen, Stärken und Schwächen der kanadischen Literatur"

ME foreword (FRG, 1976): Canada – a new home "for countless emigrants from the 'Old Europe'"

Contrary to the very critical *DwR* afterword, which almost acts as a deterrent, Rehs' foreword functions as a recommendation that gives several reasons for the anthology's importance. At the same time, Rehs also criticizes Germany's difficulties in dealing with its emigrants. The detailed stylistic and discourse analytical analysis confirms these findings, yet it also uncovers some new facets of Rehs' foreword. As mentioned, Rehs focuses on recommending the anthology and emphasizing its importance, which is also illustrated by some stylistic choices, first and foremost by the frequent use of intensifiers as well as adjectives and phrases that describe extremes.

> "long overdue" ["lange überfällig"], "the character of this enormous country" [das Wesen dieses immensen Landes], "countless emigrants" ["zahllosen Auswanderern"], "without a doubt" ["ohne Zweifel"], "multifaceted means" ["vielfältigen Mittel"], "far-reaching impact" ["weitreichendem Echo"][51]

These intensifiers enhance the author's statements and suggest to the reader that the given facts are indeed extreme, that is, the anthology's being overdue, Canada's size, the number of emigrants that moved to Canada, Canada's signal effect for Germany (as a country with successful integration and immigration politics), the number of means for cultural exchange, as well as the anthology's impact. Consequently, they influence the readers' assessment of the content to evaluate it more like Rehs.[52]

In addition to emphasizing the 'extreme' aspects of Canada, Rehs also focuses on contrasting Germany/Europe and Canada. In these comparisons Germany is portrayed as the negative, outdated country and Canada as the positive, innovative signpost for the future. “Canada has become the new home of countless emigrants from ‘Old Europe,’ among others from the German-speaking region.”[53] Here, Germany is equated with “old” and Canada with “new.” While “Old Europe” is not a negative expression, the negativity in this context is elaborated in the next sentence, where Rehs praises the concept of Canada’s ‘multinational state.’ “Without doubt a concept that emanates a signal effect for Europeans, who are searching for future-oriented forms of common existence, particularly for the Germans with their still dysfunctional relationship to their emigrants.”[54] Here, Canada is equated with a “future-oriented” signpost, while Europe and above all Germany are equated with an uncertain future and dysfunctionality. Thus, Germany is again presented as outdated and unable to deal with a modern form of coexistence, while Canada is portrayed as future-oriented and Canada’s concept of the ‘multinational state’ is idealized. Clearly, the author generalizes when he discusses “the Germans” [“die Deutschen”] as if all inhabitants of Germany (in this case the FRG) were one homogenous group. By using this generalization, the author deprives “the Germans” of their individuality and simulates a non-existent consensus among them.

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[51] Since Rehs' foreword takes up only one page, p.7 of the *ME* anthology, no page numbers will be indicated.

[52] Overused, intensifiers can, however, also have the contrary effect and lead to the readers taking neither the author nor the content seriously. While sounding very enthusiastic, Rehs' foreword does not seem (overly) exaggerated, which is mainly due to its brevity.

Regarding the knowledge that Germans have about Canada, Rehs suggests that Canada is still somewhat unknown to German readers. Furthermore, he complains that the available information is one-sided. Consequently, Rehs finds it desirable to “get to know it [Canada] better than the political and touristic everyday information allows”.[55] Particularly touristic reports tend to be stereotypical, that is, they tend to reduce Canada to its size and beautiful nature, which Rehs wants to avoid. However, the works that had been published by the *Institut für Auslandsbeziehungen* by the time of the publication of the *ME* anthology seem also to draw a rather stereotypical and indeed touristic image of Canada with titles such as "Canadian Diary" ["Kanadisches Tagebuch"] and "Maple Leaves" ["Ahornblätter"]. Nevertheless, Rehs' foreword gives the impression that the *ME* anthology does indeed offer new and unbiased insights into Canada and the Canadian literary world. The whole foreword resonates with his focus on Canada as a new, future-oriented country even though it is in parts almost overly enthusiastic.

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[53] “Zahllosen Auswanderern auch aus dem deutschsprachigen Bereich des ‚Alten Europa’ ist Kanada zur neuen Heimat geworden.”

[54] “eine Konzeption ohne Zweifel, von der für Europäer auf der Suche nach zukunftsweisenden Formen gemeinsamer Existenzgestaltung, für die Deutschen zumal, mit ihrem bis heute gestörten Verhältnis zu ihren Auswanderern, Signalwirkung ausgeht.”

[55] “besser kennenzulernen, als die politische oder touristische Tagesinformation es ermöglicht”

ME introduction (FRG, 1976): "a feeling of imminence, of exposition is deeply rooted in the Canadian psyche"

Following Rehs' enthusiastic foreword, Riedel's introduction to the *ME* anthology focuses on extensive contextualizations of the included short stories in order to prepare the readers for interpreting them as distinctly Canadian works. Similarly, the anthology's skopos is the emphasis of the stories' Canadianness. The detailed stylistic and discourse analytical analysis gives further information on what Riedel understands as typically Canadian. Understanding what Riedel means by 'Canadian' is particularly important since he believes that "anybody wishing to discuss Canadian literature must deal with the notion of 'Canadian' first" (11).[56] Riedel does not only think that his readers should be informed about Canada, they "must" be informed about it. This implies that he believes that only an informed reader can understand and appreciate the stories adequately. However, it is important to keep in mind that ‘informed’ means that the reader is supposed to have the paratextual information, which was chosen and filtered by Riedel, the anthology’s editor.

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[56] "wer die kanadische Literatur betrachten will, muß sich zerst (sic!) mit dem Begriff ‚kanadisch' auseinandersetzen"

As mentioned, the detailed analysis uncovers what exactly Riedel defines as Canadian, and by extension, what Riedel wants the readers to understand as ‘typically Canadian.’ The first two ‘typically Canadian’ aspects that Riedel elaborates on are Canada’s size and its sparse population. Stylistically, these two characteristics are expressed with multiple contrasts and oppositions, which often include negations as illustrated by the following example. “The largest part of this landmass is neither settled nor developed, much of it is barely arable. […] Nevertheless, Canada is considered to be a breadbasket of the world” (12).[57] Here, several stylistic choices are at work. Riedel negates “settled” and “developed” and mentions that most of Canada is “barely arable,” that is, Canada “barely” escapes another negation. Riedel emphasizes the severity of his assessments through the use of negations, particularly through pairing (and almost tripling) the negations. Simultaneously, however, Riedel combines the negations that illustrate Canada’s ‘underdeveloped’ status with “landmass,” literally Canada’s gigantic “mass” of “land,” and Canada’s status as a “breadbasket of the world.” Canada’s equation with a metaphorical “breadbasket of the world” implies that Canada is able to ‘feed’ the world, that is, despite its agricultural and climatic deficits it is able to provide food for the whole world. The extreme contrasts, the fact that, despite its size most of Canada can neither be cultivated nor be lived in yet nevertheless the cultivation of grain is successful and plentiful, amplify each other. At the same time, they also illustrate Riedel’s theme with regard to Canada’s size and population: Canada is a country of “contrasts” [“Gegensätze”]

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[57] “Der größte Teil dieser Landmasse ist weder besiedelt noch nutzbar gemacht, viel davon ist kaum urbar. […] Trotzdem gilt Kanada als eine Weizenkammer der Welt.”

(12) and most importantly, a country of extreme contrasts. The danger of this theme is of course that Canada is reduced to these extreme contrasts and that the image of Canada becomes one that is black-and-white and rather stereotypical.

The extreme contrasts are illustrated further by several other oppositions, which Riedel addresses in his introduction. When describing Canada's size and its nature, Riedel uses expressions (mainly adjectives) that define extremes, as demonstrated by the following examples.

> "gigantic plains" ["riesige Flächen"] (12), "immense northern wasteland" ["unermeßliche nördliche Öde"] (12), "eternal frost" ["ewigen Frostes"] (12), "since the vastness is so enormous" ["da die Weite so ungeheuer ist"] (12), "wide, monotonous landscapes" ["weiten, einförmigen Landschaften"] (12), "countless lakes" ["unzählige Seen"] (12), "hundreds of miles apart" ["hunderte von Meilen voneinander entfernt"] (13)

The preceding examples show that Riedel describes Canada's size and landscape with radical terms. Nothing about Canada is simply presented as big, long or large in number, but rather "gigantic," "eternal," and "countless."

As for the description of Canada's size and nature, Riedel uses adjectives that define extremes when describing Canada's population. However, as illustrated by the following examples, the extremes are mainly 'negative' ones. The forests are portrayed as "deserted" (12), or literally "devoid of humans" ["menschenleer"]. Riedel presents the number of large cities as very small: "there are only few large cities" (13), which, to make matters worse, are condensed on a small strip of land, "barely wider than 200-300 kilometers" (13).[58] Here, "large cities" and "few" are directly contrasted; additionally, the contrast is enhanced through the emphasis that the "few" large cities are limited to a narrow strip of land north of the US border. Furthermore, Riedel stresses that even in this "'more densely' populated"

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[58] "Großstädte gibt es nur wenige […] kaum mehr als 200-300 Kilometer breit"

[“‘dichter’ bevölkerten”] (13) area, there is in parts “no settlement for miles” [“meilenweit keine Siedlung”] (13). Riedel puts “more densely” [“‘dichter’”] in quotation marks, which indicates that this is an ironic assessment, and the ‘dense’ population is indeed evaluated as not at all dense, but rather very sparse. The ironic evaluation is emphasized and enhanced with the negation “no settlement for miles.” Finally, Canada’s characteristics regarding size, natural environment, and population are summarized with a three-part list of mainly negatively connoted nouns that is supposed to symbolically capture the essence of Canada: “vastness, emptiness, and solitude” (13).[59] Clearly, however, the addressed extremes reduce Canada to its large size, impressive nature, and sparse population, while leaving other facets of Canada, for example, cultural or economic ones, unaddressed.

After elaborating geographical and demographic aspects of Canada, Riedel dedicates several pages to Canada’s “dearest enemy” [“‘liebster Feind’“] (16), the US, which is both loved (“dear”) and hated/feared (“enemy”). The Canadian fondness for the US is based on the many similarities and connections, such as the similar language and many economic and family ties, while fear and aversion due to the dominance of the US are also constantly present. However, as the following examples show, “dearest enemy” is just one of the many synonyms Riedel uses to refer to the US and the stylistic choices behind these names uncover the image that Riedel draws of the US. Most importantly, Riedel aims at emphasizing the power of the US, which in turn implies that Canada is presented as (much) less strong than “the powerful neighbor to the south” (13), “the much more powerful neighbors” (15), or “the powerful neighboring state” (16).[60] Here, the US is not simply presented as a neighbor, but as a powerful one and a power*ful* neighbor implies that there is a power*less* counterpart. The same image is created by the following synonym for the US: “the big neighbor to the south” (16)[61]. Since “big” cannot mean “big” regarding size because Canada is actually slightly larger, it again implies powerful much like the very well-known synonym “‘Uncle Sam’” (16). Uncle Sam is a personification of the United States government and nation, which was very popular during WWI and WWII, but also used long before (as early as 1813) and after. Uncle Sam is, however, mainly associated with a 1917 recruiting poster, which depicts a patriotic, powerful and somewhat frightening figure (Library of Congress 2010). Consequently, the US is again equated with power, more specifically, military power, which could be potentially dangerous for the ‘powerless’ neighboring state, Canada. The most obvious illustration of the powerful image that Riedel creates of the US is exemplified by the synonym “the strongest nation in the world” (17).[62] The description of the US as “strongest” nation in the whole “world” implies that every other nation necessarily has to be less strong. While this connects Canada to other ‘less powerful’ nations, it also isolates the US and places it on a pedestal, from which it supposedly reigns over the whole world – clearly a frightening neighbor for Canada. Furthermore, this dominated position recalls Canada’s victimization that was also addressed by Bartsch in the afterword to *DwR*.

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[59] “Weite, Leere und Einsamkeit”

[60] “dem mächtigen Nachbarn im Süden” “die viel stärkeren Nachbarn” “den mächtigen Nachbarstaat”

In addition to defining the ‘dysfunctional’ Canadian relationship to the US, Riedel also aims at describing the typical Canadian and Canadian identity. In doing so, Riedel generalizes very frequently, discussing how “the Canadian” behaves and why “the Canadian” came to behave in that certain way. These synecdoches, which name a single person (the Canadian) in order to refer to a group of diverse people (the Canadian population), constitute a simplification and generalization that deprive individuals of their personality and pretend that there is a nonexistent consensus among them. According to Riedel, "the Canadian" has, for example, a "connection to the Old World" linked with an "anti-American attitude" (14).[63] This mixture of aversion against the US and fondness of Europe is supposed to "have given psychological and cultural identity to the Canadian" (14).[64] Not only does this combination of solely external factors (pro Europe, contra US) deprive Canada of internal identity-setting characteristics, but it also presents Canada as a doubly passive patient, which does not define its own identity, but has it "given" ["verliehen"], that is, Canada has an identity forced upon it by external factors and actors.

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[61] “dem großen Nachbarn im Süden”

[62] “der stärksten Nation der Welt”

Riedel confirms his assessment of Canada as a passive patient with several other instances of generalizations about "the Canadian," many of them again related to the US. Among others, "the Canadian has been unable to forget the possibility of a military invasion" through the US (15).[65] Again, Riedel's generalization presents Canada as a homogenous group of fearful, oppressed people, who are unable to break free of their deep-rooted, identity-defining anxiety. This assessment also explains the following generalization about "the Canadian's" psyche, which is suggested to have "a feeling of imminence, of exposition deeply rooted" within it (16).[66] Again, fear, anxiety, and passivity are presented as a central part of Canadian identity and as a central theme of the Canadian everyday life. In total, Riedel uses twelve instances of generalizations about "the Canadian" (11, 14-19), which are mainly related to the already discussed anxiety, above all, an anxiety of being overrun by the US.

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[63] "Verbindung zur Alten Welt [...] antiamerikanische Haltung"
[64] "haben dem Kanadier psychologische und kulturelle Identität verliehen"
[65] "hat der Kanadier die Möglichkeit einer militärischen Invasion [...] nie vergessen können"
[66] "ein Gefühl der Bedrohung, des Ausgesetztseins steckt tief"

In addition to a definition of Canadian identity and anxiety, "the Canadian" is portrayed as not very well acquainted with Canadian literature since the "map of Canadian literature still contains large white spots even for the Canadian" (11).[67] This implies that even Canadians are not familiar with their own literature. Their own image of Canadian literature contains "white spots," that is, unexplored and unknown aspects. Riedel, however, suggests that by now (that is, by the late sixties, early seventies) "all self-respecting Canadian universities offer courses on Canada's literature" (11).[68] This assessment contains an obvious evaluation and a categorization of universities into good and bad ones. Good, "self-respecting universities" ["Universitäten, die etwas auf sich halten", literally: universities, that think highly of themselves] should offer courses about Canadian literature, whereas 'bad' universities are allowed to be uninterested in the country's own literature.

Regarding Canadian literature, Riedel believes that "it is a reflection [literally: mirror] of the author's and the reader's world" (17).[69] Literature is a metaphorical "mirror" ["Spiegel"] for the reality, which in the case of Canada is a reality of anxiety, losers, victims, and monsters (18-19). According to Riedel, the monster usually appears in the shape of 'mother' nature. "Nature, the vast land with the extreme climatic conditions, basically encountered the human in a hostile, indifferent way, as a monster" (18).[70] Here, nature is equated with a monster, with hostility and indifference, while humans are presented as having only one option, namely trying to survive despite nature. The human is the rather passive or at least non-influential patient, whereas nature reigns mercilessly over the humans. Consequently, humans are the victims of ‘mother’ nature.

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[67] "selbst für den Kanadier enthält die Landkarte der kanadischen Literatur noch große weiße Flecken"
[68] "sämtliche kanadische Universitäten, die etwas auf sich halten, Kurse über die Literatur Kanadas anbieten"
[69] "sie ist ein Spiegel der Welt des Autors und des Lesers"
[70] "Die Natur, das weite Land mit den extremen klimatischen Verhältnissen ist dem Menschen im wesentlichen feindlich, gleichgültig, als Ungeheuer begegnet. "

In addition to equating nature with a monster and humans with victims, Riedel’s description of Canadian literature contains numerous other expressions of victimizations as the following examples illustrate.

> There was fighting for one’s livelihood; there was fighting against the inhospitable nature […].Canadian literature teems with failed or almost failed “expeditions,” with heroes that perish in the fight against the forces of nature […]. The hard Canadian winter claims its victims […]. Even the genre of animal stories characteristically contains animals that are fundamentally fighting and struggling […]. (18)[71]

Apparently, no matter what the struggling Canadian heroes (whether human or animal) aim to do, they have to fight for it. However, their fight is doomed right from the beginning and failure is almost inevitable. The opponent of the human or the animal, that is, nature has “forces” and “claims” victims, both powerful terms that express action and control. Humans and animals, on the other hand, fight, struggle, and eventually “perish.” If they do not fight against nature, the heroes in Canadian literature fight against each other, for example, the young generation against the old one (18), or they fight against the eternal enemy, the US: “the relationship […] between Canadian and American” follows “a literary tradition of victor and defeated or victim” (18).[72] The status as “victor” and “victim” is consequently presented as permanent since the “tradition” cannot be changed. Despite the humorous twist on struggle and defeat in later works of Canadian literature (post-WWII), which Riedel evaluates as “a new, refreshing direction” (24)[73] and therefore a positive development, the prototype of the struggling Canadian hero, who tries to fight nature but is doomed to fail, remains.

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[71] “Es wurde um den Lebensunterhalt gekämpft; es wurde gegen die unwirtliche Natur gekämpft […]. Die Literatur Kanadas wimmelt von gescheiterten oder fast gescheiterten ‘Expeditionen’, von Helden, die im Kampf gegen die Naturgewalten untergehen […]. Der harte kanadische Winter fordert seine Opfer […]. Sogar die Gattung der Tiergeschichten enthält bezeichnenderweise im wesentlichen kämpfende und scheiternde Tiere […].”

[72] “Das Verhältnis [...] zwischen Kandier und Amerikaner [...] eine literarische Tradition des Siegers und des Besiegten oder des Opfers”

Similar to the heroes who fail to reach their goals, Riedel is careful in wording the anthology’s goals. “The present anthology tries to offer a cross section of Canadian short fiction, which is as representative as possible” (20).[74] Since the anthology “tries” to reach its goal, Riedel simultaneously presupposes that the mission could just as well fail. Furthermore, trying to be “as representative as possible” [“möglichst repräsentativ”] implies that the ‘perfect’ cross section is neither possible nor intended.

All in all, the *ME* introduction paints a very distinct image of what Riedel understands as ‘typically Canadian.’ He deems this information a necessary pre-knowledge for reading and interpreting his anthology. Generally, Riedel seems to differentiate between two categories, the category of the victor and the category of the victim. Canadian literary heroes, the Canadian population, and Canada in general belong to the category of victims and losers, while the extreme and gigantic nature and the US belong to the category of victors – and Canadian literature is the reflection of the ongoing struggles between victors and victims. Riedel’s introduction consequently leads to the anthology’s audience reading the included short stories with this prejudiced, slightly anti-American categorization in mind.

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[73] “eine neue, erfrischende Richtung”

[74] “Die vorliegende Anthologie versucht, einen möglichst repräsentativen Querschnitt der Kurzprosa Kanadas zu geben.”

GW (GDR, 1986): "The Christian faith has struck deep roots in Canada"

Contrary to any of the other paratexts, Friedrich's *GW* afterword aims at emphasizing and illustrating the role of religion and missionary work in Canada. Furthermore, Friedrich wants to stress the importance of Christian ideals in Canadian everyday life. Interestingly, many of these Christian ideals are identical to socialist-communist ideals. Consequently, despite the problematic status of religion in the GDR, the anthology's religious agenda fits the GDR's socialist-communist agenda surprisingly well. The detailed stylistic and discourse analytical investigation shows how the author manages or fails to embed his religious agenda in the afterword. Furthermore, it illustrates what the author understands as Christian ideals and how he tries to reconcile these with the 'typically Canadian' motifs of solitude, struggles, and survival.

Given such aims, it is no surprise that Friedrich's afterword is marked by religious vocabulary, including, for example, the adjectives "religious" ["religiös"], "Christian" ["christlich"], and "Catholic" ["katholisch"] and nouns that identify various denominational groups, such as "Christians" ["Christen"] and "Jews" ["Juden"]. Furthermore, his afterword is also heavily marked by numerous positively connoted terms that describe Christian ideals. Friedrich, however, indicates subtly that some of these have not been achieved yet or are in danger as the following three-part list illustrates: "All authors share the concern for the neighbor's welfare, the yearning for human harmony, and the sincere quest for truth" (321).[75] The authors' goals, namely the neighbor's welfare, human harmony, and truth are aims that are worth "concern" ["Sorge"], "yearning" ["Sehnsucht"], and a "quest" ["Suche"]. All of these terms indicate that the ideal state is possibly endangered (neighbor's welfare) or that it has not been achieved yet (human harmony and truth). Consequently, Friedrich sees these Christian ideals as not completed.

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[75] "Die Sorge um das Wohl des Nächsten, die Sehnsucht nach menschlicher Harmonie und die aufrichtige Suche nach Wahrheit ist allen Autoren gemeinsam. "

Another ideal, albeit non-Christian, which Friedrich describes as not yet achieved or rather not yet found, is Canadian identity. According to Friedrich, "even today, the search for ones own [i.e. autonomous Canadian] identity is still one of the most important topics of Canadian literature" (322).[76] Both the noun "search" and the adverb "still" indicate that Canadian identity is portrayed as not yet found and as having been sought for an extensive period of time. Friedrich does, however, see some improvements in Canadian literature and consequently in the search for Canadian identity. "Canadian literature has accomplished a considerable upswing during the last forty years" (322).[77] Interestingly, Friedrich judges only the "last forty years" (since the afterword was written in the mid-1980s, this time period would refer to the period from the mid-1940s to the mid-1980s) as important for the development of Canadian literature. Furthermore, since the upswing is described as "considerable," Friedrich presupposes that the state of Canadian literature must have been rather elementary before the mid-1940s, which is an assessment that Friedrich's afterword shares with several of the other paratexts. Friedrich consequently includes an evaluation of early Canadian literature, which is presented as rather unevolved, and of modern Canadian literature, which also "still" has to find its identity like the Canadian population itself. Canada, Canadian identity, and Canadian literature are consequently portrayed as not 'done,' the ideal has not been achieved yet.

The "typically Canadian" ["typisch kanadisch"] (322) themes that Friedrich mentions as common in Canadian literature are "the motifs of solitude, survival, and struggle" (322),[78] which some other paratexts also identify as central themes of Canadian literature. While Friedrich's three-part list limits Canadian literature to these negative motifs alone, he condemns that literary criticism has tried to achieve this very limitation, which he himself also mentions and confirms. Friedrich, however, mitigates his criticism and hedges, "at times" ["zuweilen"] and "more or less" ["mehr oder minder"] (322). Thus, his criticism remains rather vague.

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[76] "Die Suche nach der eigenen Identität gehört auch heute noch zu den wichtigsten Themen der kanadischen Literatur."

[77] "Während der letzten vierzig Jahre hat die kanadische Literatur einen beachtlichen Aufschwung vollzogen."

Friedrich is, however, very direct in advocating that his anthology proves the "typically Canadian" motifs wrong. According to him, the *GW* anthology offers "plenty of texts, where people get together and are able to feel secure in a community" (322).[79] Clearly, the motifs of togetherness and community (again Christian ideals) are in stark contrast, in fact antonymic, to the motif of solitude. This extreme contrast emphasizes the radically new approach to Canadian literature that Friedrich is trying to propagate. He is, however, only slightly successful in proving that the positive motifs of togetherness and community are indeed the real, "typically Canadian" motifs because he has to admit that the positive motifs clash with 'Canadian reality' as it is portrayed in the stories. Community and togetherness are consequently preceded by "painful self-discovery" ["schmerzliche Selbstfindung"] and "inner fights" ["inneren Kämpfen"] (322), two activities that include both solitude and struggles. The fact that the struggles are internal emphasizes their solitary aspect even more.

Another rather solitary activity, which Friedrich mentions is many people's "search for their place in life," which "they try to fill with love and devotion to their neighbor"

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[78] "die Motive der Einsamkeit, des Überlebens und des Scheiterns"

[79] "reichlich Texte, in denen Menschen zueinander finden und sich innerhalb einer Gemeinschaft geborgen wissen"

(323).[80] The ideal, having a place in life and having love in one's life, is presented as not yet achieved because people are still on the "search" for the ideal and they do not actually fill their lives with love, but they "try" to. The search itself is a solitary activity. Consequently, solitude is again an issue. Nevertheless, Friedrich sees "solidarity and community spirit" as "prerequisites for survival," most importantly because "the selfish individual is still at the risk of failure…" (323).[81] Here, survival is directly linked to solidarity and community, while failure, or at least the "risk of failure," is directly linked to selfishness. Thus, struggles and failure, common motifs in Canadian literature, are blamed on selfishness. Struggling individuals are therefore stigmatized as having to blame themselves for their problems. While final points of ellipsis often indicate that an author is trying to remain vague about a certain point, in Friedrich's case, these emphasize the indefinite future of "the selfish individual" even more.

According to Friedrich, "the affiliation with one of the Christian denominations is traditionally almost a 'matter of honor'" in Canada (324).[82] This statement, while brief, has several implications. Friedrich relates a religious affiliation to tradition. Considering that traditions are long-lasting customs or habits, this implies that he believes religion has always played an important role and will always play an important role in Canada. However, Friedrich emphasizes that only the affiliation with "one of the Christian denominations" is a tradition and a "matter of honor" ["Ehrensache"], that is, self-evident and taken for granted for any 'honorable' person. Other denominations beside Christian ones are consequently accused of being less important or at least less honorable.

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[80] "Suche nach ihrem Platz im Leben" "sie versuchen ihn auszufüllen durch Liebe und Hinwendung zum Nächsten"

[81] "Solidarität und Gemeinschaftssinn" "Voraussetzungen zum Überleben" "Dem egoistischen einzelnen droht nach wie vor das Scheitern..."

[82] "ist die Zugehörigkeit zu einer der christlichen Konfessionen traditionell fast 'Ehrensache'"

Furthermore, an affiliation with non-Christian denominations is not a Canadian "tradition" and hence presented as unusual. In an attempt to mitigate his statement, Friedrich adds the hedge "almost" to his assessment, which lessens the impact of his evaluation slightly. Nevertheless, his claim is strong and while Friedrich was certainly right in asserting that the Christian denominations played a central role in Canada of the 1980s, circumstances were also changing rapidly during that time period. In his 1996 essay on the development of religion in Canada, Roger O'Toole, professor of sociology at the University of Toronto, shows that according to the 1991 census, 12.5% of the Canadian population had no affiliation with any religious denomination with the number having almost doubled since 1981. Furthermore, the numbers of affiliations with "new religions," that is, non-Christian religions, were rising rapidly.[83] Consequently, the image that Friedrich paints of the Christian religions is too positive. While an affiliation with a Christian denomination was certainly common in the 1980s, the conditions also underwent profound changes during that time.

All in all, the *GW* afterword is characterized by several vague statements, which are mitigated in order to lessen their impact. Nevertheless, Friedrich includes some very direct, subjective assessments of the role of Christianity in Canada. Among others, he presents Christian ideals as endangered or not yet achieved and Canadian identity as not yet found. Friedrich also shows that the intended ideals, such as community and togetherness, clash with the Canadian reality as it is presented in the stories (that is, not necessarily the actual Canadian reality). Nonetheless, possible struggles and even failure, which are first portrayed as sometimes inevitable, are blamed on selfishness. Generally, Friedrich paints an overly positive image of the Christian religion in Canada, with for example Catholic-Protestant conflicts not even mentioned.

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[83] The tendency of these developments towards agnosticism and non-Christian religions is supported by the most recent census data, which report that 7.2% of the Canadian population affiliate with a non-Christian religion (increase from 4.9% in 2001), 23.9% with no religion (increase from 16.5% in 2001), and 67.3% with a Christian religion (Statistics Canada 2011b).

Ke **(FRG, 1992): "Canada is always both this and that"**

Contrary to Friedrich's very positive and religious afterword, Sabin's afterword, which relies heavily on recommendations and validations, presents Canada as a torn country that is nevertheless 'unified in diversity.' The anthology's skopos is consequently to offer insights into the complexity and multifacetedness of Canadian literature. The detailed stylistic and discourse analytical analysis illustrates how Sabin manifests the multiple Canadian contrasts and (antithetic) connections in the afterword.

The *Ke* afterword starts with a list of contrasts, which supposedly characterize Canada: "Canada is always both this and that: America and Europe, England and France, Protestantism and Catholicism, nature and culture" (264).[84] While these contrasting pairs are presented as opposites, they are, at the same time, portrayed as connected, which is expressed by the conjunction "and." However, the opposites are not only connected, but also directly concurrent and "Canadian literature is searching for a way between these" cultural, linguistic, and religious counterparts (264).[85] Most of the parameters that define Canadian literature (for example, "America and Europe, England and France") are external and Canadian literature is trying to find its "way," its identity, somewhere in "between these" parameters, which again defines Canadian literature from an outside perspective. Furthermore, the author presents Canada as being dominated by the US as well as by Great

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[84] "Kanada ist immer das eine und das andere: Amerika und Europa, England und Frankreich, Protestantismus und Katholizismus, Natur und Kultur"

[85] "zwischen denen die kanadische Literatur einen Weg sucht"

Britain. Canada is "in the political shadow of an overwhelming neighbor" yet at the same time it has "its head of state, namely the British queen, in faraway England" (264).[86] Here, the focus rests on Canada's submission to its neighboring political 'superpower,' the US, which is an assessment that was also expressed very strongly in the *ME* introduction. The US is presented as not only powerful, but rather 'overly' powerful, that is, "overwhelming." Canada is hence powerless and overshadowed, at least with regard to politics, which are at the same time also submitted to the official head of state, "the British queen." She resides "in faraway England," which is seemingly both geographically and politically far away. Canadian politics is hence portrayed as torn between, yet at the same time defined by, American and British influences. All in all, Sabin believes that the contrasts that she understands as characteristics of Canada "explain many a quirk of Canadian literature" (264).[87] This statement presupposes that Canadian literature has "many a quirk" ["manche Eigenart"], that is, that Canadian literature is peculiar and unusual. This clearly constitutes an evaluation, which assumes that Canadian literature deviates from a certain, probably Eurocentric, pattern.

Sabin emphasizes that, like Canada, the beginnings of Canadian literature were marked by contrasts. Most importantly, she presents the early stages of Canadian literature as altogether difficult, which she illustrates by the following statement: "Talking about a Canadian literature is not self-evident" (264).[88] Here, the negation "not" stresses that it took several decades for Canadian literature to become "self-evident," that is, emancipated and established. Furthermore, the negation also alludes to the existence of the exact opposite, namely emancipated and indeed self-evident literatures, which Sabin identifies as English, French, and American literature. According to Sabin, the “best minds” [“besten Geister”] among the early Canadian authors were drawn to these emancipated and established literatures (264). This implies, of course, that only the weak or mediocre minds stayed in Canada, which consequently entails a negative evaluation of early Canadian literature that was written within Canada. Sabin illustrates this further with the following contrasting statement: “once the Canadian state existed, Canadian literature was all too often written outside of Canada” (264).[89] Here, Canadian literature and the Canadian state are contrasted with the prepositional phrase “outside of Canada.” At the same time, Canadian literature is connected to the location “outside of Canada.” Sabin consequently implies that the foundations of Canadian literature were actually laid outside of Canada. At the same time, Sabin also alludes to the debatable status of these early works as ‘Canadian’ literature.

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[86] "im politischen Schatten eines übermächtigen Nachbarn" "sein Staatsoberhaupt, die britische Königin nämlich, im fernen England"

[87] "erklärt manche Eigenart der kanadischen Literatur"

[88] "Von einer kanadischen Literatur zu reden, ist nicht selbstverständlich."

According to Sabin, the early stages of Canadian literature were also complicated by Canadian “provinciality,” the fact that Canada had “not yet” found its “literary self-confidence,” as well as the fact that there was “barely a proper publishing industry” (264).[90] Provinciality, while not necessarily negative, is presented as a negative characteristic of early Canadian literature. Sabin justifies the negative evaluation by mentioning several, also ‘negative,’ reasons for Canadian provinciality, among others, the lack of “literary self-confidence” as well as the lacking “publishing industry” and missing publishing opportunities in general. Sabin, however, mentions that conditions have improved “by now” [“inzwischen”] (265). Nevertheless, the adverb “by now” implies that the way towards these improvements was a long and difficult one.

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[89] “als es den kanadischen Staat gab, wurde die kanadische Literatur allzuoft außerhalb Kanadas geschrieben”

[90] “Provinzialität”, “noch kein literarisches Selbstbewusstsein”, “kaum eine eigene Verlagsindustrie”

According to Sabin, modern Canadian literature like Canada itself continues to be characterized by contrasts, which she expresses on several levels. Canadian literature has "two faces, it is French and English" and it is based on "two traditions," the English-Canadian branch borrowing from English traditions, "while" the French-Canadian branch borrows from French traditions (265).[91] Sabin compares French- and English-Canadian literatures to "two faces" ["zwei Gesichter"], which implies that the literatures' appearances are completely different. At the same time, this double appearance also indicates that Canadian literature is still deeply divided on a very profound level. Sabin attributes this divide to the literatures' differing traditions, that is, the literatures' differing histories, with one influenced by English literature and the other influenced by French literature. The subordinate clause introduced by "while" emphasizes this contrast on a syntactic level thus underlining the contrast that is alredy expressed on the level of content. Despite all the differences, Sabin nevertheless sees a connection between the two literatures, namely the "Canadian reality" ["kanadische Wirklichkeit"], which she equates with stereotypical aspects: "the vast, sparsely populated land, the strange and wild nature, the extreme climatic conditions, the isolation of the human" (265).[92] Despite the development of Canadian literature, in parts away from traditional, stereotypical motifs and towards more modern motifs, such as internal struggles or multiculturalism, Sabin equates and consequently reduces Canadian literature to very traditional and stereotypical motifs.

As mentioned in the initial paratextual analysis, Sabin's afterword relies on validations and recommendations, particularly with regard to three famous Canadian literary critics, namely Frye, Weaver, and Atwood. Sabin dedicates approximately one third of her afterword to reproductions of the thoughts and speech of these critics via indirect speech, which in German is clearly marked by the subjunctive (*Konjunktiv 1*). Sabin quotes the critics' positions without adding an interpretation, which gives the impression of her 'hiding' behind the critics and their understanding of Canadian literature. At the same time, the subjunctive mood also brings distance between her and the critics. Only one sentence, which is not formulated in the subjunctive mood, stands out: "Since this country is sparsely populated, the human does not only remain alone, but also isolated" (265).[93] This assessment, formulated in the indicative mood, is Sabin's own interpretation of Canada. Consequently, she confirms the critics' views, particularly Weaver's understanding of isolation as the prototypical Canadian dilemma. Sabin states her generalizing assessment as a fact, that is, according to her, Canadians are generally both alone and isolated; two negative evaluations that confirm the stereotypical images that Sabin identified as common motifs of Canadian literature.

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[91] "zwei Gesichter, ist sie französischsprachig und englischsprachig," "zwei Traditionen," "während"

[92] "das weite, kaum besiedelte Land, die fremde und wilde Natur, die extremen klimatischen Bedingungen, die Isolation des Menschen"

According to Sabin and the other critics that she quotes, namely Frye and Atwood, isolation is not the only common motif in Canadian literature. The question of "Where am I?" and the concepts of survival and struggles are equally important. Nevertheless, Sabin believes that the various motifs and interpretations of Canadian literature "do not contradict each other, but complement each other and demonstrate how multilayered this literature is by now" (266).[94] Sabin consequently identifies the aforementioned contrasts as compatible. However, contrary to the US American idea of the melting pot, that is, a more or less homogenous blend, Sabin understands Canada and Canadian literature as "multilayered." This implies that, while several layers or characteristics exist, they do not blend together, but they remain individual layers that coexist; a trait that Sabin finds admirable. She does, however, note that it had not always been that way ("by now") and Canadian literature had needed time to become multilayered, that is, admirable.

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[93] "Da dieses Land wenig bevölkert ist, bleibt der Mensch nicht nur allein, sondern auch isoliert."

[94] "widersprachen einander nicht, sondern ergänzen sich und beweisen, wie vielschichtig diese Literatur inzwischen ist"

All in all, Sabin's afterword focuses on contrasts, particularly opposites that are at the same time portrayed as connected. Canadian literature is presented as being defined and influenced by outside, that is, non-Canadian, aspects. Additionally, Sabin characterizes it with contrasts and divisions, which are only loosely bridged by very stereotypical motifs, such as isolation and wild nature. Unlike the majority of the paratexts analyzed here, Sabin's afterword does, however, focus mainly on literary and cultural aspects of Canada, leaving out some critical political or social issues, which would of course also offer potential for multiple contrasts, unaddressed or only hinted at.

KudR **(GDR, 1992): The short story – "most interesting and dynamic genre of Canadian literature"**

Similar to the Sabin's afterword, El-Hassan's afterword includes very little political or historical information and focuses on the promotion of the contemporary, English-Canadian short story instead. She consequently approaches her afterword as a critical essay and includes, for example, a genre definition, a clear choice of audience, as well as detailed information on the development and characteristics of the Canadian short story. The stylistic and discourse analytical examination shows how El-Hassan manifests her view of the Canadian short story as a contemporary, constantly changing, successful, and mainly English-Canadian phenomenon in the afterword. This positivity is in stark contrast to the other paratexts, which are a lot more critical. It must, however, be kept in mind that El-

Hassan restricts her positivity to the *English*-Canadian short story instead of the Canadian short story in general.

El-Hassan's focus on the English-Canadian short story as opposed to the Canadian short story as a whole is illustrated by her very frequent resorting to the semantic field English-Canadian/ Anglophone/ English-language. The adjectives English-Canadian, Anglophone, and English-language are, in all instances, used as part of noun phrases, which include short story/ stories, authors, literature, or short prose as head, such as "Anglophone short story," "English-language literature of Canada," and "English-Canadian short story" (323).[95] Consequently, while El-Hassan's emphasis of "English" shows that she is careful not to equate English-Canadian short stories with Canadian short stories in general, her afterword puts the English language in direct relation to the short story and literature in Canada. Despite El-Hassan's condemnation of the "frequent imbalance [of short story anthologies] in favor of English-Canadian stories," which arouses the "unjust impression of qualitative differences" (324), neither her exclusive choice of English-Canadian stories nor her stylistic choices work against this imbalance.[96] As a matter of fact, her exuberant praise of the *English*-Canadian short story, which is presented as "particularly" ["in besonderem Maße"] (323) interesting and dynamic and as showing particular "quality" ["Qualität"] and "popularity" ["Popularität"] (328), merely strengthens the discrepancy and indeed arouses the "unjust" impression of the English-Canadian short story qualitatively exceeding other Canadian short stories.

El-Hassan's selection of English-Canadian short stories does not, however, represent its whole development from the beginnings to the 1990s (the time of the anthology's publication), but rather the contemporary English-Canadian short story exclusively. This focus is, among others, manifested in the stylistic choices regarding naming and equating, illustrated, for example, by El-Hassan's evaluation of the "English-Canadian short story" as "currently […] the most interesting and dynamic genre of Canadian literature" (323).[97] Here, El-Hassan focuses on the "current" state, that is, a contemporary phenomenon, with which the "English-Canadian short story" is equated. Furthermore, the "English-Canadian short story" is described as being "interesting" and "dynamic," two very positive evaluations. Since the two characteristics are, however, presented as directly linked, it is implied that the interest in the English-Canadian short story could decrease if the genre becomes less dynamic, that is, less contemporary and active. The possibly short-lived fame of the English-Canadian short story is also implied through the adverb "currently," which emphasizes that the situation was different before the current state, but also hints at a (possibly negative) development in the future.

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[95] "anglophone Short Story" "englischsprachige Literatur Kanadas" "anglokanadische Short Story"

[96] "häufiges Mißverhältnis zugunsten anglokanadischer Geschichten" "ungerechtfertigten Eindruck qualitativer Unterschiede"

The contemporaneity and modernity of the phenomenon 'English-Canadian short story' is also alluded to through El-Hassan's choice of the English term "Short Story" as opposed to the German term "Kurzgeschichte" in the original German text. The short story, a young genre in Germany (see chapter one), had been and is still labeled with different terms, with the English term "short story" becoming more popular in the 1990s (Marx 2005: 11), at the time of *KudR* publication. Interestingly, however, El-Hassan uses the term "Short Story" as a German-English hybrid word, which shows the German capitalization, but nevertheless the English plural ending "ies" (324). The term "Short Stories" applies the English rule of the word-final "y" changing to "ie" if preceded by a consonant, as opposed to the German plural rule, which would suggest adding the plural morpheme "s" without changing the root "Story." El-Hassan's term is consequently a blend of German orthography and English inflectional morphology, which has two consequences. First, the blended English term adds distance between the English-Canadian and German short story, that is, El-Hassan stresses that the English-Canadian short story is not only different from the non-English-Canadian short story but also from the German "Kurzgeschichte." Second, El-Hassan's use of the blended English term underlines her understanding of the short story as a contemporary and modern genre. Marx (2005:11), for example, confirms that the use of the English term "short story" instead of the German term "Kurzgeschichte" was an upcoming phenomenon of the 1990s, which aimed at underlining the genre's proximity to the American tradition as well as its modernity.

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[97] "anglokanadische Short Story" "gegenwärtig [...] das interessanteste und dynamischste Genre der kanadischen Literatur"

El-Hassan's understanding of the English-Canadian short story as a contemporary genre is also illustrated by the following statement: "In accordance with the significance that the English-Canadian short story has acquired today, the choice concentrates on contemporary authors" (324).[98] Here, she focuses both on "today," that is, the 1980s and 1990s, and on "contemporary authors." Both of these, the contemporary authors and contemporary stories are connected to and equated with "significance," that is, for El-Hassan, the contemporary short story is an influential genre. However, the influence and success had to be "acquired" over time. Consequently, El-Hassan implies that the successful status that the stories have "today" used to be different 'yesterday.' This implicative assessment is clarified by the following negative evaluation of English-Canadian short stories up to the 1950s. According to El-Hassan, these stories were "realist

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[98] "Die Auswahl konzentriert sich in Übereinstimmung mit der Bedeutung, die die anglokanadische Short Story heute erlangt hat, auf zeitgenössische Autoren."

[…], formulaic […], regional" and only "little suitable for providing this genre with important new impulses" (324).[99] Here, El-Hassan equates "realist," "formulaic," and "regional" with low quality and "new impulses," that is, changes and developments, with high quality. As opposed to other critics (see chapter one), El-Hassan disregards the Canadian short stories up to the 1950s almost completely and equates them with unimportance and the lack of vitality. Consequently, her negative evaluation gives the wrong impression that the Canadian short story had barely evolved between its beginnings in the early nineteenth century and its ascent into world literature after WWII. Considering El-Hassan's extremely enthusiastic view of contemporary English-Canadian short stories, the low esteem in which she holds earlier works becomes all the more striking.

This focus on novelty, changes, and developments as positive characteristics of contemporary English-Canadian short prose runs like a red thread through the *KudR* afterword. El-Hassan states this at the outset in her afterword's first paragraph: "The image of the cultural no-man's-land Canada has […] changed considerably since the sixties" (323).[100] Here, the pre-1960s Canada is equated with a "cultural no-man's-land," that is, the early Canadian culture and by extension also its literature, are condemned as completely insignificant or even non-existent. Clearly, the equation of pre-1960s Canada with a "cultural no-man's-land" is a very extreme judgment, which is however in line with some of the other paratexts, for example, the *ME* introduction, which does not go quite as far back in time but also doubts the quality of an pre-WWII Canadian literature or the *KEdG* afterword, which criticizes the low quality of any pre-twentieth-century Canadian literature.

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[99] "realistische [...], formelhafte [...], regionale" "wenig dazu geeignet, diesem Genre entscheidende neue Impulse zu verleihen"

[100] "Seit den sechziger Jahren hat sich [...] das Bild vom kulturellen Niemandsland Kanada entscheidend gewandelt."

At the same time, El-Hassan's extreme judgment emphasizes the positive developments that she detects since the 1960s. She observes "considerable," that is, radial and groundbreaking changes. These changes are specified as "extensive political and economic changes," a "general transformation in the country's cultural scene," and an ensuing "literary development" (323).[101] Consequently, El-Hassan identifies positive developments on several levels, including economy, politics, culture, and most importantly, literature. It must not be forgotten, of course, that the "extensive" and "general" developments that she praises at the same time imply that she assesses not only Canadian literature but also the early (that is, pre-1960s) Canadian economy, politics, and culture as having been in urgent need of change, that is, as having been flawed and imperfect. Consequently, El-Hassan's praise of contemporary economy, politics, culture, and literature come at the price of the neglect of the pre-1960s works, which is also underlined by the fact that El-Hassan does not include any stories published before the 1960s in her anthology.

Specific to contemporary English-Canadian short prose, El-Hassan consistently focuses on developments and novelty as central characteristics. According to the *KudR* afterword, the contemporary English-Canadian short story marks "the maturity of Canadian literature in new dimensions" (323), that is, it is thanks to the English-Canadian short story that Canadian literature (in general!) is finally able to prove its quality in a completely new way.[102] El-Hassan consequently sees the English-Canadian short story as a flagship of Canadian literature. Furthermore, El-Hassan stresses that the English-Canadian short story "is […] increasingly conquering the international market" (323).[103] Here, the adverb

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[101] "weitreichender politischer und ökonomischer Veränderungen" "genereller Wandel in der Kulturszene des Landes" "literarische Entwicklung"

[102] "die Mündigkeit der kanadischen Literatur in neuen Dimensionen"

[103] "hat […] in zunehmendem Maße den internationalen Markt erobert"

"increasingly" ["in zunehmendem Maße"] implies a constantly improving change of state. The fact that the "international market" is not only explored, but also "conquered" implies that El-Hassan views the contemporary English-Canadian short story as an active agent, which at the same time suggests colonialization, that is, the overpowering of other literatures, through the English-Canadian short story. Clearly, the possibility of exploring international markets is also an assessment of quality, which suggests that, according to El-Hassan, the English-Canadian short story is entitled to "conquer" international markets due to its excellent quality.

According to El-Hassan, the excellent quality of contemporary English-Canadian short prose is caused by several developments, which emphasize the active character of the genre once more. These developments include a "new openness of the authors towards the surrounding reality," which leads to "conventional forms of the short story becoming pushed back and new narrative forms being explored" (324-325).[104] Here, El-Hassan stresses the novelty of the developments, namely the authors' "new openness" for realistic influences and the "new narrative forms" that they consequently explore. Both of these developments are presented as positive and profitable for the short story, while "conventional forms" are portrayed as outdated and increasingly unproductive. The contrast of "new" and "conventional" helps emphasizing the quality difference that El-Hassan sees between "new" and "conventional" forms. According to El-Hassan, only short story forms that incorporate the reality are promising and productive. This development of the contemporary English-Canadian short story is also illustrated by El-Hassan's use of the dynamic passive voice for the description of the conventional forms' fate. They are "being pushed back" ["werden zurückgedrängt"] or overrun, that is, the conventional forms are passive patients of a process of replacement that is currently happening.

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[104] "neuen Aufgeschlossenheit der Autoren gegenüber der sie umgebenden Wirklichtkeit" "werden die konventionellen Formen der Short Story zurückgedrängt und neue Erzählmodelle erprobt"

All in all, El-Hassan draws an exceptionally positive picture of the English-Canadian short story as a contemporary, active, constantly changing, and successful genre. In doing so, she neglects other Canadian short story forms, that is, short stories that were produced before the 1960s, stories that are written in a language other than English, and stories that use conventional narrative forms and perspectives. In addition, the stark contrast that El-Hassan draws between contemporary English-Canadian short prose and other short stories emphasizes her positive assessment of the current state of the English-Canadian short story further.

RnK **(CH, 2010): "Travelling in Canada is spectacular"**

Contrary to any of the other paratexts, the main function of Burger's *RnK* afterword as well as the general skopos of the anthology is the presentation of Canada as an ideal travel destination. In doing so, Burger's afterword emphasizes Canada's enormous size and scenic landscape. All in all, Burger's anthology is therefore presented as a literary travel guide rather than a literary anthology and the short stories are consequently intended to accompany the readers' travels. The detailed stylistic and discourse analytical analysis illustrates how Burger manifests her agenda, the presentation of Canada as an ideal travel destination, in the afterword. Furthermore, it also illustrates the image that Burger wants the reader to have of Canada, namely a quite stereotypical one.

The first stereotypical aspect that Burger focuses on in her afterword is Canada's large size. This is partly illustrated by the very frequent recourse to the semantic field large/big.

> “the second biggest country in the world” [”das zweitgrößte Land der Welt”] (209), “bigger than China” [“größer als China”] (209), “in the vast north” [“Im ausgedehnten Norden”] (209), “large areas” [“weite Landstriche”] (209), “gigantic autonomous territory” [“riesigen autonomen Territoriums”] (209), “in the immeasurable tundra” [“in der unermesslichen Tundra”] (209), “on the bank of the big Hudson Bay” [“am Ufer der großen Hudson Bay”] (209), “one of the largest, undiscovered, uninhabited areas of the world” [“eine der größten unerschlossenen, menschenleeren Gegenden der Welt”] (210), “along the gigantic Saint Lawrence River” [“den riesigen Sankt-Lorenz-Strom hinauf”] (211), “the endless forests” [“die endlosen Wälder”] (212), “gigantic lakes” [“riesigen Binnenseen”] (212), “the perpetual plains” [“die ewigen Ebenen”] (212), “enormous range” [“enormen Weite”] (212), “this big country” [“dieses große Land”] (213)

As the preceding collection of examples shows, Burger very much focuses on Canada’s size and presents it as one of the country’s most characteristic aspects. Canada is not simply portrayed as big, but as “the second biggest country in the world,” which is even “bigger than China.” Here, Canada is directly compared to China, a country, whose enormous size is probably familiar to most readers of the *RnK* anthology. Hence, Canada’s size becomes more graspable for the readers. Furthermore, Burger contrasts China’s “billions of inhabitants” with Canada’s mere “thirty-four millions” of inhabitants (209).[105] This contrast both emphasizes Canada’s sparse population as well as its comparatively large size. Burger focuses not only on Canada’s size as a country, but also on the enormous scale of its natural features, such as forests, rivers, and plains. The tundra is “immeasurable,” the Saint Lawrence River and the lakes are “gigantic,” and the forests and plains are “perpetual.” All of these extremes are probably unfamiliar to German readers simply because German-speaking countries are comparatively small and space is thus limited. Consequently, the effect of the extremes is reinforced and Burger manages to underline ‘size’ as a central characteristic of the image of Canada that she wants to construct.

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[105] “Bevölkerungsmilliarden” “vierunddreißig Millionen”

Canada's size is, however, not the only characteristic on which Burger focuses. She also resorts to the semantic field landscape/ nature very frequently. The nouns of this semantic field are often modified by adjectives that are supposed to emphasize the beauty of these natural features.

> "tundra and lakes" ["Tundra und Seen"] (209), "immensurable tundra" ["unermesslichen Tundra"] (209), "Pacific island" ["Pazifikinsel"] (210), "lush nature" ["üppige Natur"] (210), "coastal rain forest" ["Küstenregenwald"] (210), "rivers, rich in fish, and gorgeous landscapes" ["fischreiche Flüsse und herrliche Landschaften"] (210), "the mythical land of desires" ["das mythische Sehnsuchtsland"] (211), "the rough island" ["die raue Insel"] (211), "this wonderful landscape" ["dieser grandiosen Landschaft"] (211), "strait between island and mainland" ["Meerenge zwischen Insel und Festland"] (211), "forests" ["Wälder"] (212), "spectacular mountain tops" ["spektakulären Berggipfel"] (212), "the wild coasts or gigantic lakes" ["die wilden Küsten oder riesigen Binnenseen"] (212), "the perpetual plains of the prairie" ["die ewigen Ebenen der Prärie"] (212), "flat, monotonous landscape" ["flachen, eintönigen Landschaft"] (212), "wonderful landscapes" ["grandiosen Landschaften"] (212), "scenic […] diversity" ["landschaftlichen […] Vielfalt"] (213)

The preceding list gives the impression that Canada consists of nothing but nature, and like Canada's size, nature is frequently presented as somehow extreme. The nature is "lush" (on the Pacific islands) or "rough" (on the Atlantic islands), the landscape is "wonderful," "gorgeous," and even "mythical," the mountain tops are "spectacular," the coasts "wild," and in general the landscape is marked by "scenic […] diversity." To emphasize the extremes even further, Burger also uses several alliterations in the context of nature. The "rivers" are described as "rich in fish" ["fischreiche Flüsse"], the country is populated by "buffaloes and beavers" ["Büffel und Biber"] (211), and the "plains" are "perpetual" ["ewigen Ebenen"]. These alliterations serve to intensify the effect of the statements by making them sound more dramatic.

In addition to the alliterations, Burger also uses metaphors that emphasize the role of nature in the image that she aims to create of Canada. The following example shows how the Northwest Territories are reduced to nothing but wild animals: “Two women and two men [embark] on an adventuresome canoe tour through the land of musk oxen, grizzlies, caribous, and wolves” (211).[106] Here, a whole territory is equated with and consequently reduced to a “land of musk oxen, grizzlies, caribous, and wolves.” Considering that the metaphor contains of a four-part list of wild animals, Burger gives the false impression of completeness, that is, the statement implies that the Northwest Territories really offer nothing but animals and the possibility for “adventuresome canoe tours.” Burger consequently blocks out any other aspect of the Northwest Territories. So far, regarding the word choices, the image that Burger creates of Canada focuses on Canada’s size and nature. There is, however, one other semantic field, which Burger also resorts to frequently.

The third semantic field, which adds an additional aspect, focuses on struggles/ survival. At first sight, this last semantic field is less stereotypical and certainly not a typical travel aspect that is able to attract potential tourists. Nevertheless, what this semantic field is able to do is present Canada as a country of beauty *and* adventure. Canadian nature, while portrayed as beautiful and spectacular, is consequently complemented with an additional facet, namely excitement. This combination of adventure and beauty also reminds of romantic notions of the Wild West, which were and continue to be common in Germany. Consequently, at first sight, the unusual combination can indeed be appealing to the readers. The following examples illustrate some instances of the third semantic field.

> “large areas uninhabitable” [“weite Landstriche unbewohnbar”] (209), “fight for survival” [“ums Überleben kämpfen”] (209), “seething conflicts” [“brodelnden Konflikte”] (210), “Clash” (209), “severely injured” [“schwer verwundeten”] (210), “hunted mercilessly” [“erbarmungslos gejagt”] (211), “practically exterminated”

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[106] “zwei Frauen und zwei Männer [begeben sich] auf eine abenteuerliche Paddeltour durch das Land der Moschusochsen, Grizzlys, Karibus und Wölfe”

> [“praktisch ausgerottet”] (211), “fight for […] recognition” [“Kampf um […] Anerkennung”] (212), “superiority of the surrounding English speakers” [“Übermacht der […] umgebenden Englischsprecher”] (212), “poverty” [“Armut”] (212), “catastrophic droughts and bad harvests” [“Dürrekatastrophen und Missernten”] (212)

With its focus on struggles and survival, the third semantic field speaks to the readers’ wish for adventures and excitement. Burger presents Canada as a down-to-earth country, which is beautiful and gigantic, but at the same time has a lively, ‘wild side.’ However, Burger does not go into much detail about most of the issues, such as the “seething conflicts” between First Nations and white Canadians, the “fight” between French Canadians and English Canadians, or the severe “poverty” following the Great Depression. She merely mentions these aspects in order to whet the readers’ appetite for the stories that discuss them. Consequently, while the image that Burger creates of Canada becomes more complete with her mentioning negative characteristics such as struggles and fights, the characteristics ‘spectacular nature’ and ‘large size’ are nevertheless presented as the central ones.

It is not until the last four paragraphs of her afterword (preceded by ten ‘nature’ and ‘size’ paragraphs), that Burger adds two new facets to her image of Canada, namely culture and urban life. Culture, however, is mainly associated with Québec, “today an economically and culturally vibrant province” (212).[107] The “cultural” success of “today” was, however, preceded by a long lasting “fight for linguistic and cultural recognition” against the “superiority of the surrounding English speakers” (212).[108] As in many other paratexts, French-Canadians are presented as victims of the English Canadians superiority. Nevertheless, Burger sees the French-Canadian language and culture as victors of the long lasting fight at least with regard to the province of Québec, which is rewarded with a “vibrant” culture, a characteristic that Burger relates mainly to Québec.

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[107] “heute eine wirtschaftlich und kulturell lebendige Provinz”

[108] “Kampf um sprachliche und kulturelle Anerkennung” “Übermacht der […] umgebenden Englischsprecher”

In addition to culture, Québec is also home to one of the Canadian metropolises that Burger mentions. The complete list of “ethnically diverse” cities that Burger names is rather short and restricted to “the Canadian metropolises Toronto, Montreal, and Vancouver” (212).[109] While these are certainly the three largest metropolitan areas, this three-part list draws a one-sided image of Canada’s cities by giving the impression that metropolitan areas as well as the associated culture and ethnic diversity only exist in the eastern and western provinces. This in turn would entail that the central provinces and northern territories are restricted to nature – clearly both a one-sided and false assumption. All in all, Burger has a very specific concept of Canada that she presents to the anthology’s readers, who are potential tourists. She portrays Canada as a country of extremes, namely extreme size, extreme natural features, extreme adventures and struggles, and extreme contrasts. However, the image that she draws is rather one-sided and in parts misleading.

Conclusion

The preceding analyses aimed at uncovering power relations and ideologies that are, some more and some less, hidden in the anthologies’ paratexts. In doing so, the analyses examined and illustrated the paratexts’ main actions, the authors’ stylistic choices on which these actions are based, as well as the effects of the choices. As the paratextual analysis in chapter four already showed, the texts have differing skopoi, which can be grouped together: the *KEdG*, *ME*, and *Ke* anthologies are united by focusing on a certain motif (solitude, Canadianness, multifacetedness), the *SfC* and *KudR* anthologies both focus on novelty and contemporaneity, and the last group, the *DwR*, *GW*, and *RnK* anthologies, are the most ideological collections (Canada as a capitalist society, religion and missionary work in Canada, Canada as an ideal travel destination). The analyses of this chapter complemented these rather general skopoi with more detailed insights into the paratexts' powerful actions as reflected by linguistic choices.

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[109] “ethnisch bunt durchmischt” “die kanadischen Großstädte Toronto, Montreal und Vancouver”

The *KEdG* afterword offers a very critical assessment of Canadian literature and focuses on the divide between French-Canada and English-Canada. Furthermore, it is marked by many generalizations. The *SfC* introduction prepares the readers for the unusualness and novelty of the included short stories but also includes some very stereotypical concepts of Canada. The *DwR* afterword criticizes Canada and Canadian literature and portrays Canada as a country with a variety of problems, most importantly capitalism, the victimization through the US, again the division of Canada on several levels, severe social problems, and finally a poorly developed literature. The very enthusiastic *ME* foreword presents Canada as a new, future-oriented country, whereas the *ME* introduction paints a very distinct image of Canada as a country, which is marked by heavy struggles between victors (mainly the US and nature) and victims (Canada, Canadians); victimization is consequently again a major concern. The *GW* afterword focuses on Christianity as an important yet 'endangered' religion and Christian ideals are presented as clashing with the Canadian reality (as it is portrayed in the stories). As opposed to the other paratexts, the struggles of individuals are, however, blamed on selfishness and the neglect of Christian ideals instead of nature or some outside or inner-Canadian dominator. The *Ke* afterword, which concentrates on Canadian literature, that is, it offers little political and historical embedding, focuses on contrasts that are at the same time (in parts only loosely) connected. Contrasts, similar to divisions, are consequently again supposed to be a major characteristic of Canada. The *KudR* afterword, also with a strong emphasis of Canadian literature, agrees with this focus insofar as it also emphasizes stark contrasts in Canada and most importantly its literature, with the extremely positive picture of the contemporary English-Canadian short story on the one hand and the neglect of any other Canadian short prose on the other hand. The *RnK* afterword, different than the other paratexts a supposed literary travel guide, again picks up the motif of contrasts and presents Canada as a country of extremes, namely extreme size, extreme natural features, extreme adventures and struggles, and, finally, extreme contrasts.

Like the paratexts' skopoi, which showed that the texts could be grouped together into categories, this chapter's analyses as well as the present summary show that there are certain correlations between some of the paratexts, which again fall into four groups (with some overlaps). The focus on novelty and contemporaneity unites the paratexts of *SfC*, *KudR*, and the *ME* foreword, the concentration on victimizations connects the paratext of *DwR* and the *ME* introduction, the critical assessment of Canadian literature unites the *KEdG* and *DwR* paratexts, and, lastly, the emphasis of divisions and contrasts connects the paratexts of *KEdG*, *DwR*, *Ke*, *KudR*, and *RnK*. Divisions and contrasts and the ensuing struggles, which are also addressed in the *ME* foreword, are consequently the most common motif that the paratexts elaborate on. The only paratext that stands out from the three above-mentioned groups is the one included in *GW*. It mainly focuses on Christianity and Christian ideals, which is an aspect that is not addressed in the other paratexts (except for the occasional mentioning of Catholic-Protestant struggles). According to the analyzed paratexts, Canada is consequently a modern, evolving country, which is influenced and in parts even dominated by several outside forces and has been and still is characterized by contrasts and divides regarding language, culture, nature, religion, and literature.

CHAPTER 6: Analysis of the Translations

Introduction

Can the political surroundings influence translation choices? Are the anthologies' skopoi reflected in the included translations? Do the paratexts' functions and motifs have an impact on the accompanied translations? This chapter will examine the nineteen translations of the nine source texts on several levels so as to answer, among others, the preceding questions. In order to do so, I will collect the peculiarities, that is, striking translation choices, of the individual translations in comparison to the other version(s), while the original text will be used as a backdrop. These peculiarities can manifest themselves on various linguistic levels, here, mainly on the levels of syntax (sentence-level) and semantics (word-level). If possible, each translation's characteristics will be evidenced with several individual examples from the translation, that is, the individual instances will usually be grouped together. However, as in chapter five, I will not only collect the texts' characteristics, but also analyze the meanings and effects of these idiosyncrasies as well as the reasons that led to the translation choices. Furthermore, I will examine the recurring peculiarities and their effects on different translations that are included in the same anthology (for translations from *KEdG*, *DwR*, *SfC*, *RnK*) in order to see if the translations of one anthology show similarities.

In addition to collecting and examining the translations' peculiarities and their effects, I will also investigate the correlation of these characteristics to the temporal, political, and cultural surroundings of the translations (for example, if two different translations were published at approximately the same time, but in differing political surroundings or if two versions were published in the same political surroundings but several years apart). Furthermore, the analysis will also examine the possible influence of the anthologies' skopoi and the paratexts' functions and motifs on the translations or at least the reflection of these in the translations. As the preceding analyses showed, the skopos of an anthology and the included paratext's functions and motifs can often be related to the political and temporal surroundings within which the anthology was developed (for example, *DwR*'s criticism of capitalism and the political surrounding of the GDR). Consequently, the reflection of the temporal, political, and cultural surroundings might go hand in hand with the reflection of the skopoi and/or the paratextual motifs.

Regarding this chapter's setup, the introduction will be followed by the comparative analyses of the various translations of each original text (in chronological order of the source texts), including the translations' idiosyncrasies, their meanings, and effects as well as their possible relation to the skopoi, paratextual motifs and functions, and the surroundings. Each set of analyses will be preceded by a short summary of the original story's content and setting as well as a review of the corresponding anthologies' skopoi and paratexts' functions and motifs. Where available, the analyses will also be preceded by information from the East German print permits (*Druckgenehmigungen*), which give an insight into the (ideologically) presumed or even (ideologically) altered focus of the stories (for *DwR* only).[1] The chapter will be concluded by an overview of the peculiarities of the anthologies with particular emphasis on the anthologies that contributed more than one translation to the corpus (*KEdG*, *DwR*, *SfC*, *RnK*) as well as a summary of other striking and recurring characteristics and their effects.

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[1] Unfortunately, the print permits for the two other GDR anthologies, *GW* and *KudR,* are not available. Nevertheless, the information from the *DwR* print permits is very interesting since the print permit processes were the GDR's version of literary censorship. Most importantly, the process from application to eventual approval included the "professional and ideological examination" ["fachlichen und ideologischen Prüfung"] of the manuscripts, which could result in the demand for alterations or compromises or even rejection and ensuing denial of the permit (BArch DR1). The print permits consequently give an insight into the ideological assessment of the *DwR* stories.

Frederick Philip Grove: "Snow" (1926/1932) – Tragedy and Rawness

Grove's story was first translated as "Schnee" [Snow] by Walter Riedel and included in the Swiss anthology *KEdG* (1967). A few years later, Karl Heinrich translated Grove's story for the East German anthology *DwR* (1974), also with the title "Schnee" [Snow]. According to the anthologies' bio-bibliographical information, both translations used Grove's 1932 version of the story as source text; hence the source text is identical and the times of translation and publication for the two German versions are also similar. However, the political and social contexts vary greatly, as do the anthologies' skopoi and the paratexts' motifs. *KEdG* focuses on solitude and the paratext is characterized by generalizations and by the emphasis on Canada as a divided country, whereas *DwR* presents Canada as a problem-laden, capitalist society with the paratexts focusing on capitalism, Canada as a victim of the US, the division of Canada, and Canada's poorly developed literature.

The content of Grove's story, set in "the northern plains of America" (32), that is, somewhere in the Canadian prairies, presumably in Saskatchewan, can be summarized quickly.[2] After a blizzard, the horse of the farmer Redcliff returns to the house without the sleigh, the other horse, and its master. Redcliff's wife, the mother of six children, is worried and alerts the neighbor Mike. Mike, together with another farmer, Abe, and his hired man, Bill, set out to search for Redcliff who they eventually find frozen to death. The story is concluded by Abe informing Redcliff's parents-in-law of his death, which the mother-in-law reacts to with resignation, while at the same time accepting Redcliff's death as divine providence.[3] The *DwR* print permit summarizes the story's topic and the story's composition as follows. The topic, "the human fight against the merciless nature, here the Canadian winter," is "literarily impressively composed, albeit with a resignation at the end, which is conditioned by faith" (BArch DR 1/ 2356: 348).[4] Clearly, the print permit criticizes the mother-in-law's "faith" and "resignation," which lead to her accepting Redcliff's death as fate and as an act of God's will. This criticism goes hand in hand with the GDR's skepticism toward religion in general. Despite this point of criticism, however, the print permit nevertheless praises and consequently also universalizes the story's rawness with regard to the presentation of the protagonist's tragic fight against nature.[5] According to the anthology's editor, this fight against nature is not simply a reflection of the in parts very harsh Canadian climate, but rather a reflection of the capitalist Canadian society, which fails to support and protect the farmers against the forces of nature (see chapter four and five for further details). Consequently, the story is portrayed as directly related to the anthology's skopos, the presentation of Canada as a capitalist, problem-laden society.

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[2] The story's setting on a farm in the Canadian prairies fits the *KEdG* skopos of presenting the motif of solitude in all its various facets very well. After all, the farm's secluded location underlines the solitary situation that the story's protagonists are facing. Furthermore, the combination of the blizzard and the prairie location enhances the image of the forces of nature that the *DwR* anthology mentions.

This image of Canada as a struggling, problem-laden society is however also illustrated by the actual *DwR* translation, which uses fewer mitigating devices than the *KEdG* translation and consequently presents the story's tragedy at full force while the *KEdG* translation tends to lessen the story's impact in some instances. In the following example, the *DwR* translation emphasizes the lost, helpless, and tragic state of Redcliff's wife, when the men prepare to set out to search for Redcliff: the wife pointed to a cabinet "und wandte sich apathisch wieder dem Ofen zu" (10) ["and turned back to the stove apathetically"]. The *KEdG* translation mitigates the situation slightly by omitting the crucial adverb: Dann wandte sie sich wieder dem Ofen zu" (320) ["Then she turned back to the stove"]. The source text also includes the adverb "apathetically" (36). Hence, by staying closer to the original, the *DwR* version underlines the woman's tragic state, while the *KEdG* version lessens the situation slightly and makes the woman seem less like a helpless, "apathetic" victim of the tragic situation.

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[3] The source text used as a reference for the analysis can be found in Rimanelli and Ruberto (1966: 32-41).

[4] "der Kampf des Menschen gegen die unbarmherzige Natur, hier der kanadische Winter, literarisch eindrucksvoll gestaltet, wenn auch mit einer glaubensbedingten Resignation am Schluß"

[5] The appreciation for the story's rawness can also be found in later critical assessments, such as Groß 2007, who highlights Grove's refraining from "the sentimentalism and melodramatic characteristics of many romantic frontier stories" as well as his refusal to use "nature for the staging of heroic masculinity" (89-90).

When the search party eventually finds Redcliff, they speculate about the circumstances of his death and again the *DwR* translation, by staying very close to the source text,[6] illustrates the situation's tragedy better: "Bereits bis ins Mark erstarrt, hatte er dem Wunsch nach Ruhe nachgegeben, nach Geborgenheit um jeden Preis" (14) [Already chilled to the bone, he had given in to the desire for rest, for protection at any price"]. Here, the "price" Redcliff is willing to pay is death, which he at first fights, despite being "chilled to the bone" already, but then gives in to. In the *KEdG* translation on the other hand, Redcliff is certainly freezing and longing for comfort, but he is simply looking for protection against the wind: "Frierend und zitternd hatte er dem Verlangen nach Ruhe, nach einem Schutz vor dem Wind, nachgegeben" (326) ["Freezing and shaking he had given in to the desire for quiet, for protection against the wind"]. Consequently, the *DwR* version emphasizes the fatal situation that Recliff was in in the last minutes of his life with him hovering between life and death, whereas the *KEdG* version gives the impression that Redcliff was merely seeking protection against the wind.

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[6] "Already chilled to the bone, he had given in to that desire for rest, for shelter at any price" (89)

Once Redcliff's dead body is found and in the sleigh, the men climb into the sleigh as well. There is, however, very little room for all of them and, more importantly, the men are in awe and fear of the corpse,[7] which the *DwR* translation illustrates very well: "Sie selbst kletterten auf den Sitz und kauerten sich zusammen, um den Toten nicht mit den Füßen zu berühren." (15) [They climbed up on the seat themselves and huddled up so as not to touch the dead man with the feet"]. The *DwR* translation uses the verb "sich zusammenkauern," a verb that expresses both uneasiness and fear while reminding of a helpless child or animal. Hence, the men's fearful and uncomfortable state becomes very clear. The *KEdG* translation on the other hand, uses a different, more neutral verb to describe this crucial situation: "Sie stiegen auf den Sitz und zogen die Beine an, um die Leiche nicht mit den Füßen zu berühren." (326) ["They got onto the seat and pulled up their legs so as not to touch the corpse with the feet"]. Here, the men are simply "pulling up their legs," that is, the translation paints a completely different picture of the men, who are not in fear and discomfort, but merely lack of space for their feet.

After Redcliff's parents-in-law have learned of his death, the story is concluded, as mentioned in the summary, with the woman reacting with resignation and accepting his death as divine providence.[8] The *DwR* translation expresses both her resignation and her shock: "Dann faltete die Frau ihre dicken, plumpen Hände, der Kopf sank ihr tief auf die Brust, und sie schluchzte: 'Gottes Wille geschehe!'" (16) ["Then the woman folded her fat, pudgy hands, her head sank low to her chest and she sobbed: 'God's will be done!'"]. The fact that her head "sinks," that is, she is not actively lowering her head, yet she is too weak to hold it up so the head 'takes over,' underlines her resignation. She gives in to the situation and accepts her son-in-law's fate without trying to fight it. Nevertheless, she expresses her grief with a "sob," that is, she expresses profound pain. In the *KEdG* translation, the woman seems to keep more control of the situation: "Dann faltete die Frau ihre dicken, fleischigen Hände, senkte den Kopf auf die Brust und seufzte: 'Gottes Wille geschehe!'" (328) ["Then the woman folded her fat, fleshy hands, lowered her head to the chest and sighed: 'God's will be done!'"]. Here, the woman "lowers" her head actively, that is, she is still in control of the situation. Furthermore, she "sighs" instead of sobbing. Consequently, the *KEdG* version again lessen the impact of the story's final image as opposed to the *DwR* translation, which presents the tragedy at full force and hence transmits the original text's rawness better.

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[7] "They themselves climbed up on the seat and crouched down so as not to put their feet on the corpse." (40)

[8] "Then the woman folded her fat, pudgy hands; her head sank low on her breast; and she sobbed, 'God's will be done!'" (41)

The story's rawness regarding its presentation of life in the prairies is, however, not only conveyed in relation to Redcliff's death, but also in relation to, for example, the parents-in-law's fate and poverty.[9] The *DwR* translation describes the situation when Abe sees the mother-in-law as follows: "er hatte sie erst einmal in seinem Leben gesehen, beim Verkauf, als sie ihr Hab und Gut verloren hatten" (16) ["he had seen her only once in his life, at the sale, where they had lost all their belongings"]. Here, the translation emphasizes that the parents-in-law lost their "Hab und Gut," that is, *everything* or all their belongings. In doing so, the translation reads even slightly more extreme than the original text, which says that they lost their "possessions." In the *KEdG* translation on the other hand, the parents-in-law 'only' lost "their machines" ["ihre Maschinen" (327)], which clearly mitigates the situation because losing only "their machines" implies that they still own everything else.

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[9] "When Abe knocked, the woman, whom he had seen but once in his life, at the sale where they had lost their possessions" (40)

Another property that characterizes the *DwR* translation is the conversion of measurements from feet and miles to meters and kilometers. *DwR*, for example, converts "six, eight, in places ten feet" (35) to "zwei, stellenweise drei Meter" (8) [two, in places three meters"], whereas *KEdG* uses the original measurement, "sechs, acht, stellenweise zehn Fuß" (317). Similarly, "sixteen miles" (89) are converted to "dreißig Kilometer" (13) ["thirty kilometers"], while *KEdG* retains "sechzehn Meilen" (324). The *DwR* translation is target oriented, that is, it uses the target culture's measuring units, while the *KEdG* translation is source-text and source-culture oriented. The effect of the target orientation is that the measurement is certainly easier to understand for German-speaking readers, who might not be familiar with feet and miles. At the same time, however, the conversion patronizes the original text as well as the readers by pretending that the original text uses German measurements. Of course, if the translator aims at imitating the effect that the measurements have on the English-speaking reader of the source text, which is a mere informative one, then the conversion is appropriate.[10] Nevertheless, the conversions that can be found in *DwR* bring the source text closer to the reader, while the original measurements used in *KEdG*, which add a foreignizing effect, bring the reader closer to the source text and culture.

As the preceding examples showed, the two translations, while based on the same source text, are marked by certain peculiarities. While the *KEdG* translation mitigates the story's rawness in some instances, the *DwR* translation retains or even enhances the tragedy. This characteristic directly reflects the anthology's skopos of presenting Canada as a problem-laden society. Furthermore, it conforms to one of the motifs of the *DwR* paratext, namely victimization. The *DwR* translation emphasizes Redcliff's fate as a victim of the merciless nature, a motif, which the *DwR* print permit also highlights and praises. Furthermore, it emphasizes the parents-in-law's fate as victims of a capitalist society, which led them to lose all their possessions, again, the anthology's general skopos.

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[10] For details on target- vs. source-oriented translation see, for example, Nida 2004.

While the preceding peculiarity reflects the *DwR* skopos and paratextual motifs, the second *DwR* characteristic, the conversion of measurement, is rather a reflection of the social surroundings that the translation was produced in. As mentioned in chapter three, the access to the Canadian source texts was very limited in the GDR, which consequently meant that the source texts literally had to be transferred to the target language and culture in order for the GDR readers to be able to read them. This orientation towards the target culture is also reflected in the *DwR* translation, which instead of moving the reader to the source culture, moves the source text to the target culture, which is here illustrated with the conversion of non-German measuring units into German ones.

Morley Callaghan: "Two Fishermen" (1934) – Provinciality and Victims

Callaghan's story, published only a few years after Grove's "Snow," was first translated by Walter Riedel as "Die beiden Angler" [The Two Fishermen] for the 1976 anthology *ME*. Several years later, Helmut von Einsiedel translated it as "Zwei Männer angeln" [Two Men Fishing], which was then included in the 1992 anthology *Ke*. While the two anthologies are both West German ones, there was a considerable time difference of sixteen years between the dates of publication. Hence, the analysis of the translations considers the differing temporal contexts. Furthermore, the analysis also considers the differing skopoi and motifs, with the *ME* skopos being Canadianness and the *Ke* skopos being multifacetedness. The anthologies' paratexts focus on the one hand on Canada as a new, future-oriented country (*ME* foreword) as well as a country of struggles between victors and victims and Canadian literature as a reflection of this reality (*ME* introduction) and on the other hand on contrasts that are at the same time (in parts only loosely) connected (*Ke* afterword).

Callaghan's story is set in an unspecified small "town" which is close to an unnamed "city" (81). Since Callaghan's stories are usually set in "rural Ontario or […] in the urban centers Toronto and Montreal" (Goetsch 2007: 96), it can be assumed that the location is a fictional small town in Ontario. The story focuses on two protagonists, the hangman Smitty, who is in town to hang a young man, and the reporter Michael, who is supposed to write about the execution for the local newspaper. After getting to know Smitty better during a fishing trip, Michael is surprised to find out that despite his profession, the hangman is a normal person, father of a family, and passionate fisherman. On the day of the execution, which causes turmoil in the town, Michael is nevertheless embarrassed about their friendship and pretends not to know the hangman.[11]

Callaghan's story, which is full of victims (the hanged man is a victim of the legislation, Michael is a victim of the town's provinciality from which he cannot escape, Smitty is a victim of Michael who repudiates him, etc.), fits the *ME* introduction very well. Additionally, as opposed to the *Ke* translation, the *ME* translation intensifies some of the story's aspects, particularly towards the end of the story, that is, during and after the execution. During the execution, Michael complains that he is sick,[12] which *Ke* translates very literally and closely as "Mir ist übel" (41) ["I am sick"], while *ME* intensifies his utterance as well as the underlying criticism of the execution in general to "Es ekelt mich an" (164) ["It is disgusting"]. Clearly, Michael's utterance as well as his criticism are now much more direct and intense because he is not only sick but actually disgusted by the execution ("it").

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[11] The source text used as a reference for the analysis can be found in Rimanelli and Ruberto (1966: 81-89).
[12] "I'm sick." (87)

As much as Michael is disgusted by the execution, the *ME* translation also intensifies the townspeople's disgust against Smitty by changing or adding insults. After the execution, the crowd wants to attack Smitty and people yell "Sock him, sock him" (89). *Ke* again stays very close to the original and translates the utterance as "Gib's ihm, gib's ihm" (43) [Let him have it, let him have it"], while *ME* adds an insult: "Dieser Hund! Los! Auf ihn!" (166) ["This dog! Come on! Get him!"]. The hangman is insulted as "dog," which already intensifies the utterance. The three added exclamation marks emphasize the commotion and the crowd's disgust even more. The situation is similar a few lines further on in the text, where the crowd demands, "Sock the little rat. Throw the runt in the lake" (89). *Ke* again stays close to the original by translating the demand as "Gib's der kleinen Ratte. Schmeiß den Zwerg in den See." (44) ["Let the little rat have it. Throw the runt into the lake"]. The *ME* translation on the other hand changes the insult: "Auf den kleinen Teufel! In den See mit dem Zwerg!" (166) ["Get the little devil! Into the lake with the runt!"]. The hangman is now insulted as "devil," which again intensifies the situation, as do the added exclamation marks. Generally, the *ME* translation's cases of intensification increase the story's rawness while also accentuating the aspects of victimization. Furthermore, they also intensify the portrayal of the townspeople as hypocrites who condemn the wrongful execution while at the same time wronging the hangman who is doing his job.

In addition to the *ME* translation's tendency to intensify some instances of the text, it also emphasizes the provinciality of the "town" that the story is set in, which is probably a fictional small town in Ontario that is opposed to the big "city" of Toronto. According to the source text, Michael is a reporter for a "town paper" (81), which the *Ke* translation transfers very literally as "Stadtblatt" (33) ["town paper"]. The *ME* translation on the other hand emphasizes the town's provinciality by calling the town paper "die Tageszeitung einer Kleinstadt" (157) ["the daily newspaper of a small town"]. Here, the town's small size is emphasized through the premodifier "small." In addition to stressing the town's small size, the premodifier also highlights the unimportance of the newspaper and by extension the reporter who after all works for this "small town" paper.

Another example of the *ME* translation's focus on the town's provinciality is the further description of the town paper as "nothing like a first-class city paper" (84). *Ke* translates this characterization as "nicht gerade eine erstklassige Großstadtzeitung" (36) ["not exactly a first-class city paper"], which even mitigates the impact of the original text. *ME*, however, describes the town paper as "natürlich […] weit unter einer erstklassigen Großstadtzeitung" (160) ["of course […] far below a first-class city paper"]. The adverb "of course" in combination with prepositional phrases "far below a first-class city paper" emphasizes the newspaper's unimportance and low prestige as well as again by extension the whole town's unimportance and provinciality. The town's perceived provinciality is emphasized even more when the "town constable" (82) is degraded to a "Dorfpolizist" (158) ["village policeman"] in the *ME* translation, while *Ke* retains the very close translation "Stadtpolizist" (34) ["town policeman"]. By downgrading the "town constable" to a "village policeman," the *ME* translation again emphasizes the town's small size while at the same time mocking the policeman and underlining his as well as the town's unimportance and provinciality (for example, in comparison to the nearby city of Toronto).

A very striking characteristic of the *Ke* translation is its poetic wording particularly in comparison to the *ME* translation, which can be exemplified by several examples. The temporal phrase “last night” (82), for example, is translated as “in der verflossenen Nacht” (34) [“in the bygone night”], while *ME* stays close to the original with “gestern abend” (158) [“last night”]. Furthermore, the sentence “Fine powdered road dust whitened Michael’s shoes.” (83) is translated as “Feinkörniger Staub puderte Michaels Schuhe.” (35) [“fine grained dust powered Michael’s shoes”]. Here, *Ke* stays close to the original by translating “whitened” as “puderte” [“powdered”]. *ME* on the other hand, presents the less graceful translation “Die Straße war so staubig, daß Michaels Schuhe weiß wurden” (159) [“The road was so dusty that Michael’s shoes became white”].

Another illustration of the style difference between the two translations is the following description of Smitty, who is presented as smiling “with the charming ease of a small boy who finds himself free” (84). *Ke* again stays close to the original by transferring the characterization as smiling “mit der bezaubernden Unbefangenheit eines kleinen Jungen, der sich frei fühlt” (37) [“with the charming ease of a small boy who feels free”]. *ME* again diverges from the original and from *Ke* by describing Smitty as smiling “wie ein kleiner Junge” (160) [“like a little boy”]. By omitting a major part of the original description, the *ME* translation renders the description very basic both regarding the content and the style.

The omission or alteration of text, particularly adjectival or adverbial phrases that serve the further illustration of a person or an action, is not an isolated incident in the *ME* translation and can be illustrated further by the following three examples. First, a townsman’s “spatulate forefinger” (81) is, for example, simply translated as “Zeigefinger” (157) [“forefinger”]. Second, the description of Smitty as “the shy little man” (83) is transferred to “das Kerlchen” (159) [“the little man”]. Third, the original description of Michael’s rowing on the fishing trip, “Michael rowed steadily with sweeping, tireless strokes" (85), is shortened to "Michael ruderte unermüdlich" ["Michael rowed tirelessly"]. Again, these omissions make the translated text sound less detailed and elaborate, particularly in comparison to the *Ke* translation.

Callaghan's story with its focus on victims fits the *ME* anthology perfectly and by mitigating less than the *Ke* translation, by using a less poetic style, and by omitting some descriptions, the *ME* translation emphasizes this focus even more. Consequently, the translation also reflects the central motifs of the anthology's introduction (Canada as a country of struggles between victors and victims and Canadian literature as a reflection of this reality). The *Ke* translation's sophisticated and elaborate style on the other hand reflects the *Ke* afterword's strong focus on and praise of Canadian literature. Lastly, the *ME* translation's focus on and amplification of the town's provinciality is a reflection of the anthology's overall skopos on Canadianness. As the paratextual analyses in chapter five showed, Riedel, the *ME* editor has a very specific image of Canada, which also includes the emphasis of Canada's sparse population and emptiness, that is, the incorrect generalization of Canada as a homogenous sparsely populated country without any major cities.[13]

Sinclair Ross: "The Lamp at Noon" (1938) – Isolation and Solitude

Ross' story, which indeed also paints a picture of Canada as an empty, sparsely populated country, was translated by the same translators and published in the same anthologies as Grove's "Snow." Walter Riedel's "Die Lampe am Mittag" [The Lamp at Noon] was published in the 1967 Swiss anthology *KEdG* and Karl Heinrich's eponymous translation was first included in the 1974 East German anthology *DwR* and then again in the 2010 Swiss anthology *RnK*.[14] As was the case for the analysis of "Snow," the analysis of the two "The Lamp at Noon" translations focuses on the differing political surroundings within which the translations were published as well as on the differing skopoi and paratextual motifs.

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[13] Regarding the temporal difference between the anthologies with the first one, *ME*, published in 1976 and the second one, *Ke*, published in 1992, the time span of sixteen years does not seem to have had a major influence on the translations regarding their style, that is, the different skopoi and paratextual motifs seem to be reflected better than the temporal differences.

Ross's Depression-era story, which begins on the third day of a dust storm, revolves around the prairie farmer Paul and his wife Ellen, who live on an isolated farm, the "neighbour's buildings half a mile away" (Atwood and Weaver 1988: 80), in the "Saskatchewan 'dust bowl'" (Meindl 2007: 109). When Paul comes into the house for lunch, the couple resumes a fight that had already started in the morning and revolves around Ellen wanting to leave the farm because she feels isolated and finds their situation hopeless, but Paul believing that the drought and storm will be over soon. After he flees from the house, he imagines her running away with the child but assures himself that she has not done so. Seeing her with the baby, his concern brings him to reconsider their situation. When he eventually returns to house, she and baby are indeed gone. After hours of searching, he finds his wife and the baby and the couple reconciles.[15] The *DwR* print permit summarizes the story as "the desperate fight of a farmer, who has been driven into ruin by constant bad harvests." Furthermore, the print permit praises the story's tense atmosphere, which is caused by "the description of a dust storm, tensions in the marriage, and death of the child" (BArch DR 1/ 2356: 349).[16] Clearly, the assessor misunderstood at least one aspect of the story since the child does not actually die. Nevertheless, the print permit and the anthology's paratext follow the same skopos of presenting Canada as a problem-laden society. At the same time, however, the story also fits the *KEdG* skopos of solitude very well because isolation and solitude describe the couple's situation, particularly with regard to Ellen, who feels trapped and lost on the farm. Additionally, the story's setting on an isolated Saskatchewan prairie farm enhances the skopoi of both anthologies. At the same time, however, the stereotypical setting does certainly not work against the German prejudice of Canada as a large, sparsely populated country.

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[14] Since the original publication was in the 1974 anthology *DwR*, the analysis disregards the 2010 anthology *RnK*.

[15] The source text used as a reference for the analysis can be found in Atwood and Weaver (1988: 73-81).

[16] "den verzweifelten Kampf eines durch ständige Mißernten zum Ruin getriebenen Farmers" "die Beschreibung eines Staubsturms, Spannungen in der Ehe und Tod des Kindes"

The setting on an isolated prairie farm plays a central role in the story because it is a major point for discussions between the couple. Paul believes that the couple should stay on the farm: "This is where I belong. I can't do anything else." (76). Contrary to the *DwR* translation, which stays very close to the original ("Hierher gehöre ich. Anders kann ich nicht." (107) ["This is where I belong. I can't do anything else."]), the *KEdG* translation intensifies Paul's utterance by adding an extra sentence: "Hier gehöre ich her. Ich habe kein Handwerk und keine Schulbildung. Ich kann nichts anderes machen." (345) ["This is where I belong. I have neither a craft nor an education. I can't do anything else."]. Paul's statement now sounds more extreme than the original one because it illustrates his trapped situation in more detail. At the same time, the added sentence also seems to justify Paul's insistence on staying on the farm, that is, his insistence on preferring solitude over giving up the farm in order to move to the city. The solitude and hopelessness are, however, what Ellen dislikes most about their life on the farm and the *KEdG* translation also intensifies her position again by adding some text. Her original complaint about not having enough to eat "'Enough to eat!' she laughed back shrilly" (77), is extended to "'Genug zu essen!' lachte sie schrill, während ihre Augen ins Leere starrten" (348) ["'Enough to eat!' she laughed back shrilly while her eyes gazed into space.”].[17] Here, the *KEdG* translation emphasizes that Ellen does not only feel isolated but actually is isolated when her eyes gaze into space or literally emptiness (“Leere”).

The couple is, however, not only isolated from the outside world, but also from each other, which the *KEdG* translation again emphasizes by changing “He waited, his eyes on her dubiously” (75) to “Er wartete; seine Augen ruhten unschlüssig auf der Lampe” (343) [“He waited; his eyes rested on the lamp doubtfully”]. While Paul looks at his wife during their fight both in the source text and in the *DwR* translation (“Er wartete, die Augen unsicher auf sie gerichtet” (106) [“He waited, his eyes on her doubtfully”]), the *KEdG* translation changes his center of attention to the lamp instead. Consequently, isolation is emphasized once more and the solitude and isolation that the couple and most importantly Ellen feel with regard to the outer world is complemented with a second type of solitude, namely the solitude and lack of comprehension that the couple feels between each other.

Besides intensifying some aspects of isolation and solitude, the *KEdG* translation is also characterized by a second peculiarity, namely the tendency to change important aspects of the story’s structure that also have an influence on the story’s tension and mystery. As mentioned, the story starts in medias res on the third day of a dust storm and with the couple’s fight merely on break since after their breakfast. Similarly, the story also does not reveal the protagonists’ names right away, but identifies them with third person singular pronouns during the first few paragraphs. Both in the original text and in the *DwR* translation, Paul’s name is consequently not revealed until the story’s ninth paragraph. The *KEdG* translation, however, reveals his name almost right away, namely in the third paragraph: “Paul kam immer noch nicht” (339) [“Paul still wasn’t coming”]. The case is the same for Ellen whose name is originally not revealed until the sixteenth paragraph, yet the *KEdG* translation mentions her name for the first time in the fourteenth paragraph: “Bei Ellen jedoch” (343) [“Yet for Ellen”]. In revealing the names of the protagonists earlier than the source text suggests it, the *KEdG* translation loses parts of the original story’s tension and mystery, in which the reader is supposed to be kept.

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[17] The *DwR* translation again stays close to the original: “‘Genug zu essen!’ Sie lachte schrill auf.” (109) [“‘Enough to eat!’ She laughed out shrilly.”].

The effect is similar further on in the text. After the couple’s fight, once Paul is back outside he remembers that Ellen mentioned her wish to just run away from the farm and their isolated life. After Paul reminisces about this scene, the next paragraph starts with a moment of shock for the reader: “He saw her running, pulled and driven headlong by the wind,” which is then resolved to “but when at last he returned to the house, compelled by his anxiety, she was walking quietly back and forth with the baby in her arms” (79). For a brief moment, however, the reader has the impression that Ellen is actually running away. The *DwR* translation transfers this moment of shock very well: “Er sah sie fortlaufen, vom Sturm gezerrt und ungestüm getrieben, und als er schließlich, von seiner Angst gezwungen, zum Haus zurückrannte, ging sie friedlich mit dem Baby auf dem Arm im Zimmer auf und ab” (113) [“He saw her running away, pulled and vehemently driven by the storm, and when he finally, forced by his fear, ran back to the house, she was peacefully walking up and down the room with the baby on the arm”]. The *KEdG* translation, however, resolves the situation right away and consequently loses the moment of shock: “Im Geiste sah er sie laufen – wie sie vom Winde hin- und hergeworfen wurde. Aber als er sich schließlich, von Unruhe getrieben, zum Hause hinüberkämpfte, ging sie ruhig mit dem Kinde auf den Armen im Zimmer auf und ab” (353) [“In his mind, he saw her running – thrown back and forth by the wind. But when he finally, driven by anxiety, struggled his way back to the house, she was quietly walking up and down the room with the child in her arms”]. By starting the sentence with “in his mind” [“im Geiste”], the reader is alerted right away that the ensuing situation is only an imagined scenario and it is clear that Ellen is still in the house. This consequently deprives the reader of the brief moment of shock while it also reduces the story’s mystery as well as the tense and gloomy atmosphere.

As the preceding examples showed, the *KEdG* translation changes some aspects of the original story’s structure, which lessens the atmosphere of tension, uncertainty, and ambiguity to a certain extent. At the same time, however, the *KEdG* anthology’s skopos of solitude fits Ross’ story perfectly and the translation enhances some aspects in order to increase the protagonists’ solitude and isolation even more. The *DwR* translation on the other hand, remains relatively close to the source text with again one major reflection of the translation’s social surroundings, namely the conversion of North American measurements from miles to kilometers, for example, “half a mile” (80) to “ein Kilometer” (114) [one kilometer]. This conversion again illustrates the translation’s orientation towards the target culture, which are the GDR measuring units in this case.

Hugh Garner: “One, Two, Three Little Indians” (1950) – Poverty and Disease

Contrary to any of the other analyzed short stories, Garner’s story is available in three German versions. The first translation entitled “Ein, zwei, drei kleine Indianer” [One, Two, Three Little Indians”] and produced by Walter Riedel was included in the 1967 Swiss anthology *KEdG*. It was followed by Angela Uthe-Spencker’s translation “Eins, zwei, drei kleine Indianer” [One, Two, Three Little Indians], which was published in the 1969 bilingual West German anthology *SfC*. The third translation, Peter Kleinhempel’s “Ein, zwei, drei kleine Indianer” [One, Two, Three Little Indians”] is part of the 1974 East

German anthology *DwR*. These three translations were published within the timeframe of one decade, but in differing political and social surroundings. Additionally, the anthologies' skopoi and paratextual motifs vary greatly with *SfC* focusing on novelty and unusualness, *DwR* on Canada as a problem-laden, capitalist society, and *KEdG* on solitude and the division of Canada (see preceding analyses for further details on the *DwR* and *KEdG* skopoi and motifs).

Garner's tragic story, set in "Northern Ontario" (76), "fifteen miles north to a small town" (98), revolves around a First Nations family that consists of Big Tom, presented as a caring but struggling father who values traditions, his young wife Mary, presented as vain yet already past her prime, and their fatally ill baby. The poverty-stricken family lives in a trailer park, where they try to make money with Mary cleaning trailers for tourists and with Big Tom taking tourists fishing and selling baskets. After a long introduction that sets the scene and portrays the protagonists, the story describes Big Tom's futile efforts to make enough money to take the baby to the doctor. When he finally tries to visit the doctor, just fifteen miles away, he cannot find anybody who is willing to give him a ride. As a result, the baby dies in his arms while he is walking towards the nearby town. Back in the trailer park, his drunken wife returns home as well and they mourn their baby's death.[18] As opposed to the *DwR* stories discussed thus far, the print permit remains rather vague for Garner's story, simply describing it as "one of the best contributions" of the anthology (BArch DR 1/ 2356: 349). The permit does, however, not go into any details regarding the story's content or the reasons for the praise. Nevertheless, Garner's tragic story, which revolves around victims of racism and poverty, clearly fits the anthology's skopos (Canada as a problem-laden, capitalist society) and the paratextual motifs (e.g. victimization).

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[18] The source text used as a reference for the analysis can be found in Uthe-Spencker (1969: 76-102).

Consequently, the *DwR* translation, in contrast to the *KEdG* and *SfC* translation, never mitigates or downplays any aspects of the story, which the *SfC* translation does rarely, while the *KEdG* translation indeed tends to mitigate frequently. The first case of mitigation deals with Big Tom, whose lungs are "worn" (78) after years of hard physical labor as a miner, and his bad state of health. Even if he breathes in fresh air, he has to cough: "He spat the resinous phlegm into the weed-filled yard" (78). Both the *SfC* translation ("Er spuckte den zähen Auswurf in den verwilderten Hof" (79) ["He spat the doughy expulsion into the overgrown yard"] and the *DwR* translation ("Er spie den harzigen Schleim in den unkrautüberwucherten Hof" (45) ["He spat the resinous phlegm into the weed-filled yard"] stay close to the original and hence transfer the severity of Big Tom's bad physical condition. The *KEdG* translation on the other hand omits the sentence completely, which clearly downplays the intensity of the described situation. At the same time, the translation also becomes more neutral and less immediate because the 'disgusting' details of Big Tom's sickness are left unspoken.

The situation is similar with regard to the baby's illness, which Big Tom describes as "he's got a touch of the flu" (92). Here, the *SfC* translation downplays the most by transferring the diagnosis as "er hat sich etwas erkältet" (93) ["he has a little cold"], while the *KEdG* translation remains closest to the source text by stating that "er hat ein wenig Grippe" (238) ["he has a little bit of the flu"]. The *DwR* translation intensifies the original diagnosis by stating that "ihn hat die Grippe erwischt" (51) ["the flu got him"]. Although it is pretty clear for the readers at this point of the story that the baby is fatally ill, only the *DwR* translation clarifies this and even turns the flu into the active agent that "got" the baby who is now a passive and helpless patient and victim of the illness. Towards the end of the story, while Big Tom is walking towards the city with the baby in his arms, the baby's critical situation becomes increasingly apparent: “It was hours since it had cried or shown any other sign of consciousness” (98). In this case, the *SfC* translation and the *DwR* translation again remain close to the source text.[19] The *KEdG* translation, however, omits part of the sentence and merely describes the situation as “Seit Stunden hatte es nicht mehr geschrien” (243) [“It had not cried for hours”]. Thus, the complete extent, that is, the missing signs of consciousness, is left unspoken. Even once the baby’s death is inevitable (“Suddenly, with feelings as black as hell itself, he knew that the baby was dying” (100)), the *KEdG* translation mitigates the description of the situation by transferring the sentence as “Plötzlich hatte er die innere Gewissheit, daß das Kind am Sterben war” (243) [“Suddenly he had the inner certainty that the child was dying”]. While the situation, that is, the baby’s death, is clear, the description of Big Tom’s feelings “as black as hell itself” is omitted, which downplays the severity of Big Tom’s despair. At the same time, the omission and mitigation patronize the target audience because it is deprived of the complete intensity of the situation. As for the preceding example, the *SfC* translation and the *DwR* translation refrain from mitigating the description and hence offer the target audience the possibility to fully experience Big Tom’s despair.[20]

In addition to the mitigations regarding the baby’s and Big Tom’s bad state of health, the *KEdG* translation also mitigates some of the racism and prejudices, that is, some aspects of the societal criticism that Garner’s story addresses. The baby, for example, is called a “papoose” by one of the tourists that Big Tom takes fishing (“‘Are you bringing the papoose along?'" (92)). The three translations adopt different approaches towards transferring "papoose," a pejorative term for a Native American or First Nations baby. The *SfC* translation transfers the question as follows: "'Nimmst du dein Balg mit?'" (93) ["Are you taking along your brat?"]. Here, the original pejorative term is replaced by another pejorative term, "Balg" ["brat"], which does, however, not include the original racist connotation. Furthermore, the original text's choice to combine the pejorative "papoose" with the definite article "the" is replaced with the possessive determiner "dein" ["your"]. The use of the possessive determiner again makes the translation sound less pejorative than the original use of the definite article because the baby's status from a neutral, unrelated person ("the papoose") is heightened to the status of a person that the tourist addresses directly – even if pejoratively. The *DwR* translation asks the following question: "'Bringst du das Indianerbaby mit?'" (52) ["Are you taking along the Indian baby?"]. Here, the term "Indianerbaby," which literally translates to "Indian baby," conveys the devaluation, racism, and distance of the source text. As opposed to the two other translations, *KEdG* keeps the original term ("'Nimmst du den Papoose mit?'" (239) ["Are you taking along the papoose?"]). The problem is, however, that the term is not known in German.[21] While the readers are probably able to gather from the context that the term is pejorative, the German translation of the question transfers neither the devaluation nor the racism of the source text. Hence, despite or in this case rather due to its closeness to the original text, the *KEdG* translation mitigates most the racism and devaluation and therefore also the societal criticism that is included in the source text.

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[19] *SfC*: “Seit Stunden hatte es nicht mehr geschrien oder ein anderes Lebenszeichen von sich gegeben” (99) [“It had not cried or shown any other sign of life for hours”]; *DwR*: “Es war schon Stunden her, seit es das letztemal geschrien oder andere Zeichen von sich gegeben hatte, daß es bei Bewußtsein war” (55) [“It was already hours ago that it had cried for the last time or shown any other signs that it was conscious”]

[20] SfC: “Plötzlich, gepackt von Gefühlen, die schwarz waren wie die Hölle, wußte er, daß das Baby starb.” (101) [“Suddenly, gripped by feelings as black as hell, he knew that the baby was dying.”; *DwR*: “Plötzlich, mit einem Gefühl, das so schwarz war wie die Hölle selbst, wußte er, daß das Kind im Sterben lag.” (55) [“Suddenly, with a feeling that was as black as hell itself, he knew that the child was dying.”]

The situation is similar further on in the text, when Big Tom asks the driver of a car passing by if he could give him and his baby a ride to the doctor. The man rejects the inquiry and puts Big Tom off until later: "'I'll see what I can do, Chief, after I take the girls to the beach'" (98). The pejorative "Chief" intensifies the rejection and shows that the driver ridicules Big Tom. Both the *DwR* and the *SfC* translation retain the insult and transfer it as "Häuptling" ["chief"] (*DwR*: 54, *SfC*: 99). The *KEdG* translation on the other hand leaves out the insult completely and transfers the sentence as follows: "'Ich will sehen, was sich machen läßt – sobald ich die Damen an den Strand gebracht habe'" (242) ["I'll see what I can do – as soon as I have taken the ladies to the beach"]. While the rejection is clearly transferred, the sentence loses its pejorative and insulting connotation completely. Consequently, the *KEdG* translation again mitigates the severity and intensity of the source text.

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[21] For example, the term cannot be found in any standard dictionaries, such as *Duden* or *Wahrig*.

As Ferguson (2007b) points out, the racism that Big Tom is confronted with is heightened by Garner's portrayal of the tourists as "ignorant, prejudiced rednecks," whose speech and behavior is characterized by "vulgarity" (132). The vulgar behavior is, for example, illustrated by a situation where "a bed-mussed unshaven face stared out" (86) of a trailer and towards Big Tom as if he was a zoo animal. The *SfC* translation transfers the clause as follows: "ein vom Schlaf zerknittertes, unrasiertes Gesicht gaffte heraus" (87) [a sleep-wrinkled unshaven face gawked out"]. Similarly, *DwR* chooses the translation "ein unrasiertes, schlafzerknautschtes Gesicht starrte heraus" (49) ["an unshaven sleep-crumpled face stared out"]. Both translations consequently transmit Big Tom's objectification by being stared at like an animal. The *KEdG* translation, however, downplays the source text's intensity and leaves out the objectification by transferring the clause as follows: "ein schläfriges, unrasiertes Gesicht erschien" (235) ["a sleepy unshaven face appeared"]. Here the face is not staring at Big Tom, but it simply "appears." The vulgarity of the act is consequently omitted completely.

The tourists' vulgar speech, which is put "in contrast to Tom's – typographically represented as standard English" (Ferguson 2007b: 132), is, for example, illustrated by a conversation between two women: "They used to look cute before when they was small, but now they're just five plain-looking kids.' 'Yeah. My Gawd, you'd never believe how homely they got" (88). *SfC* chooses the following translation "Früher, als sie noch klein waren, sahen sie recht niedlich aus; aber jetzt sind sie nur fünf ganz gewöhnliche Kinder…' 'Ja wirklich. Du lieber Himmel, wer hätte geglaubt, daß sie so hausbacken werden" (89) ["Earlier, when they were still little, they looked pretty cute; but now they are just five completely ordinary children…' 'Yes seriously. My goodness, who would have thought that they would become so plain"]. While *SfC* does not transfer the women's bad grammar, it successfully conveys the original conversation's colloquial style through the exclamations "Ja wirklich" ["Yes seriously"] and "Du lieber Himmel" ["My goodness"]. Similarly, *DwR* selects the following translation: "Als sie klein waren, haben sie immer so nett ausgesehen, aber jetzt sind's bloß fünf ganz gewöhnliche Bengels.' 'Ja. Mein Gott, man würde nie glauben, wie häßlich sie geworden sind" (50) ["When they were little, they always used to look so nice, but now they're just five completely ordinary brats.' 'Yes. My God, you would never believe how ugly they have gotten"]. Here, the translation conveys the colloquial style through the contraction "sind's" ["they're"] as well as through the exclamation "Mein Gott" ["My God"]. Furthermore, the incorrect plural "Bengels" ["brats"], indicated by the superfluous word-final plural morpheme "s," alludes to the women's bad grammar. Additionally, *DwR* intensifies the original conversation's vulgarity by replacing "kids" with the pejorative "Bengels" ["brats"] and "homely" with the much more negative "häßlich" ["ugly"]. Consequently, the *DwR* translation does not only convey the colloquiality, vulgarity, and bad grammar that the source text indicates, but even intensifies it and therefore also heightens the perceived difference between the 'vulgar' women and Big Tom. As some of the preceding examples have already shown, the *KEdG* translation steers away from the source text's characteristics and renders the conversation with the following, grammatically correct dialogue: "Früher sahen sie herzig aus – als sie noch klein waren –, jetzt sind es fünf ganz gewöhnliche Kinder.' 'Wirklich. Wer hätte geglaubt, daß sie je so gewöhnlich aussehen würden" (236) ["They used to look cute earlier – when they were still little –, but now they are five completely ordinary children.' 'Seriously. Who would have thought that they would ever look so ordinary"]. While the conversation's content is certainly still rude, the translation conveys neither the colloquiality nor the bad grammar that the source text illustrates. Furthermore, the *KEdG* translation even mitigates the vulgarity by replacing the pejorative adjective "homely" used to describe the children's appearance with the more neutral "gewöhnlich" ["ordinary"]. The vulgar and prejudiced image of the women, presented as representatives of tourists in general, is consequently lessened.

As the preceding examples showed, the three translations use different approaches towards transferring the source texts and some of its themes, such as disease, racism, and vulgarity. Except for one case of mitigation, the *SfC* translation remains very close to the source text. While this is not a direct reflection of the skopos or the paratextual motifs (novelty and unusualness), it is definitely a reflection of the anthology's setup, which presents the source text and the target text side by side, that is, within one book. As mentioned above, this setup would have been impossible in the GDR, where the access to original English-language texts was very restricted, in the FRG however, the access to English-language texts was not restricted. Consequently, the anthology's setup and the translation's very close relation to the source text reflect the political surroundings that the anthology and the translation were produced in.

As illustrated by multiple examples, the *KEdG* translation is characterized mainly by its strong tendency towards mitigations. These mitigations appear in relation to all three themes discussed in the analysis, that is, disease, racism, and vulgarity. In addition to the fact that these mitigations downplay the story's intensity and hence patronize the source text, they also patronize the readers by depriving them of experiencing this intensity. Furthermore, the mitigations also lessen Garner's "compassion for the underdog" (Ferguson 2007b), that is, his compassion for Big Tom and the story's criticism of the exploitation of First Nations people. Quite opposite to the *KEdG* translation, the *DwR* translation refrains from mitigations and transfers the story's intensity, tragedy, and underlying criticism directly. As a matter of fact, it even intensifies some instances of the source text. These peculiarities of the translation reflect both the anthology's skopos of presenting Canada as a problem-laden, capitalist society as well as the paratextual motifs, such as victimization.

Douglas Spettigue: "The Haying" (1953) – Incomprehension and Death

Spettigue's tragic story about a German immigrant is also part of the East German *DwR* anthology. However, it was first translated by Angela Uthe-Spencker as "Die Heuernte" [The Haying] and then published in the West German Anthology *SfC* (1969). The second translation, Gerhard Böttcher's "Die Heuernte" was included in *DwR* (1974). The translations are therefore included in two of the three anthologies discussed in the last section. Consequently, the translations' years of publication are again only a few years apart, but the political surroundings that the anthologies and translations were produced in as well as the anthologies' skopoi and paratextual motifs differ greatly (see above for details).

Spettigue's tragic story is told from the perspective of a young boy who reminisces about the day. His thoughts revolve around a German immigrant, who came to Canada in the hopes of working as an upholsterer. Unable to find adequate work in the town of Orangeville (Southern Ontario), he helps out with the haying on a nearby farm, where the family calls him Van because they cannot pronounce his actual name. However, due to his poor English skills, communication with the family is difficult and limited. Frustrated, disillusioned, and feeling underestimated, Van hangs himself during the haying. The story ends with the boy overwhelmed by the situation and both shocked by Van's death and angry to see that his death has put an end to the 'idyllic' haying routine the boy and his father used to follow before.[22] The *DwR* print permit describes Spettigue's story as "literarily appealing." According to the permit, the story revolves around a "sensitive young immigrant," who "does a good job [helping with the haying], but an imprudent, somewhat snide sounding remark triggers the tension that has been smoldering within him; he runs into the barn and hangs himself" (BArch DR 1/ 2356: 350-351).[23] The permit focuses completely on the immigrant's fate, ignoring that the story is framed by the boy's thoughts. The story thus also deals with a young boy who is desperately hanging on to his childhood, but is nevertheless forced to grow up because the tragedy of adult life has caught up with his childhood. However, the permit's focus on the immigrant's fate as a sensitive yet misunderstood and underestimated person is logical because it is reflected in the anthology's skopos.

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[22] The source text used as a reference for the analysis can be found in Uthe-Spencker (1969: 116-140).

[23] "literarisch ansprechend" "sensibler junger Einwanderer" "macht diese Arbeit [die Mithilfe bei der Heuernte] gut, aber ein unbedachtes, etwas abfällig klingendes Wort löst die in ihm schwelendes Spannung aus, er läuft in die Scheune und erhängt sich"

The comparative analysis of the two translations reveals only a few characteristic differences. One of them, *DwR*'s tendency to convert the original measurements into German ones has been mentioned before. It is again applied in this translation, for example, when "a hundred yards" (118) are converted to "hundert Meter" (59) ["a hundred meters"], while the *SfC* translation keeps the original unit "hundert Yards" (119). The conversion is again a reflection of the political and temporal surroundings that the translation was produced in, with the conversion bringing the source text closer to the reader, who is probably unfamiliar with North American measuring units. The translation is therefore oriented towards the target audience and culture. For *SfC* it is the other way around because the retention of the original measuring units, which might nevertheless sound foreign to the reader, prove the translation's orientation towards the source culture and text. This target orientation is a direct reflection of the anthology's setup, which presents the source and target texts side by side and aims at bringing the reader closer to the source text.[24]

The target orientation is also reflected in another characteristic of the *SfC* translation, namely the imitation of Van's strong foreign accent, which is demonstrated by bad grammar, as exemplified by the following excerpt from the source text:

> 'I don't get a job,' he said. 'I go this place and that place. Nobody wants upholster. They don't want me in the city; you don't want me here. I got no place to go, no place to stay. What should I do?' 'I am here already two years. When I come to this country, they say I don't need the English, don't need the money. They say I need only the head and the hands. But they don't let me be upholster. Nobody wants upholster.' (126)

The *SfC* translation imitates Van's accent with equally bad grammar in the German version:

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[24] It could even be argued that a side-by-side setup like the one in *SfC* uses the German translation as a mere vehicle that is supposed to first and foremost introduce the reader to the English source text.

> 'Ich nicht finden Job', sagte er. 'Ich gehen hierhin und dahin. Niemand will Polsterer. Sie mich nicht wollen in Stadt; ihr mich nicht wollen hier. Wo hingehen, wo ich bleiben? Was soll ich tun?' 'Ich bin hier schon zwei Jahre. Wenn ich kommen zu diesem Land, sie mir sagen, ich nicht brauchen das Englisch, ich nicht brauchen das Geld. Sie sagen, ich nur brauchen den Kopf und die Hände. Aber sie mich nicht sein lassen Polsterer. Keiner will haben Polsterer.' (127)[25]

Here, the accent and bad grammar are illustrated on several levels, including incorrect inflection, e.g. "Ich gehen" ["I go"] instead of "Ich geh*e*," incorrect negation, e.g. "Ich nicht finden Job" ["I not find job"] instead of "Ich finde *keinen* Job," incorrect conjunctions, e.g. "Wenn ich" ["When I"] instead of "*Als* ich," incorrect use of articles, e.g. "ich nicht brauchen das Englisch" ["I not need the English"] instead of "ich brauche *kein* Englisch," and incorrect word order, e.g. "Keiner will haben Polsterer" ["Nobody wants have upholsterer"] instead of "Keiner will Polsterer *haben*." The bad grammar emphasizes the unusualness and foreignness of Van's speech, which at the same time illustrates Van's difficulties in acclimatizing himself to the new language and country. As mentioned above, the *SfC* translation's closeness to the source text is mainly due to the anthology's setup. At the same time, however, the imitation of Van's foreign accent is also a direct reflection of the anthology's skopos and paratextual motifs, namely novelty and unusualness. By giving Van a strong foreign accent, illustrated here with bad grammar, the translation emphasizes both his newness to the country and his unusualness regarding his speech. At the same time, as in the source text, the strong foreign accent also reflects negatively on Van as a person who is unable to communicate successfully while marking him as an outsider. From a translation theoretical perspective, the transfer into German of an English source text that is supposedly spoken/written with a German accent definitely bears a lot of potential for confusion and difficulties. After all, Van’s native language, German, is now the vehicle for expressing Van’s difficulties in speaking English, which is foreign both to him and, as opposed to the reader of the source text, also to the reader of the target text. However, for the reader of the translation, the German text is the one that reads faulty and therefore the original effect, highlighting Van’s English as heavily accent marked, is not actually transferred. Nevertheless, the accent marked text certainly conveys Van’s difficulties in communicating.

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[25] "'I not find job,' he said. 'I go here and there. Nobody wants upholsterer. They not want me in the city; you not want me here. Where go, where I stay? What should I do?' 'I am here already two years. When I come to this country, they me tell, I not need the English, I not need the money. They say I only need the head and the hands. But they not let me be upholsterer. Nobody wants have upholsterer.'"

The *DwR* translation uses a very different approach to transferring Van’s speech and does not aim even at transferring Van’s accent:

> ‘Keine Arbeit gekriegt’, sagte er. ‘gehe dahin und dorthin. Keiner will Polsterer. Sie wollen mich nicht in der Stadt. Du willst mich nicht hier. Weiß nicht, wo ich hingehen, wo ich bleiben soll. Was sollte ich tun?’ ‘Ich bin schon zwei Jahre hier. Als ich in dieses Land kam, sagten sie, ich brauche kein Englisch, brauche kein Geld. Sagten, ich brauche nur Kopf und Hände. Aber sie lassen micht nicht als Polsterer arbeiten. Keiner will Polsterer.’ (63)[26]

Here, Van’s speech is represented as grammatically correct and marked only by colloquial elements, such as the omission of a sentence-initial pronoun (and auxiliary), e.g. “Keine Arbeit gekriegt” [“Didn’t get a job”] instead of “*Ich habe* keine Arbeit gekriegt” or “Sagten” [“Said”] instead of “*Sie* sagten.” Hence, the *DwR* translation omits Van’s accent and bad grammar and makes him speak like the other protagonists of the story. While this certainly emancipates Van, it also ignores the fact that the lacking language skills are one of the reasons that Van has difficulties acclimatizing to the new country. Furthermore, in addition to ignoring this fact, the grammatically correct speech also disguises Van’s struggles in communicating and consequently deprives the reader of experiencing these difficulties on a linguistic level, that is, in addition to the level of content, where the problems are mentioned “He didn’t know much English” (122).[27] Consequently, the *DwR* translation paints an incomplete picture of Van’s communicative difficulties as well as his life as an immigrant in the new country, while the *SfC* translation successfully transfers Van’s accent (at least the fact that he does have some kind of accent), his struggles in communicating, as well as his status as a linguistic outsider who came to Canada with high hopes but was utterly disappointed.

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[26] “‘Didn’t get a job,’ he said. ‘I am going here and there. Nobody wants upholsterers. They don’t want me in the city. You don’t want me here. Don’t know where I should go, where I should stay. What should I do?’ ‘I’ve been here for two years already. When I came to this country they said that I wouldn’t need English, wouldn’t need money. Said I would only need head and hands. But they don’t let me work as an upholsterer. Nobody wants upholsterers.’”

Hugh Hood: “Flying a Red Kite” (1962) – Epiphany and Buoyancy

Contrary to the preceding story, Hood’s story is a very positive and optimistic one. It was first translated by Peter Kleinhempel as “Der rote Drachen” [The Red Kite] and included in the 1974 East German anthology *DwR*. Almost two decades later, Marlies Juhnke translated the story as “Einen roten Drachen steigen lassen” [Flying a Red Kite]. Her translation was published in the 1992 East German anthology *KudR*. While both translations were produced in an East German context, they indeed reflect the time difference as well as the political changes of almost twenty years. Furthermore, the differing skopoi and paratextual motifs, with a strongly political skopos on the one hand (*DwR*) and a politically neutral, literary skopos on the other hand (*KudR*: contemporary English-Canadian short story) are reflected in the translations as well.

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[27] The statement, “He didn’t know much English” (122), underlines an additional characteristic of both target texts, which clearly marks them as translations. Translated almost identically as “Er konnte nicht viel Englisch” (123) [“He did not know much English”] in *SfC* and as “Da er nicht viel Englisch konnte” (61) [“Since he did not know much English”] in *DwR*, points to both target texts as translations since the statement is now in German, Van’s native language. While tolerated in a translation since the adaptation would require major changes on the level of content, this logical contradiction increases the distance between the readers and the source text because the nature of the target text as a translation becomes very obvious.

Hood's life-affirming and optimistic story stands out of the corpus due to its religious dimension. The story sets in on a late Saturday afternoon and introduces Fred, who recently moved to Montreal, on his way home after shopping in downtown Montreal on a hot summer day, among other things, a kite for his daughter. In the hot and crowded bus, a conversation between two drunk people, one of them a Catholic priest, attracts Fred's attention. The two drunks behave and speak loudly and obscenely, and when the bus passes a cemetery, the priest expresses his disillusionment. Back home, Fred is still unsettled by the conversation but his wife reassures him. The following day, he flies the kite with his daughter and thanks to this life-affirming moment of happiness, he feels that the true meaning of life is revealed to him.[28] The *DwR* print permit praises Hood's story as "a lovely affirmation of life" and criticizes the priest who "misbehaves, ridicules everything, [and] doubts everything."[29] While the story's positive ending does not necessarily fit the anthology's critical skopos, the inappropriate behavior of the two drunks in combination with the generally uncomfortable atmosphere in the bus does. Furthermore, the mixture of English and French conversations that surrounds Fred in the bus is indicative of the Montreal setting and reflects one of the paratextual motifs, namely the division of Canada. Consequently, the print permit's praise of the story, despite its religious dimension, for a GDR context surprising, is nevertheless logical.

The story's title, "Flying a Red Kite," which is an allusion to Fred's epiphany at the end of the story, reveals the first characteristic difference between the two translations. The *KudR* translation retains the allusion and entitles the story "Einen roten Drachen steigen lassen" ["Flying a red kite"], while the *DwR* translation leaves out the allusion to Fred's eventual success in flying the kite and entitles the story “Der rote Drachen” [“The red kite”]. As Zimmermann (2007) points out, “the title anticipates the concluding scene when the protagonist succeeds in flying the kite he has bought for his daughter. From the beginning, the reader’s expectations are directed towards the act of kite-flying” (179). While the *KudR* translation’s title succeeds in directing the reader’s expectations similarly to the source text and hence also successfully alludes to the epiphanic and religiously charged final scene, the *DwR* translation loses this allusion. The reader’s expectations are certainly directed towards the red kite, yet the reader does not necessarily expect the epiphanic scene in which “kite-flying does not serve any practical purpose but is […] represented as a source of aesthetic pleasure” (180) and as a life-affirming activity. Consequently, by choosing a more general title, the *DwR* translation mitigates the title’s religious dimension and influences the reader’s expectations away from the religiously charged epiphany towards the kite itself.

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[28] The source text used as a reference for the analysis can be found in Atwood and Weaver (1988: 162-171).

[29] "Ein schönes Bekenntnis zum Leben" "benimmt sich daneben, spottet über alles, [und] zweifelt an allem"

Another interesting characteristic of the *DwR* translation, exemplified before by *DwR*’s tendency towards converting North American measuring units into German ones, which is also visible in this translation, however, both for the *DwR* and the *KudR* translation,[30] is its target orientation. In addition to the conversion of ‘non-German’ measuring units, the *DwR* translation also confirms its target orientation with the tendency towards replacing English or French foreign words with German ones. For example, while *KudR* keeps the French word “Croissants” (34) to transfer the original word “croissants” (167), which is also known and used in Germany, the *DwR* translation prefers the German version of “croissants” and thus replaces it with “Hörnchen” (143). The Germanized

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[30] For example, the translations convert “six hundred feet” (170) to “zweihundert Meter” (*DwR* 147 and *KudR* 38) [“two hundred meters] and “five or six miles” (170) to “acht, zehn Kilometer” (*DwR* 148) [“eight, ten kilometers”] and “neun oder zehn Kilometer” (*KudR* 39) [“nine or ten kilometers”].

"Hörnchen" loses the allusion to the story's Montreal, that is, predominantly French-Canadian, setting while also showing a certain target orientation. The situation is similar for the abbreviation "O.K.", also well-known in Germany (169), which *KudR* transfers as "O.k." (37), while *DwR* again prefers a German version, namely "In Ordnung" (146) ["alright"]. The last related example deals with the translation of "high-school physics classes" (168). Clearly, the "high school" is a type of school that had no direct equivalent in the GDR, which makes the translation challenging and it is not surprising that the two translations use different approaches to transferring the "high school" into German. The *KudR* translation retains the original term "high school," which is adapted only slightly through the word-initial capitalization: "Physikstunden in der High School" (36) ["physics classes at the high school"]. The *DwR* translation on the other hand chooses to omit the word "high school" completely and replaces the "high-school physics classes" with the 'country-neutral' word "Physikunterricht" (145) ["physics education"]. The discussed examples illustrate that the *DwR* translation has a relatively strong target orientation, which aims at clarifying the source text and culture for the target reader. While practical and convenient for the target reader, this tendency at the same patronizes the target audience since the foreignness of the source text is masked.

The target orientation of the *DwR* translation and to a certain extent also the *KudR* translation is also illustrated by the addition of annotations that are supposed to clarify unknown terms or concepts to the readers. The following excerpt from the conversation between the two drunks that Fred listens to exemplifies this: "'I'm an old Blue,' said the other. 'Is that so, now? That's fine, a fine thing.' Fred was sure he didn't know what a Blue was. 'I'm a Balliol man. Whoops!'" (164). The *KudR* translation uses asterisks in the text in order to refer to the annotations that are listed at the bottom of the page:

> ‘Ich bin ein alter Blauer*’, sagte der andere. ‘Tatsächlich? Das ist prima, wirklich prima.’ Fred war sich sicher, daß er nicht wußte, was ein Blauer war. ‘Ich war am Balliol-College.** Hick!’
> […]
> * Konservativer
> ** College in Oxford (30)[31]

Here, “Blauer” [“Blue”] is described as a politically “conservative” person and “Balliol-College” is paraphrased as a “college in Oxford,” however, “Balliol-College” itself is already a clarification since the source text does not mention that “Balliol” is the name of a college. The *KudR* translation consequently clarifies on two levels. Like the *KudR* transaltion, the *DwR* translation also adds annotations. However, these are listed at the end of the book and there are no cues in the actual text that direct the reader to these annotations:

> ‘Ich bin ‘n alter Blauer’, sagte der andere. ‘Wirklich? Das ist ja prima, ‘ne feine Sache.’ Fred war sicher, daß er gar nicht wußte, was ein Blauer war. ‘Ich bin ein Ballioler. Hoppla!’ (139)
> […]
> *Blauer* – Konservativer
> *Ballioler* – Absolvent des Balliol College, Oxford (410)[32]

Here, the actual translations “Blauer” [“Blue”] and “Ballioler” [“Balliol man”] remain very close to the source text, yet the annotations add detailed clarifications. The status of these clarifications both in the *DwR* and the *KudR* translation is, of course, critical. On the one hand, they help the target audience understand the foreign concepts that the translated text contains. On the other hand, these clarifications force a certain meaning on the concepts, which the reader is supposed to adopt. Furthermore, the source text even mentions that the protagonist himself does not know what “Blue” means. It is consequently possible that the reader is also not necessarily supposed to know the meaning of this concept, which would make the annotations superfluous clarifications (see also Berman 2004: 281) and, again, a patronization of both the target audience and the source text.

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[31] “‘I am an old Blue*,’ said the other one. ‘Really? That is great, really great.’ Fred was sure that he did not know what a Blue was. ‘I went to Baliol College.** Whoops!’ […] *Conservative **College in Oxford”

[32] “‘I’m an old Blue,’ said the other one. ‘Really? That is great, a fine thing.’ Fred was sure that he had no clue what a Blue was. ‘I’m a Balliol man. Whoops!’ […] *Blue* – conservative, *Balliol man* – alumnus of the Balliol College, Oxford”

All in all, both translations are influenced by their GDR background, the *DwR* translation however to a much larger extent. In the case of the *DwR* translation, the GDR background with its strong focus on the target culture and language is reflected in the conversion of North American measuring units to German ones and the tendency to replace foreign words with German equivalents. Furthermore, the addition of clarifying annotations is influenced by the anthology's GDR background. Finally, the *DwR* translation also reflects its GDR background through the omission of the title's religious allusion. The *KudR* translation, produced several years after the *DwR* translation yet still in a GDR context (but published after the German reunification), also shows its GDR background through the focus on the target culture and language. However, the extent is much slighter, which is logical considering the intense political changes that the GDR underwent during its final years. Consequently, the *KudR* anthology no longer replaces foreign words with German equivalents and the title keeps the religious allusion. Nevertheless, the *KudR* translation does also convert the North American measuring units and it also adds clarifying annotations. Consequently, the *KudR* translation shows its political and cultural background to a slighter extent than the *DwR* translation, yet both texts show markers of their political and cultural embedding.

Alice Munro: "Boys and Girls" (1964/1968) – Conservatism and Gender Roles

Munro' story was first translated by Karl Heinrich as "Jungen und Mädchen" [Boys and Girls] for the already frequently discussed 1974 East German anthology *DwR*. Several years later, Heidi Zerning produced the second, eponymous translation as part of Munro's first short story collection *Dance of the Happy Shades* (1968), which had not been translated into German before. Consequently, Zerning's translation was published twice in 2010, as part of *Tanz der seligen Geister* [*Dance of the Happy Shades*] as well as part of the Swiss anthology *RnK*.[33] Due to the considerable time difference of almost four decades, the comparative analysis of the two German versions of Munro's story focuses on the differing temporal and political surroundings that are reflected in the translations. Furthermore, the analysis also considers the differing skopoi and paratextual motifs with Canada as a mostly problem-free travel destination of enormous size, extreme climate, and scenic landscape and in general a country of extremes on the one hand (*RnK*) and Canada as a problem-laden, capitalist country on the other hand (*DwR*).[34]

Munro's story revolves around a young girl and her life on the family's fox farm, located in the fictional Southern Ontario town of Jubilee.[35] Fascinated by her father's work with the foxes, the girl prefers helping him outdoors to helping her mother, about whom she feels ambivalent, in the kitchen or in the house. She consequently revolts against traditional and in this case very black-and-white gender roles.[36] Towards the end of the story, however, the traditional "gender pendulum fully swings back" (Nischik 2007b: 212) when the girl tries to save a female horse from being shot. Furthermore, the girl confesses to herself her recent 'female' thoughts that revolve around dresses, hair, and making up her room. When her father, instead of reacting furiously, is very understanding of her futile efforts to save the horse since she is "only" a girl (119), she sees her fate sealed.[37] The *DwR* print permit examines Munro's story rather unfavorably and criticizes the author for "indulging in somewhat nostalgic childhood memories." Nevertheless the reviewer calls Munro's story "still the most insightful story [among Munro's other works]" due to the "delicate psychologization [and] the presentation of the adults' conservative attitude that is hard to deal with for a maturing girl" (BArch DR 1/ 2356: 350).[38] It is quite obvious that the reviewer is not completely convinced by the story particularly due to its nostalgic reminiscence about the life on the fox farm, which several critics read as autobiographical memories (see, for example, Nischik 2007b). Furthermore, the reviewer carefully paraphrases the gender issues that run through the story as "conservative attitude," thereby downplaying the major role that they occupy.

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[33] According to *DwR*'s bio-bibliographical information, the translation is also based on the 1968 version of Munro's story. Hence, the source text is the same.

[34] It is of course questionable if the skopos and motifs of the *RnK* anthology are reflected in the Zerning translation since the text was not originally produced for the anthology but first and foremost for the complete translation of Munro's collection *Dance of the Happy Shades*.

[35] The fictional town of Jubilee is assumedly based on Munro's own native town, Wingham, which is located in Southern Ontario close to Lake Huron (Nischik 2007b: 209).

[36] Munro herself criticized her very traditional and stereotypical approach to characterizing the gender roles in this story later on (Munro in Nischik 2007b: 214).

The comparative analysis of the translations also shows that they use different approaches to transferring the sometimes very delicate gender issues that manifest themselves below the level of content, that is, on a very subtle linguistic level. The protagonist, for example, considers the meaning of being a girl as follows: "A girl was not, as I had supposed, simply what I was; it was what I had to become" (107). The source text presents 'becoming a girl' as something that is inevitable for the protagonist because she has no choice. The *RnK* translation transfers this situation of having no choice as: "Ein Mädchen war nicht, wie ich angenommen hatte, einfach das, was ich war; es war, was ich werden musste" (133) ["A girl was not, as I had assumed, simply what I was; it was what I had to become"]. As in the source text, the protagonist has no choice, she has to become a girl, that is, she has to transform completely from "what [she] was" to "what [she] had to become" in order to fulfill a certain expectation. The *DwR* translation is less aware of the subtle implications and translates the sentence as follows: "Ein Mädchen war nicht, wie ich vermutet hatte, einfach so, wie ich war; es war etwas, was ich erst werden mußte" (294) ["A girl was not, as I had assumed, simply how I was; it was something that I first had to become"]. Here, the girl has to change "how [she] was," that is, not what she is, but 'only' how she behaves. Furthermore, a girl is not "what [she] had to become" without any choice, but it is what she "first had to become." The addition of the adverb "erst" ["first" or "still"] changes the meaning from the protagonist having no choice to the protagonist already on her way to becoming a 'real' girl. The severity of the statement is consequently lost because the girl's reluctance against becoming a 'real' girl is masked.

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[37] The source text used as a reference for the analysis can be found in Müller (1990: 95-119).

[38] "ergeht sich in etwas nostalgischen Kindheitserinnerungen" "[unter Munro's anderen Arbeiten] noch die aufschlußreichste Story ist" "feinen Psychologisierung [und] der Darstellung einer konservativen Geisteshaltung der Erwachsenen, die einem in der Reife befindlichen Mädchen sehr zu schaffen macht"

The situation is similar a little further on in the text, where the protagonist complains about her grandmother's uncomfortable remarks regarding the 'appropriate' behavior for girls: "And worse still, when I asked some questions, 'That's none of girls' business'" (108). The *RnK* translation again conveys the severity of the statement successfully as: "Und noch schlimmer, auf einige meiner Fragen hin: 'Das geht Mädchen nichts an'" (134) ["And even worse, in response to some of my questions: 'That is none of girls' business'"]. According to the protagonist's grandmother, there is a clear division between "girls' business," that is, the things that a girl, or a female person in general, is allowed and supposed to talk and think about, and other, in this case, boys' or men's business. The *DwR* translation obscures this clear division by adding a crucial adjective to the grandmother's statement: "Und noch schlimmer war es, wenn ich irgend etwas fragte: 'Darum haben sich kleine Mädchen nicht zu kümmern'" (294) ["And it was even worse whenever I asked something: ‘This is none of little girls’ business’”]. Due to the addition of the adjective “little,” the division between female and male is less clear because the grandmother now speaks of “little girls’ business,” which could just as well be opposed to older girls’ business, that is, the grandmother no longer excludes all girls or women but merely young girls, which makes the statement sound less extreme. Most importantly, the *DwR* translation erases the societal critique, that is, the critique of the clear division between female and male, which is at the base of the statement.

Later on in the text, the *DwR* translation omits a crucial adjective and consequently downplays the protagonist’s struggle with admitting to herself that elegancy and beauty are becoming more important for her: “Lately I had been trying to make my part of the room fancy” (116). The *DwR* translation transfers this statement as follows: “Vor kurzem hatte ich versucht, meinen Teil des Zimmers auszugestalten” (301) [“Lately I had been trying to decorate my part of the room”]. By omitting the adjective “fancy,” the focus is less on beauty but more on rearranging the room. The *RnK* translation is again more aware of the subtlety of the protagonist’s thoughts and translates her statement as follows: “In letzter Zeit hatte ich versucht, mir meinen Teil des Zimmers hübsch einzurichten” (141) [“Lately I had been trying to make my part of the room pretty”]. Here, the original focus on beauty, which is very important for expressing the protagonist’s struggles with her identity as a girl, is still incorporated.

In addition to struggling with her own identity, the protagonist also struggles with her brother towards the end of her story. When she intends to keep up their tradition of singing songs before going to sleep, he insults her: “One night when I was singing Laird said, ‘You sound silly’” (117). The *RnK* translation successfully transfers the insult as a personal and direct attack against the girl: “Eines Abends, als ich sang, sagte Laird: ‘Du hörst dich blöd an'" (141) ["One night, when I was singing, Laird said: 'You sound silly'"]. The *DwR* translation on the other hand changes the focus of the insult away from the girl to the singing and by extension to their tradition of singing songs at night: "Einmal, als ich sang, sagte Laird: 'Wie albern das klingt'" (301) ["One time, when I was singing, Laird said: 'How ridiculous this sounds'"]. Here, the brother insults first and foremost the girl's singing ("das" ["this"]) but not the girl directly. Clearly, this mitigates the intensity of the statement, at least from the girl's perspective.

As the preceding examples illustrate, the *RnK* translation is more aware of gender issues, which might be a reflection of the temporal difference between the two translations as well as Zerning's (the *RnK* translator's) extreme familiarity with Munro's œuvre. According to Kippenberger (2013) Munro's stories are "as densely composed as novels […] big feelings, love, hate, despair fit into one single laconic sentence."[39] Zerning, "Munro's German voice" (Kippenberger 2013), is clearly familiar with this peculiarity and thus pays particular attention to the miniscule linguistic details, whereas Heinrich (the *DwR* translator) is much less aware of these details. Furthermore, the differences between the translations could also be a reflection of the very different temporal and therefore also the social (and political) surroundings in which the translations were produced. While the *RnK* translation was produced in the new millennium, that is, at a time when the awareness of gender issues already had a tradition of several decades, the *DwR* translation was produced in the early 1970s, when issues of feminism were still not very much considered in the GDR, where women had equal rights – on paper. According to Haaf et al. (2009), it was not until "the 80s that the women in the GDR began organizing themselves" in order to advocate for women's rights (192; see chapter three for further details).[40] These extremely different temporal, social, and political conditions are clearly reflected in the translations, of course also in combination with the differing degrees of familiarity that the translators had with Munro's work.

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[39] "dicht wie Romane […] große Gefühle, Liebe, Hass, Verzweiflung passen in einen einzigen lakonischen Satz"

As mentioned in some of the preceding analyses, the *DwR* translations are often marked by a strong target orientation, which is a reflection of the GDR background. This is also the case for this *DwR* translation, which again converts North American measuring units to metric ones, here "twenty miles" (98) to "dreißig Kilometer" (286) ["thirty kilometers"], while the *RnK* translation keeps the original unit ("zwanzig Meilen" (125)). Furthermore, the *DwR* translation again shows its tendency towards replacing foreign words with German equivalents. For example, the *DwR* translation replaces "gangway" (102) with "Durchgang" (290) ["passageway"], whereas the *RnK* translation keeps the rather foreign sounding "Gangway" (129), which is common in German, but usually only in relation to airplanes or ships. Similarly, the *DwR* translation paraphrases "chili sauce" (103) with "spanischer Pfeffersoße" (290) ["Spanish pepper sauce"], while *RnK* keeps "Chilisoße" (130), which is only slightly adapted regarding the spelling. Lastly, the *DwR* translation replaces "teepee" (114) with "Indianerzelt" (299) ["Indian tent"], whereas *RnK* does again only adapt the source word's spelling slightly ("Tipi" (139)), while keeping the original term.

Regarding the annotations to the translations, it is interesting to see that both anthologies provide them. As just mentioned, the *RnK* translation keeps the foreign word "Tipi," which illustrates its source orientation. At the same time, however, the anthology also provides an explanatory annotation for the word, namely "kegelförmiges Indianerzelt"

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[40] "In den Achtzigern begannen die Frauen auch in der DDR, sich zu organisieren."

(215) [“conical Indian tent”]. Thus, the translation’s source text orientation is combined with the anthology’s (target-oriented) travel skopos that aims at informing the audience, that is, potential tourists, about Canada.[41] The two anthologies offer similar explanatory annotations for the “Battle of Balaclava” (97) and “King Billy” (99) (see *RnK* 214-215 and *DwR* 411-412). Furthermore, *DwR* adds two additional annotations for “Judy Canova” (113) and “cretonne” (116-117) that the *RnK* anthology does not provide (see *DwR* 412). Overall, these annotations, which are supposed to help the reader understand the foreign concepts that the translations contain are a sign of the anthologies’ target orientation, that is, their orientation towards the target audience and culture, which can be helpful but at the same time also patronizing.

All in all, the anthologies’ skopoi and motifs seem to be of lesser importance for the two translations than the surroundings. However, since the *RnK* translation was not originally produced for the anthology, it makes sense that the travel skopos is not reflected in the text. However, as illustrated, the anthology’s target-oriented travel skopos is reflected in the annotations that the anthology provides. Furthermore, as the preceding examples showed, the political, temporal, and social surroundings that the translations were produced in are all the more reflected in the translations and in their characteristic peculiarities with the *RnK* translation’s awareness of gender issues that manifest themselves on a very subtle linguistic level on the one hand and the *DwR* translation’s strong target orientation on the other hand.

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[41] Interestingly, Zerning’s translation is not annotated in the complete German translation of *Dance of the Happy Shades*, which means that the annotations to the translation were added specifically for the *RnK* anthology (see Munro 2010).

Eric Cameron: "The Turning Point" (1966) – Prejudice and Emancipation

As opposed to the translations of Munro's story, the translations of Cameron's "The Turning Point" were produced in two differing political and social embeddings and within the timeframe of just one decade. Trudis Reber's translation "Der Wendepunkt" [The Turning Point] was included in the 1967 Swiss anthology *KEdG*. It was followed by Peter Kleinhempel's eponymous translation, which is the seventh and last of the analyzed stories of the 1974 East German anthology *DwR*. As mentioned, the political surroundings differed greatly and are thus the focus of the analysis, in addition, of course, to the reflection of the anthologies' skopoi and paratextual motifs, with solitude, the division of Canada, and generalizations on the one hand (*KEdG*) and the presentation of Canada as a problem-laden, capitalist society on the other hand (*DwR*).

Cameron's story revolves around the young adult Billy who left the First Nations reservation in order to work for a couple of white artists in the city.[42] On his way to visit his foster parents in the reservation, he faces discrimination and prejudices. Once he has arrived, however, the situation does not improve because his family is very skeptical about his employers, the life in the city, and his dream of becoming an artist. Frustrated by the prejudices from both sides he escapes to the city. Once he is back in the reservation, the story reaches its climax when Billy kills a white man in order to protect Gladys, his foster parents' daughter who he secretly has feelings for and who is also in love with him. Frightened, the two head back to their family, where the father decides to take the blame for the murder in order to protect the young couple that returns to the city to start a life together.[43] The *DwR* print permit praises the fact that Cameron's story "critically examines both whites and Indians" but it also emphasizes that Cameron's "sympathies clearly lie on the side of the vegetating minority" (BArch DR 1/ 2356: 349, emphasis in the original).[44] While the reviewer's assessment is accurate, the word choice "vegetating minority" is clearly very peculiar from a modern perspective. Much as Cameron's sympathies are obvious to the reviewer, the permit's praise of the story is very logical considering that the story is an illustration of victimizations and struggles and thus fits the anthology's skopos of presenting Canada as a struggling society and as a society that fails to integrate all population groups equally.

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[42] There is no clear location or region indicated in the story.

[43] The source text used as a reference for the analysis can be found in Cameron (1966: 398-420).

The comparative analysis of the two translations illustrates that the *DwR* translation's skopos is reflected in the text frequently, for example, through emphasizing violence, frustration, rudeness, and deprecation while the *KEdG* translation tends to mitigate several of these very extreme conditions. The first cases of mitigation can be found at the story's beginning, which describes Billy's travels back to the reservation. Instead of dropping Billy off at the arranged stop, the bus driver keeps driving "whether by accident or malicious design" (398). The *DwR* translation transfers the bus driver's possible "malicious design" successfully as "ob durch Zufall oder aus Boshaftigkeit" (229) ["whether by accident or maliciousness"]. The translation thus remains very close to the source text. The *KEdG* translation, however, mitigates the bus driver's maliciousness slightly and changes it to mere intention: "ob durch Versehen oder absichtlich" (273) ["whether by accident or intentionally"]. Whether by maliciousness or intent, the result is clearly the same, namely that the bus driver passes Billy's stop. Nevertheless, the *KEdG* translation mitigates the intensity as well as the underlying criticism of the bus driver, which is illustrated once more when Billy eventually walks up to the bus driver and asks him to stop whereupon the driver “let the heavy bus decelerate with exasperating slowness” (398). The *KEdG* translation mitigates again by omitting some crucial words: “ließ den Bus langsam auslaufen” (273) [“let the bus decelerate slowly”]. The translation omits both the adjective “heavy” and “exasperating,” which decreases the intensity of the situation. Furthermore, the bus driver’s malevolence, already mitigated before, is again masked. By contrast, the *DwR* translation refrains from mitigating the situation and remains close to the source text: “verringerte die Geschwindigkeit des schweren Busses aufreizend langsam” (229) [“decreased the speed of the heavy bus tantalizingly slow”], which illustrates the situation’s intensity very well.

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[44] "nimmt Weiße und Indianer kritisch unter die Lupe" "Sympathien jedoch klar auf seiten der dahinvegetierenden Minorität liegen"

Once Billy has got off the bus and walks back to the reservation, a police car stops and searches him: “A stolid, blue-eyed young constable with a pasty face like a slab of cheese appraised Billy coldly” (399). Here, the *KEdG* translation remains close to the source text and translates the sentence as follows: “Ein phlegmatischer, blauäugiger, junger Polizist mit einem käsigen Gesicht musterte Billy kalt” (274) [“A phlegmatic, blue-eyed, young policeman with a pasty face scrutinized Billy coldly”]. The *DwR* translation adds some information in order to emphasize the policeman’s maliciousness and suspicion: “Ein schwerfälliger, junger Polizist mit blauen Augen und einem teigigen Käsegesicht musterte Billy abschätzend und kalt” (230) [“A stolid, young policeman with blue eyes and a pasty peaky face scrutinized Billy appraisingly and coldly”]. Here, the policeman scrutinizes Billy both “abschätzend” [“appraisingly”] and “kalt” [“coldly”], that is, he shows both deprecation and coldness, which intensifies the situation and the underlying illustration of the arbitrary police despotism, particularly in comparison to the source text and the *KEdG* translation.

The exchange between the policeman and Billy is marked by similar deprecation and coldness, which the *KEdG* translation partly fails to express. In the source text, "he [the policeman] snapped at Billy" (399), which the *DwR* translation literally transfers as "fuhr er Billy an" (231) ["he snapped at Billy"], while the *KEdG* translation downplays the policeman's arrogance and paraphrases the situation as: "wandte er sich an Billy" (275) ["he turned to Billy"]. In a similar situation further on in the text, the policeman "snapped" (400) again, which the *KEdG* translation downplays as "bemerkte" (277) ["mentioned"], while the *DwR* translation expresses the policeman's rudeness as "schnauzte" (232) ["snubbed"]. As before, the *DwR* translation does even intensify a situation, where the policeman stares at Billy ("as he glared at Billy" (400)). The *KEdG* translation chooses to retain a neutral version to describe the situation "während er Billy anstarrte" (276) ["as he stared at Billy"] while the *DwR* translation stresses the policeman's maliciousness as "und starrte Billy böse an" (231) ["and stared at Billy malevolently"]. As the preceding examples showed, the *KEdG* translation has a strong tendency towards mitigating the rudeness, deprecation, and suspicion that Billy faces in the course of the story's introduction, which lessens the story's intensity as well as the underlying criticism of the bus driver's arrogance and the policemen's despotism. In addition to refraining from any mitigation, the *DwR* translation even increases the story's intensity from time to time by adding information. Both the refraining from mitigations and the additions reflect the anthology's skopos that aims at presenting Canada as a country of severe problems while of course also being truer to the source text. Furthermore, as hinted at in the *DwR* print permit, the translation's sympathies (much like Cameron's sympathies) appear to lie on the side of the underdog, that is, on Billy's side as well.

Once Billy is at the reservation, his foster parents are delighted to see him but also suspicious and prejudiced about his work in the city and his employers. As was the case for the bus driver and the policeman, the *DwR* translation again emphasizes these prejudices while the *KEdG* translation tends to mitigate them, which masks the story's underlying criticism of both white people but also First Nations. When his foster father asks him whether the employers are white, Billy is first cautious, but then decides to defend his employers: "Billy shrugged and the momentarily wary, defensive expression on his lean, intense face melted into a relaxed smile" (402). The *DwR* translation transfers Billy's initial watchfulness and tension as follows: "Billy zuckte mit den Achseln, und der wachsame, abwehrende Ausdruck, der für einen Augenblick in seinem mageren, angestrengten Gesicht war, entspannte sich zu einem Lächeln" (234) ["Billy shrugged his shoulders and the alert, defensive expression that was on his lean, intense face for a moment relaxed to a smile"]. Despite some slight modifications, the translation successfully transfers Billy's cautiousness, whereas the *KEdG* translation disguises it: "Billy zuckte zusammen; aber sein Gesicht entspannte sich bald, und er lachte" (280) ["Billy cringed; but his face relaxed soon and he smiled"]. As opposed to the *DwR* translation, the *KEdG* translation only hints at Billy's cautiousness, "zuckte zusammen" ["cringed"], and omits any details, which lessens the situation's intensity and the implied tension between Billy and his foster parents.

Similarly, the *KEdG* translation also deprives Billy's originally cautious response to the question of whether he works for white people ("They're pretty good" (402)) of any cautiousness: "Sind verdammt nette Leute" (280) ["They are damn nice people"]. The *DwR* translation on the other hand retains Billy's carefully chosen words: "[sie] sind ganz in Ordnung" (234) ["they are quite alright"] thus keeping up the source text's tension. When Billy describes the work of his employers, who are both artists, his foster father dismisses the work as “landscrapes” (403), which is a pejorative portmanteau word (that is, a linguistic blend) of “landscapes” and “scrape.” The *KEdG* translation omits the pejorative connotation of the word altogether and simply transfers it as “Landschaften” (281) [“landscapes”], which clearly loses the source text’s implication, namely the skepticism and contempt of Billy’s foster father. The *DwR* translation on the other hand transfers the negative “landscrapes” as an equally negative “Landschaftsschinken” (235). While “Schinken” literally translates to “ham,” it is also used as a derogatory term for a big book, similar to the English term ‘tome,’ or a big/bad painting, similar to ‘daub.’[45] Consequently, the *DwR* translation successfully transfers the foster father’s suspicion and slight, which ensures the text’s tension. A little further on, the foster father asks Billy whether he would also be interested in painting: “‘You’d do that sort of stuff?’” (403), marking the question both by colloquialism and again pejoration. The *KEdG* translation changes the question to a neutral version: “‘Du würdest so was wirklich tun?’” (282) [“‘You would really do something like that?’”], which loses both the connotation of colloquialism and pejoration. The *DwR* translation on the other hand manages to transfer both aspects “‘Du würdest so ‘n Zeug machen?’” (235) [“‘You’d do such stuff?’”]. Here, the contraction “so ‘n” (for “so ein” [“such a”]) marks the colloquial nature of the question while the term “Zeug” [“stuff”] expresses derogation. The connotations of the source text, deprecation and suspicion, are consequently transferred successfully, which ensures that the reader can feel the tension between Billy and his foster father.

As mentioned before, the *KEdG* translation does not only mitigate deprecation and suspicion but also violence, which is illustrated in the following through an excerpt from the story's climactic scene, in which a man tries to violate Gladys: "Her cotton blouse, ripe from many washings and ironings, parted with a tearing sound and her flesh shrank from the rough, calloused touch of his hand" (417). The *DwR* translation, staying true to the source text, refrains from any mitigations and transfers the description as follows: "Ihre Baumwollbluse, dünn vom vielen Waschen und Bügeln, zerriß mit einem knirschenden Laut, und ihr Körper scheute vor der rauhen gefühllosen Berührung seiner Hand zurück" (253) ["Her cotton blouse, thin from many washings and ironings, tore with a gritting sound and her body shied away from the rough, soulless touch of his hand"]. As in the source text, Gladys seems helpless and at the mercy of her violator, who rips apart her blouse and touches her. The *KEdG* translation omits part of the description and fades out after Gladys' blouse has torn: "Die Leinenbluse, die vom vielen Waschen und Bügeln dünn geworden war, zerriß" (305) ["The linen blouse that had become thin from many washings and ironings tore"]. By omitting the second half of the sentence, the scene loses a lot of its original violence because some aspects are simply left unaddressed. Consequently, the *KEdG* translation again mitigates the situation, particularly in comparison to the source text and the *DwR* translation.

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[45] When used derogatively, “Schinken” is often also combined with adjectives such as “alt” [“old”] or “fett” [“fat”] in order to emphasize the effect.

As mentioned in previous analyses of *DwR* translations, they tend to add explanations in the form of annotations. In this text, instead of adding an annotation, the translation adds an explanation within the actual text. The term in question is "treaty Indian," which is used as part of the description of an intoxicated relative of Billy's foster father who Billy runs into when he is back in the city: "As a treaty Indian, he was allowed to buy what he wanted in a liquor store, but there was nowhere for him to drink" (411). The *KEdG* translation transfers the sentence as follows: "Als assimilierter Indianer durfte er Alkohol kaufen, aber er hatte keinen Ort, wo er ihn trinken konnte" (294) ["As assimilated

Indian he was allowed to buy alcohol, but he had no place where he could drink it"]. Here, "treaty Indian" is translated as "assimilierter Indianer" ["assimilated Indian"], which, as in the source text, does not add any specific explanations as to what exactly led to his "assimilated" status. The *DwR* translation on the other hand paraphrases the concept "treaty Indian" as follows:

> Nach dem Vertrag, den die Regierung mit seinem Stamm geschlossen hatte, konnte er zwar in einem Spirituousenladen alles einkaufen, was er wollte, aber Alkohol trinken durfte er nirgends. (245) [According to the treaty that the government had concluded with his tribe, he was indeed able to buy anything he wanted in a liquor store, but he was not allowed to drink alcohol anywhere.]

While the added explanation ensures that the German readers understand the concept of the "treaty Indian" ("Vertrag, den die Regierung mit seinem Stamm geschlossen hatte" ["treaty that the government had concluded with his tribe"]), the explanation also adds information that might not have been intended by the source text's author. Furthermore, the added explanation is another illustration of the *DwR* translations' general target orientation.

All in all, the comparative analysis of the two translations showed that, as already illustrated by other *KEdG* translations, the *KEdG* translation of "The Turning Point" is characterized by several mitigations, which lessen the source text's intensity and consequently also the text's underlying criticism. Due to omissions and alterations, the translation reads more neutral and tones down the source text's violence, deprecation, suspicion, and rudeness. The *DwR* translation on the other hand refrains from mitigations and thus keeps the source text's intensity and critical nature, which addresses both white people and First Nations people. Additionally, the translation even increases the text's intensity in some instances, which is a reflection of the *DwR* anthology's skopos. Furthermore, as illustrated by other *DwR* translations, this translation is marked by an orientation towards the target audience, which is influenced by the anthology's GDR background.

Farley Mowat: "Walk well, my Brother" (1975) – Wilderness and Camaraderie

Contrary to Cameron's story, Mowat's "Walk well, my Brother" portrays a friendship that crosses the 'borders' between white people and aboriginal people. Mowat's story was first translated by Reinhild Böhnke as "Gute Wanderschaft, mein Bruder" [Safe Travels, My Brother] for the eponymous 1986 East German anthology *GW*. Böhnke's translation was followed by Elisabeth Schnack's translation "Wandere leicht, mein Bruder!" [Walk Lightly, My Brother], which was initially part of the complete translation of Mowat's short story collection *The Snow Walker/Der Schneewanderer* (1975/1997) and later included in the 2010 Swiss anthology *RnK*. While the time difference between the initial publication of the two translations is merely eleven years, the political surroundings differed greatly as do the anthologies' skopoi and motifs with religion and missionary work, Christianity as endangered and clashing with the Canadian reality, and personal struggles as results of selfishness on the one hand (*GW*) and Canada as a mostly problem-free travel destination of enormous size, extreme climate, and scenic landscape and in general a country of extremes on the other hand (*RnK*).[46]

Mowat's story revolves around the white pilot Charlie Lavery and the Inuit woman Konala, who is fatally ill and who Charlie reluctantly takes with him so she can be treated in Yellowknife. After their plane crashes over the deserted Nunavut tundra, Charlie tries to get help and naively marches away on his own. A few days later, Konala finds him in the tundra close to death. Thanks to her knowledge of tundra life, she is able to nurse him back to health, with her own health deteriorating from day to day. At the same time, a feeling of camaraderie develops between them. After she has taught him everything he needs to know to survive and to find her tribe, she dies and he buries her in the tundra.[47]

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[46] As was the case for the translation of Munro's "Boys and Girls," it is again questionable if the skopos and motifs of the *RnK* anthology is reflected in the Schnack translation since the text was not originally produced for the anthology but for the complete translation of Mowat's collection *The Snow Walker*.

The title of Mowat's story, "Walk well, my Brother," is an allusion to the climactic scene close to the end of the story, when Konala, right before her death, gives Charlie a pair of boots she made for him for his way to her tribe. At the same time, the title is also the story's final sentence. It thus frames the whole text. Due to its particular importance, it is interesting to see that the two translations transfer the title differently, with "Gute Wanderschaft, mein Bruder" ["Safe Travels, my Brother" *GW*] on the one hand and "Wandere leicht, mein Bruder" ["Walk Lightly, My Brother" *RnK*] on the other hand. While *RnK* stays close to the source text's title, *GW* changes the title's focus to the actual "Wanderschaft," literally a "hike." The "hike" is also one of the motifs that is addressed in the anthology's afterword, where the neutral act of a "hike" is related to hiking as a religious experience as well as an exploration of Canada's religious landscape. Furthermore, the anthology's editor wishes the readers "Gute Wanderschaft, mein Bruder." In order to emphasize the centrality of the motif of the hike even more, "Gute Wanderschaft, mein Bruder" is also the anthology's eponym. This direct connection between the anthology's title, the anthology's afterword, and the title of Mowat's story puts the story into an obviously religious context, which is a direct reflection of the anthology's skopos.

The *RnK* translation, despite having been produced for Mowat's collection, which was published twenty-three years before the *RnK* anthology, fits some of the *RnK* anthology's motifs (scenic landscape, nature, wilderness) surprisingly well. At the beginning of the story, Charlie describes the arctic regions as follows: "The monochromatic wilderness of rock and tundra, snow and ice, existed outside his experience and comprehension, as did the native people whose world this was" (132). The *GW* translation remains very close to the source text and transfers the description as follows:

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[47] The source text used as a reference for the analysis can be found in Mowat (1975: 132-148).

> Die eintönige Wildnis aus Felsen und Tundra, Schnee und Eis lag außerhalb seines Erfahrungsbereiches und seines Horizontes, wie auch die Eingeborenen, deren Welt das war. (148) [The monotonous wilderness of rocks and tundra, snow and ice, lay beyond his range of experience and horizon, as did the natives whose world this was.]

The *RnK* translation on the other hand emphasizes the "wilderness" even more:

> Die eintönige Wildnis von Felsen und Tundra und Schnee und Eis existierte außerhalb seines Erfahrungsbereichs und seines Begriffsvermögens, und ebenso die Eingeborenen, deren Welt diese Wildnis war. (27) [The monotonous wilderness of rocks and tundra and snow and ice existed outside his range of experience and his comprehension, as did the natives whose world this wilderness was.]

First, the aspect of "wilderness" is stressed through the polysyndetic enumeration "Felsen und Tundra und Schnee und Eis" ["rocks and tundra and snow and ice"], which leaves the reader breathless and almost overwhelmed by the description. Second, the translation stresses the aspect of "wilderness" even more through the repetition of "diese Wildnis" ["this wilderness"], which is used to replace the more neutral "this" at the end of the description.

At the same time, the *RnK* translation also emphasizes the richness of nature that Charlie discovers once he sees the wilderness through Konala's eyes: "gaudy ground squirrels […] suckers […] succulent lemmings" (141). The *GW* translation omits the descriptive adjectives that underline the beauty and abundance of nature "Backenhörnchen […] Fische […] Lemminge" (156) ["chipmunks … fish … lemmings"], which makes nature seem less colorful and moves the focus from vitality and richness to barrenness. The

RnK translation on the other hand keeps the descriptive adjectives: “grell gestreiften Erdhörnchen […] Neunaugen […] fleischige Lemminge” (37) [“gaudily striped ground squirrels … lampreys … succulent lemmings”]. It thus transfers and emphasizes nature’s abundance as Charlie experiences it through Konala’s eyes.

However, this positive experience is preceded by a moment of panic for Charlie, when he realizes that Konala is the only “comforting reality in this alien world” (140). The tundra is still foreign to Charlie and Konala is his only connection to the reality. The two translations use differing approaches to transfer Charlie’s experience of the “alien world” into German. *GW* focuses on the loneliness and solitude that Charlie experiences and transfers “alien world” as “unwirtlichen Einöde” (156) [“inhospitable wasteland”]. *RnK* on the other hand goes a step further and calls the “alien world” a “feindseligen Welt” (36) [“hostile world”], that is, a world that is not only strange, but actively aggressive to Charlie. Despite the differing foci, both translations intensify Charlie’s assessment of the originally foreign world around him to a world that is unwelcoming or even aggressive, which at the same time makes the image of Canada, particularly its most northern territory, Nunavut, more stereotypical.

As seen in some of the preceding analyses, the East German translations tend to be annotated. This is also the case for the *GW* translation and interestingly also again for the *RnK* translation, which was neither produced nor published in an East German context. However, the *GW* anthology provides more annotations. One word that is annotated in both translations is the derogatory term “Huskies” (134), which Charlie uses as an insulting description for Konala and her family, when he first meets them at the beginning of the story.[48] Both translations keep the original English word in the German version with *GW* choosing a hybrid form that uses German capitalization but English plural formation ("Huskies" (150)) and *RnK* presenting a Germanized version that is both capitalized and showing regular German plural formation, "'Huskys'" (29). Furthermore, the *RnK* translation puts "Huskys" in quotation marks. *GW* explains the word as "*Huskies*: amerikanisch für Eskimohunde und Eskimos" (331) ["*Huskies*: American for Eskimo dogs and Eskimo"], which could possibly mitigate the derogatory connotation because "Huskies" is presented as a regular, typically American designation for Inuit people. *RnK* on the other hand clarifies the derogatory connotation both through its use of quotation marks, which emphasize the carefulness with which the translator uses the word, and through the explanation as "*Husky* Schlittenhund; hier: abschätzige Bezeichnung für Inuit" (214) ["*Husky* sledge dog; here: pejorative designation for Inuit"]. Either way, both translations present a distinct explanation for the word, which potentially patronizes the readers and the text. At the same time, the added explanation illustrates the translations' target audience orientation.

Generally, however, the *RnK* translation is definitely less target-oriented than the *GW* translation, which is illustrated by the frequent use of foreign words that the *GW* translation replaces with German equivalents. While *RnK* transfers "a cache" (134) as "ein Cache" (28), which is a word that is not known in German except for the context of computers, *GW* chooses "ein Vorratslager" (149) ["a supply depot"]. Similarly, *RnK* transfers "boyfriend" (135) as "Boyfriend" (31), again a word that is usually not used in

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[48] Interestingly, as was the case for Zerning's German translation of "Boys and Girls," which is also included in the *RnK* anthology, Schnack's translation is not annotated in the complete German translation of *The Snow Walker*, which means that the annotations to the translation were again added specifically for the *RnK* anthology (see Mowat 1997).

German, while *GW* selects “Freund” (151) [“friend” or “boyfriend”]. Finally, *RnK* transfers “camps” (147) as “Camps” (44), a word that is known in German yet nevertheless foreign, whereas *GW* prefers “Lager” (162) [“camps”]. While the foreign words underline the foreignness of the text and emphasize its English-language provenience (source-text and source-language orientation), the use of German equivalents illustrates the embedding of the source text in a more German context (target-audience and target-language orientation).

All in all, the preceding analysis showed that the *RnK* translation is more source-text oriented, which is illustrated by its use of foreign words. The *GW* translation on the other hand is decidedly target-audience oriented, which is shown by the annotations and use of German equivalents, where the *RnK* translation uses English foreign words. Regarding the anthologies’ skopoi, the *RnK* anthology’s travel skopos is reflected in the annotations that are intended to inform the audience, potential tourists, about Canada. Additionally, the *RnK* translation’s emphasis of wilderness and nature fits the *RnK* skopos and paratextual motifs surprisingly well. The *GW* translation on the other hand reflects the *GW* anthology’s religious skopos through the obvious correlation between the story’s title, the anthology’s title, and the anthology’s afterword.

Conclusion

The preceding analyses examined nineteen anthologized translations of nine English-Canadian short stories (eight pairs and one triplet of coexisting translations). Regarding the anthologies, *DwR* is represented most frequently (seven translations), followed by *KEdG* (four translations), *SfC* (two translations), and *RnK* (two translations, however, neither one originally produced for the anthology). The other anthologies (*ME*, *Ke*, *KudR*, *GW*) each contributed one translation to the analyses.[49] After the characteristics of each translation were highlighted during the individual analyses, the following summary will give an overview of the recurring characteristics ordered by anthology and country of publication, starting with the three East German anthologies (*DwR, GW, KudR*), followed by the three West German collections (*SfC, ME, Ke*), and finally the two Swiss anthologies (*KEdG, RnK*).

The translations included in the first East German anthology, *DwR* (1969), showed several recurring characteristics, including their target orientation, illustrated for example by the conversion of North American measuring units to German ones, the tendency to replace foreign words with German equivalents, as well as the addition of clarifying annotations. Furthermore, the *DwR* translations tended to refrain from mitigations and even increased the intensity of the source texts from time to time, which led to an accentuation of the source texts' underlying societal criticism. The translation of the second East German anthology, *GW* (1986), also proved its target orientation mainly through the use of annotations as well as the use of German equivalents instead of foreign words. Furthermore, the *GW* translation and anthology, rather surprising for the GDR background, put the source text into a religious context. The translation included in the last East German anthology, *KudR* (1992), did no longer replace foreign words with German equivalents, yet it also converted the North American measuring units in addition to attaching clarifying annotations for potentially unknown words and concepts. All of these characteristics that the East German anthologies show illustrate their strong orientation towards the target culture, language, and text, which, as mentioned before, is influenced by the political and cultural surroundings that the translations and anthologies were produced in.

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[49] Regarding the actual pairs (or in one case triplet) of compared anthologies, the following list gives an overview: *KEdG vs. DwR* (three times), *Ke vs. ME*, *SfC vs. KEdG vs. DwR*, *SfC vs. DwR*, *KudR vs. DwR*, *RnK vs. DwR*, *RnK vs. GW*.

Regarding the three West German anthologies, it is difficult to find overlaps between them because the characteristics of their translations vary. The translations of the first West German anthology, *SfC* (1969), showed a very strong source orientation, illustrated through their proximity to the source text and the lack of mitigations. Furthermore, they kept the measuring units of the source texts and aimed at imitating the foreign accents that were presented in the source texts. All of these characteristics are a direct reflection of the anthology's setup, which presents the source and the target texts side by side within the same collection. This setup in turn is a direct reflection of the political and cultural surroundings because it would, for example, have been impossible in the GDR, where access to English-language source texts was extremely limited. At the same time, the inclusion of both source and target texts within one anthology places a certain hierarchy on the texts, where the translations are used solely as vehicles to understanding the source texts. The translation included in the second West German anthology, *ME* (1976) was compared to the translation of the third West German anthology, *Ke* (1992). The analysis showed that the *ME* translation focused on provinciality, which was presented as a typical characteristic of Canada (as also illustrated in the *ME* introduction). Furthermore, the *ME* translation mitigated less than the *Ke* translation, thus accentuating the source text's underlying societal criticism. At the same time, however, the *ME* translation also omitted some descriptions and used a less poetic style compared to the sophisticated and elaborate style of the *Ke* translation, which, in the case of the *Ke* translation, led to an enhancement of the source text and English-Canadian short stories in general (as advocated in the *Ke* paratext).

The translations of the first Swiss anthology, *KEdG* (1967), were marked by one very strong and frequently recurring characteristic, namely the tendency to use mitigations (for example, through omissions and alterations). These mitigations sometimes lessened the stories' atmosphere of uncertainty and ambiguity. At the same time, they also downplayed the source texts' intensity and implied criticism, for example, of the exploitation of First Nations people. Finally, the translations included in the second Swiss anthology, *RnK* (2010), none of them originally produced for the anthology, reflected the anthology's travel skopos through the added annotations that are supposed to inform the audience, potential tourists, about Canada. All in all, the translations that are included in the three West German and two Swiss anthologies show fewer recurring characteristics and similarities than the translations of the three East German anthologies. One clear tendency is, however, that mitigations seem to be more frequent than in the East German anthologies, which aim at presenting the stories' tragedy and intensity as well as the underlying criticism of society at full force.

CONCLUSION

> Translation thus is not simply an act of faithful reproduction but, rather, a deliberate and conscious act of selection, assemblage, structuration, and fabrication – and even, in some cases, of falsification, refusal of information, counterfeiting, and the creation of secret codes. In these ways translators […] participate in the powerful acts that create knowledge and shape culture. (Gentzler and Tymoczko 2002: xxi)

Translation in its broadest sense as it was assumed in this study, that is, including both the paratextual embedding as well as the actual translation, is an act of power, which is indeed able to transmit, emphasize, or reflect potentially ideological or stereotypical concepts – in the case of paratexts, through obvious statements or subtle discursive acts and in the case of translations, through linguistic choices that are able to reinforce, adapt, or even withhold information from the source text. At the same time, as Flotow (2007a) assumes, translated literature "*is* circulated – by certain powers, at certain times, for specific purposes" (195, emphasis in original), that is, translated literature can itself become a 'pawn' of power because it is imported for certain reasons and in order to fulfill certain functions in the receiving literary polysystem(s), which is an assertion that this study also explored, showing that the import of Canadian literature did indeed follow certain trends and fulfill certain needs in the receiving German literary polysystems.

Before embarking on the investigation of the role of translated Canadian literature, specifically short stories and short story anthologies in the German literary polysystems, chapter one explored the history of the German and the Canadian short stories from the early 19th century to the boom of the short story both in Germany and Canada in the 20th century, and finally to the honoring of the English-Canadian short story with the Nobel Prize in the 21st century. Furthermore, it also showed that the contemporary 21st century German and English-Canadian short stories are marked by modernism and postmodernism, offering multiple interpretations, fragments, and openness as well as great heterogeneity and versatility regarding styles and topics. Regarding the short stories' genre-defining brevity, 'longer' short stories continue to be written yet short variants, such as, flash fiction, popular both in Canada and in Germany, challenge traditional genre borders. However, the first chapter showed that these very experiments with length, styles, and topics testify to the genre's vitality in the 21st century. Generally, the first chapter embedded the corpus of English-Canadian short stories in the Canadian short story context, while also shedding light on the status of the German short story, that is, the literary environment in which the German translations of the English-Canadian short stories are received.

Following the contextualizing chapter one and the methodological and conceptual chapter two, chapter three explored the first research question, namely the place of and motivation for translated Canadian literature and particularly short stories in the German literary polysystems. With the first translation of a Canadian piece of literature into German in 1837, the first wave of imports from the mid-19th to the mid-20th century focused mainly on Canadian children's literature and short stories, which laid the foundation for the creation of stereotypical perceptions about Canada such as wilderness, vastness, exoticism, otherness, cold, and adventurousness. The second wave of imports, the translated adult fiction of the early to mid-20th century provided the German-speaking readers with fictional entryways to journeys, adventures, and escapes, thus resuming similar stereotypical perceptions of Canada, which the first German-language anthologies of Canadian short stories published during the 1960s confirmed as well. The 1970s, marked by the beginning awareness of Canadian literature in both Germanies but also by censorship of and restricted access to Canadian literature in the GDR, produced additional anthologies, which illustrate the strong influence of political surroundings, editors, and paratexts on the translations as well as on the reception of the translated works. During the 1980s, a third wave of imports focused on Canadian feminist and women's literature, which paved the way for further Canadian literature by offering new perspectives on feminism as well as different styles. However, the German anthologies of Canadian short stories published during the 1980s failed to reflect this development. During the 1990s, a fourth wave with a new topic, namely multiculturalism, moved to the center of interest and offered the post-unified German readership of the 1990s new perspectives on immigration and identity. However, the German anthologies of Canadian short stories published during the 1990s again failed to reflect this development and continued to rely on a traditional corpus of authors and themes. It was not until the new millennium that the literature imports finally started becoming more varied, drawing from a wider corpus of authors and texts. At the same time, however, the paratexts of the German translations of Canadian literature often continued to work towards confirming the existing stereotypes established with the first wave of imports from the mid-19th to mid-20th century and strengthened by many translations published since then.

Based on these findings, chapters four and five explored the second research question, namely the images of Canada, Canadian literature, and the Canadian people that the anthologies of translated short stories aim at transmitting or strengthening, to what extent these images are ideological or stereotypical, and how these images are conveyed. According to the paratextual analyses, all anthologies are to a certain extent ideological in that they each present a very specific image of Canada or Canadian literature that the readers are supposed to embrace. However, the individual images conveyed in the paratexts vary greatly and so does their ideological and stereotypical nature.

Often resorting to generalizations about 'the Canadians' and offering a very critical assessment of Canadian literature, the *KEdG* anthology (1967, CH) presents Canada as a country of many divisions, which are noticeable in several domains (culture, language, and literature) and only unified by the allegedly ‘prototypical’ and certainly stereotypical Canadian motif of solitude. The *SfC* anthology (1969, FRG), resorting to similarly stereotypical concepts about Canada, presents Canadian literature (English-Canadian short stories exclusively) and by extension also Canada itself as unusual and new. Constituting the most ideological anthology, *DwR* (1974, GDR) portrays Canada as a problem-laden, capitalist society, which is divided on several levels, constantly victimized by the US, and, on top of it all, stigmatized by a poorly developed literature. *DwR* thus draws an extremely critical and certainly also patronizing picture of Canada. Similar to *DwR*, the *ME* anthology (1976, FRG) is very prescriptive and while the anthology’s foreword presents a very enthusiastic image of Canada as a new, future-oriented country, the extensive introduction draws a completely different picture of Canada as a country of heavy struggles and consequently victimization. Contrary to any of the other anthologies, *GW* (1986, GDR) emphasizes the role of religion, Christian ideals, and missionary work in Canada. Here, too, Canadians are presented as struggling or even failing their everyday struggles, yet their failures are linked to selfishness and the neglect of Christian ideals. As opposed to *GW*, the *Ke* anthology (1992, FRG) offers little political and historical embedding and focuses on Canadian literature, which is presented as variable and complex, just as Canadian life itself. The complexity is attributed mainly to the ubiquitous contrasts that supposedly characterize Canadian life and literature. Similar to *Ke*, the *KudR* anthology (1992, GDR) focuses on Canadian literature, specifically the contemporary English-Canadian short story of which it paints an exceptionally positive picture, while belittling any other as well as earlier Canadian literary works. Finally, the *RnK* anthology (2010, CH) contrary to any of the other anthologies, presents Canada as a mostly problem-free travel destination, which is characterized by extremes and again contrasts, which reduces Canada to an idyllic postcard depiction. All in all, the image of Canada painted by the analyzed anthologies is indeed diverse and far from reducing Canada to beautiful nature, untamed wilderness, and exciting adventures as suggested by Atwood (2004). As a matter of fact, most paratexts, with the *RnK* afterword as the big exception, draw a much more critical or even negative image, presenting Canada as a country that is characterized by major contrasts, divisions, extremes, and struggles regarding society, language, culture, nature, religion, and literature, while also being frequently influenced or even dominated by outside political or economic forces. Additionally, Canadian literature is often portrayed very critically, especially any works produced before the 20th or even mid-20th century, thus presenting Canadian literature as young and new, but at the same time also as still in its developmental stages and hence of lesser importance than ‘older’ literatures.

This study’s last chapter turned towards actually analyzing translated Canadian literature and consequently explored the third research question, namely the influence of the anthologies and particularly their paratexts (with their potentially ideological or stereotypical concepts) as well as the context (social, political, and cultural) on the translations. According to chapter six, all translations reflect the accompanying paratexts, the surrounding context, or both to a certain extent. The reflection of the political, cultural, and social context is, however, particularly striking for the East German translations (included in the *DwR, GW*, and *KudR* anthologies), which show a strong target orientation. This target orientation is illustrated, among others, by the conversion of North American measuring units, the addition of clarifying annotations, as well as the substitution of foreign words through German equivalents. One of the West German anthologies (*SfC*), on the other hand, shows a very strong source orientation, which is illustrated by the translations’ proximity to the source texts, the lack of mitigations, the imitation of foreign accents, as well as the anthology's setup, which presents the source and the target texts side by side.

Besides reflecting the political, cultural, and social context, the translations included in the first East German anthology, *DwR*, are also influenced by the accompanying, very critical paratext insofar as they tend to refrain from any mitigating linguistic choices and instead even increase the source texts' intensity thus increasing the stories' underlying societal criticism. Similarly, the translation included in the second West German anthology, *ME*, also tends to refrain from mitigations, which reflects the also very critical accompanying introduction. As opposed to the translations of these two anthologies, the ones included in *KEdG,* the first German-language anthology of Canadian short stories, are marked by frequent mitigations through, for example, omissions and alterations thus downplaying the stories' intensity, ambiguity, and criticism. Finally, the translation included in *Ke*, whose paratext focuses on Canadian literature and its complexity, reflects the paratext insofar as it uses a very elaborate and sophisticated style, which enhances both the source text as well as Canadian literature in general.

All in all, this study analyzed eight German-language anthologies of translated Canadian short stories from several perspectives. Using linguistic, literary theoretical, and translation theoretical approaches, this study offered detailed information on the diachronic and synchronic embedding as well as the characteristics of the translations and the anthologies. Furthermore, it also highlighted the strengths and weaknesses of the existing anthologies. Additionally, this study illustrated the powerful state of translation as an activity that is able to shape concepts about Canada. At the same time, this study also showed that translation is itself influenced by its surroundings, including the social, political and cultural context as well as the immediate paratextual context. This study consequently illustrated that translation is a complex activity beyond “cultural transfer and bridge building” (Flotow and Nischik 2007: 6-7) and thus emancipated it as a powerful act that is able to indeed shape culture (while also being shaped by it) instead of simply building bridges between cultures. Furthermore, this study also illustrated that the Canadian short story is a lively genre that has evolved beyond the traditional “cold, dull, pastoral stuff’ (Rosenbaum 2009: 9) as well as the 20th century classics – and translation continues to build bridges but also shape the image of Canadian literature in Germany.

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