

Portraits of Cannibals: A Metaphorical Decriminalization of Translation  
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One of the recurring themes in metaphors for translation is the idea of violence: translation as cannibalism, as kidnapping (*tra(n)s-ducere*), as penetration (cf. Steiner), as appropriation. While all of these metaphors may be apt or even required in some contexts, their application to all of translation practice is necessarily limiting, and they imply a broader rubric that can not only set them beside other models that can provide different insights into the theory, practice, and context of translation. I put forward as this overarching concept one which actually already has a long and storied history, but which within translation theory is now generally relegated to the annals of history of writing about translation: translation as portrait. To do this, I link several historical discussions of translation and portraiture, several historical discussions of painting as a metaphor for translation, and examine where this idea might fit in with contemporary translation theory. I also examine not only how such a metaphor for translation can encompass other metaphors and coincide with other theories while providing space for alternate explanations, but also how translation as portraiture can be used to describe and account for texts and practices which have traditionally been problematic for translation theorists. This model in no way replaces violent models for translation, nor does it suggest that they are somehow less valid. This model can provide a wider space in which violence is not required by the nature of the subject but rather chosen, thus not only allowing room for explanations of different types of translation within non-violent frameworks, but also granting power to translators who do choose violence, valorizing this choice by recognizing it.