A COMPANION TO

*T*RANSLATION *S*TUDIES

EDITED BY
SANDRA BERMANN
AND CATHERINE PORTER

WILEY Blackwell

A Companion to
Translation Studies

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Contents

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Acknowledgments

Introduction

Translation has played a major role in human history from the earliest times. Evidence of this singular activity, one deeply implicating our sense of language, identity, and intercultural communication, can be found in the clay tablets of the ancient Near East and continues powerfully in the information technology of the twenty-first century. It has accompanied the conquests of princes and movements of empires, the routes of trade, and human migration from ancient times to the present. Wherever people have brought new languages and cultures, translation has been there, variously transforming societies, texts, and traditions. Moreover, as psychoanalysts, poets, and theorists remind us, translation plays a crucial, if less often discussed, role in the development of individual subjectivity, agency, and identity.

Translation has most often done its work in the shadows of official history. But it has begun to grow in visibility with the globalizing culture of the twentieth and twenty-first centuries. Across the planet, translation inflects the arts and entertainment, daily conversations, news and information technologies, as well as business, trade, finance, law, government, education, military, and scientific research. Its effects and complexities have generated themes for novels, feature films, and countless Internet sites, while the word "translation" itself has become a metaphor for transformation or transposition of many kinds. Increasingly a site of theoretical reflection, translation's role in representing self and other in complicated hierarchies of power, in staging the performance of sexualities, in posing ethical questions, and in constructing linguistic and cultural histories has been increasingly acknowledged. As Bella Brodzki starkly puts it, translation today is seen to "underwrite all cultural transactions, from the most benign to the most venal" (Brodzki 2007, 2) and scholars have begun to

speak of a "translation turn" in the humanities and social sciences.[1] But though translation's part in past and present history has become more visible, it is not yet very well understood and not always carefully studied. The purpose of this book is to explore this social and linguistic practice more fully through the lively discipline that has recently developed to study it.

From Translation to Translation Studies

Given translation's longstanding role in human history, the discipline of translation studies is surprisingly new. Though reflections on translation have accumulated over the centuries, only in the late twentieth and early twenty-first centuries did a disciplinary field develop to study it. A young discipline in the 1960s and 1970s, situated largely in Europe and the Americas, it survived at first on the margins of the humanities and social sciences. Financial and technological globalization and the countless linguistic and cultural encounters in the contemporary world spurred its development as new insights into language and culture arose from within the academy itself. In a mere half-century, translation studies has become a stimulating field of academic as well as practical interest and has begun to challenge and transform research and curricula throughout the humanities and social sciences. With insights building from literary and cultural studies as well as from linguistics, technology, and the arts, translation studies has become a central site for analyzing the contact of cultures and a paradigm for studying our multilingual world (Ricoeur 2006; Stierstorfer and Gomille 2008; Ost 2009).

This *Companion to Translation Studies* is a wide-ranging introduction to a fast-growing field, bringing together some of the best recent scholarship to present its most important current themes. Our intended audience includes students, scholars, and general readers – indeed, anyone curious about translation's importance for understanding our past and contemplating our complex, "global" future.

The term "translation studies" was first proposed in 1972 by the poet and translator James Holmes. In 1978, André Lefevere stated that the new field concerned itself with "the problems raised by the production and description of translations" (Lefevere 1978; quoted in Bassnett 1991, 1). Not long after, Susan Bassnett's landmark book, *Translation Studies* (1980), noted the potential range of the discipline as "not merely a minor branch of comparative literary study, nor yet a specific area of linguistics, but a vastly complex field with many far-reaching ramifications" (Bassnett 1991, 1). How right she was – though there was no way to foresee in 1980 the great range of questions that translation studies would address.

In its early years, translation studies gained most of its insights from the field of linguistics. This was hardly surprising, given the leading role that linguistics played in the European "human sciences" of the mid-twentieth century – and the interest translation studies showed in analyzing written as opposed to oral texts. Its initial analyses relied on theories of equivalence between source text and translation, and

generally examined linguistic "transfer" between short written segments. Linguist and semiotician Roman Jakobson left an indelible imprint on the field through early definitions of translation as interlingual, intralingual, or intersemiotic, all anchored in the notion that "translation involves two equivalent messages in two different codes" and the underlying assumption that cognitive language is always translatable (Jakobson [1959] 2012, 127–28). Working from premises linked to Chomskyan linguistics, Bible translator and linguist Eugene Nida also emphasized equivalence, describing "two different sorts of equivalence: one which may be called formal and another which is primarily dynamic" (Nida [1964] 2012, 144).

As these and other linguists understood, explaining exactly what equivalence meant in the practice of translation was never a simple matter. Over time, theoretical descriptions and practical expectations became increasingly subtle, presenting, as Jeremy Munday suggests, a cline of different strategies rather than an equation (Munday 2009, 6–8). Though it proved impossible to achieve linguistic equivalence in practice (the attempt simply spawned more and different translations) or in theory (languages diverge in sound, script, and semantic structure so that "equivalence" and "transfer" can only be metaphorical as opposed to "scientific"), the ideal nonetheless persisted. It brought with it a view of translation as a zone of loss and secondariness (one could not, after all, capture a complete equivalence to the original) as well as a translational ethics of an impossible-to-achieve "faithfulness."[2]

Owing in part to the unsatisfactory results of early ideals and expectations, but also to exciting new methods developed in neighboring disciplines, translation studies soon raised questions that could not be answered by linguistics alone. By the 1980s and 1990s, the social and cultural context of translation as well as the agency of the translator began to figure more prominently in scholarship, initiating what became known as the "cultural turn" in translation studies. Presented by a variety of scholars having a range of disciplinary backgrounds – not only linguistics, but also literary theory, sociology, anthropology, cultural studies, and information technology – new analyses of the historical, political, and cultural context as well as different constructions of the ethics and, indeed, the very practice of translation began to enrich the field.

At least four general influences on this emerging "cultural turn" in translation studies may be highlighted here: poststructuralist views of language; postcolonial views of literature and culture; gender and sexuality studies; and new frameworks deriving from sociology. Poststructuralist critique, performed in writings by Roland Barthes and Jacques Derrida, but continuing through the work of many others, emphasized the ongoing intertextuality that characterizes *all* texts, even "originals." With the original text itself disseminated into countless other texts and linguistic traces, there is no longer a single "author" or delimited "source" to which the reader or translator can turn (Barthes 1977). Moreover, what applies to the individual text goes for language systems more generally. As Derrida claims in *The Ear of the Other* among other texts, and as many linguists – and translators – confirm, "there are, in one linguistic system perhaps, several languages or tongues" (Derrida 1985, 100). In

this sense, a text is always a multiplicity, an endless set of linguistic traces. Pinning down a definitive meaning or source becomes impossible and, indeed, undesirable, leading to a keen awareness of an ultimate "untranslatability" haunting each text and making definitive or "complete" translations a hopeless ideal. Rather, translation offers a proliferation of meanings.

In these same years, as questions of language began to alter the way in which translation studies viewed both its texts and its task, postcolonial studies began inquiring into issues of political, economic, and cultural inequalities as these affected cultural and linguistic representation. Exploring the ways in which imperialism molds images of other peoples and cultures as it simultaneously masks underlying power relations, intellectuals such as Edward Said, Gayatri Spivak, Homi Bhabha, and Edouard Glissant provided new, more ethically and politically inflected ways to read language, texts, and translations in colonial and postcolonial contexts (Said 1978, 1994; Spivak 1993; Bhabha 1994; Glissant 1997). No longer could translations be viewed as abstract linguistic entities subject to pure descriptive analysis: they were now "worldly" texts imbued with social, political, and economic power relations and acting, often importantly, within a broader cultural scene.

Aware of the power hierarchies at play not only in the spheres of politics and culture but in gender distinctions as well, a number of translation studies theorists of the 1980s and 1990s considered translation in the light of gender and sexuality. Ongoing work by Spivak and Judith Butler, for instance, opened new paths for rethinking the ways in which gender hierarchies and heteronormative assumptions affect a wide range of cultural practices, including translation and the role of the translator and reader (Butler 1990, 2004; Spivak 1993). Highlighting the transformative effects of translation, new voices began to analyze – and question – the performance of gender on the page and in culture more generally.

At the same time, it was clear that the performance of translation entailed more than the translator alone. Indeed, translator and authorial source formed only part of a much broader social network, in which primary actors include publishers, editors, illustrators, copyeditors, readers, and other agents in the world's making, marketing, and transmission of texts. Translation studies began thinking in more sociological terms, at times using quantitative techniques associated with the social sciences. Pierre Bourdieu's categories and more empirical models of readership and transmission inspired new readings of translation as a cultural product with specific effects on the receiving society, and prompted new theories of textual transmission (Bourdieu 1991). These views, along with new theories of world literature, contributed to a rethinking of translation, particularly in its increasingly global context.

Translation Studies Today

Responding to multiple veins of inquiry, focusing them in innovative ways while developing theoretical insights specific to the field, translation studies rapidly gained

intellectual visibility, and moved from a marginal to a central and often transformative discipline. As the essays collected in this *Companion* suggest, its recent scholarship offers new lenses for examining well-known issues in canon formation and literary history as well as innovative models for dealing with questions of language inequalities, hybridization, identity, and globalization. It also offers ways to consider more closely the many languages and cultures touched by translation – and the political and ethical issues they present.

Indeed, the fast-growing interest in translation studies has not been limited to the sphere of scholarship. It has directly affected university curricula. With innovative courses and programs at the university level, translation studies has, in fact, found new prominence in academic institutions throughout Europe, in South and East Asia, in Latin America, and elsewhere around the globe. Even in universities in the United States, where there was once little interest in the topic, individual courses and programs now increasingly appear in undergraduate curricula, usually in departments of English, modern languages, and comparative literature, while schools that already provided instruction in the field have increased their offerings. As the Modern Language Association advised in its 2007 report on foreign languages and higher education:

> Develop programs in translation and interpretation. There is a great unmet demand for educated translators and interpreters, and translation is an ideal context for developing translingual and transcultural abilities as an organizing principle of the language curriculum. (MLA 2007, 9)

Indeed, translation studies is attracting students even when other fields in the humanities are not. Its courses help to "internationalize" the university curriculum and better prepare students for the world that awaits them.

Dominated by no single theory but informed by many, translation studies today finds common threads in its reflections on the complex phenomenon called translation and the network of theoretical insights surrounding it. It raises a number of fundamental questions for the theory and practice of translation, questions that inevitably reach to other fields as well. Many of them appear in the collected essays of this *Companion*:

- How can we speak of a "single language" and how do we elicit and analyze the historical and cultural layerings within each text we read and translate?
- How do we study oral as well as written translation and the linguistic and cultural functions these serve?
- What part has translation played in specific political, ethical, and religious structures of the past, and what role does it play today?
- More specifically, what role has translation played in colonial and postcolonial situations? How has it served the needs of dominating cultures? Equally important, how have suppressed cultures used it to subvert reigning power structures?

- How has translation contributed to the representation of "other" cultures?
- How does translation affect the texts and lives of migrating peoples? What might self-translation mean in these contexts?
- What part might translation play in the performance and performativity of gendered or "queer" identities?
- What is the place of the translator – and what are the roles of the editor, the illustrator, the publisher and, very importantly, the reader?
- What might we say today about the ethics of translation?

Though such questions motivate a good number of essays in this *Companion*, they do so not from some universal platform of knowledge but from within specific and diverse linguistic and cultural contexts. Very much a thing of this world, translation has always been a very different thing in different parts of the world. Attempting a more planetary reach and a less Eurocentric perspective, translation theory is increasingly attentive to geolinguistic diversity. In the process, it has also become increasingly aware that some of its own terms, assumptions, and inaugural steps – starting with the very meaning of the English term "translation" – can be challenged by different views from other places and times. Exploring diverse traditions of translation practice and theory has given new impetus to the field, opening it to new insights as well as to an awareness of its own, often unintentionally hegemonic, role. Particularly conscious of the widening context of translation studies, this *Companion* attempts to situate the field in a broad geolinguistic and historical space – and in the self-reflexive mode of its practitioners.

If translation studies today addresses a wide range of questions and opens up a broad planetary field, it also explores an array of interrelated yet distinct discursive practices: legal translation, medical translation, diplomatic translation, film subtitling and dubbing, simultaneous interpretation, business translation, and literary translation. Though a number of essays in the *Companion* speak to a variety of translation and interpreting practices, most focus on literary translation, largely because it has generated extensive theoretical reflection while remaining most accessible for general readers and for teaching non-specialized courses at the undergraduate level.

Organization of the *Companion*

Given the scope of this dynamic young discipline, and in order to make it fully accessible to our readers, we have organized a wide range of essays into three main parts: "Approaches to Translation, "Translation in a Global Context," and "Genres of Translation." Each offers a number of complementary paths for exploring this rich and quickly changing field. Together, they reveal striking specific insights, as well as some general tendencies.

Part I, "Approaches to Translation," introduces the reader to the evolving and expanding dimensions of translation studies. In the section "Histories and Theories,"

the field appears in the broadest terms. Here, some of the big questions are explored: the representation of others in a globalized context, the inevitable inequalities among different languages, and the rising need to confront the ethical considerations that translation presents. A history of the field from classical to post-classical theories in Europe and the Americas delineates some major changes. Within such a history, philosophy itself becomes a "problem of translation," haunted by untranslatable idioms, including though hardly limited to the term "translation" itself. At the same time, literature and literary history, particularly as these are studied in comparative literature, now also focus on translation. Here, translation increasingly appears in terms of *transformation* – through literary texts that make translation their theme or through the work of translators who, in rewriting their sources, can alter the valence of gender expectations and the effects of ongoing postcolonial situations.

The following section in Part I, entitled "Methodologies," offers insights into salient techniques now used in the teaching and scholarship of translation studies. From the changing notions of text analysis as these have been developed from Jakobson through Mona Baker, Gideon Toury, and Andrew Chesterman, we move to more recent studies in the sociology of translation that highlight the influence of Bourdieu; to stylistic analyses that center on the translation rather than the "original"; to work in cognitive psychology that details new insights into the translator's task disclosed by neuroscience. "Multimodality" in translation studies opens the field to challenging new interdisciplinary and intersemiotic questions and underscores the importance of the reader as translation studies morphs into new and different areas of study in the age of information technology. Two concluding essays in the final section, titled "Technologies," turn first to the complex history of machine translation, and then to transformations induced by various modes of "chunking" and "localization" that affect translation today. Here we see modes of authoring being democratized while translation "content" is electronically separated from context and manner of presentation.

While the essays in Part I outline the general contours of the field, Part II situates translation in its global context. Essays in this section often provide theoretical overviews, but they also offer models to use in analyzing particular texts from various traditions, along with specific textual examples. They analyze in lively detail how thinking about translation in planetary terms influences not only the practical work of translation but also broader conceptions of the field.

The first section, "Intercultural Perspectives on Translation," reflects on both the current, cross-cultural reach of translation studies and also on some major translation histories. In central essays focusing on two great traditions – Arabic and Chinese – the section focuses on important moments of intercultural exchange. Yet another essay reveals the intriguing ways in which Chinese script shaped a range of cultural traditions in East Asia. A counterpoint comes from two essays discussing the discipline of translation studies today, and the play of local and global languages in an era of globalization. Looking to the future, they raise some paradoxical issues while suggesting new directions – and responsibilities.

The second section, "Translation and the Postcolonial," focuses specifically on the linguistic and cultural inequalities created by colonialism and empire that have left indelible marks on human beings and their translation practices. Though addressed pointedly in this section, the questions here pervade the analyses of many other essays in the *Companion*. They underscore the translator's need for a deep intercultural as well as interlingual understanding of the source texts – and the reader's need to resist any tendency to "mine" texts for cultural "truths" about other peoples and places.

The section titled "Identities in Translation" takes a somewhat different tack, examining the roles not only of characters in literary texts, but also of translators, publishers, and readers in the performance and reshaping of languages and "identities." Offering specific insights into postcolonial issues of migration and translocation, into performance and performativity, into gender and sexuality, and into the publisher's – and reader's – active collaboration in the making of a translation, this section reveals translation as an inevitably productive (as opposed to merely reproductive) activity and often as a highly transformative one.

In the final section of Part II, "Translation and Comparative World Literature," we offer a range of essays that highlight the role translation plays in literary creation and literary history. Considering texts from Arabic and Persian, from Japanese, Spanish, Portuguese, German, and French, the essays analyze specific historical, linguistic, and cultural issues. Together, they also question the category of "national" literatures and suggest ways in which translations can, at times, subvert as well as support such traditions. Indeed, as we learn to read translations as both process and product, and in various geolinguistic sites, we gain essential intellectual tools for analyzing the way translation contributes to the building and modification of cultures.

Part III, "Genres of Translation," turns to issues of practice in translation studies. Its series of essays looks to different languages and cultural contexts as it revisits, critiques, and expands upon earlier twentieth-century discussions of translation. The opening section, "Varieties of Translation Practice," introduces the reader to concerns particular to the translation of theoretical and scholarly prose, as well as to the literary genres of novel, poetry, and drama, and the perhaps less familiar, though venerable, genre of pseudo-translation. The section also considers intersemiotic modes of translation encountered in film translation and explores the interaction of word and image in the translation of classical Chinese literature, where calligraphy and illustration play significant semantic as well as visual roles.

The section "Translating the Sacred" engages with the particular role translation has played in the transmission of sacred texts such the Bible, the Qur'an, and the Buddhist sutras. Drawing examples from a broad range of languages, cultures, and religious beliefs, and emphasizing different translation strategies, the essays also explore the translation of religious texts in colonial and postcolonial situations. The final section of the book, "Intralingual Translation and Questions of History," pointedly challenges and expands upon Jakobson's early discussions of the intralingual as

an apparently straightforward rewording in the same language. The essays ask about the multiplicity intrinsic to languages, and also about the ideological and political motivations of intralingual translation. They reveal a genre inhabited by a range of political and historical concerns that can have major linguistic and cultural repercussions.

Current Trends and New Directions

Throughout these forty-five essays, with their examples and case studies from across the globe, a number of threads reappear with some regularity – and help to limn the complex weave of translation studies today. Let us mention, in closing, six of them:

1   *Translation as a productive, rather than reproductive, practice.*   Rather than assuming that translation offers only an imperfect reproduction of an original, the essays in this volume typically emphasize translation's quality as a productive linguistic and cultural act. A translation does indeed resemble its source and, when successful, can ensure its survival, as Walter Benjamin eloquently proposed. But in creating a new text that resembles its source, translation also transfigures it. Producing a text in a different language, it opens an "interlocutory space"[3] in which a new text meets a new and different audience, prompting a further series of interpretations and, perhaps, translations.

2   *Translation, empire, and multilingualism.*   As numerous essays in this *Companion* suggest, translation has played an important role both in empire-building and in its resistance, as it also helps to negotiate the individual lives and texts of migrating and postcolonial individuals. Concerns with questions of local and global languages, "major" and "minor" languages, and the problem of "epistemicide" in an increasingly anglophone global sphere are particularly important issues in translation studies today. At the same time, the role of the local and the particular in individual acts of translation argues for modes of reading that remain keenly attuned to the specifics of language and culture. These ask us to consider who is translating and why, but also how the text and its eventual translation can cross borders through a palpable hybridity of language. Such hybrid or creolized texts allow us to read the multilingualism that is an increasingly prominent feature of literature – and translation – in the twenty-first century.

3   *Identity, migration, sexuality.*   New work on identity in translation studies suggests a growing interest in the interface between translation studies and migration studies on the one hand, and between translation studies and gender and sexuality studies on the other. Each questions how translations and translators perform different sorts of border-crossing, transfiguring texts as they outline new directions for understanding individual subjectivities and the cultural discourses they negotiate and sometimes transform.

4   *Translation as collaboration.* The many agents involved in the translation and dissemination of a text – translator, editor, publisher, illustrator, lawyer, agent, and market analyst – already testify to the complexity of the translator's position. As a number of essays in this volume suggest, they also underscore the important interpretive role of the reader. He or she must note not only the potential acts of these numerous agents, but also the intertexts haunting both source and translation, as she or he interprets the text as a distinct reader situated in a particular time and place. This collaborative perspective becomes yet more complex – and important to consider – in the new translational practices developing through Internet technologies, from fansubbing to the interpretation of hypertexts. These new technologies, areas of growing interest in translation studies, are already changing the work of translation across the planet. Rethinking the role of the reader along with that of the other agents of production and reception (human and technological) will also affect the way students are taught to read translations in pedagogies of the future.

5   *Rethinking literary and cultural history.* The role of translation in the assessment of literary history has already changed dramatically. For one thing, we find a heightened awareness of periods in history when translation played a particularly vivid role in the generation of literary texts (for example, in the translation culture of sixth-century China, ninth-century Baghdad, or fifteenth-century Europe). We also find a keen awareness of the political interests that frame what we call our national traditions. Indeed, by looking to translation histories of particular texts, as well as to their intertexts, we soon find that what we call "national" literary histories are inevitably also "transnational" histories.

6   *Rethinking the ethics of translation.* In the light of recent changes in the theory and practice of translation, the ethics of translation have also gained in complexity. No longer bound by the ideals of strict equivalence or "fidelity," translation nonetheless seems to call for a practice that would remain respectful of the source language and culture, open to their differences, and alert to its own linguistic refigurations. It might, for instance, mark a text as "other" (perhaps by "foreignizing," footnoting, or prefacing it, rather than appropriating it seamlessly). It might also highlight those areas where intelligibility is least available, leaving them for the reader in collaboration with the text (along with its intertexts and its past history of translations) to construe. Such modes – and others – heighten the relational and dialogical quality of translation. Indeed, in translation's very act of welcoming some sense of otherness into the language and culture of reception, which it almost inevitably does, it can fruitfully disturb – or interrupt – not only the apparent singleness (or ontological purity) of the receiving language. It can also model similar salutary disruptions and transformations of individual and cultural identities. If we are to judge from the essays collected here, a new ethics of translation seems to be developing around such relational issues.

There are surely other trends in translation studies today. But our hope is that those articulated in this *Companion* will give readers a keen sense of some main currents and

spur them to discover more. As the varied essays that follow suggest, translation studies today offers not only new areas for scholarly study, but also new pedagogical tools, perhaps even life skills that, if developed with care and knowledge, might make readers more capable and sensitive negotiators of the planetary network of languages, cultures, and meanings that is theirs.

Notes

1 See, for instance, Arduini and Nergaard 2011.
2 See Chamberlain 1988 as well as Flotow 1997 on gendered metaphors in translation studies.
3 We take this term from Parker and Sedgwick 1995, 13.

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Part I

Approaches to Translation

Histories and Theories

1
The Changing Landscape of Translation and Interpreting Studies

Mona Baker

While traditionally wedded to the written and oral text as the locus of translation activity and the primary object of investigation, the study of translation and interpreting has widened its scope considerably in recent years. It no longer reduces its primary object to textual material but has sought to incorporate within its remit various types of non-verbal material as well as the different agents who produce translated texts and mediate oral interaction, and the cultural, historical, and social environments that influence and are influenced by cultural agents and their production. The definition of "translation" itself has been extended to encompass a wide range of activities and products that do not necessarily involve an identifiable relationship with a discrete source text. Against this background, and given the ready availability of historical overviews and syntheses of theoretical trends, this essay will focus on a number of interrelated themes that have strong resonance in contemporary society and have received growing attention in translation studies and neighboring disciplines since the 1990s.

Representation

Translation is one of the core practices through which any cultural group constructs representations of another, as has been widely recognized and debated in the ethnographic context (Asad [1986] 2010; Sturge 2007). Translation-generated representations of Italy, a culture which has been "one of the most represented *loci* of

the Western imagination," did not simply circulate within and influence the target culture's understanding of its "heritage," but also made their way back to Italy and influenced Italians' own processes of self-representation (Polezzi [2000] 2009, 263). In the colonial context, translation served as an important vehicle for constructing representations of the colonized as "Europe's 'civilizational other'" (Dodson 2005, 809). The Indian colonial "subject" was constructed through European translations that provided educated Indians with a range of Orientalist images they came to internalize as their own (Niranjana 1990). Colonial translations presented Indian texts as specimens of a culture that is "simple," "natural," "other-worldly," and "spiritual" (Sengupta 1995). The impact of such translations and the representations they generated can be seen in the self-translations of "native" works by the colonized themselves, as in the case of Rabindranath Tagore, who adapted his own works to conform to the image of the East as constructed by the English-speaking world at the time (Sengupta 1995).

Translation continues to generate powerful representations of other cultures long after the colonial encounter has officially come to an end. In the postcolonial context, the continued hegemony of the ex-colonizers ensures that the dominant representations of the ex-colonized remain powerful. The Orientalist tradition of translation continues to thrive in France and embraces a set of textual and paratextual techniques that "inscribes in the structure of language itself the image of a 'complicated Orient' . . . irremediably strange and different" (Jacquemond 1992, 149). Within the wider context of cultural and political imperialism, translations continue to exercise discursive power over "Third World" subjects by representing them in ways that cater for the expectations of the target audience (Venuti 1995); in the case of Muslim Arab women, the representations typically draw on one of three stereotypes: the Arab or Muslim woman as a victim of gender oppression; as an escapee from her intrinsically oppressive culture; and as the pawn of Arab male power (Kahf [2000] 2010). Global conglomerates play a vital role in propagating their own representations of marginalized communities and "enemy" cultures in venues such as advertisements (Nardi 2011) and news media (Campbell 2007), especially in the context of new information and communication technologies that harness the potential of multi-modality in genres such as televised newscasts to create powerful stereotypes (Desjardins 2008). Scholarly works, too, can generate and consolidate stereotypical representations of the other by (mis)translating key concepts such as *intifada* and *shahada* in ways that do not reflect their use among those being represented (Amireh 2005). Powerful political lobbies represent certain communities and regions as a source of threat to the free world, a threat that has to be monitored regularly through translation, primarily into English (Baker 2010a).

The dynamics of representation involved in the (post)colonial and imperialist contexts are more complex than the traditional model of unilateral imposition might assume, however. One aspect of this complexity concerns the diversity of attitudes on both sides, as well as the impact of the environment of reception, which may frustrate the intentions of translators who belong to the colonizing group but empathize with

the colonized and attempt to present them in a positive light, as in the case of George Staunton's highly influential 1810 translation of the qing penal code (St. André 2004). Staunton sought to persuade British readers that the Chinese had a concept of justice and that they were no better or worse than the British. And yet examination of published reviews suggests that the translation was read against the grain, so much so that it lent itself to later use by the British as part of a legal apparatus for governing Chinese residents of Hong Kong.

Representations generated through translation are often contested, undermined, exploited, and negotiated by the less powerful party in various ways (Rafael [1988] 1993; Israel 2006). As in the Chinese context, Orientalist translations of Indian vernacular literature were not always aimed at a simple "containment of representations" but were the product of negotiations between local scholars and Orientalists, with the "competitive, resistant and appropriative energies of local voices involved in defining and representing their literatures and traditions" (Boratti 2011, 88). The less powerful also use translation to generate competing representations that counter the stereotypes established by the colonizer and serve a nationalist agenda, as in the case of English translations of the medieval Irish text *Táin Bó Cúailnge*, which attempted to portray the Irish as a morally upright nation (Tymoczko 1999). There have therefore been calls for a shift in perspective to acknowledge that at times the translator functions as "an agent for subaltern resistance, instead of an extension of the long arm of the oppressor" (Rose 2002, 259).

Of particular interest are the mechanisms by which representations of a cultural other are generated through translation. These may include identification with a particular group through the choice of a dialect or sociolect, as in opting for an urban variety of German associated with working-class youths to dub African American English, thus aligning AAE speakers with German speakers of that variety "and in so doing constitut[ing] them ideologically along similar lines" (Queen 2004, 522–23). Discussion of less discreet mechanisms used to generate representations of a (post) colonial other through translation might explain how these representations come to exercise such a hold on the imagination of the represented. Shaden Tageldin talks of a "politics of translational seduction" that relies on affect rather than coercion by strategically "re-present[ing] the colonizer as the most flattering 'likeness' of the colonized" (2011, 17), thus binding the colonized to the colonizer through an inverted process of self-love.

Minority–Majority Relations

Minority languages are languages of relatively limited diffusion or languages spoken by politically and economically marginalized populations. In the latter sense, the hegemony of English and the economic and political power of the English-speaking world now mean that *all* languages other than English have become minority languages (Cronin 2003).

For minority groups such as the Scots, Welsh, Bretons, Catalans, or Corsicans, translation can serve a number of purposes. Translation *into* the minority language may be undertaken as a strategy of survival; translation from a variety of languages allows a minority language to expand its repertoire as a means of ensuring its survival (Woodsworth 1996). Where the source language is the majority language, translation may simultaneously function as a symbolic act of resistance to displace that language within a shared social space, especially in cases where translation is not needed because the minority group speaks the dominant source language. The mere act of writing or translating into the minority language then becomes a political statement against the majority language and culture. Examples include literary translations from French into Corsican (Jaffe [1999] 2010) and from English into Scots (Findlay 2004). Translation into a minority language can therefore have a perlocutionary function, as evident in the diglossic mixing of *joual* in theater translations with the Standard French used to address readers in prefaces and producers and actors in stage directions in Quebec (Brisset 1989). The use of the minority language also has implications for representations of protagonists who are made to speak that language. Annie Brisset (1989) notes that because *joual* is associated with the working classes, theater translations into *joual* lead to a proletarization of language and a lowering of the social status of the protagonists.

Translation *out of* the minority language is usually undertaken to raise awareness of the minority language and literature and allow its writers to reach a wider audience. This is often achieved through English, even when the minority language's relation to English is embedded in a history of oppression, as in the case of Scots, Welsh, and Irish. For some, however, translating their literature into a dominant language such as English only serves to add to the latter's "already large canon . . . by translating what relatively little there is written in a minority language" into it (Krause 2008, 128). One form of resistance to the majority language therefore consists of refusal to be translated into it: Irish poet Biddy Jenkinson refuses to be translated into English as "a small rude gesture to those who think that everything can be harvested and stored in an English-speaking Ireland" (quoted in Kenny and Cronin 1995, 245). Resistance can also take the form of contaminating the majority language by mixing it with the minority language in such genres as bilingual poetry (Hedrick 1996; Mezei 1998).

Imbalance in patterns of translation flow between majority and minority languages and literatures reflects a history of political and cultural domination, with English in particular occupying a hegemonic position in relation to all other languages (Venuti 1995). From a Bourdieusean perspective, the translation of great literary masterpieces into a dominated/minority language allows it to import capital and prestige and hence constitutes a "diversion of capital" (Casanova 2004). Translation into the dominant/ majority language of works by authors writing in the minority language, on the other hand, is a form of consecration: it introduces the periphery to the center in order to consecrate it and grants minority authors "a certificate of literary standing" (Casanova 2004, 135).

The deaf community has long resisted the disability model that framed its position in society in the past, and is now widely recognized as a minority group with its own language and equal rights of access to all aspects of social life. This includes the right to be provided with interpreters in day-to-day interaction and subtitled programs on television. In this context, interpreting between the relevant spoken and signed languages becomes a tool of empowerment for the deaf. At the same time, however, interpreting has the disempowering potential to create an illusion of access or independence that is not always actualized (McKee 2004). This also applies to other minorities in society, especially in the context of migration. In the Italian health-care system, interpreter mediation "mainly supports a doctor-centred communication, preventing the empowerment of linguistic and cultural minorities" (Baraldi 2009, 120); similar patterns that result in disempowering minority groups have been documented in the US hospital system (Davidson 2000). It has therefore been argued that the disempowered position of the deaf and other minorities "requires interpreters not simply to act as neutral professionals but to take on an empowering role" (Brennan and Brien 1995, 113–14), one of advocacy or active cultural mediation.

Interpreting for minority groups is often provided by members of the same minority culture, including young family members (Angelelli 2010). This has affective implications for young and ad hoc interpreters, and for professional interpreters. Interpreters who belong to the same minority group as the less powerful, non-institutional party are vulnerable to pressure from both sides: from the less powerful participant, who expects the interpreter to empathize with them and act as their advocate, and from the institutional representative, who may be concerned that the interpreter's impartiality is compromised by proximity to the client and hence inclined to monitor his or her behavior and linguistic output closely.

Globalization, the Global Economy, and Global Resistance

One of the defining features of our age is the heavy interdependence of commercial, social, and political structures across the globe. From food chains to the film industry, and from news reporting to networks of political resistance, the world has become a dense web of interrelations that are continually being reshaped through various forms of linguistic and cultural mediation. The evolving position of translation and interpreting and their impact in this context have been examined from a variety of perspectives. Some studies have focused on specific venues such as the global publishing industry, news conglomerates, international and pan-national organizations, the film industry, or multinational companies. Others have focused on the translation strategies and impact of practices such as game localization, fansubbing, scanlation, crowdsourcing, and various forms of global resistance to the political world order.

Globalization has reinforced the dominance of English in the publishing industry: the number of books translated from English continues to rise, at the expense of other languages like Russian, Polish, Danish, and Czech (Sapiro 2010). Concepts drawn

from Pierre Bourdieu's work can add nuance to this argument. Whereas large-scale production by conglomerates is dominated by English in the US and French markets, small-scale production by independent small firms "developed a strategy of resistance by translating literary works from an increasing number of languages, in order to promote cultural diversity" (Sapiro 2010, 420). At the same time, however, "conglomerization has resulted in the *de facto* disappearance of a large number of independent publishers" (Hale 2009, 218), thus restricting the contribution of small-scale production to cultural diversity. Globalization has also led to more complex patterns of publication and work distribution, including co-publishing arrangements and increased involvement of translators in promoting books and authors in a wide range of venues, leading some scholars to call for new ways of theorizing the profession (Buzelin 2006). As in other areas of social life, one of the consequences of globalization in the publishing industry has been a blurring of the boundaries that traditionally separated the work of translators from that of others, in this case editors, publishers, and literary agents.

In the context of news dissemination and translation, two broad patterns may be identified (van Leeuwen 2006). One pattern involves globalizing the local, when local news is translated into a global language, usually English. *Vietnam News* is a case in point. Here, global English replaces local variants of English and the ideological perspective is adjusted to conform to the expectations of a global readership. Thus, for example, "privatization" replaces the local term "equitization," and Communist terminology is either omitted or adjusted, with "cadres" being replaced by "officials" and "being enlightened" replaced by "being converted to the Communist cause." Enough local vocabulary is nevertheless retained "to provide *couleur locale*" (van Leeuwen 2006, 230–31). The second pattern involves localizing the global, when globalizers such as CNN, *Newsweek*, and *Cosmopolitan* attempt to open up new markets for their newspapers and magazines and have to adapt the content to local requirements and sensitivities. Ji-Hae Kang (2010) demonstrates that adapting global content to local requirements can also be undertaken by local stakeholders, who may further recontextualize an imported news item in ways that question and undermine its foreign news source (*Newsweek*, in Kang's example). Here again, a reductive pattern of unidirectional imposition would fail to account for the complexities of translation-mediated interaction between the more and the less powerful players in the global economy.

The concentration of news reporting in the hands of a small number of global agencies like Reuters, Associated Press, and Agence France-Presse has had a number of consequences for translation. These include the use of standard, homogenizing criteria and style codes that facilitate translation but blunt the translator's creativity (Bielsa and Bassnett 2009, 69), as well as a blurring of role boundaries because of the integration of translation within news reporting, which leads to considerable overlap of the functions of journalist and translator and renders the contribution of the latter largely invisible.

Global news agencies' increased control of the circulation of news has been challenged by a number of different groups. One such group is Inter Press Service, "an international communication institution with a global news agency at its core."[1] IPS reports news from civil society and the developing world. Unlike the large global agencies, its limited resources restrict it to reporting mostly in English. It has nevertheless managed to expand its language offerings recently through a grant from the European Union, allowing it translate some content into Czech, Hungarian, and Polish, and a licensing agreement signed with an academic blogger from Jerusalem that allows it to publish his Hebrew translations of its own (IPS) news.[2] This pattern of collaboration among groups and individuals with limited resources is typical of the global justice movement; similar examples of collaboration exist among groups of activist translators and interpreters, such as Babels and ECOS, and between them and other activist groups, for example, between Translator Brigades and Adbusters (Baker, 2013).

Indymedia, the Independent Media Center, poses a more radical challenge to global news agencies. It is more firmly embedded in the culture of collective, autonomous movements, having been specifically established in 1999 to offer grassroots reporting on the World Social Forum.[3] Its site offers interfaces in a wide range of languages, and individual news items are translated into different languages depending on the availability of volunteers. Users are invited to add translations to any news item on the site. This non-hierarchical, participatory pattern of generating news and translations in different languages is radically different from the workings of news agencies, and positions translators as equal, visible participants in activist movements.

Globalization has brought with it a major technological revolution that has enabled the emergence of a non-hierarchical, participatory culture in which numerous individuals, both translators and non-translators, collaborate to produce free translations for public consumption. This type of "user-generated translation" is "based on free user participation in digital media spaces . . . [and] undertaken by unspecified self-selected individuals" who are also part of the user community (O'Hagan 2009, 97). "Gamers" are committed video game users who have the relevant language skills and work closely with hackers to extract the text from a video game and replace it with a translated version. Fansubbers started out as fan groups who subtitled Japanese animated films and made them freely available on the Internet; they "intervene[d] in the traditional dynamics of the audiovisual industry by acting as self-appointed translation commissioners" (Pérez González 2006, 265) and by undermining traditional conventions of subtitling. Among the innovative subtitling practices they introduced are the use of a wide range of fonts and typefaces, color to distinguish speakers, and glosses to explain cultural references (emulating the use of footnotes in written translations). Fansubbing has now been extended to other audiovisual genres and cultures, and has become more mainstream in its practices and more open to collaboration with industry. Scanlators, who scan, translate, and distribute unofficial editions of manga (Japanese comics) on the Internet prior to their publication in

print (Zanettin 2008, 9), similarly do not abide by existing professional norms of translation in the industry, whether in terms of copyright issues or translation strategies. Globalization has empowered both translators and non-translators to experiment with new ways of bridging the language and digital divide and to reconfigure the relationship between service providers and service users, leading to further blurring of boundaries between different types of actor and between translation and other types of text production.

Strictly speaking, unsolicited, community-initiated practices like gaming, fansubbing, and scanlation are illegal. Nevertheless, they are usually tolerated, and in this sense have effected a different relationship between translators and commercial stakeholders at a global level. Unlike these practices, crowdsourcing is a form of solicited community translation (O'Hagan 2009) used by large Internet-based groups such as Facebook, Twitter, Wikipedia, and TED, and often considered an effective alternative to machine translation (Anastasiou and Gupta 2011). Crowdsourcing is a potentially useful means of reducing the digital divide, but unlike unsolicited, fan-initiated translation, its ethics have been questioned from the perspective of its impact on the profession. Published research has identified different levels of concern about providing free translation for for-profit organizations: some translators consider such initiatives unethical and damaging to the profession, whereas others are motivated to participate for a variety of reasons (McDonough-Dolmaya 2012). An undated petition against crowdsourcing translation initiated by Translators for Ethical Business Practices suggests that many continue to consider the practice unethical and damaging to their status as professionals.[4]

An additional pattern of participatory, collaborative translation characteristic of the era of globalization involves loose groups of individuals with diverse skills coming together to confront a particular challenge and then dispersing. Similar to autonomous political movements described by social movement theorists, these groups function as "biodegradable networks," "dissolving and regenerating into new forms of organization and action" as the need arises (Flesher Fominaya 2007, 339). In the context of translation, Luis Pérez González (2010) refers to them as "ad-hocracies," because of their ad hoc nature and transient status. Translation is not the central activity of these groups, but it is becoming increasingly important in their work, with some capitalizing on the potential of networked communication to produce and circulate subtitled versions of televised interviews and other political audiovisual content as a form of resistance to the global order (Pérez González 2010).

Whatever area of social or political life is examined from the perspective of globalization, translation and interpreting can be clearly seen to play a major role in shaping patterns of dominance and of resistance within it. The mainstream industries of cinema, news, and publishing rely on translators and interpreters to reach and influence global publics, as do political lobbies and government bodies. At the same time, amorphous groups of fans and activists who wish to pose a challenge to the dominant world order also use translation and interpreting to undermine existing structures of power. The evolving technological landscape continues to shape the opportunities

available to both. Technological advances, especially new information and communication technologies, are crucial to sustaining the non-hierarchical, participatory culture that makes many of the challenges posed through translation and interpreting possible.

Future Directions

Ethical considerations have received growing attention in recent years (Chesterman 1997; Koskinen 2000; Jones 2004; Bermann and Wood 2005; Goodwin 2010; Baker and Maier 2011; Inghilleri 2011, among others) and are likely to occupy a more central place in the discipline for a number of reasons. These include the increased involvement and visibility of interpreters and translators in situations of violent conflict (Baker 2006; Inghilleri and Harding 2010), the "weaponization" of translation in the counterinsurgency agenda (Rafael 2012), increased awareness of the role played by translation and interpreting in suppressing or promoting aspects of the lived experience of marginalized groups such as women (von Flotow 2011) and gays (Mira 1999), awareness of the affective dimension of translation and interpreting (Cronin 2002; Maier 2002; Robinson 2011), and the threat to the profession posed by new technologies and practices, such as machine translation and crowdsourcing.

Closely connected to questions of ethics is the issue of trust, especially, but not exclusively, in the context of conflict and its aftermath, and in dialogue interpreting, given the immediacy and intensity of both types of mediated interaction. In the International Military Tribunal for the Far East (1946–48), uncertainty about the trustworthiness of interpreters led to the use of three ethnically and socially different groups: Japanese nationals as interpreters, Japanese Americans as monitors, and US military officers as language arbiters (Takeda 2009). Similar levels of mistrust have been noted in more recent conflicts, particularly in relation to locally hired interpreters (Baker 2010b). In community interpreting, users' assessment of the personal character of an interpreter and their ability to trust him or her as a person influences their understanding of good interpreting, often leading them to prefer interpreters drawn from their own informal networks (Edwards et al. 2005, 2006). Lack of clarity about expectations and anxiety over role boundaries in social work can similarly lead to an erosion of trust between interpreters and social workers, with social workers being reluctant to share expert knowledge with the interpreter for fear of losing control of the interaction (Tipton 2010).

The impact of new media cultures and new technologies on all aspects of translation and interpreting is among the most promising new lines of research in the field. New media cultures and practices, such as the running subtitle on television (Cazdyn [2004] 2010), configure new ways of seeing and experiencing global realities. New media also create new readerships and the translators and translation strategies to serve them (Littau 2011). Like other areas of social and political life, the interaction between translators and their tools follows a complex dialectic of resistance and accommodation

(Olohan 2011) and reflects the tensions that shape the evolving face of the profession and the discipline.

See also Chapter 2 (Kristal), Chapter 7 (Saldanha), Chapter 9 (Pérez González), Chapter 12 (Tymoczko), Chapter 28 (Ghazoul), Chapter 32 (Connor)

Notes

1 http://www.ips.org/institutional/.
2 http://www.ips.org/institutional/new -language-services-read-ips-news-in-czech -hungarian-polish-and-hebrew/.
3 http://www.indymedia.org/en/static/about .shtml.
4 http://www.petitiononline.com/TEBP3/ petition.html.

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2

Philosophical/Theoretical Approaches to Translation

Efrain Kristal

As Rainer Schulte and John Biguenet have pointed out in the introduction to their landmark anthology *Theories of Translation* (1992), theoretical reflection on translation has been fruitful but controversial, and we are far from a consensus about its possibilities or impossibilities. This is still the case today, and not only because of an inherent limitation placed on the subject matter, namely, that no single individual could possibly have competence in all of the languages and milieus in which translation can take place, and therefore the ability to appreciate all the phenomena that could pose challenges to any particular theory.

It is also the case because there has never been a consensus about any single way of mapping one original text from a source to a target language that would produce a unique and definitive translation. And differences between theoretical approaches to translation amount to different perspectives regarding the differences between the original work and the translation. Some theorists assume that all translation is doomed to failure in principle, others that certain aspects but not all can be rendered with ease. Some assume incompatible views of language, and some give pride of place to the original author, the cultural context of the source or the target language, the translator, the reader who has bilingual competence, the general reader who is ignorant of the target language, a particular audience, or the specialist who claims expertise or institutional authority over a certain body of work.

Lawrence Venuti gives a cogent explanation for the diversity and incompatibility of translation theories on the basis that any one of them "rests on particular assump-

tions about language use, even if they are no more than fragmentary hypotheses that remain implicit or unacknowledged" (2000, 5). Venuti's take on the multiplicity of theoretical approaches is based on an investigation of specific historical contexts (1995). From a different point of view, David Bellos (2012) addresses the incompatibilities by taking a distance from abstract speculation about what translation is, in order to explore what translation does, grounding his insights on the practice of translation, eschewing definitions, theories, and principles, as an elegant protest against the mechanical application of unexamined norms and precepts. In so doing he shows that some theoretical "impossibilities" of translation have been addressed effectively by translators in practice.

Bellos's provocative book also makes significant theoretical contributions when he offers correctives to theories that presuppose unexamined notions. Bellos shows that the notion of a "literal" translation is a meaningless concept because there are no criteria to distinguish between a translation that deviates from the original and one that does not; and that word-by-word translations, as Octavio Paz and others have also noted, are likely to produce awkward transpositions of the vocabulary of the target language onto the grammar of the source language rather than transparent equivalencies. The notion of a "literal" translation presupposes that a translation could be identical to the original, which is not possible, and this means that all translations are "free" in one way or another.

The prejudice according to which any translation is inferior to its original because it is different from the original is commonplace, but not sound. Judgments about the worthiness or effectiveness of a translation must presuppose difference, and implicit or explicit criteria to determine what a text, which is different from the original, is expected to be or to do. If what is expected from a translation is the communication of information for a particular purpose, it is always possible that a translation can be more effective than the original in achieving this objective. A translation might also be more effective than the original in producing a certain literary effect. The criterion for determining whether a translation is faithful or unfaithful cannot be difference, because neither faithful nor unfaithful translations are identical to their originals.

The minimal condition of a translation is the rewriting of a sequence of words with another sequence of words. This is not enough for translation theorists, who also expect the transfer of something from the source language to the target language. In some cases, it might be argued, there is nothing beyond a sequence of words to transfer from one language to the other, either because the original may be a random sequence of words, or because there may be such incompatibilities between two languages that whatever might be available in the source language in a particular sequence of words may not be available in the target language in any sequence of words.

That being said, most theories of translation make claims about what is transferred from one language to another language when a sequence of words in the original is transformed into another sequence of words in the translation. The most common assumption is that a mental content of some kind is transferred, and this assumption has its roots in classical philosophy.

Translation and the Transfer of Mental Content

There is a classical view of language according to which spoken words are signs of thoughts, ideas or impressions received by the mind, and written words are signs of spoken ones. In Aristotle's seminal articulation,

> spoken sounds are symbols of affections in the soul, and written marks symbols of spoken sounds. And just as written marks are not the same for all men, neither are spoken sounds. But what these are in the first place – affections of the soul – are the same for all; and what these affections are likenesses of – actual things – are also the same.[1] (Aristotle 1984, 25)

According to this view, the difference between languages would amount to the differences between sounds and written signs, not to the impressions made by objects in our minds. Armin Paul Frank has noted that theoretical approaches to translation that presuppose the Aristotelian framework concentrate on work that must be done in the target language, on the attempt to generate the appropriate linguistic signs that correspond to what needs to be transferred from one language to another: thoughts, representation of objects, emotions, and the like (Frank 2007, 1534–36). Obstacles to a translation may arise if the target language does not yet have certain names, concepts, or categories, and so on, but it may often be possible to make adjustments to the target language, for example by defining words it does not yet have, or by explaining new concepts. A metaphor commonly associated with this approach is that of a body clothed in a new outfit.

The illusion that the task of the translator is the transfer of content from one language to another may have been naturalized in Europe by the model of translating from Latin into vernacular languages, and by the constant contact and interaction of the various European languages with each other. Among the European languages vocabularies and concepts were constantly borrowed from each other, and over the centuries strategies and conventions developed for translating from one language to another through the work of many anonymous translators whose choices or adjustments became either normative or part of a repertoire in different linguistic milieus.[2]

Anthropological and Philosophical Challenges

The classical model faced challenges when European explorers, missionaries, scientists, and anthropologists came across other languages throughout the globe. The encounter with non-European peoples led to the realization that linguistic communities might not share the same sphere of thought, and even the possibility that they might conceive of thoughts and objects in incompatible ways.

The classical view is akin to Hollywood fantasies in which aliens and natives speak perfect English, or when their garble is rendered with subtitles in plain English. As

theorists move away from the assumption of shared meanings, a new viewpoint emerges grounded on the possibility that languages have different ways of dealing with meaning, thought, and expression.

The Aristotelian view can also be challenged philosophically rather than anthropologically, in the light of views such as deconstruction, skeptical of straightforward linguistic representation, or philosophical positions such as Wittgenstein's, for whom meaning is use. Significant developments in the Continental and the Anglo-American philosophical traditions have converged in the assumption that there is no simple correspondence between mental contents, words, and things.

The post-classical view involves a move from translating content to capturing a different world-view, or a different conceptual framework, or struggling with incompatibilities among languages. That being said, the classical view continues to inform the assumptions of many theoreticians and translators. From the post-classical perspective, thinkers such as Johann Wolfgang von Goethe and Wilhelm von Humboldt pointed out that translators are faced with an inevitable choice: they can either produce a translation that feels as if it could have been written by a fluent writer of the target language, or capture what is foreign about the original text at the risk of producing strangeness.

Transformative Possibilities of Translation on the Target Language

Johann Gottfried von Herder articulated the break from the classical approach to language in his rejection of the notion that there are automatic equivalences between the thoughts of one nation and the thoughts of another. A language, for Herder, is the image of a nation's mind or spirit, and thought is not independent of language. Herder was the father of nationalism and of the notion of national identity based on a local culture. As Isaiah Berlin has put it:

> Herder upholds the value of variety and spontaneity, of the different idiosyncratic paths pursued by peoples, each with its own style, ways of feeling and expression, and denounces the measuring of everything by the same timeless standards – in effect those of dominant French culture, which pretends that its values are valid for all time, universal, immutable. The values of one civilization will be different from, and perhaps incompatible with, the values of another. (1997, 567–68)

For Herder, linguistic differences are indications of cultural differences, and his views set the horizon within which Friedrich Schleiermacher made his influential contribution to translation theory in his essay *On the Different Methods of Translation* (1813).

In translation studies Schleiermacher is best known for his articulation of the view that

either the translator leaves the writer alone as much as possible and moves the reader
toward the writer, or he leaves the reader alone as much as possible and moves the writer
toward the reader. (1992, 42)

Schleiermacher favors the first case, in which the translator moves his readers to a
foreign viewpoint, making it possible to "assimilate into one language the products
of another language" (1992, 36). Schleiermacher considers that the first option is the
only true translation. The other option is "futile and empty" (1992, 50) because it is
only able to render elements from the source language that are already in the target
language.

Schleiermacher held the view that German is particularly accommodating of foreign
elements, which in turn can effect a transformation in the target language:

Our language can only flourish and develop its own perfect power through the most
varied contacts with what is foreign, and to carry all the treasures of foreign art and
scholarship, together with its own, in its language, to unite them into a greater historical
whole. (1992, 53–54)

A weakness in Schleiermacher's manifesto in favor of foreignizing translation is that
he offers no methods, practical criteria, or advice about how to translate in a way that
would transfer the foreignness of the original. That being said, all theories of transla-
tion that seek to find what is "foreign" in the foreign text owe a debt to his views.
Schleiermacher was not interested in translation as a window onto a foreign world to
appreciate difference for its own sake. This was, however, Francis Newman's purpose
in his translation of the *Iliad*, published in 1856.

Translation as a Window onto a Foreign World

Newman translated against an English tradition he considered flawed precisely because
it had naturalized Homer, presenting him as if he were a contemporary, delivering
the story, but missing the essential: that Homer was garrulous, prone to quaintness
and vulgarity, that he already felt archaic in his barbarian age, that his language lacked
beauty, and that his audience was gullible. Newman's approach to the translation
involved the scrupulous rendering of every detail of the epic poem, including gram-
matical phenomena from the ancient Greek that do not exist in contemporary English.

Matthew Arnold's famous assessment of Newman's translation was scathing: "he
has given us a false theory in his preface, and he has exemplified the bad effects of
that false theory in his translation."[3] A reasonable translation, for Arnold, would
approximate the way the *Iliad* can affect those who are in the best position to under-
stand Homer: scholars who have a solid grasp of the original. Arnold argued that
Homer's style is plain and rapid, that he conveys ideas with directness, that he is
noble – and that none of these features is evident in Newman's translation. If Homer

appears to be quaint, garrulous, prosaic, low, and antiquated in Newman's version, it is because the translation is a failure. Arnold argued that Newman confused the difficulties a translator faces in translation with the effects the work should produce.

Arnold thinks that translators should pay attention to the general effects of the work rather than to the details. This means taking liberties with respect to the original, forgoing details, and omitting grammatical constructions such as the Hellenic double epithets, which can produce anomalies such as "voice-dividing mortals." Newman protested:

> I am the first and only translator that has dared to give Homer's constant epithets and not conceal his forms of thought: of course I could not have done this in modern style. (Arnold 1914, 366)

Arnold and Newman are aware that the latter used an English lexicon with grammatical constructions adapted from the ancient Greek, but they disagree about the results: for Newman his method opens a window onto the ancient world, while for Arnold it generates accidental anomalies.

According to Newman, Arnold "totally ignores the archaic, the rugged, the boisterous element in Homer" (Arnold 1914, 330) in his expectation that Homer should read like a "polished drawing room poet" (1914, 343). To eliminate Homer's oddities is to eliminate the ancient world of Greece from the translation, and the same can be said for any attempt to modernize the language and give an air of high poetry to what is something else because "considerable portions of the poem are not interesting to us as poetry but as portraying the manners or sentiments of the day" (1914, 371).

Translation as Re-creation

One of the most acute readers of the Arnold–Newman polemic was Jorge Luis Borges, whose own view of literary translation was a plea in favor of creative re-creation, translation as "a variation one is justified in attempting" (1985, 1, my translation). For Borges there are no perfect originals, any more than there can be perfect translations or perfect rough drafts. A translator ought to explore possibilities and potentialities in a text the original author might have neglected out of carelessness or lack of vision:

> To assume that every recombination of elements is necessarily inferior to its original form is to assume that draft 9 is necessarily inferior to draft H – for there can only be drafts. The concept of the "definitive" text corresponds only to religion or exhaustion. (Borges 1999, 69)

Borges was indifferent to Newman's interest in translation as a window onto a foreign world, and to Arnold's interest in the understanding of an ancient work by scholars,

and yet their debate stimulated some of his most searching observations about the task of the literary translation:

> Newman favored the mode that retains all verbal singularities. Arnold, on the other hand, favored the severe elimination of distracting details. The latter produces sound uniformities, and the former produces unexpected surprises. (Quoted in Kristal 2002, 20)

Borges developed a doctrine of translation that does not favor a priori the views of Arnold or Newman: a translator has to decide whether to cut or alter details and effects of the original. Borges thinks that a resource available to writers of any language comes from the unexpected effects produced in translation by Newman's approach, which can produce strangeness and beauty. Had the lexicon of English not been applied to the grammar of ancient Hebrew, the "tower of strength" might have been rendered as "a firm stronghold," and the "Song of Songs" as "the highest song."

Borges vindicated the right of a translator to swerve away from the original and to interpolate, and he formulated a definition of translation that is restated in several of his essays on translation: "translation is a long experimental game of chance played with omissions and emphasis" (1999, 69). In his incisive formulation Borges affirms that translation as re-creation involves choice, chance, and experimentation. For Borges the incommensurability of any two languages, or even two modes of expression within the same language, provides stimulating possibilities to the literary translator, who must choose between registering the singularities of an original work and eliminating the details that obscure its general effects.

Borges argued that the ideal arbiter of a translation is the unlikely reader who can resist the prejudice in favor of the original. In his essay on "The Translators of the *Thousand and One Nights*," Borges reiterates his view that an original and a translation should be appreciated as variations on a theme in which neither original nor translation should be favored a priori, or perhaps at all, and he adds that translators often translate either against each other, or "in the wake of literature." To translate in the wake of literature is to engage in a dialogue with resources fashioned by others. Borges would agree with George Steiner's contention, in *After Babel* (1998) that a translation can tap into potentialities unrealized in the original, precisely because the linguistic differences or incompatibilities between two modes of expression may bring forth aspects of the work that might be obscured in the language of the original. Borges was well aware that certain features in a poem may never be translatable, but he also knew that a poem can shine in a translation where the original falls short, and that any text can be a pretext for the creation of another in the same language or in a translation.

The Same Message in a Different Code

The landmark contribution to translation studies by semiotics is Roman Jakobson's essay, "On Linguistic Aspects of Translation." For Jakobson the aim of translation is

the search for equivalent messages in different codes. This is achievable with relative ease when the purpose of a translation is to convey cognitive experience:

> all cognitive experience and its classification is conveyable in any existing language. Whenever there is deficiency, terminology may be qualified and amplified by loanwords or loan-translations, neologisms or semantic shifts. (1992, 147)

Translation is more challenging when certain words carry special associations not readily transferred from one code to another, and especially when the syntax or morphology of a language may also have a semantic component. Following Franz Boas, Jakobson argues that "the grammatical pattern of a language (as opposed to its lexical stock) determines those aspects of each experience that must be expressed in a given language" (1992, 148). The insurmountable obstacles in translating the semantic density in the grammar from one language to another are multiplied in poetry, which, for Jakobson, is untranslatable by definition. The best one can hope for is a creative approximation, since poets add local features of signification to the already untranslatable features of the languages in which they write:

> In poetry, verbal equations become a constructive principle of the text. Syntactic and morphological categories, roots, and affixes, phonemes and their components (distinctive features) – in short any constituents of the verbal code – are confronted, juxtaposed, brought into contiguous relation according to the principle of similarity and contrast and carry their own autonomous signification. (1992, 151)

Translation as the Afterlife of the Original

According to Walter Benjamin, translation plays a fundamental role in the afterlife of the original. Given that languages are always changing, a successful translation, according to Benjamin, will necessarily lose its significance in time. One of the consequences of Benjamin's insight is the need to retranslate in order for the original to remain alive.

Alluding perhaps to Spinoza's distinction between a mode and an essential quality (or attribute) of a substance, Benjamin claims that translation is a mode and that "translatability is an essential quality of certain works" ([1923] 2000, 16). For Spinoza the essence of a substance is not affected by the appearance or disappearance of any of its modes, but it would no longer be what it is if it lacked any one of its essential qualities. A chair made of wood may be a modality of wood, but its fibrous elements are essential qualities. For Benjamin, "translatability" suggests that what is essential in the work can be addressed by a modality, namely by a translation. That being said, as language changes, the translation may no longer point to what is essential, which is why translation is a provisional stage in the renewal and continued life of the original, of its afterlife. Benjamin argues that, unlike art, translation cannot claim permanence

even if it can temporarily point to that which matters in the original. For Benjamin the essence of the work is always the same, and the language of the original is also always the same, no matter how many times it is translated.

Benjamin claims that languages have the same intention or objective, that no single language can attain it, and that the ultimate objective of translation is not the rendering of any single text into another language, but the integration of all languages into a single pure language. This aspect of Benjamin's position resonates with the kabbalistic image of the universe as a shattered vessel whose fragments will come back together, ushering in the advent of the Messiah.

In *Major Trends in Jewish Mysticism* (1941), a book dedicated to Benjamin, Gershom Scholem argues that the kabbalist is not interested in the everyday meaning of words but in the spiritual and creative power of the pure and holy language of God. These ideas are analogous to Benjamin's claims that he is not interested in what a text affirms, but in an essence associated with it, as if he were speaking about a living being.

The Ethics of Translation

Benjamin's views informed the theoretical vision of Antoine Berman, who coined the term "the ethics of translation." For Berman "translation cannot be defined solely in terms of communication, of the transmission of messages, or of extended rewording" ([1984] 1992, 5), because its essence is the recognition and respect of otherness. The ethical aim of translation is for Berman "an opening, a dialogue, a cross-breeding, a decentering. Translation is 'a putting in touch with,' or it is nothing" ([1984] 1992, 4). As Berman's ideas developed he came to the stronger conviction that the transfer of meaning from the source language to the target language is invariably an ethnocentric act:

> Capturing meaning does not liberate meaning in a language purported to be more absolute, more ideal or more "rational": it simply imprisons the meaning in another language, which is assumed to be more absolute, more ideal, and more rational. This is the essence of ethnocentric translation founded on the primacy of meaning. (1990, 35)

Berman would prefer that translators renounce their tasks if they are unable to transmit the foreignness of the original. As Berman's political vision intensified, so did his recourse to theological ideas:

> In its essence translation is animated by a desire to open the Stranger in as much as he is a stranger to its own linguistic space, and to Open is more than to communicate: it is to reveal, to make manifest. And just as the Stranger is a being made of flesh, tangible in the multiplicity of its concrete signs, so too the work is a reality made of flesh, it is living at the level of language. (1990, 75)

Berman drew inspiration from the work of Henri Meschonnic as a model for overcoming the obstacles to ethnocentric translation. In his Bible translations Meschonnic refuses to give pride of place to meaning, and concentrates on the rhythms of the biblical texts. Like Francis Newman, he is translating against a tradition he considers flawed and misleading:

> I retranslate the Bible to offer what all, I say all, the other translations erase. In my French I render, joyfully, the scrupulous sounds of the accents of the text, the *te'amim*, that is to say, the rhythms, the prosody, and also the violence of its grammar. The pleasure is in the recitative, where others translate the story. I work to make the reader hear the poem, which is not in the meaning of words. (Meschonnic 2007, 133)

Rhythm, according to Meschonnic, inscribes verbal energy in a text, brings together form and idea, subjectivity and meaning, speech and graphic disposition. For Meschonnic, rhythm trumps the primacy of meaning because it constitutes what matters in language, and any theory of language or translation that does not place it at the center of its concerns is defective (1999, 122). For Meschonnic, the translation of rhythms is the only means of engaging with the other in the foreign text, and to alter one's identity when one engages with otherness, "one aims at the passage from one alterity to one's own identity" (2007, 177).

Following Benjamin, translation, for Meschonnic, is not intended for those who ignore the original, but for those who engage with it. He is therefore writing against other French theorists for whom the objective of poetic translation is the creation of another poem. According to Yves Bonnefoy the raw material of the translator is his experience of a poem, but he does not give primacy to rhythm or to meaning because poetry, for him, is a dynamic between the two. The interaction between rhythm and meaning in the translation, however, is unlike the same interaction in the original. Translation, for Bonnefoy, engages a poet who pays attention to the voice of another:

> My translation must be a poem: rhythm and sense each producing the other. But the rhythm must be mine. It will never be able to revive the rhythm of the original given the inevitable distance between what one is and what one admires. I did not try to render in French the singular rhythms of Yeats and even less to trace – it would be so disconnected – the verbal music of Shakespeare. One must make this sacrifice to enter, or at least to try to enter, this place of invention we call poetry. (1994, 47)

The Indeterminacy of Translation

Discussions about whether the transmission of meaning is an ethnocentric act are beside the point for philosophers of the Anglo-American tradition, for whom mental states are not fundamental to understanding translation. For W. O. Quine, for example, "there is nothing in linguistic meaning beyond what is to be gleaned from overt behavior in observable circumstances" (1975, 95).

Quine's powerful doctrine of the "indeterminacy of translation" relies not only on the assumption that language is a social art and that meaning involves external observation rather than internal mental entities, but also on the view that there is no synonymy without theory. According to Quine, any expression from a source language can generate an indefinite number of accurate translations that are all valid, yet mutually exclusive. Quine summarizes his position as follows: "manuals for translating one language into another can be set up in divergent ways, all compatible with the totality of speech dispositions, yet incompatible with one another" (1960, 27).

For Quine, no determination of objects is possible on the basis of observation alone. The implication of this view for translation is that scrutiny alone will not yield a single correct translation. In his famous thought experiment, a rabbit scurries by, the speaker of an unknown language utters "gavagai," but the linguist is unable to determine, on that basis, whether gavagai might be a rabbit, a moving rabbit, rabbithood, an attached rabbit part, or an indefinite number of other possibilities.

What determines whether you can ultimately translate "gavagai" as any one of these options is not a mental content, but a translation manual. A translation manual will yield criteria to make judgments about a translation, but there are no abstract criteria for choosing one translation manual over another. One way to adapt Quine's insights in the area of translation studies is to make explicit the make-up of the "translation manual" that generates a particular translation or a set of translations, and one way to make explicit the rules of some translation manuals is to understand the practices of the institutions that have authority over translation practices.

In her investigation into the translation of children's literature, Camille Fort points out the need to take into account the constraints imposed on translators by publishing houses (Fort 2011). In France, for example, some publishing houses insist on the following strictures: (1) stories must be told in the present tense to facilitate the child's identification with a story; (2) proper names and toponyms must be Gallicized; and (3) foreign sociocultural contexts must be recontextualized as French. Rules of this kind account for the fact that in French translation the heroine of the Nancy Drew mysteries is called Alice Roy, the English seaside becomes the French coast, and lunch boxes or school uniforms disappear from stories that take place in a school. Constraints (1), (2), and (3) amount to elements in a "Translation Manual A." "Translation Manual B" could have the following constraints: (1) stories must be told in the past tense; (2) all proper names must be kept in the original even if there is an equivalent in the target language; and (3) the sociocultural context must be conveyed through paraphrase and footnotes. "Translation Manual C" could (1) use the future tense as much as possible; (2) eliminate all proper names; and (3) set the story in a futuristic world. One could go on indefinitely creating incompatible translation manuals that could be used to guide the translation of the same texts.

Translation manuals can be gleaned from the constraints of publishing houses, the policies of institutions that sponsor or censor translations, the desire to adhere to a particular theory of translation, and the like. And yet it is clear that the same text

translated according to more than one of the translation manuals would produce incompatible translations.

After *After Babel*

In *After Babel*, a searching and pioneering book on language and translation, George Steiner speculated that the multiplicity of languages may be the result of forms of communication that were established by human communities in order to exclude other human communities; and from this perspective, one of the motivations for translation may be an attempt to bridge the gap between communities, since for Steiner "each act of translation is an endeavor to abolish multiplicity and to bring different world pictures back into perfect congruence" (Steiner 1998, 246). Whether or not translation is the common ground that addresses or levels the differences between source and target languages remains an open question, irrespective of whether translation is indeterminate.

See also Chapter 1 (Baker), Chapter 5 (Munday), Chapter 29 (Wood)

Notes

1   I draw on the notion of a "classical view" on language and translation from Mueller-Vollmer 2004.
2   Armin Paul Frank's (2007) account of the development of these norms in France, Great Britain, and Germany is particularly illuminating.
3   The Arnold–Newman polemic appears in Arnold 1914, 284.

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3
Philosophy in Translation

Robert J. C. Young

It comes as something of a shock to realize that Descartes never actually wrote the words "cogito, ergo sum." The "Cartesian cogito," critiqued by philosophers for centuries, and challenged in the twentieth century by Lacanians and all those who sought to deconstruct the subject as a being fully present to him or herself, was the invention of Descartes's translator.[1] Descartes himself, writing in French, offered the more humble "je pense, donc je suis," a hesitating phrase which, inexorably split between its pronouns and verbs, stumbling into the gaps between the doubled enunciations of the stuttering reiterated "je . . . je," could never have laid claim to the unified pretensions of the mighty *cogito*. In translation, an ordinary phrase that could, in principle, have been said by any French person, was transformed into the iconic and monumental "Cartesian cogito" that has been given such paramount status in the history of Western philosophy. This alerts us to something special about the status and the process of translation in philosophy, which includes a certain monumentalizing effect: something happens to philosophy when translated into another language. Instead of loss, there is transformation. Instead of reduction, there is creation. In philosophy, translation is neither the unloved surplus of literature nor the invisible agent of commercial exchange. Translation is already woven within the fabric of philosophy, integral to it, a productive part of its substance.

While literary texts will always remain intact despite their translations, with philosophy, a multilingual discipline in which few if any read all its languages, translation necessarily intrudes into its very matter and material, into the texts and concepts

themselves. In practice, you cannot do philosophy without translation, which means that the terms and conditions of translation will always determine your understanding of other philosophical texts and therefore your own philosophical thinking. No other discipline can shadow the scope of philosophy because there is no other that is so inherently multilingual and historically dependent on successive translations and retranslations. Philosophy may develop different strains, or some philosophers may contentiously claim that other parts of philosophy are not "real philosophy," but philosophy as a discipline contains all philosophy in principle. Not for philosophy are the historical divisions into national literatures or histories, any more than science (formerly natural philosophy) has national sciences: knowledge and truth know no national boundaries, express no national essence. Unlike science, however, nothing ever goes out of date in philosophy – it contains everything that has ever been or become philosophy. Everything is anticipated, the discipline remains perpetually determined by its iconic origins, written in languages now dead even if their philosophy lives on. Philosophy is the product of the deceased speaking in dead languages that refuse to die. Plurilingual and timeless, Western philosophy consists of writings in languages that include ancient Greek, Latin, Hebrew, Arabic, French, German, Czech, Polish, Italian, Spanish, Danish, even English. And this means that, unlike modern science, unlike most national literatures, unlike any other discipline in fact, philosophy is inherently multilingual, always has been and is destined to become always more so. By the same token, it has always been riven with the alterity of translation. Indeed, philosophy could be described as the problem of translation itself, since translation is always integrated into its own discourse, never something assumed to be outside it that can be determined in the binary terms of source and target languages in which the original remains untainted by translation.

   And yet relatively few philosophers have ever thought it necessary to consider the question of translation. Despite its multilingual characteristics, for most of its history philosophy has paradoxically assumed transparency, affecting a translatability as if philosophy still operated with a Leibnizian universal language across the European languages, as it did for a thousand years with the use of Latin. The assumption that it speaks a universal language, despite being expressed in different idioms, has allowed philosophy blithely to disregard its own dependency on translation, and ignore the possible effects of translation upon its own arguments. Even today, reading accounts of philosophers from the seventeenth century onwards, we find that the languages in which they wrote are often not specified, as if language were of no account in their thought. It was only in the twentieth century that philosophers began to be interested in translation and to produce philosophical accounts of translation that recognized that such accounts are implicated in the object of analysis: philosophy can never stand outside translation because translation makes up part of its own fabric of knowledge. With Martin Heidegger's stress on the etymology of words, Jacques Derrida's focus on the language of the philosophical text, and the linguistic turn in general, have come an increasing recognition of the need to read the texts of the philosophers more closely and literally rather than summarize their arguments.[2]

Vernaculars

The multilingual history of modern philosophy resulted from the shift towards writing philosophy in the local or national language rather than Latin, which had reigned supreme in the realm of philosophy and theology during the Christian era. The turn to the vernacular suggests that philosophy itself was subject to the forces of nationalism and secularism that emerged as part of the ideology of the mother tongue that broke up the universal language of Latin. Though at one level this was a disaster from the point of view of mutual comprehensibility, paradoxically it enabled philosophy to develop in its current form, which can be defined by its relation to vernacular language. "Modern" European philosophy developed out of the break-up of Latin, when Descartes took the decision to write the methodological introduction to his *Essais* in French: the famous *Discours de la méthode*, published in 1637. Descartes chose to write this work of natural philosophy in a more accessible vernacular language, rather than the learned language of Latin in which he composed the majority of his works, most likely because he considered that the readers of his scientific works would be different from those of philosophy. The subsequent Latin translation was nevertheless circulated far more widely than the original French. Although Descartes authorized the translation as faithful and true, it has been recently shown that this was far from the case; some passages are changed, while others suggest that Descartes could not have checked it carefully (Vermeulen 2007, 27–68). His bilingual production, however, formally split philosophy for the first time in the modern era, and inaugurated the beginnings of modern Western philosophy. Paradoxically, therefore, modern philosophy was born at the moment when the language of philosophy was no longer universal but particular, which means that modern philosophy was inaugurated when it became subject to translation.

Historically, translation has been integral to the development of philosophy because translation has been the means through which philosophy has circulated and been read by other philosophers: philosophy involves dialogues that disseminate through time across many languages, producing a complex interaction of translation, cross-translation, back translation, relayed translation, and retranslation. So for example Ralph Cudworth wrote in English, but his work was also circulated in Europe in a Latin translation, while Locke, who wrote in English, was read by Europeans in the French translation of Pierre Coste (Balibar 1998). Kant claimed that he was woken from his dogmatic slumbers by Hume, but if so it would have been a Hume read in the German translation of 1754–56 (Kuehn 2005, 106). Translation in philosophy has been part not only of its circulation but also of its process of transmission.

Since the emergence of the desire to write philosophy in the mother tongue rather than in Latin in the seventeenth century, philosophy has been proliferating into other languages, seeking truth in, or a wider local readership through, the vernacular and transforming more and more vernacular languages into vehicles for philosophy (Descartes, Locke, Kant, Kierkegaard . . .). But could the vernacular itself provide a

philosophical language? The problem on each occasion was that the vernacular's attraction was also its difficulty: it was a "natural" language, as it were, free of philosophy. So doing philosophy came to involve a work of translation, the expansion of the range of the vernacular language in order to make it more philosophical. This was often broached through translation from a prestigious philosophical language, as Friedrich Schleiermacher suggested, in the hope that the language developed for the translation would infiltrate the texture of the new philosophical language. Even without direct translation, we find this translational activity of working on the language, integrating the "pre-owned" vocabulary of the philosophical tradition into the new language, producing a kind of multilingual discourse within the vernacular so as to accommodate philosophical thinking. Just as Locke produced a Latinate philosophical English, so Kant, despite the linguistic labors of Christian Wolff, developed an extraordinarily unreadable Latinate German before Hegel transformed German into the philosophical language par excellence for the nineteenth and twentieth centuries.

Whereas literature had long been written in the vernacular, Latin reigned supreme in philosophy until the seventeenth century. Why did philosophers turn from Latin to the vernacular? Aside from the mother-tongue ideology, in which ordinary language is held to be closer to truth, they were driven by a desire to move away from the hegemony of Rome and the language of the institutions of power towards a language that would be accessible to a wider range of people. From a linguistic point of view, the problem was that by the seventeenth century Latin was itself not only an entirely constructed scholarly language but had become increasingly infiltrated with new words from contemporary vernaculars. To read the classics was to realize how different contemporary Latin had become. Of course Latin had not always been universal and imperial. Until the time of Cicero (106–43 BCE), philosophy had been largely conducted and read in Greek; many Greek texts were never translated into Latin in the Roman period. After Cicero, philosophy became bilingual, though the Latin in which philosophy was written already represented an accommodation of other philosophical languages (Greek, Arabic) into Latin – the first of the translational processes whereby a language's verbal range was extended so that it could accommodate philosophy. After the ability to read Greek was lost in Europe, from 1100–1300 considerable amounts of Greek philosophy were translated into Arabic, Hebrew, and other languages, and, as is well known, the European rediscovery of the classical tradition was then achieved through translations from the Arabic, sometimes via relay translation through Syriac. Having been turned into one language by their Arabic translators, the recovery of Greek and Latin philosophy in Europe was engineered out of the great translation centers of Toledo and Sicily through further relayed translation from Arabic back into medieval Latin. While philosophy had previously had to deal with Greek, Latin, Hebrew, and Arabic, as a result of the influence of the Christian church, Latin had now subsumed them all to become the language of philosophy. It was only later, during the Renaissance, that the originals were traced and recovered, and philosophy

bifurcated back into two languages, just as contemporary philosophy was moving into a polylingual register by being written in European vernaculars.

Philosophy and Ordinary Language

In seeking to transform a language in order to make it philosophical, philosophy assumes translatability. Philosophy creates its own philosophical language out of ordinary language, leaving open the question of how ordinary or unordinary the language into which it is translated may be: the transformation, abstraction, and particularization of the meaning of words are part of the process of philosophy. Philosophy makes ordinary language strange. Thus, in "Plato's Pharmacy," Derrida focuses on Plato's use of the Greek term *pharmakon*, which has been translated variously as "remedy," "recipe," "poison," "drug," "philter." He comments:

> It will also be seen to what extent the malleable unity of this concept . . . has been dispersed, masked, obliterated, and rendered almost unreadable not only by the imprudence or empiricism of the translators, but first and foremost by the redoubtable, irreducible difficulty of translation. It is a difficulty inherent in its very principle, situated less in the passage from one language to another, from one philosophical language to another, than already . . . in the tradition between Greek and Greek, a violent difficulty in the transference of a nonphilosopheme into a philosopheme. With this problem of translation we will thus be dealing with nothing less than the problem of the very passage into philosophy. ([1972] 1981, 71–72)

Interlingual translation involves a process already operating within the dimensions of a single language: Derrida here argues that translation is intrinsic to philosophy because it moves ordinary language into philosophical language. Philosophy performs intralingual translations whereby ordinary language is transformed into philosophical language, though no absolute break is created between them. The extraordinary malleability of ordinary language will continue to work itself out within the philosophical text: such indeed, at one level, is Derrida's fundamental insight, so that he typically traces the destabilizing effects of the trajectory of such ordinary words – hymen, pharmakon, difference, trace, supplement, and so on – within the philosophical text. The intralingual translation process that Derrida describes is not unique to philosophy as such, however, since at some level every formal discourse will involve an intralingual translation of ordinary language into its own conceptual terminology.

At the interlingual level, though, something happens when philosophy is translated. The language gets monumentalized, elevated, transformed, so that the perfectly ordinary German word *Dasein* becomes untranslatable by the time it has been elaborated by Heidegger in *Being and Time*. The relation of ordinary language to the philosopheme remains a constant site of anxiety for philosophy because, as Derrida shows,

that monumentalization remains vulnerable to its more humble origins. He unpacks the separation between them by showing the extent to which ordinary language is anything but ordinary; its ambiguous multiplicities resonate through the texts of philosophy and complicate every attempt to create philosophical arguments by undoing them at the same time.

The relation of philosophy to ordinary language is part of its own historical creation, and includes the history of its constant attempts at self-reinvention through a return to the vernacular and the reservoir of truth thought to be hidden in ordinary language. So while the first problem for philosophy is how to translate ordinary language into philosophy, the language of truth – how to create a new language of philosophy, for philosophy, out of the idiom of the everyday – the problem that then follows is how to return philosophy to the language of truth by returning to ordinary language. Philosophy involves a continual attempt to reject philosophical language and go back to first principles by reinvoking ordinary language. As Michel Foucault describes it: "philosophy . . . had always to hold itself back, break with its acquired generalities and put itself back into contact with non-philosophy" (1981, 75). By the same token, this means that philosophy then translates non-philosophical language into philosophemes. Philosophy's constant tendency to make ordinary language impenetrably scholastic produces, Derrida argues, "an anxiety about language – which can only be an anxiety of language, within language itself" (1978, 1). If philosophy is nothing but a series of footnotes to Plato, it is also a perennial attempt to start again to write in a new, non-philosophical language. Almost every great philosopher has sought to break free of its tradition, to betray it by translating philosophy back into "ordinary language" in some sense. This anxiety establishes a common current between "Anglo-American" and "Continental" philosophy. From Descartes to Kant to Kierkegaard to Wittgenstein to Heidegger to Austin, each has sought to move out of the translational language of philosophy to return to non-philosophy, to the wisdom of common sense in ordinary language, in order to begin philosophy all over again. The fundamental way of doing this has been to reject the current language of philosophy. The typical result of this process, however, is the creation of new words that carry philosophical weight, which become part of the specialized vocabulary of philosophy. No one put more emphasis on the truth already inherent in language than Heidegger, and yet no philosopher has developed a more specialized, idiosyncratic conceptual vocabulary. And so the process begins again.

Enthralled: Translation and Language Anxiety

Yet how could philosophy itself theorize translation, interrogate the philosophical premises of translation, its theories of language, meaning, and identity, without at the same time acknowledging that its own discourse was already dependent upon it? The philosophy of translation cannot be removed from questions of materiality, insofar as the practice of philosophy is itself reliant on translation and questions of translat-

ability. For this reason, philosophy can never step outside translation in order to theorize it as its object of study, since philosophy itself will always be subject to translation. It cannot situate itself outside the object of knowledge that it seeks to understand since that object is in part itself philosophy, and in that sense, philosophy will always remain in translation. The inseparable axes of philosophy and translation are such that each remains in thrall to the other. Yet there has never been a history of the translation of philosophy, of translation in philosophy, of philosophy's state of being in translation.

Anxiety about its language, and as a corollary the question of translation, only emerged explicitly in philosophy in the twentieth century. The desire to write in the vernacular, in the language of intimacy and emotion, of accessibility, had transformed the nature of philosophy itself by complicating and thickening its relation to language. No sooner had the possibilities of the new languages of philosophy reached their apex than the question of the effect of the nature of that language on philosophy began to impinge. The interrogation came from the language that had transformed itself into the philosophical language par excellence – German, starting with Nietzsche, Wittgenstein, Heidegger, and then, as part of the late twentieth-century French reading of Heidegger, Derrida. Although Wittgenstein raised issues of translation, it would be Heidegger and Derrida who increasingly foregrounded the role of translation in philosophy and the degree to which the different languages of philosophy were not transparent to or commensurate with each other. Philosophy gradually became self-conscious about its dependence on translation and, as difference supervened upon identity, on the role of the untranslatable within philosophy itself.

The changes in the style of philosophical translation reflect the transformation in translation techniques from the sixteenth to the twentieth century towards a taste for fidelity and naturalness over license, but also they reflect changes within philosophy itself. Despite the move into the vernaculars, Enlightenment ideals of comprehensive forms of knowledge were predicated on an assumption of transparent translation through which the universal system of knowledge exchange could be effected and produced. Enlightenment ideals of clarity and precision also imply a translatability that, in general, was assumed by linguists and philosophers alike until the twentieth century (so, for example, Roman Jakobson [1959] emphasized translation as the transfer of cognitive data, a scientific model enabling equivalence in difference). How, though, does its translational form affect and determine the writing of philosophy? We are not talking here about the significant problem of translating a particular philosophical text from one language to another. For the limitation of isolating individual instances of mistranslations or "untranslatables," however absorbing, is that it treats philosophy as if it were a series of separate texts, in the same way as discussions, for example, of the various English translations of Flaubert's *Madame Bovary*. Philosophy differs from literature in that most philosophy involves arguing with earlier philosophy – hence its continuity with the ancients. Philosophy, made up of an accumulation of readings from and arguments about earlier texts, consistently reads itself. No philosopher starts *a principio*. Philosophy consists in a

sequential structure, in which the arguments of one philosopher are understood, assessed, and then criticized by another. However, it is more complicated than that, since the great philosophers, Hegel, for example, will be read simultaneously in many different languages so that his translated texts will feed into a complex array of philosophical responses in other languages, some of which will be translated into further languages, and so on. Although the individual instance of translation will continue to be the heart of the issue from a translator's point of view, philosophy as an active discipline will be in a constant process of propagation of further readings in many other languages. Consider the different and strictly speaking incommensurate idioms for intellect, mind or soul – *nous*, *psyche*, *mens*, *anima*, *animus*, *âme*, *esprit*, *Geist* – ranging across the European philosophical field and encompassing the major philosophical division between materialism and idealism (Cassin 2004, 65). The same thicket of ideological and translational issues would impinge in any discussion of existence or self-consciousness or a host of major philosophical concepts (Balibar 1998; Cassin 2004). Philosophy is never a simple matter of translating between source and target language: it is already written in several languages and with several different languages in mind, always irrevocably haunted by their specific untranslatable idioms for particular concepts. Doing philosophy must always involve being forced to compare the incomparable: "What does it mean," asks Emily Apter, "to think translation as a kind of philosophy?" (2010, 52). We might call this the translation diaspora effect, a process which constantly determines the global philosophical landscape. Until Barbara Cassin's encyclopedic *Vocabulaire européen des philosophies: Dictionnaire des intraduisibles* (2004) no one had attempted to chart the geography of philosophy, and it will be many years before philosophy fully absorbs the implications of the *Vocabulaire*'s demonstration of the extent to which philosophy exists in a state of linguistic and conceptual disconnect or misconnect that, paradoxically, comprises part of the very means through which philosophy is produced – "the very passage into philosophy." Though direct mistranslations are – relatively – few, the book demonstrates many swerves as the nuance of the translated phrase shifts the meanings and implications of the original text into a new life in its translated re-embodiment, producing a shifting, complex conceptual economy of philosophical ideas.

Untranslatability

Three decades before Jakobson, as if to pre-empt him in advance, Walter Benjamin began his now famous essay on translation ([1923] 1996) by denying that translation has anything to do with the transfer of cognitive data at all. Benjamin's essay reflects a shift in the mode of philosophy itself, away from sequential argument and rational debate, away from positing different arguments that are not being proposed in the philosopher's own voice, sometimes put ironically or in conditional tenses, in order to argue against them (Plato, Descartes), towards an increasing tendency to put

forward incompatible views that are not meant to be resolved (Benjamin, Adorno), or multiple voices/authors (Kierkegaard), or episodic disconnected arguments that defy summarization (Spivak, Žižek). The contemporary focus on untranslatability forms part of the celebration of obscurity, so much so that some translators now find it irresistible to emphasize obscurity in a text rather than clarify it (Rée 2001, 237). As its discourse and vocabularies increasingly move into the idiomatic and the obscure, multilingual philosophy has come to occupy the poetic realm of untranslatability that Benjamin evoked.

The innovation of Benjamin's essay involved his emphasis on difference rather than identity between languages. One way of summarizing his argument would be to say that the element of untranslatability in a text is the very thing that constitutes its translatability: "translations," he remarks, "prove to be untranslatable not because of any inherent difficulty but because of the looseness [*Flüchtigkeit*, volatility, lightness] with which meaning attaches to them" ([1923] 1996, 262). Benjamin thus does not characterize untranslatability in the way Paul de Man (1986) suggests, namely, as arguing for the impossibility of translation. He could hardly do so, given that his essay formed the preface to his translation of Baudelaire's *Tableaux parisiens*, and in fact even de Man, while making his argument about the impossibility of translation, contradicts himself by not being able to resist pointing out some mistranslations in Harry Zohn's English translation of Benjamin. The fleetingness of meaning is what creates the untranslatable.

In this respect, Benjamin anticipates the Heideggerian focus on translation that begins to appear in the mid-1930s and becomes prominent in Heidegger's lecture course of 1942–43 on Parmenides. Heidegger's understanding of translation takes the word far from its conventional sense, but his work nevertheless represents the most profound integration of the idea of translation within philosophical discourse. Heidegger's radical move in his search for the means to effect the destruction of ontology is to suggest that philosophy pursue not the nature of being but its history, a history that becomes the history of translation. He does this through his demonstration of the transformations produced by the translations of philosophical language. In doing so, Heidegger finally brings to bear upon philosophy the Romantic resistance to translation and quest for a pure language. The history of the movement of philosophical concepts from one language to another, Heidegger argues, has produced a loss of authenticity, an authenticity which he associates with the Greeks. At the same time, the history of philosophy amounts to the ways and the words through which truth has been thought, unfolded, and transformed in each era.

Heidegger argues that Parmenides and Heraclitus, whom he considers to be the primordial Greek thinkers,

> uniquely belong together in thinking the true. To think the true means to experience the true in its essence and, in such essential experience, to know the truth of what is true. (Heidegger 1992, 1; Escoubas 1993)

The history of philosophy, he contends, involves a history of gradual alienation from this early thinking, a tradition that inevitably proceeds by betraying its origins. The only way to be transported into the thoughts of these primordial philosophers is "to attend to the words of these thinkers" (Heidegger 1992, 2). To attend to their words means to think back through the successive translations and transformations of their concepts, paradoxically relayed via Heidegger's own German. Heidegger's practice, therefore, is simultaneously one of detranslation and retranslation or, in his phrase, "originary translation," which invokes translation as a form of transportation to "a new shore" (1992, 12), somewhat in the spirit of Wordsworth's "Immortality Ode,"[3] in order to reach that elusive "essential knowing" that finds "being in its ground" (1992, 3): the originary untranslatable. Much of the analysis of Parmenides involves unpicking the translational movement whereby the Greek αλήθεια became equated with the Latin *veritas*. The opposite of *veritas* is *falsum*, *das Falsche*. But this, Heidegger argues, draws in a Latin-Christianized dichotomy that is foreign to the original Greek and to German too. The opposite of αλήθεια, he suggests, was logically ληθής (concealment, forgetfulness), but in fact it was displaced to ψεῦδος (falsehood, lie), so that as αλήθεια truth had two contraries, which implies a very different domain of experience from that indicated by the Latin *falsum*, a concept derived from failure, resonating with the idea of the Fall. Nor was *veritas* a proper translation of αλήθεια in the first place for it loses the negativity of α-λήθεια, which Heidegger retranslates as "unconcealedness" (*Unverborgenheit*). To think truth as a negative, "unconcealed," and therefore in a necessary conflictual relation to "concealedness," produces a different relation to truth than the Latin *veritas*, which paradoxically derives from the term for "covering," "veiling," or "concealing" – "precisely the opposite of the Greek word for 'true'" (1992, 47). The history of philosophy then becomes the successive transformations, mutations, or translations, of truth across different eras from αλήθεια to *veritas*, ending with Nietzschean certitude, taking it far away from the essence of the original Greek word.

Since Heidegger, philosophy has recognized its immersion within its own historical linguistic idioms: with its texts riddled with incommensurable untranslatables that lack all exchange value, philosophy has been determined by the fleetingness of its meanings. Instead of operating as a progressive development of reason and truth, with each philosopher finessing their predecessor with a more effective and cogent argument, the history of philosophy becomes the history of sets of incompatibilities and transmutations, where different concepts remain suspended in the opaque solution of their own languages. Philosophy itself, meanwhile, as a practice, becomes riven with the paradoxes and compromises of translation, its thinking a form and a history of translation. The translational condition of philosophy should not, however, be regarded as a problem but rather as constitutive, productive, and enabling: "One of the indispensable conditions for philosophy is a capacity for linguistic insecurity," as Jonathan Rée observes (2001, 246). In many ways, Heidegger's analysis of the role of translation in the history of philosophy returns us to this fundamental question of anxiety about language. That nervousness could be characterized in the first place as language's inherent instability,

its tendency to undo the conceptual apparatus that relies on the articulation of distinctions and oppositions. The ability of language to mean something and something else besides, even the very opposite of itself at the same time, and the effects of this upon philosophical argument, has been a primary focus of Derrida's work. Following Heidegger, he also argues that philosophical concepts cannot transcend idiomatic differences (Derrida 1992, 54). Abandoning the Heideggerian pursuit of the "transporting" effect of "originary translation," which promises to take the reader back into the realm of a transformed truth, Derrida simply deconstructs the truth claims of Western philosophy, through a form of Heideggerian close verbal analysis. In a sense, this is Heidegger turned back to front – instead of transportation, Derrida demonstrates the defeats of metaphysics through the fleetingness or looseness of language. The corollary is that these particular qualities of language, as well as the particular meanings and nuances of words and concepts, are not easy to translate into other languages: as Derrida remarks, "most of the so-called undecidable words that have interested me . . . are also, by no means accidentally, untranslatable into a single word" (Derrida 2001, 196). This state of affairs particularly affects philosophy because of its stereoscopic or three-dimensional existence across the volume of linguistic space occupied by the different languages among which philosophy moves. To language's polysemic force, translation adds and highlights the complex difficulties of thinking concepts in more than one language, across languages. Can there be polylingual concepts?

Cassin's dictionary of "untranslatables," or untranslatable terms, points the direction in which a philosophy of translation that incorporates the question of translation in philosophy might be developed. Such a philosophy would need to interrogate the philosophical premises of translation, its theories of language, meaning, and identity, for example, while at the same time acknowledging philosophy's own dependency on translation. Cassin's project points to the hopelessness of attempts to find equivalents in translation when philosophy operates within a multilingual panoramic network of incompatibilities, where conceptual terms cannot but shift in their semantic implications when translated and therefore, strictly speaking, remain untranslatable, offering instead what Emily Apter (2008, 584) describes as "an epistemological fulcrum" that illuminates the differences of philosophical thought across the cartographic space and histories of languages.

Translation studies, by contrast, rarely acknowledges even today that, as a multilingual discipline, it finds itself in the same situation, for the same reasons. Much translation theory assumes that there is a unitary global concept or practice called (in English) translation, and that all the different terms for translation are simultaneously both equivalents (they all mean "translation") and non-equivalents (their "real" or literal meanings are different from [European] meanings of the word translation). The concept of translation itself, it is assumed, is fully translatable. In itself, this is no different from the founding, unexamined, and contradictory assumption of translation theory itself, that there can be a perfect translation and commensurability between its theoretical writings in several European languages, so that we can move our discussion from Saussure to Jakobson to Benjamin on the assumption that, whatever

language these theorists were writing in, at some level there is in fact an equivalence among the terms "translation," "traduction," "Übersetzung," and so on, and that they are all talking about the same thing which we can discuss under the rubric of the single English word "translation."[4] As the entry on *traduire* in the *Vocabulaire* points out, the word translation (*traduire*) is relatively recent in French (1520; in English, "translate" dates from 1300 [*OED*]): in Greek there were six words for translation, in Latin eight (none of them *translatio* until the medieval *translatio studii*), in German four, each with significant implications for hermeneutics, the philosophy of language and epistemology. If in English the number has been reduced to just one, we should recall earlier forms such as "Englished," "done into English" (cf. German *dolmetschen*), and, importantly, "traduce" and "traduction": after the latter fell out of use, the English and French forms, with their very different implications for the nature of translation, moved apart. If it was the Romans who inaugurated the practice of translation in Europe, their concept of translation cannot be identified with ours by the very token of the fact that they did not have a single word for such an activity. Nevertheless, discussions of translation proceed as if the concept were as universally transparent as earlier philosophical discussions of truth. Paradoxically, this means that while much of the content of the theoretical discussion rests on the Schleiermacher-Benjamin-de Man tradition that seeks to draw us towards the impossibility of translation, the foundational assumptions of the discourse of translation theory itself remain wholly Jakobsonian, presuming the possibility of absolute equivalence of the various words for the concept of translation. But is translation itself a translatable term, or does meaning only attach to it loosely, lightly, in a volatile way, as Benjamin would argue, in which case, what would the concept of untranslatability mean for translation theory, as well as for philosophy?

SEE ALSO CHAPTER 4 (BASSNETT), CHAPTER 5 (MUNDAY), CHAPTER 12 (TYMOCZKO), CHAPTER 13 (CHEUNG), CHAPTER 14 (ALLEN), CHAPTER 17 (BEN BAER), CHAPTER 28 (GHAZOUL), CHAPTER 33 (PORTER)

<div align="center">NOTES</div>

1   Jonathan Rée argues that this sentence was probably Descartes's own translation (Rée 2001, 256n.52), but see also Vermeulen (2007).

2   In the sphere of analytic philosophy, Quine's thesis of the indeterminacy of translation is used to make a larger point about the indeterminacy of meaning in general (Quine 1960). A similar argument is made by Wittgenstein.

3   Though inland far we be,
     Our souls have sight of that immortal sea
     Which brought us hither,

Can in a moment travel thither,
And see the children sport upon the shore,
And hear the mighty waters rolling evermore.

        (William Wordsworth, "Immortality Ode,"
                                    ll. 167–72)

4   This argument about the words for and concepts of "translation" could be significantly extended if non-European languages were included. Cf. Bassnett and Trivedi 1998, 9.

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4
Variations on Translation

Susan Bassnett

In his provocative book *"Of Many Heroes": An Indian Essay in Literary Historiography*, Ganesh Devy sets out to explore the history of literary historiography in India over 2,000 years, a herculean task, as Devy indicates ironically in his opening sentence when he comments that "Indian literature is a historian's despair" (Devy 1998, 1). That sense of despair at the magnitude of the task is due to the vast linguistic complexity of India: Tamil, the oldest literary language, has a continuous history of some 3,000 years, while English, the youngest, which also happens to be the best known globally, has a history in the Indian context of little more than 200 years. Western periodization is inadequate, as are Western aesthetic categories, and Devy highlights the inapplicability of Western notions of originality, particularly with regard to translation.

Devy makes strong claims for the significance of translation in literary history in general. He points out that, in Western metaphysics, translation has been seen as a fall from the more valued origin, viewed as a state of exile, and suggests that

> Western literary criticism provides for the guilt of translations for coming into being *after* the original; the temporal subsequentiality is held as a proof of diminution of literary authenticity of translations. (1998, 152)

Criticizing this attitude to translation, seen as the intrusion of "the other," Devy notes that, since most European cultures are monolingual, it is hardly surprising that they

are acutely conscious of the significance of translation as an act of bringing something into a culture that prioritizes its native traditions over anything from outside. He also claims that a philosophy of individualism combined with the metaphysics of guilt "renders European literary historiography incapable of grasping the origins of literary traditions" (1998, 152).

That translation is haunted by an ontological uncertainty is all too apparent in Western literary history. That such an attitude to translation is by no means universal is the point that Ganesh Devy highlights, and though his focus is principally on the Indian context, he raises a question that can indeed be posed by literary historians around the world:

> The point that needs to be made is that probably the question of the origins of literary traditions will have to be viewed differently by multilingual literary communities possessing a "translating consciousness." (1998, 156)

Today, in the second decade of the twenty-first century, that idea of a translating consciousness appears to be gaining ground, even in societies that were once primarily monolingual. The new millennium has seen an unprecedented movement of peoples around the world, driven sometimes by economic or socio-political necessity, sometimes by the opportunities for employment facilitated by greater ease of travel. This large-scale movement has resulted in a far greater demand for translation than ever before, as cultures and languages coincide and collide in a world where growing millions are bilingual or multilingual. Moreover, in our postcolonial world, the idea of the authoritative original has been called into question in all kinds of ways, most notably with recognition of the history of unequal power relations between languages and cultures. Not only must we take translation into account as an element in the daily lives of a growing percentage of the world's population, we must reckon as well with the epistemological shift that accompanies any large-scale socio-economic adjustment. Today, translation seems to be everywhere, and there is a sense that perhaps, at last, Western literary scholarship is starting to acknowledge the role played by translation in the movement of literatures through time and space.

Bella Brodzki makes an extraordinarily strong claim for the significance of translation today, stating bluntly that translation "underwrites all cultural transactions, from the most benign to the most venal" (2007, 2). She argues that, just as it is impossible to ignore the impact of gender in literary and cultural studies, so it is equally impossible to ignore the impact of translation. This idea of translation as an essential factor in contemporary communication repositions translation and moves it from a marginal activity to one that occupies center stage. It is a proposition that appears now to be coming into its own, driven by increasingly multilingual populations, combined with a growing number of internationally recognized writers who use more than one language, and greater awareness of the role played by translators in literary transmission. Back in 1992, formulating his notion of translation as "rewriting," André Lefevere wrote in terms that now appear prophetic that

[l]iterary histories, as they have been written until recently, have had little or no time
for translations, since for the literary historian translation had to do with "language"
only, not with literature – another outgrowth of the "monolingualization" of literary
history by Romantic historiographers intent on creating "national" literatures preferably
as uncontaminated as possible from foreign influence. (1992, 39)

Viewing translation as contamination is by no means a long-established universal
phenomenon, but is rather a construct of an age of colonial expansion that was also,
ironically, the age of national independence movements across Europe and the Ameri-
cas. There was little sense of translation as an undesirable activity in earlier, less
nationalistic periods; the translators of the King James Bible of 1611 described trans-
lation in lyrically beautiful terms as an act that throws open windows to let in more
light, that removes the cover from a well to allow fresh water to be drawn: images
far removed from the discourse of betrayal, loss, and failure that came to prominence
in the nineteenth century and continued until very recently. It is only now, in a post-
colonial age that is in the process of re-evaluating communication across and between
languages and cultures, that translation is starting to be seen as a fundamentally valu-
able activity that enriches literatures by introducing new ideas, new forms, new lin-
guistic variations. Once we start to consider translation as important, we can look
again at Western literary history and see the obvious: that great transformative
periods have been driven by translation. The shift from epic to romance, the Renais-
sance, the Reformation, the Enlightenment, Romanticism – all have been periods of
immense translation activity that transformed cultures. Arthurian romance spread
through translation, Shakespeare was reliant on translated material for most of his
plays, scientific ideas that transformed European thought were passed on through
translation.

Reappraising translation as a literary activity also means rethinking the role of the
translator. Lefevere posited his view of the translator as rewriter back in the early
1990s, and since then there has been a gradual shift towards seeing the translator as
the agent of literary transmission. Lefevere was at pains to point out the complex
network of socio-economic, political, and cultural factors that underpin translation,
including publishing strategies, editorial decision-making, patronage, and censorship,
as well as the constraints posed by dominant norms and audience expectations of any
given period. But the primary responsibility for bringing a text across linguistic and
cultural boundaries rests with the individual translator, who is finally starting to be
recognized in the West as essential to the interrelationship between literatures, to the
continuation of literary traditions and to the introduction of the new, the foreign, the
different. Significantly, more writers than ever before have started to use translation
metaphorically, as Salman Rushdie did when he proclaimed that the condition of the
migrant or culturally displaced writer was a form of translation (1991), a point devel-
oped by Homi Bhabha in his essay, "How Newness Enters the World" (1994).

Other writers have constructed novels around the idea of translation. One such
example is John Crowley's award-winning novel, simply titled *The Translator* (2002),

set at the time of the Cuban missile crisis, when fears of a nuclear war started by the Russians were very real in the United States. The central characters are an exiled Russian poet, Falin, who teaches at an American college, and an aspiring student writer, Christa. A relationship develops between them, centered on poetry and language: Falin is cut off from his own language, while Christa tries to learn Russian in order to read his poetry, but neither feels competent in the other's language. As she struggles to translate his work, he recognizes the impossibility of the task:

> "A language," he said, "is a world. My poems are written for the people of a world I have lost. To read them I think you must have lived in my world – my language – since childhood, and grown up in it." (2002, 163)

The Russian poet and the student fall in love, but we as readers share her inability to understand exactly who he is, why he came to the United States in the first place, and what happens to him when he disappears, supposedly killed in a car crash. The novel is framed by another narrative, forty years on, when Christa, now a famous poet herself, is welcomed to Russia for a celebration of the seventy-fifth anniversary of Falin's birth. Glasnost means that his work can now be celebrated in his homeland, and Christa has been invited because her collection contains some of his poems that they had worked on together before his disappearance:

> "Translations without originals," she had called them; poems neither his nor hers, or both his and hers; poems written in a language that she couldn't read, and surviving only in a language he couldn't write. (2002, 8)

The novel beautifully captures the paradox at the heart of translation: the intention behind translation is to bring a text not available to those who do not understand the language in which it is written into their world, to make it meaningful, to give it new life in a new language. Yet the very act of translating means that so much is left behind, is simply not transferable. Christa cannot ever enter fully into Falin's linguistic universe, nor can he ever realize his creativity in her language. The compromise is a text that is neither his nor hers, that in some way belongs to both of them while belonging to neither. Christa's only option is to become Falin's rewriter, using the tools she has at her disposal and bringing her own creativity to her reading of his poems.

The Translator compels us to think about translation as a collaboration, as a relationship between two people, one of whom wrote a text in one time and place, another who encountered that text and reconfigured it anew somewhere else. It also raises the basic question that has preoccupied poets and critics for generations: that is, what exactly is the relationship between a so-called original and a so-called translation? Octavio Paz sees what he terms translation and creation as "twin processes" (1992, 160). In the first process, the poet chooses words and constructs a poem, which he defines as "a verbal object made of irreplaceable and immovable characters" (1992,

159). The translator takes that object, dismantles the linguistic signs, and then composes anew in his or her own language, producing another poem. Paz uses significant figurative language here: he sees the task of the translator as an act of liberation, for the translator's task is "freeing the signs into circulation, then returning them to language" (1992, 159). The creativity of poet and translator are parallel activities, the only distinction between them being that the poet starts with a blank sheet of paper while the translator starts with the traces of someone else's poem already written.

Paz is one of many poets who have sought to re-evaluate the importance of translation and to present translators as creative artists in their own right. Less well known than Paz's essay, but of great significance, is a short prose piece by the Greek poet Nasos Vayenas, titled "Eight Positions on the Translation of Poetry." which has been translated by Paschalis Nikolaou. Vayenas's first position takes up the ideas set forth in Walter Benjamin's essay "The Task of the Translator" ([1923] 1992), wherein Benjamin formulates the idea, which has since become so influential for translators and translation historians, that translation ensures the survival of a text by granting it an existence in another linguistic world. Vayenas asserts that, in poetry, the word cannot be separated from its meaning, nor can signifier be separated from signified. This means that poetic language is an absolute language, which can be defined as "the *non-translatable language*" ([1923] 1992, 130). He goes on to gloss this in his second position, where he proposes that translation should not be seen as a process of reconstruction of an original, since reconstruction implies using identical materials, but should rather be seen as a re-creation using new materials, those which are available to the translator in his or her language. In this respect, he is taking up a position almost identical to that of Octavio Paz. His third and fourth positions consist of just two sentences:

> 3. If the translation of poetry is impossible, then the translation of poetry is a genuine art.
> 4. In translating poetry the original is the experience, and the process of translation is the poetic act. (2010, 131)

His remaining four positions highlight the significance of translation as a source of renewal for a literature, translation as a meticulous way of reading, and the essential role played by translation in literary history. In his seventh position, he declares that some of the best Greek poems are translations while some translations are among the best Greek poems. Finally, in his eighth position he makes a statement that echoes the views of Ganesh Devy: "A history of literature that excludes translations is an incomplete history. An anthology of poetry that does not include translations is an incomplete anthology" (Vayenas 2010, 132).

Probably more has been written on the difficulties of translating poetry than about any other type of translation. Opinion has swung through a range of extreme positions, which include the French translator of Homer, Antoine Houdar de la Motte, who wrote in his preface to the *Iliad* that he had retained those parts of Homer he

considered worth keeping, cut out whole books he deemed irrelevant, and invented new material ([1714] 1992, 28–30); to Johann Wolfgang von Goethe's provocative statement a century after de la Motte, in *Aus meinem Leben*: *Dichtung und Wahrheit* (From My Life: Poetry and Truth) that the "essence" of a poet can best be rendered in prose ([1811–14] 2006, 199). Vladimir Nabokov, in the preface to his translation of Alexander Pushkin's *Eugene Onegin*, was dismissive of translators in general:

> What is translation? On a platter
> A poet's pale and glaring head,
> A parrot's screech, a monkey's chatter,
> And profanation of the dead.
>
> (Pushkin 1991, 1)

Nabokov, like the fictitious Russian poet Falin, believed that poetry was untranslatable. To compensate for that untranslatability, a translation should be bolstered by copious footnotes, whose cues rise like a series of skyscrapers over the text. Nabokov put his theory into practice when he published two volumes of notes to accompany his Pushkin translation. More sensitive to the art of the poet as translator is Percy Bysshe Shelley's view, in his *Defence of Poetry* from 1821, which declared that

> [it] were as wise to cast a violet into a crucible that you might discover the formal principle of its colour and odour, as to seek to transfuse from one language into another the creations of a poet. The plant must spring again from its seed, or it will bear no flower – and this is the burthen and the curse of Babel. ([1840] 1965, 33–34)

This organic image highlights the impossibility of translating poetry, while cleverly suggesting a way forward. There can be no scientific method for translating poetry, just as there can be no scientific method to determine the color and scent of a flower, which can only be enjoyed through direct experience. Translating a poem is compared to taking a seed and planting it in new soil: what will grow will be another version of the plant, perhaps with different coloring and an altered scent: not the same, although springing from a seed produced by the original plant.

Future generations may look back on our present age and identify several significant shifts in how translation came to be re-evaluated and its significance acknowledged. They will note the proliferation of writings that involve translation in some way, either explicitly, as in novels like that of John Crowley, or implicitly through the themes of cultural encounter or displacement, as in the work of such writers as Kiran Desai, Khaled Hosseini, Jumpa Lahiri, Gish Jen, and a host of others writing from the position of first-, second- or even third-generation immigrants. They will note the prominence of writers who have exchanged one language for another, effectively translating themselves, such as Milan Kundera, Josef Brodski, or Nancy Huston. They will note how many Nobel Prize-winning writers also translate and how some, such

as Seamus Heaney, have produced translations of ancient texts that have entered best-selling book lists, as his *Beowulf* did in 1999. They will surely note the large number of translations of ancient Greek texts, for publication and for performance, that have been appearing steadily since the early 1990s. In addition, they will perceive that a whole new disciplinary field, translation studies, achieved global status in the latter years of the twentieth century, developing at roughly the same time and alongside two other radical intellectual fields of study, one relating to gender, the other to postcolonialism. What gender studies, postcolonial studies, and translation studies all share is the objective of challenging established ideas about literary history, about canon formation, and about cultural hierarchies.

The contribution that translation studies has made to thinking about translation is threefold: first, it has brought about a reconsideration of equivalence in translation; second, it has led to a serious rethinking of how literary histories had been written; and, third, it has brought the spotlight back onto the agency of the translator. The myth of perfect equivalence dogged thinking about translation for centuries, leading to the discourses of loss and betrayal that have characterized a great many statements about translation. Theorists of translation in the 1970s, who included poet-translators such as James Holmes, firmly rejected any notion of equivalence as sameness, pointing out that not only are languages different, but literary systems with their attendant norms are also different. Holmes set the situation out with characteristic bluntness:

> Put five translators onto rendering even a syntactically straight-forward, metrically unbound, imagically simple poem like Carl Sandberg's "Fog" into, say Dutch. The chances that any two of the five translations will be identical are very slight indeed. Then set twenty-five other translators to turning the five Dutch versions back into English, five translators to a version. Again the result will almost certainly be as many renderings as there are translators. To call this equivalence is perverse. (1988, 53)

Every age has its ideal of translation. When Dr. Johnson published his *Life of Pope* in 1781, he declared that Pope's version of Homer was the noblest version of poetry the world had ever seen ([1781] 1975, 329). Yet Pope's use of the heroic couplet, the predominantly fashionable and high-status poetic form of his day, meant that the translation would quickly cease to be read as innovative. Within a few years his translation was being so heavily criticized that by 1831 Robert Southey could complain that Pope's Homer had been a corrupting influence on English poetry in general (Underwood 1998, 42).

One influential translation scholar of the last two decades has been Lawrence Venuti, whose book *The Translator's Invisibility: A History of Translation* (1995) has done a great deal to re-evaluate the figure of the translator who had so often been seen as subservient to a greater original or who had even become, as Venuti argues, invisible. Calls for the greater visibility of the translator, combined with other factors mentioned earlier in this essay, seem to be helping translators to become bolder, and to take more risks. In his introduction to a collection of essays titled *Living Classics:*

Greece and Rome in Contemporary Poetry in English (2009), Stephen Harrison takes as his starting point the high profile of classical texts at a time when fewer people than ever can read them in the original. Harrison points out that some of the most striking poetic engagements with ancient texts have come from writers whom he sees as "on the periphery of the 'traditional' English metropolitan cultural world" (2009, 4), such writers as Wole Soyinka, Liz Lochhead, Derek Walcott, and Margaret Atwood. He also suggests that Richard Schechner's *Dionysus in 69*, staged in New York in June 1968, and Ted Hughes's *Oedipus*, staged in London a few months earlier, signaled a renewed interest in ancient Greek theater, both versions being radical interpretations of classical texts at a time of considerable political instability. Since then, the mythic plots of ancient theater have been taken up in other politically volatile moments, such as the siege of Sarajevo, the Gulf War, the conflicts in Iraq and Afghanistan, and, very prominently indeed, in Northern Ireland.

Two of Ireland's best-known poets, Michael Longley and Seamus Heaney, have returned again and again to the ancient classical world as they write about the Troubles in their own country. Longley, who has declared himself to be "Homer-haunted for fifty years," was inspired to write a sonnet titled "Ceasefire," based on the episode in Book 24 of the *Iliad* when old King Priam of Troy goes to the Greek camp to beg Achilles to give him back the body of his son Hector, whom Achilles has killed. The sonnet was published in *The Irish Times* on the Sunday following the announcement by the IRA that they had agreed to a ceasefire starting at midnight on August 31, 1994. In an essay about his debt to the ancients, Longley explains what happened to the poem:

> The sort of lyric I write almost always makes its occasion in private. "Ceasefire" was an exception. Priests and politicians quoted from it. In her survey of Irish poetry in the 1990s for the anthology *Watching the River Flow* Nuala Ni Dhomhnaill says: "Its effect was dynamic and rippled right through the community, both North and South." Peter McDonald on the other hand writes of "Ceasefire" that "the poet's ability to keep at a distance from the parallels which his material suggests is crucial to the poem's success." In other words, it was Homer who spoke to us across the millennia. I was only his mouthpiece. (2009, 105)

What Longley did was to take some 200 lines and, by tinkering with them, as he puts it, create a new poem about the pain of moving towards peace after the bitterness of conflict through the anguish of one proud old man. The impact of the poem was enormous, but Longley gives the credit to Homer.

Seamus Heaney works in a similar way. In his early poetry, traces of the ancients and of Dante's *Purgatorio* are explicit, and in the preface to his translation of *Beowulf* he explains how he struggled to find a language that would enable him to connect with the Anglo-Saxon poem that he had tried, and failed, to translate before. In an essay on his 2003 version of *Antigone* for the Abbey Theatre in Dublin, he once again explains the creative process that he followed with his translation. That essay, "Title

Deeds: Translating a Classic," gives valuable insights into Heaney's concept of translation. He begins the process with reading and rereading, acknowledging that a play such as *Antigone* carries with it traces of many other readings. He highlights those versions of the play that have used its theme of resisting tyranny in other contexts, including that of Athol Fugard in his opposition to South African apartheid, Jean Anouilh's 1944 French Resistance version, and Andrzej Wajda's 1984 production in Poland when the Solidarity movement was gathering momentum to challenge Communist oppression. Heaney traces his own rereadings in an Ireland racked with sectarian conflict, and reminds us of the tension in 1981 surrounding the funerals of the hunger strikers whom the British government of the day allowed to die. He comments on the enduring relevance of Sophocles' tragedy:

> Sophocles' presentation of the domestic and civic troubles of ancient Thebes has great staying power and in the midst of the after-shocks running through the post-September 11 world his play still functions in the way Wallace Stevens said poetry functions, as the imagination pressing back against the pressures of reality. (2009, 133)

Heaney recounts how he found the key to translating *Antigone* anew by revisiting an eighteenth-century Irish poem, "The Lament for Art O'Leary," a lament spoken by a grieving widow over the body of her husband, murdered and left unburied by British soldiers. With this translation Heaney once again talks about needing to find the right note, the right tone through which to pitch his rendering. In concluding, he explains why he changed the title of his translation to *The Burial at Thebes*, not to shift attention away from the protagonist but rather because of the power of the word "burial," which actualizes the central image of the play in the audience's mind.

Clearly both Longley and Heaney have chosen to translate ancient Greek writers in innovative and controversial ways. Longley's reduction of Book 24 of the *Iliad* to a fourteen-line sonnet and Heaney's reading of Sophocles' play through a Northern Irish lens would certainly not win them classroom prizes for literal translations. Yet what both have done is to read with the greatest care, reassess the ancient works in the light of their history, that is, of earlier readings, and then recompose them for a new age in new, powerful ways. This is what Benjamin and Paz suggest is the true task of the translator, that is, to give new life to texts that would otherwise fade away and be lost forever.

Josephine Balmer is a poet who translates from ancient Greek and Latin. In the introduction to her collection *Classical Women Poets*, published in 1996, Balmer declares that she is motivated "by one force: poetry – the desire to make poems from a lost culture and in dead languages live once again in ours" (1996, 21). She translates several poets, including Sappho, providing a brief introduction to the lesser-known women and giving brief footnotes. In her introduction she acknowledges that one of the problems she faced was the fragmentary nature of some of the poems, and so she adopts a paratextual system to help readers follow those points at which she has had to go beyond the few words available to her. "( )" is used as a sign of a conjectural

meaning ". . ." denotes a break in the papyrus, and "*" denotes the end of a fragment:

> Such devices aim to free both reader and translation from the illusion that reading these poems is the same act as reading their originals; to throw off, with Sulpicia, the shackles of feminine "fidelity." (1996, 22)

In subsequent collections, Balmer has thrown off the shackles of fidelity even more apparently. In 2004 she published *Catullus: Poems of Love and Hate* alongside another volume, *Chasing Catullus: Poems, Translations and Transgressions*. What Balmer's work shows is the impossibility not only of defining what a translation is, but of determining what an original is when handling ancient texts. She uses her considerable classical erudition to highlight the "impossibility" of authenticating those originals, given the fragmentary nature of the texts that have been handed down to us and the centuries of scribal and editorial intervention. This, she claims, empowers her to offer her versions of texts that may have acquired canonical status in terms of their reputation, but which are the product of countless interventions by other writers. Her use of the word "transgression" is ironic, since she boldly asserts her right to use ancient writings through translation for her own purposes. *Chasing Catullus* is a collection in which she explores personal grief through a linked series of translations and original poems. Balmer explains how this process worked for her:

> I wanted to write something about a recent personal tragedy, the death of my young niece from stomach cancer. But it seemed almost impossible to do this in any direct way. And here I found that a translation could say for me what I could not necessarily say for myself. (2006, 191)

Balmer translates a poem by Claudian, the Roman poet, about the abduction of Proserpina, daughter of the goddess Ceres, by the god of the underworld, Hades, the moment when beauty and light vanish out of this world and all is darkness. Balmer's strategy is to translate the poem and then to recontextualize it via a subtitle: 2/8/:6.47 AM, the time of her niece's death.

In her next collection, *The Word for Sorrow*, Balmer uses her translation of Ovid's *Tristia* to write about the horrors of the battle of Gallipoli in 1915. In her introduction she explains how she connected Ovid to the First World War, a connection rendered all the more significant by the ongoing war in Afghanistan, and makes a strong case for blurring any boundaries between translation and original poetry:

> Translation is not just a means of expressing or exploring the process of narrative but an integral part of that narrative itself. And whereas my previous collection, *Chasing Catullus*, employed this interplay between translation and original to explore personal grief, in *The Word for Sorrow* it is a means of approaching wider, universal tragedies. (2009, xvii)

Venuti's call for translators to become more visible was made even more strongly by feminist translators. Barbara Godard argued for a feminist poetics of identity which could be called "transformance" and famously coined a new term when she declared:

> [t]he feminist translator, affirming her critical difference, her delight in interminable re-reading and re-writing, flaunts the signs of her manipulation of the text. *Womanhandling* the text in translation would involve the replacement of the modest, self-effacing translator. (Godard 1990, 91)

Jane Holland's translation of the Anglo-Saxon poem *The Wanderer* is an example of twenty-first-century womanhandling of an ancient text. *Lament of the Wanderer* was published in a parallel-text edition with a small publisher in England in 2008. The decision to include the Anglo-Saxon poem ensures that readers who choose (and are able) to do so can see exactly what Holland has done with the original. Like Balmer, she asserts her scholarly background, providing notes on the text, and on Anglo-Saxon prosody and pronunciation in her introduction. She also makes plain what she has done to the text. She points out that the poem appears to contain different voices, and that there is some doubt as to whether the overtly Christian elements were added later by the monks who copied the manuscript. Holland removes those Christian elements, stating that she "rewrote the poem to shift emphasis away from such religious overtones and towards a belief in self-sufficiency instead" (2008, 6).

Holland's most radical change is to transform the male Wanderer into a woman. She explains that she did this partly because "the traditional male-male relationship of the lord and his faithful retainer takes on a strongly homoerotic charge when read with a modern sensibility," and partly also because as a female poet she wanted to use the poem as a centerpiece for her collection of poems "themed around the concept of a lone female traveller" (2008, 6). She acknowledges that these shifts of reinterpretation will offend some readers, but justifies herself by stating that every age needs to reinvent a classical text for its own purposes, and also that every verse translation is a new poem in its own right:

> Translators need to respect the essential thrust of the original – otherwise the act of translating is rendered more or less pointless – but not so slavishly that new solutions and interpretations are feared, especially if those solutions provoke vital discussion on the way forward for future translations. (2008, 7)

Holland's version is an uneven translation with some unfortunate colloquialisms, but her decision to change the gender of the protagonist adds an entirely new level of meaning to the narrator's sadness. Her Wanderer is an old woman, looking back at the futility of war, lost loves and betrayals, recognizing that nothing lasts, that the best that can be hoped for is to refuse to forget (2008, 21).

Translators, by their very nature, refuse to forget, for translation is always a movement through time. Walter Benjamin's beautiful proposition inviting us to think of translation as ensuring the afterlife of a text, enabling its continuity is, today, coming

finally to be seen as a truer conceptualization of what translation is than the old ideas of translation as contamination from the Outside, as poor relation to the home-grown Original. Of course we have to acknowledge that languages are different, as are literary traditions and readerly expectations, just as we have to acknowledge, as Paz advises, that the poet's words are irremovably fixed while the translator's task is to liberate those words and rewrite them afresh. The words of Hamlet's famous soliloquy "To be or not to be . . ." can never be altered, but the translations of those words are infinitely variable, and that is the whole purpose of translation.

See also Chapter 8 (Shreve and Lacruz), Chapter 9 (Pérez González), Chapter 12 (Tymoczko), Chapter 17 (Ben Baer), Chapter 18 (Batchelor), Chapter 19 (Merrill), Chapter 24 (Grutman and Van Bolderen), Chapter 28 (Ghazoul), Chapter 36 (Jacobs), Chapter 43 (Berk Albachten)

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Methodologies

5

Text Analysis and Translation

Jeremy Munday

Introduction

Translation is a practice-based activity that centers on texts. It is important to state such a truism since, over the past decades, the scope of translation studies has broadened so much that detailed text analysis, and the linguistics which underpins it, have tended to be marginalized in some research. This is ironic, because linguistics has a strong claim to having spawned translation studies as a discipline in the 1950s and 1960s. The long-established classification of translation as intralingual, interlingual, or intersemiotic was outlined by the structuralist Roman Jakobson in a paper entitled "On Linguistic Aspects of Translation" (Jakobson [1959] 2012) and James Holmes's "Name and Nature of Translation Studies" (Holmes [1988] 2004) was first delivered as a conference paper at an Applied Linguistics conference in Denmark in 1972. This essay will present some of the linguistic concepts that are central for the analysis of translation before discussing some of the most prominent analytical models.

Language, Linguistics, and Translation

Any linguistic theory of translation presupposes an underlying theory of language. Such theories necessarily build on fundamental concepts from linguistics. These include:

1   Saussure's theory of language – his description of *langue* (the abstract system of a language) and *parole* (language as it is used), and the linguistic sign, which is an amalgam of the signifier (the sound or written form) and the signified (the mental representation of the real-world concept or phenomenon which is triggered by the signifier). Each sign occupies a place in the language system, differentiating itself from some and entering into permissible groupings with others *brown bread*, *blue moon*, etc.). But the relationship between signifier and signified is arbitrary (why do we say *bread* and not *moon* for the foodstuff?) and, as we all know, signifiers differ across languages, as may the mental representations they evoke (English *bread*, Arabic *khubz*, Chinese *miàn bāo*, French *pain*, German *Brot*, Spanish *pan* . . .).

2   The contrasting concepts of linguistic universalism (languages having a shared view of the world) and linguistic relativity or determinism, also known as the Sapir-Whorf hypothesis (language shapes how the world is perceived, differently according to language and culture). The most famous example of linguistic relativity is what is known as the Great Eskimo Vocabulary Hoax (Pullum 1991). This claimed that the Eskimo-Aleut languages had multiple words for *snow* which reflected classifications that were not made or perceived in other languages. However, linguistic relativity has been firmly questioned, certainly by translation theory, because, in its strongest form, it would imply that translation was impossible. Even though there are hundreds of words for snow in the Sami languages of Scandinavia, it does not necessarily follow that they mark differences that cannot be noticed or described by a person in another language and culture. For example, the Sami word *skoarádat* refers to snow where a grating noise is heard as a sleigh or ski passes over it (Magga, n.d.). Although there may be no one-word equivalent in English and other languages, the concept may be understood, the classification based on transportation needs may be described, and a translation equivalent may be produced, for example by a borrowing plus footnote or by a neologism or explicitation.

It was Roman Jakobson who applied Saussure's thinking to translation. For Jakobson ([1959] 2012, 128) "all cognitive experience and its classification is conveyable in any existing language" and everything may be translated with the exception of poetry, because there the form and structure of the words are so intertwined with meaning. In fact, constraints of form (sound, alliteration, puns, rhythm, etc.) cause problems in any text and may not be replicable in the target language. This is easy to demonstrate. Think of how to translate the following well-known joke, with its pun on the word *hit*, into another language you know:

I wondered why the baseball was getting bigger. Then it hit me.

Or look at how names from the *Harry Potter* series are rendered in published translations. *Tom Marvolo Riddle* is an anagram of the phrase *I am Lord Voldemort* (French "flight of death") and is the birth name of the character. For this wordplay to work

in translation, the simultaneous constraints of form and meaning require adaptation either of the anagram or the phrase. Hence, the French translation, which renders *I am Lord Voldemort* by the abbreviated but literal translation *je suis Voldemort*, has to alter the birth name to *Tom Elvis Jedusor* to fit the anagram. When the target language has a different writing system (e.g., Japanese, Chinese), the anagram may not be possible at all and the translator may resort to a footnote, where appropriate, to explain the meaning.

Contrastive Stylistics and the Metalanguage of Translation

Two early but seminal works that applied linguistic analysis to the study of translation are *A Comparative Stylistics of French and English* (Vinay and Darbelnet [1958] 1995) and J. C. Catford's *A Linguistic Theory of Translation* (1965). Their divergent itineraries over time illustrate the different routes taken by linguistics-inspired translation theory. Catford's work uses linguistics to make important distinctions between "formal correspondence" (items which occupy the same "space" in two languages) and "textual equivalence" (a target text item which is used in a text to translate a specific source text item). For example, the German noun *Erlangung* may have as a formal dictionary correspondent the English noun *achievement*, but in a specific document a different textual equivalent may be preferred, such as the verb *win* (*die Erlangung des Wahlrechts – to win the right to vote*) or even a zero translation (*mit Erlangung der Unabhängigkeit – after independence*). Formal correspondence thus links to Saussure's concept of the system "langue" and textual equivalence to "parole."

Catford has fared less well than Vinay and Darbelnet in mainstream translation theory because of his statistical bent and because his classification, according to level (grammar and lexis) and category (structure, word class, rank, system), owes more to formal than to applied or contrastive linguistics. However, he was an important pioneer in linguistic approaches to translation, and it can be argued that his influence has been seen in the development of machine translation programs where the statistical peculiarities of the use of a given word or structure are crucial.

Vinay and Darbelnet, whose work originally appeared in French and was not translated into English until 1995, set out to create a taxonomy of translation methods by contrasting the structures of the two languages using real-life examples, albeit decontextualized. Their work has had seminal influence on the metalanguage of translation: "borrowing," "calque," "literal translation," "transposition," and "modulation" are now commonly used terms for different kinds of translation changes or "shifts." However, one major complication with metalanguage is that translation theorists employ different terms for quite similar concepts. In early Western writing on translation, which goes all the way back to Cicero and St. Jerome, these were often expressed by the "literal" vs. "free" binary. Cicero ([46 BCE] 1997), writing within the Roman tradition, famously stated that he translated as an "orator," not as an "interpreter" (i.e., to produce a rhetorical effect in a speech rather than to stick closely to the words

of the source text); the famous Bible translator St. Jerome ([395 CE] 2012) affirmed that "I render not word-for-word but sense-for-sense." Although these two terms were often repeated by translators over the course of the centuries, they have since been rejected because of their imprecision. As new forms of text analysis have been applied to translation since the 1950s, these poles of literal and free have been reworked, most notably as in Table 5.1. The terms in the table are probably best considered as overall

Table 5.1 Binary terms for translation strategies

Theorist	Translation strategies		
Cicero (46 BCE) / St Jerome (395 CE)	Literal or word-for-word	vs	Free or sense-for-sense
Vinay and Darbelnet ([1958] 1995)	Direct translation, covering borrowing, calque, and literal translation		Oblique translation, covering transposition, modulation, equivalence, and adaptation
Nida (1964)	Formal equivalence, later called formal correspondence, oriented towards the ST structure		Dynamic equivalence, later called functional equivalence, aiming for "naturalness" and to achieve "equivalent effect" on the reader
Newmark (1981)	Semantic translation, which seeks to render the exact contextual meaning within the demands of the target language		Communicative translation, the same as Nida's functional equivalence
House ([1977] 1997)	Overt translation, which does not hide the fact that the target text is a translation (e.g., most literary translations)		Covert translation, which functions in the target culture in the same way as a source text (e.g., an advertising text)
Nord ([1988] 2005)	Documentary translation, which operates as a document of the source text communication		Instrumental translation, like covert translation, is received by the target reader as though it were a source text written in the target language
Venuti ([1995] 2008)	Domestication, a fluent translation method that reduces the foreign text to dominant target culture values		Foreignization, a translation method that resists the domesticating target culture values

translation strategies or orientations towards a text and as a continuum rather than as simple binary opposites. Strategy here means a macro-level approach to a text as a whole, while a procedure is a microlevel method used at a specific point in a text. This difference can be most clearly seen in the Vinay and Darbelnet model. When applied to a translated text, it will most likely show a predominance of the strategy of "direct translation." But to cope with a specific problem at an individual point in the text, the procedure of borrowing, calque, or literal translation might be used. For the translator, strategies and even procedures may be conscious or unconscious; if the latter, they may be retrieved or deduced by the analyst working on a microlevel analysis of the source and target texts.

Equivalence of Meaning

Any comparison of a translated text with its source comes up against the question of equivalence of meaning. For Jakobson ([1959] 2012, 127), "equivalence in difference is the cardinal problem of translation and the pivotal concern of linguistics." It is also a problem for the assessment of translation. That is, given two language systems and two different communicative situations, how does a translator or analyst decide that B in the target text is an adequate equivalent of A in the source text? There will always be an element of subjectivity, but ways to decide and evaluate equivalence came to the forefront in translation theory from the 1960s. One way of determining equivalence was to use what is called a *tertium comparationis* ("a third comparator"), crucial in all forms of contrastive analysis, to assess the degree of sameness of two items. In the case of translation, it is between the source text (item) and the target text (item). Let's take a notional example, the English *bungalow* and its possible Spanish equivalent *chalet*. Some models have tried to use dictionary definitions as a comparator; for instance, the definition in the online *Longman Dictionary of Contemporary English* reads:

> 1. *British English* a house which is all on ground level; 2. *American English* a small house which is often on one level.

In the *Real Academia Diccionario de la Lengua Española*, the word *chalet*, or *chalé*, is defined as:

> Building of one or few floors, with a garden, designed especially as a single family dwelling. (My translation)

The definitions are similar, but can we be sure that the objects are the same, that interlingual equivalence is achieved through the choice of *chalet* for *bungalow*? We

may not even be sure that there is intralingual equivalence between the British and American senses, depending on the source text. It is normally easier to be more confident of equivalence when we are dealing with a core concept or word such as *house*, *man*, *cat*, or a scientific term such as *carbon dioxide* or *polymerization* where the denotative meaning is generally more stable and precise. It is far more difficult with non-core or culture-specific items and connotative meaning, where key features may be implicit. So, among non-core synonyms of *man*, such as *gentleman*, *guy*, *dude*, *bro'*, *bloke*, *chap*, *geezer*, each has a different connotation and field of use which are not easy to render in another language and context. We may be reasonably confident that French *mec* is an adequate translation of *guy*, but what about *dude*, *bro'*, or the old-fashioned British English *chap* or the London *geezer*? Each has a web of associations that is intrinsic to the source culture and moment.

It is crucial to realize that equivalence is in fact a plural concept. The famous linguist and Bible translator Eugene Nida proposed two types: (1) formal equivalence (later replaced by the term formal correspondence) and (2) dynamic equivalence (later functional equivalence) (1964). In formal equivalence, the translator seeks to match the different elements in the source text as closely as possible. In dynamic equivalence, the aim is for a "natural" translation where "the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message" (1964, 159). An example from Nida illustrates the difference. The word and concept *heart* is the place of love and emotion in most western European languages and literatures, but in many other languages emotion is located in a different part of the body, such as the *liver*, *abdomen*, or *gall*. So, in translating a liver metaphor from an Arabic poem, a formal equivalent in English would be *liver*. This might be appropriate in an academic translation or bilingual edition where the reader wants to gain access to the form and metaphor of the original. It might also be accompanied by a footnote that discusses the seat of emotion in such traditions. However, in a translation that seeks equivalent effect (a poem that is to function as a work of literature in the target language), a dynamic equivalent would be *heart* (1964, 172).

Equivalence, though, is not restricted to word level. Werner Koller, working in German from the late 1970s, describes five types: denotative, connotative, text-normative, pragmatic, and stylistic (see Koller 1995). For Mona Baker, equivalence is articulated at the level of word, collocation and idiom, grammar, text, and pragmatics ([1992] 2011). Importantly, she also sees an ethical element in the choices translators make. This ethical choice is central to Lawrence Venuti's *The Translator's Invisibility* ([1995] 2008), where he calls for a deliberate foreignization by the translator to counter the cultural erasure of the source that occurs in the standard method of transparent and fluent domesticating translation. Following another route, Ernst-August Gutt suggests that translation can be understood without the need for a specific translation theory at all. He draws on the cognitive theory of relevance, in which the overriding principle is that the speaker (and, for Gutt, the translator) tailors the text according to the communicative needs of the audience so that they can understand without undue processing effort (2000).

Functional Parameters

The form of equivalence adopted in the target text crucially varies according to various parameters. Key among these are text type, genre, and purpose. In an early text typology that still holds water in translation theory, Katharina Reiss ([1971] 2000) links text type to language function and preferred translation method as follows:

1. Informative text types, such as an encyclopedia, where the translation of the referential content is central.
2. Expressive text types, such as a poem, where the aesthetic form needs to be transmitted.
3. Operative text types, such as an advertisement, where the translator should try to elicit the desired response.

However, as Reiss herself admits, texts are often hybrids. Many advertisements, for example, are informative and expressive as well as operative. This makes it very difficult, and maybe inadvisable, to associate one translation method with a specific type of text. It also presupposes that there will be functional equivalence between source and target texts, which is not always the case. It may be valid in translating a news report for international dissemination, but functional equivalence will rarely be the goal in the translation of a historical or literary text from a different era. Imagine a translator tasked with translating Abraham Lincoln's Gettysburg Address for a high school textbook in Germany, or with producing a modern English version of Chinese Tang poetry to appear in a bilingual edition. There is no way that the translation could possibly have the same effect on the new audience. This theoretical problem was tackled by incorporating ideas from communication theory. One was Hans Vermeer's "skopos theory," where the target text purpose is paramount. So, if the purpose of the Tang poetry translation is to provide a crib for learners of Chinese, it will most likely follow the source text structure closely, while a very different translation method will be required if the goal is for the target text to function as an expressive piece of literature. Therefore, the same text will be translated differently according to the purpose. Skopos theory is also useful when a text has to be adapted to conform to the target locale – for example, translating the user information that accompanies a prescription medication, where the advice and warning notices are subject to legal regulation that differs between source and target contexts.

In skopos theory, the focus therefore shifts away from equivalence with the source text and firmly towards a target text that is functionally "adequate." This is reflected in the two main skopos "rules":

1   The coherence rule, which states that the target text must be interpretable as coherent with the target text receiver's situation and requirements, thus "fit for purpose";

2   The fidelity rule, which stipulates that there must be coherence between
     source text and target text, though without stipulating what that relationship
     should be.

Hans Vermeer saw this as "dethroning" the source, since the crucial relationship is
not between target text and source (Does item B in the target text mean the same as
item A in the source text?) but between target text and its skopos (Is the target text
as a whole sufficient to fulfill the purpose outlined in the brief?). However, if the focus
moves to the purpose of the target text, does this mean that the relationship with the
source text is immaterial? Does more or less anything go in translation if the overall
purpose is achieved? To deal with this, a third principle was suggested by Christiane
Nord (1997, 125): "functionality plus loyalty." The target text must be functionally
fit for its purpose, but this does not give free rein to the translator, since he or she
owes loyalty to both the source text author and the target text receiver, who depends
on the translation to represent the source adequately.

Perhaps because of the perceived nebulousness of skopos theory, much subsequent
translation theory has centered on the particular form of text analysis appropriate for
translation. One of the most detailed models is from Nord herself ([1988] 2005),
designed to be used by trainee translators. It incorporates:

   1.   Extratextual factors, which are the translation instructions (known as "commission"
        or "brief"). These cover the intended text function, the author and receiver, the time
        and place of text reception, the medium (written/spoken/online, etc.), and the
        motive for the source text and target text.
   2.   The source text analysis itself: subject matter, the content (including connotation
        and cohesion), the source text and target text receivers' background knowledge, the
        micro- and macrostructure of the source text, graphics, lexis and terminology,
        sentence structure and suprasegmental features of rhythm, sound, and so on. The
        role of text analysis is to highlight the important elements in the translation process
        and to help identify a suitable translation method.

There is no fixed form of text analysis, but it is important that the same model be
used for both source and target texts (Nord 1997, 62). This allows comparison
between the two texts to identify changes or "shifts" that have occurred. Some shifts
are due to the systemic differences between the languages and are therefore "obliga-
tory" (Vinay and Darbelnet [1958] 1995). Word order is a typical example (English
adjective + noun *cold milk* and French noun + adjective *lait froid*). Other shifts are
"optional," caused by translator intervention and motivated by ideology or, more
commonly, stylistic preference or preferred translation procedure.

It is crucial to consider the effect of the extratextual factors – indeed, any text
analysis that fails to do so might be deemed inadequate. Take the example of function
and motive in the case of the 6,000 documents seized as part of the operation that
killed Osama bin Laden in May 2011. Their subsequent translation by the US intel-
ligence services would have had the function of providing information on the thinking

and plans of Bin Laden and al-Qaeda. In that case, either a gist translation (if speed was of the essence) or a close documentary translation would have been valid, perhaps with an accompanying paratextual commentary contextualizing the correspondence and explaining any allusions or pragmatic implicatures. This is illustrated by a sample of seventeen translated letters released in May 2012 (Combating Terrorism Center 2012). A polished style or rhetoric was not necessary or even appropriate in this translation.

"Discourse Analysis" and Translation

Early translation theory tended to be very prescriptive, as, for obvious reasons, is modern theory that is geared towards measuring translation quality and improving translator training. In branches such as descriptive translation studies, analysis has evolved to be non-prescriptive, describing what happens in translation and seeking to understand why this occurs. So, a student studying to be a medical translator would need to know the correct equivalent for, say, *gastroenteritis* in the target language, but a descriptive theorist might be interested in investigating how often a language such as Malay borrows a certain English medical term, whether or not that is the best equivalent.

Further advances in linguistics-oriented translation theory came with the development of discourse analysis approaches. In the main, these again involved the imported models from the more established discipline of linguistics and applied linguistics. The most prominent draw on the systemic functional linguistics (SFL) of Michael Halliday (see Halliday and Matthiessen 2004). This model looks at language as a form of social semiotics that is a meaning-generating complex of interacting systems that operates within, affects, and is affected by its social and cultural contexts. It has been applied to translation theory by a small but influential group of theorists, starting with Juliane House ([1977] 1997), who used it as a theoretical basis for her model of translation quality assessment. House sets out to map the individual textual function of a source text and its counterpart target text based on the Hallidayan concept of Register. Register refers to the linguistic and situational variables expressed in a specific genre and communicative situation. These variables are:

1 *Field*: the subject matter, reflected in the subject-specific terminology and transitivity patterns, constructed by what Halliday calls the ideational function of language.
2 *Tenor*: the sender–receiver (writer–reader or speaker–listener) relationship. This encompasses elements such as the formality of address (the *tu*/*vous* pronoun distinction), the use of dialect and other forms of non-standard speech, and subjective elements such as evaluative adjectives (*terrible*, *brave*) and forms of modality that reflect opinion (*could*, *should*, *possibly*, etc.). These are part of the interpersonal function.

3   *Mode*: the medium (writing/speaking) and formal properties of the text, including cohesion (see Blum-Kulka [1986] 2004) and information structure and thematic structure (order of components in a sentence). This is Halliday's textual function of language.

House produces a detailed profile of the Register of a source text and a similar one for its target text. Comparison of the two highlights what she terms "mismatches," which may be errors if functional equivalence is sought. However, one important, though obvious, point is the cross-linguistic factor. The three Register variables may be conveyed differently in different language systems. Shifts in their realization are therefore inevitable. To take an example, two languages may have very different rules governing syntax, primarily part of the textual function. So, the English sentence *I had fish for dinner last night* might be rendered in German, with its less flexible word order, as *Gestern Abend habe ich Fisch gegessen* ("Yesterday evening have I fish eaten"). Likewise, the directness of the Tenor in business communication, even between colleagues, may vary. In France, it tends to be more formal, realized by the use of the *vous* form and the addressee's title + family name (e.g., *Mme Lagarde*), whereas cultures with a lower "power-distance index" (Hofstede [1981] 2001), such as the United States, typically tolerate and expect more informal communication. Other cultures, in Japan or Thailand, for instance, might show markedly greater formality and respect for status and power.

   In view of these systemic interlingual differences, what therefore becomes important is the relative markedness of the two texts. Thus, unusual and significant patterns in the source text should normally be re-created in the target text. One example would be the long sentence structure and complex syntax of Proust or Dostoevsky, which a translator would ideally strive to retain. Later theoretical work in this area extends the concept of Register analysis further by considering it within the wider framework of discourse analysis and sociocultural context. Among others, Basil Hatim and Ian Mason (1997) focus particularly on transitivity and cohesion patterns and ideological shifts, and in a recent text (Munday 2012) I examine the interpersonal function and the subjectivity of the translator.

Translation Universals

Currently, much empirical text analysis revolves around the existence of a particular "language of translation." That is, however much they may strive to sound "natural," translated texts tend to manifest particular properties which differentiate them from non-translated texts and in some cases cause them to be deemed deficient. A noteworthy early study was Alan Duff's *The Third Language* (1981), which considers recurring problems of translation such as overtranslation and undertranslation, word order and emphasis, and what Duff calls "the tyranny of the source language" (1981, 113–18). However, it was Gideon Toury who took this a whole empirical level further

when he stated that the goal of descriptive studies of source text–target text pairs was to elaborate two probabilistic "laws of translation" related to "translation universals" (1995). In other words, what are the common features of translations? Toury's laws are very broad: the law of interference and the law of growing standardization. The law of interference states that the target text is influenced unduly by features of the source language that work their way into the translation. Imagine the simple Spanish phrase *blanco y negro* being translated as *white and black* instead of *black and white*, or *cruzó la calle corriendo* as *she crossed the road running* rather than *she ran across the road*. In each case a literal translation of the source produces a structure or wording that is unusual, even out of place, in the target language. But some examples exert a subtler influence. One well-known case is the over-use of the subordinate conjunction *that* when translating from Romance and other languages where the conjunction is obligatory. The typical pattern is for the structure of the Romance source text to remain in the translation. Thus, the French *j'ai vu qu'il était occupé* will often be translated as *I saw that he was busy*, even though the *that* is commonly omitted in original English texts.

On the other hand, the law of growing standardization in translation is concerned with the tendency for translations to produce wordings that are, at times, on a more general level than in the source text. Returning to our earlier example of bread, imagine a modern English text that mentioned a *challah*. In translation into another language, it might be borrowed (*challah* is of course itself a borrowing into English), but it might also be rendered as something like *Jewish plaited bread eaten on the Sabbath*, or even perhaps simply *bread*. The last two are standardizations: the simple choice *bread* would involve the use of a more general word (superordinate) while the other alternative is a clear case of what is called explicitation, a common procedure in translation in which the translator attempts to fill a gap in the knowledge of the target text reader by supplying additional information. But the key issue is determining which details need to be added. The explicitation above may not lend itself to easy insertion into the target text, so a briefer gloss such as *(Jewish) plaited bread* might be sufficient depending on the communicative needs of the situation and the audience.

Since Toury's work, there have been three major developments in this area. One is to point out the apparent contradiction in the two laws: on the one hand translation is claimed to suffer from interference from the source, but on the other it behaves in a different way from the source text (it is more standardized). Again, this should not be seen as a simple dichotomy. At different points, texts may exhibit both features, and to a greater or lesser extent. Translators may work unsystematically, but, as Anthony Pym (2008) has suggested, inconsistencies may also be attributable to socio-historical circumstance where a particular strategy prevails. A contemporary example would be the current trend for scientific translation to show interference from English at not only lexical, but also genre and discourse levels. Some even claim that this interference has led to the disappearance of some genres in those countries where English is the medium of scientific communication (e.g., in some Scandinavian countries) or the imposition of the directness of English discoursal traditions into languages

such as Portuguese, where academic writing has tended towards a more elaborate and indirect style (Bennett 2007).

A second important and more general question is how "universal" such features really are. Today, the term "universal" is normally not taken to mean a feature that pertains in all circumstances but one that is "strongly characteristic" of many. Chesterman (2010) posits two types of such "universal": (1) "S-universals" (lengthening, interference, standardization, explicitation, reduction of narrative voices, etc.), which can be identified by comparison of source and target texts, and (2) "T-universals" (simplification, conventionalization, untypical lexical patterns, underrepresented target language terms), which can only be gauged by comparing a corpus of translated texts with a representative corpus of non-translated texts. This analytical method has been assisted by a third change – the increased use of computer-assisted methods for the investigation of translations and translated language. Corpus linguistics developed most prominently to assist the compilation of dictionaries in the 1980s, since it performs the rapid analysis of word frequency, collocation, and other patterns from a large, electronically readable set of naturally occurring texts (i.e., texts that were produced for real-life communication, so not invented). The large amount of data allows analysis of features that would most likely pass unnoticed by the manual analysis of a single text. The combination of qualitative text analysis and quantitative corpus techniques promises rapid advances in the analysis and understanding of translated language and, in the form of translation memory systems, ever more sophisticated tools for the translator.

See also Chapter 2 (Kristal), Chapter 4 (Bassnett), Chapter 7 (Saldanha), Chapter 8 (Shreve and Lacruz), Chapter 10 (Lennon), Chapter 16 (Lane-Mercier)

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6

The Sociology of Translation: A New Research Domain

Gisèle Sapiro

Introduction

The sociology of translation has been a domain of study since the 1990s. Sociology approaches translation as a social activity involving agents (such as authors, translators, editors, critics, literary agents, and government officials) and institutions (such as translation schools, literary and academic journals, publishing houses, translation prizes, and professional associations). It is practiced by agents – translators – endowed with some specific skills (linguistic, literary, academic, technical), under various material conditions (for profit or not) and status (from scholastic practice to profession). The sociology of translation addresses questions such as: Who are the translators? How is their practice shaped by cultural norms? Beyond the act of translating itself, how is translation organized as a profession? Under what conditions does the cultural transfer operate? As a social practice and a cultural product, translation can be more or less recognized and valued, from either a symbolic or an economic standpoint. Like other cultural products, it can be appropriated in different ways and fulfill different social functions. From the reception standpoint, the specificity of translation is that the translated text undergoes a double appropriation, first through the translating act, second through the act of reading (or listening).

As a social activity,[1] translation can be approached from diverse perspectives, and it raises interesting questions for different sociological domains: the sociology of professions; the sociology of culture; the study of international cultural exchanges;

social functions and fields – namely, the political field, the economic field (publishing) and the literary field; the social conditions of circulation of ideas; and the epistemology of the human and social sciences. Though these different aspects are sometimes related in practice, they will be presented separately for the sake of clarity.

Translation as a Profession

Like literature and other creative activities, translation offers a challenge to the sociology of professions (Freidson 1986). It is not a fully professionalized activity. For centuries, it was an intellectual activity, like commentary or criticism, and it is still often performed for free, as a calling or as a "hobby." This may explain why the translator's status has long been marginal, to the point of being "invisible" (Venuti 1995), while translation as an activity was often valued (Prunč 2007).

However, like other activities, translation has undergone a professionalization process in many places: as some translators began specializing in translation and making a living at it, they began to claim rights and decent wages; professional associations were created (for instance, the American Translators Association was founded in 1959), and professional schools of translation and interpretation were developed.

This process was neither linear nor irreversible, and it did not apply equally in different segments of the translation profession: interpreters and technical translators are much more professionalized than literary translators, not to mention translators of scholarly works, who are often academics translating occasionally, or even students. Professional recruitment and working conditions vary greatly: whereas professional training is required for interpreters and technical translators, there is no such requirement for literary or scholarly translators. Significantly, literary translators tend to gather in separate associations or to join societies of authors: in France, the Société des traducteurs (Society of Translators) was founded in 1947, and the Association des traducteurs littéraires (Association of Literary Translators) in 1973 (Heinich 1984). As remarked by some sociologists, the concept of professionalization has a teleological connotation and could appropriately be replaced by that of "professional development" (Abbott 1988).

The study of translators and interpreters as an occupational group is thus an emerging research domain which opens up to comparative approaches between countries and between different translational activities. It includes the study of translators' social backgrounds, their struggles for professional status, their professional identity and self-image as translators (Sela-Sheffy 2010; Sela-Sheffy and Shlesinger 2011). As Sela-Sheffy and Shlesinger put it:

> It is the contradiction between the potential power of translators and interpreters as cultural mediators, on the one hand, and their obscure professional status and alleged sense of submissiveness, on the other, that makes them such an intriguing occupational group. Their insecure status as a profession is especially paradoxical today, as so much

attention is being devoted to cross-cultural processes such as globalization, migration and trans-nationalism. (2011, 2–3)

Translation as a Cultural Practice:
Interactionism vs. Field Theory

The working conditions of literary translators depend on the publishing industry, just as those of translators of movie subtitles depend on the film industry. The translator thus participates in the "chain of production" of works of art or cultural products, in Howard Becker's terms (Becker 1982). Becker's interactionist approach underscores the division of labor and collaboration in collective production of a work. The structural approach developed by Pierre Bourdieu (1993) with his field theory focuses on cultural hierarchies. In this regard, it is closer to the polysystem theory developed by Itamar Even-Zohar (1990).

In contradistinction to symbolic interactionism, methodological individualism, or network theory, which assume that social life emerges from interactions between individuals, both polysystem theory and field theory defend a holistic and relational approach to cultural and social phenomena, along the lines of Durkheimian sociology and cultural as well as structural anthropology: individual agents operate within a preexisting system of relations which determines and constrains their action, framing and limiting their possibilities and room for maneuver.[2] However, their common interests and similarities should not mask the differences between the two theories. First, the underlying paradigm of the systemic approach is functionalism, whereas that of Bourdieu's social theory is sometimes described as genetic structuralism. Functionalism, in its biological inspiration, tends to consider systems as closed and relatively stable and equilibrated,[3] whereas Bourdieu's genetic structuralism lays stress on power relations and the constant struggles to destabilize them. This difference in paradigms, added to the different disciplinary origins of the two theories, has methodological consequences: born in literary studies, and inspired by the Russian formalists, the polysystem approach mainly focused on text analysis prior to the new orientation adopted with the integration of Bourdieu's field theory. Rooted in sociology, the latter deals with the individual agents, groups, and institutions that compete for symbolic capital.

The concept of field implies that some activities are relatively autonomous, since they have their own rules, institutions, and specific capital, for which agents belonging to the field compete (Bourdieu 1993). These agents' beliefs and practices, as well as their strategies, are informed, first, by their habitus, i.e. their cultural and ethical disposition and the kind of resources they possess (economic, cultural, and social capital) according to their family background, education, and social trajectory, and, secondly, by the position they occupy in the field according to their specific capital, newcomers being dominated by the established agents who control the field and define the orthodoxy (Bourdieu 1979, 1993).

Like polysystem theory in translation studies, Bourdieu's theory has inspired a whole current of research in the sociology of translation, and has also been combined with polysystem theory by Even-Zohar himself (1990, 3, 37) and by other scholars. Some scholars regard translation as a field in itself, in which agents compete for the symbolic capital (Gouanvic 2005; Sela-Sheffy 2005). Others consider this activity as not autonomous enough and more dependent on the field of publishing (Heilbron and Sapiro 2007; Sapiro 2008a; on the field of publishing, see Bourdieu 1977, 1999) and on the literary academic fields, since the very practice of translation borrows its values, norms, and rules from these fields. The translator is sometimes torn between fields, for instance between academic norms and publishing norms regarding translation, and this situation can engender conflicts within the chain of cooperation.

Using field theory makes it possible to understand not only how literary or academic translators accumulate symbolic capital, but also, conversely, what role translation (and some translators) play in the process by which literary works achieve international recognition: for an author, to be translated into another language is an important step in her career and a sign of consecration (Casanova 2002). The same phenomenon occurs in the human and social sciences, where translation still plays a major role in national and international academic recognition. Consequently, the number of translations of an author in different languages can be taken as an indicator of recognition (Sapiro and Bustamante 2009), and the most translated works constitute a world canon in literature or in philosophy (Milo 1984). However, the significance of translation is not the same in different languages, especially in English compared to the other languages, not only because of the wider audience for books originally written in English, but also because of the unequal power relations between cultures. These asymmetries are best described by the center–periphery model.

Center and Periphery: Asymmetrical Flows of Translation

The center–periphery model has proved powerful for describing the flow of translations among languages. The position of a language in the world system of translations can be defined according to the proportion of books translated from it, using the UNESCO *Index Translationum* database (Heilbron 1999). From this perspective, the system appears to be highly concentrated around the English language, which thus occupies a hypercentral position: in the 1980s, 45 percent of the translated books in the world were originally written in English. Translations from French, German, and Russian each represented 10 to 12 percent of this system until 1989; these languages could therefore be defined as central. With a share that varied from 1 to 3 percent of the system, a few languages occupied a semi-peripheral position (Italian, Spanish, Polish, Danish, Swedish, and Czech). All the other languages had a share of less than 1 percent of the system, and may thus be considered peripheral (on less translated languages, see Pym and Chrupala 2005). After 1989, Russian fell to 2.5 percent, while English reinforced its hypercentral position, its share having grown to 59 percent in

the 1990s. Thus, although globalization has increased intercultural exchanges in general and the number of translations in particular (+50 percent between 1980 and 2000), this intensification is not an expression of the diversification of exchanges, but of the higher concentration of translations around the English language (Sapiro 2008c). Another indicator of the unequal position of languages in the world system of translations can be found in circulation patterns: the chance for a work published in a peripheral language to be translated in another peripheral language depends greatly on its being first translated into a central language.

This asymmetry is in large part the expression of the concentration of the publishing industry in a few cities like New York, London, and Paris (Sapiro 2009a). However, it is not a mechanical reflection of the volume of book production in each country. It also depends on cultural and political factors, as illustrated by the decline of the share of translations from Russian after 1989. Furthermore, the variations one can observe between different categories of books reflect the relative autonomy of cultural fields: some languages, such as French, have long been endowed with a high literary capital in the World Republic of Letters (Casanova 1999). The symbolic capital accumulated by a culture in a discipline produces similar variations: German is overrepresented compared to English in philosophical translations, for instance (Sapiro and Popa 2008). To understand these variations, we need to consider the social functions of translation in different fields.

The Social Functions of Translation: Political, Economic, and Literary Fields

Translation is a social activity, the functions of which cannot be reduced to mediation or communication. Using Robert K. Merton's distinction between "manifest" and "latent" functions (1957), the latter referring to unrecognized or unintended consequences, one can regard mediation as the "manifest" function of translation, whereas its "latent" functions can ideally (in Max Weber's sense) be classified in three categories: political (or ideological), economic, and cultural. The relation between translation and these functions is not a necessary one. It depends on the categories of agents and institutions involved in the translation process: political organizations, government representatives, publishers, editors, persons in charge of foreign rights in publishing houses, literary agents, translators, authors, critics, commentators, and so on. These agents and institutions themselves belong to different fields (political, economic, or literary), some of them serving as intermediaries between these fields, for example publishers, literary agents, or government representatives of cultural policy.

Translation may serve political or ideological objectives; it can be a means to disseminate a doctrine or a vision of the world. The diffusion of propaganda material in translation by the occupying forces in an occupied country is an extreme example. Parties and political organizations have also contributed to the international circulation of works like those of Marx and Engels. The place and role of translation in

authoritarian contexts, namely in fascist and communist regimes, is a very active new area of research (Billiani 2007; on the German Democratic Republic, see Thomson-Wohlgemuth 2009; on fascist Italy, see Rundle 2010). The translation policies implemented by nation-states are usually part of a broader policy aiming at the promotion of their national culture abroad and, for the dominant ones, at strengthening their hegemony or influence ("soft power"). For instance, the United States State Department funded translations of major neoliberal thinkers in communist countries and, beginning in the 1990s, in Arab countries. In some countries, such as France, the Netherlands, or Israel, support for translation is bestowed on literary works as well, with no specific ideological objective except the promotion of the national culture abroad. Conversely, state translation policies regarding foreign works into local languages can serve educational or scientific objectives in order to maintain a certain level in international competition, or to fill a gap in a "developmental" perspective (sustained by the notion of "backwardness"), as exemplified by the case of Arab countries (Jacquemond 2009). The ideological issues at stake have effects on the translations themselves and on the practice of translating and interpreting, through censorship, self-censorship, or ideological orientation (see, for instance, Stahuljak 2010 on interpreting during the war in Yugoslavia). They have effects on circulation channels (illegal vs. legal) and on reception as well, as illustrated by the case of the importation and reception in France of literary works from eastern European countries during the communist period (Popa 2002, 2010).

Translation may also serve economic objectives, in the book market in particular. Although economic profit is not the only motivation of publishers, it underlies the very conditions of existence of trade publishing. Moreover, certain translations are undertaken only for the economic profit they are expected to provide. This is typically the case for best-sellers. Copyright law was initially intended to protect the economic interests of publishers by ensuring they had exclusive rights to the work during a period of time which has been progressively extended since the eighteenth century to today's seventy-year span, after which the work falls into the public domain, meaning that new editions or translations of a work can be published and can coexist in the same market. The rise of agents who more or less specialized in international cultural exchanges can be traced back to the end of the nineteenth century: news agencies played a role in these exchanges until the rise of literary agents, especially in the United States. They contributed to the progressive unification of a world market of translation, embodied by the multiplication of international book fairs during the globalization era (Sapiro 2009b).

Literary agents classify the lists of books they propose to publishers as "commercial" (or "very commercial") as opposed to "upmarket." The "upmarket" category refers to another kind of function, which is more cultural. Translation of "upmarket" literary or scholarly works is not always profitable, economically speaking, but it is invested with cultural, esthetic, or intellectual values. For a publisher, translating can be a way to accumulate symbolic capital (Serry 2002). Thus the study of translation can enrich the domain of the sociology of publishing, as well as the more established history of

publishing, which has long neglected translation. In his analysis of the "field of publishing," Bourdieu (1977, 1999) distinguishes the pole of large-scale production, ruled by the law of the market and by the search for short-run profit ("shortsellers"), from the pole of small-scale production, where cultural, intellectual, or esthetic criteria prevail over economic considerations, and where investment in great works with the potential to become "classics" is conceived in terms of the long run. In the first case, translation fulfills above all an economic function for the mediators, while in the second, the importation process is determined by cultural motives, even though it can involve economic criteria.

Applying this model to the world market of translations implies analyzing the flow of translations not only from the standpoint of source and target languages but also according to genres, publishers, and series. A simple comparison of the number of languages represented in different series reveals a huge difference in linguistic diversity between these two poles (Sapiro 2008b, 2010): at the pole of large-scale circulation (best-sellers, mysteries, thrillers, romance novels), books originally written in English are dominant everywhere in the world, and compete with the production in the national languages of non-anglophone countries, whereas at the pole of small-scale circulation, especially in the literary upmarket sector, linguistic diversity is very high, due to the historical implications of print and literature in the building of national identities (Anderson 1991; Thiesse 1998). This is also the reason why translations of literary works are often regarded as a relevant source for learning about the culture in which they were originally produced. In this regard, translation has also played an important role in the reciprocal construction of national identities (for the cases of Brazil and Argentina, see Sorá 2003). Similarly, importing literary works is often a means for immigrant communities to maintain their identity and links with their original culture. Though globalization has reinforced the economic constraints that the pole of large-scale production imposes upon the pole of small-scale production, nation-states still play a crucial role in the world market of translation by providing financial aid for the "exportation" of national book production in translation and, in some cases, like that of France, also for the importation of foreign literary and scholarly works (Sapiro 2009a). In this context, translation has become a cultural and political cause advocated by translators allied to small publishers, to the PEN Club, and to some nation-states, in order to combat the expanding domination of the English language in the world and to promote cultural diversity through translation (Sapiro 2010).

Literary translations may also fulfill more specific functions in the literary field. Translated works have often been a source of inspiration for the renewal of literary models (Even-Zohar 1990) or for subverting the dominant literary norms in a national space (Casanova 1999). For instance, in the 1930s Sartre borrowed some literary devices from novels by Dos Passos and Faulkner which were being translated for the French publisher Gallimard and which he reviewed in Gallimard's prestigious literary journal *La Nouvelle Revue française*. Moreover, in his attacks against the older French generation, he cited Anglo-American writers as a counter-example. Reception is thus

a process that can be studied sociologically, by analyzing the social properties and trajectories of the group of "importers," as well as their position in the literary field (Wilfert 2002). This is also true of the reception of intellectual works, as described in the next section.

It should be noted that, in practice, the different functions evoked are often intertwined, engendering tensions among agents and sometimes in the decision process of a single agent torn between incompatible values: for instance, when the prestigious French publisher Gaston Gallimard began translating Faulkner's novels in the 1930s, the books did not sell very well, but he nevertheless decided to continue publishing them in French because he believed in their literary value (Sapiro 2011).

The Social Conditions of the International Circulation of Ideas

In a parallel way to its role in disseminating literary works, translation plays an important role in the international circulation of ideas. Indeed, ideas do not circulate on their own; they are conveyed by agents and institutions, and may encounter many political, economic, and/or cultural obstacles (Sapiro 2012). Censorship is the most extreme example of a political obstacle, but a publisher's decision-making process regarding whether or not to translate a book may also include ideological considerations. Although the circulation of printed matter has been liberalized in many countries in the world, publishers' growing concern with profit to the detriment of intellectual criteria has engendered a form of economic censorship, which is a major obstacle to the free circulation of ideas today. Because of the additional costs involved in translation, books in translation suffer much more from this kind of censorship than books in the original language: publishers, including not-for-profit publishers such as academic presses, might decide not to undertake a translation just out of economic considerations, even if the book matches a given press's intellectual criteria (on the evolution of Anglo-American academic presses, see Thompson 2005).

Cultural obstacles occur at various levels of the importation process. At the first level, the power relations between cultures can be an obstacle to the exchange between them, inasmuch as the dominant culture is usually more interested in exporting its ideas to the dominated one in order to reinforce its hegemony than in importing ideas produced in the dominated culture. The balance of power may vary, however, among different categories of books. While both German and French philosophy are endowed with high symbolic capital, American philosophy has been long disregarded in France and this has been an obstacle to the importation of pragmatism (Pudal 2012).

Furthermore, cultural obstacles frequently arise in the importation process itself. As Bourdieu (2002) argues, after Marx, "texts circulate without their context," and this can be a source of misunderstanding. Texts are often appropriated in the transfer process to serve the interests and purposes of the importers in their own fields, whether ideological or intellectual, as illustrated by the introduction of Russian formalists

in France (Matonti 2009) or by the importation of John Rawls and theories of justice in France (Hauchecorne 2009). In the case of major works, a competition often takes place among different groups trying to appropriate them in order to legitimize their own approach: the reception of German sociologist Max Weber in the United States and in France is one example among many.

Epistemology of the Human and Social Sciences

Contradictory interpretations of a work are made possible because of linguistic ambiguities. Translation being in itself an interpretation, the risk of misunderstandings is much higher with translations. The semantic structures of different languages do not fully overlap, and this is of course a major problem for translation: the French word *esprit* translates in English as either "mind" or "spirit," depending on the context, but there are cases when the context does not allow for a clear-cut decision, or when the use of either option would create an ambiguity. Moreover, there are many "untranslatable" concepts (Cassin 2004); the German concept of *Bildung* ("self-cultivation") is one of them. Sometimes, a word used as a concept in one language does not exist in another: for example, there is no word in Hebrew corresponding to "distinction," used by Bourdieu in his theory of the social space, since Jewish society did not have an aristocracy, and a word had to be created specifically for this purpose (based on the root of difference: *hitbadlout*).

However, the gap between languages is also a source of enrichment for critical thought, since it can force us to compare not only two linguistic systems but also two cultural systems, and subsequently to relativize our own categories of thinking. This is all the more true in the human and social sciences, which developed in close relation with the development of nation-states, and which borrow many concepts from common sense. For instance, the sociology of professions that arose in the United States in the interwar period was challenged by immigrant academics from Germany, who were unable to find an equivalent for the very notion of "professions" in the American sense (the German word *Beruf* means "vocation" or "calling"). This led them to revise some of the assumptions in this domain, which took for granted the special status bestowed on the professions in the United States, in particular their autonomy, while in central and eastern Europe they developed in the nineteenth century under the control of the state.

This example demonstrates that translation is much more than a means of mediation between cultures (in this case scholarly cultures): it is an intellectual practice with epistemological benefits which needs to be kept alive in order to prevent the routinization or standardization of critical thought. Consequently, though English is commonly used as a lingua franca in the academic world, multilingualism and translation are both crucial for the human and social sciences, whereas this is not the case for the natural sciences. And training in these disciplines should definitely include some experience in translation.

Conclusion

The sociology of translation is an emerging domain that has opened up many new avenues for field work focusing on the agents and institutions involved in the translation process and on the translation market. There is still much to be done from a comparative perspective on the professional development of translation as an occupation; on the social functions of translation in different cultural and political contexts; on the sociology of translation publishing; and on the reception process, where studies up to now have focused on criticism rather than on the reading experience.

Furthermore, more research should be undertaken in order to bridge the gap between the sociology of translation and the study of the norms and practices of translation (Toury 1995; Sapiro 2008b). One of the questions under consideration could involve the way the social characteristics of these agents influence their practice of translation: these characteristics include, on the one hand, all that is summarized in Bourdieu's concept of habitus (Simeoni 1998), and, on the other, their professional status and conception of their own practice. To illustrate the second aspect, it suffices to note that academics translating scholarly works are much keener to avoid betraying the original work and to contextualize it with regard to the source culture than are professional translators of mysteries or of children's literature, for whom the principle of adapting to the editorial and more broadly cultural expectations of the target culture prevails over the principle of being faithful to the original. Consequently, the sense of what a "good translation" is varies according to the domain and the genre, as well as according to the translator's habitus. The quality of a translation also implies an ethics of translation, around notions of accuracy, fairness, and ideology (Venuti 1998).

While sociology brings a new perspective to translation studies, translation, as an object, raises questions of broader sociological interest, as we have seen: about processes of professionalization and the legitimization or hierarchization of cultural practices and cultural products (including canon-building), about the sociology of publishing and the chain of production of literary works, about intercultural exchanges and the social conditions of circulation of symbolic goods and ideas, and about the epistemology of the human and social sciences.

See also Chapter 7 (Saldanha), Chapter 16 (Lane-Mercier), Chapter 23 (Mazzei), Chapter 32 (Connor), Chapter 33 (Porter), Chapter 34 (Heim)

Notes

1 Translation is considered here in its specific meaning of linguistic translation, and not in the broader metaphorical sense used by some sociologists to describe the mediation process among intermediaries involved in an innovative project (cf. Latour 1991).

2 Attempts to apply other sociological theories (namely Niklas Luhmann's systems and Bruno Latour's actor-network theory) to translation can be found in Wolf and Fukari (2007).

3 Functional analysis can induce theoretical and methodological biases, as pointed out by

the great functionalist sociologist Robert K. Merton (1957): the temptation to regard cultural beliefs and practices as functional for society as a whole and for all the individuals composing it; the assumption that all cultural elements are functional; the confusion between cultural elements and their function. Though polysystem theory avoids these kinds of biases thanks to its historical and dynamic approach, it still tends to interpret evolutions in terms of needs and functions (or "roles") rather than power relations and struggles.

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Style in, and of, Translation

Gabriela Saldanha

Style, Meaning, and Translation

Geoffrey H. Leech and Michael N. Short ([1981] 2007) describe two traditional views of style: a monist perspective, according to which the elaboration of form inevitably brings an elaboration of meaning, and a dualist perspective, whereby manner and matter, or expression and content, are independent from each other. The dualist perspective has often been adopted to discuss style in translation, for example by Kirsten Malmkjær (2003, 2004) and Jean Boase-Beier (2006). Malmkjær distinguishes "stylistic analysis" from the "study of style." The latter involves the "consistent and statistically significant regularity of occurrence in text of certain items and structures, or types of items and structures, among those offered by the language as a whole" and can be done without any considerations of meaning. Stylistic analysis, on the other hand, is concerned with the semantics of a text and involves a first stage, the study of *how* a text means what it does, and can involve a second stage, the study of *why* the text is shaped in its particular way given certain extralinguistic factors that restrict the writer's freedom of choice (Malmkjær 2003, 38).

Boase-Beier argues that literary texts are read differently from non-literary texts because the emphasis is not only on the content but also on the form of expression. She distinguishes between a primary meaning, determined by lexis or syntax, and a second-order meaning, or "weakly implied meaning," where choice can be exercised by the author/translator (2006, 52). Weakly implied meanings place the burden of

meaning-making on the reader or translator. Boase-Beier proposes the use of "transla-tor's meaning" for the extended meaning which goes beyond what can be assigned to the text or passage on the basis of semantics (2006, 47). Boase-Beier suggests that translating primary meanings requires background cultural and linguistic knowledge, while weakly implied meanings require a particular stylistic sensitivity (2006, 37).

Leech and Short ([1981] 2007) argue that the dualist approach has the advantage of allowing us to easily define the object of analysis by leaving sense aside and focus-ing on stylistic variants with different stylistic values. However, this approach implies that it is possible to write in a neutral style. How can we judge what is the "default choice"? Is it possible to have "no style"? Even if some linguistic choices could be described as "unmarked" and "neutral," the choice of such a form instead of others is still a linguistic choice, and as such can be fruitfully examined in stylistics ([1981] 2007, 20).

According to Leech and Short ([1981] 2007, 21), the monists' perspective on style denies the possibility of paraphrase and translation, understood as the expression of the same content in different words. This, however, assumes a very naive understand-ing of translation as equivalence. The monist perspective, in any case, also assumes a rather rigid understanding of meaning, which has been replaced in most stylistic work by the more nuanced understanding of meaning espoused by pluralistic views of style, whereby various strands of meaning are distinguished according to the functions performed by language (e.g., ideational, interpersonal, and textual, in Michael A. K. Halliday's (1971) model). According to this model, the language system is a network of interrelated options, deriving from all the various functions of language, which define, as a whole, the resources for what the speaker wants to say. Halliday stresses that

> *all* types of option, from whatever function they are derived, are meaningful . . . and if we attempt to separate meaning from choice we are turning a valuable distinction (between linguistic functions) into an arbitrary dichotomy (between "meaningful" and "meaningless" choices). (1971, 338)

Halliday shows that style can reside in linguistic choices such as transitivity pat-terns, traditionally considered to belong to the realm of content and "primary mean-ings," and to the rules and principles of grammar about which, according to Boase-Beier, we have no choice. Leech and Short ([1981] 2007, 28) object that, when Halliday claims that all choices, even those dictated by subject matter, are part of style, he fails to make an important distinction between choices that are a matter of register variation and those that are a matter of fact. Leech and Short stress the impor-tance (and convenience, from the analyst's point of view) of recognizing a difference between language itself and the world beyond language that is projected through it. In other words, they insist on the distinction between the referential function of language (what brings about changes in the fictional world) and those aspects of language that have to do with stylistic variations.

Leech and Short's model may seem the one that could be most easily applied to the study of translations, since it allows us to distinguish between what is carried over from the source text (the fictional world) and what involves variations when transferred into another language, where, according to that model, style resides. However, in translation, sometimes the fictional world itself is changed, and these changes can arguably still be considered as stylistic choices. This is illustrated in the example below taken from Peter Bush's English translation of a Spanish text by Juan Carlos Onetti:

Example 7.1
Source text: Cualquier noche de aquellas en que tomamos mate y conversamos . . . (1943)[1]
Target text: Any of those nights when we drank tea and chatted . . . (1991)

Here the word "mate" is translated as "tea." The two words "mate" and "tea" are not terms referring to the same underlying reality but references to different things, both of which exist side by side in the fictional (and real) world. *Mate* is a hot herbal infusion popular in some South American countries. Unlike tea, it is drunk from a gourd using a metal straw, and the gourd is typically shared and passed around among a group of *mate* drinkers. Tea and *mate* also have different connotations concerning class and social status. It would be difficult to explain this shift as a stylistic variation in Leech and Short's model, or as belonging to second-order meanings in Boase-Beier's model. If we look at the potential motivations for the use of "tea" instead of the culture-specific *mate*, we can speculate that they do not reside in the "primary" meaning of the word, but in the sense of domesticity and camaraderie conveyed by the ritual, which is part of what Boase-Beier would call its "implied meaning." Interestingly, however, the choice is exercised not at the level of "weakly implied meanings" but at the level of "primary" meanings, which are changed not for lack of cultural knowledge, but out of stylistic sensitivity.

Changes in the fictional world, such as the one in the example above, are generally restricted to very particular instances and do not affect the capacity of the text to function as an accurate representation of the fictional world presented in the source text. However, when they are frequent and consistent throughout the text, they may become prominent stylistic features that reveal something about the translator's approach.

The other side of the coin is presented by cases where culture-specific items are retained in translation, where the "form" is identical, as is the "referential" meaning, but where there are changes at the ideational, interpersonal, or textual level that have a stylistic impact on the text. This is illustrated below with an example in which Bush keeps the Catalan word *riera* in the translation of a Spanish text by Juan Goytisolo. Here, the fictional world remains the same, but there is a change in the point of view, whereby the fictional world is presented as more distant from the reader of the translation than from the reader of the source text.

Example 7.2

Source text: . . . se extravió al salir de la estación en el camino de la riera y llegó a casa turbada . . . (1985)

Target text: . . . she left the station on the way to the *riera* and reached home flushed . . . (1989)

It seems, then, that the distinction between variable elements (stylistics) and invariable elements (fictional world) is not always useful when describing translations. It is still possible, however, taking a pluralist view of style, to describe the stylistic effects that translators' choices – whether they involve changes in the fictional word or not – might have on the interpersonal, ideational, and textual functions of the overall text, as in the work of Jeremy Munday (2008) and my own work (Saldanha 2011a, 2011b, 2011c), described below.

Translations and Translators as Stylistic Domains

"Style" is a relational term: we talk about "the style of X," where "X" is some extra-linguistic factor (a particular writer, genre, period, school of writing, and so on): what Leech and Short call the stylistic domain ([1981] 2007, 11). Traditionally, in discussions of literary translation, the stylistic domain has been restricted to the source text. Scholars have often discussed the style of a particular literary work, or a particular author, and how translators have dealt with it, but in these discussions "style" remains a characteristic of the source text. In other words, the "original" is the only legitimate domain of style. This is a corollary of the view of translation as a derivative rather than creative activity, the implication being that

> a translator cannot have, indeed should not have, a style of his or her own, the translator's task being simply to reproduce as closely as possible the style of the original. (Baker 2000, 244)

This traditional approach to style in translation could be described as source-text oriented.

Mona Baker's work (2000) and my own (Saldanha 2011c), among others, have attempted to legitimize translations and translators as stylistic domains in their own right, arguing for the recognition of the translator's style as a matter of literary interest. Here, I describe this approach as target-text oriented; however, source and target orientation should not be seen as a clear-cut dichotomy but a continuum, with work by, for example, Boase-Beier (2006), Malmkjær (2003, 2004) and Munday (2008) situated in between the two ends of the continuum.

A typical example of a source-text approach in translation studies is found in Tim Parks ([1998] 2007), who explains his goal in the following terms:

> The idea that inspires the following chapters is that by looking at original and translation side by side and identifying those areas where translation turned out to be *problematic*, we can achieve a better appreciation of the *original's qualities and complexities*, and likewise of that *phenomenon* we call translation. ([1998] 2007, 13; emphasis added)[2]

This statement has several implications: studying style in translation involves looking at problems; the original is interesting because of its qualities and complexities; translation is interesting as a phenomenon. Parks looks at problems of style in six translations of English modernists into Italian, and in each case he concludes that it is precisely in those places where the translators have failed that the key stylistic value of the source text lies; the translator's failure to re-create the source text's style is a foregone conclusion. For example, D. H. Lawrence's *Women in Love* seeks to escape a classical "housedness" in language, by drawing attention to the linguistic medium, and, according to Parks,

> it is this element of Lawrence's text which is lost and for the most part inevitably, in an Italian that seems all too at home with itself and the conventional patterns of mind it enshrines. ([1998] 2007, 46)

The evaluation is always made in terms of how much is lost: "Loss in translation was a loss of philosophical complexity in Lawrence. Loss with Joyce was much more to do with a loss of reading experience, a loss of intimate apprehension . . ." ([1998] 2007, 107).

The work of Boase-Beier is also close to the source-text-oriented end of the continuum. Boase-Beier focuses on "the style of the source text as perceived by the translator and how it is conveyed or changed or to what extent it is or can be preserved in translation" (2006, 5). However, her view is not as narrowly source-oriented as Parks's in that she recognizes the stylistic value of the target text. In fact, she claims that because a translation multiplies the voices in the text, and therefore the cognitive contexts in which to understand the text, the effects can be more rewarding and the translation will be a "more literary text than an untranslated text" (2006, 148). Although Boase-Beier places the responsibility for the style of the translated text firmly in the translator's hands, this is still a result of the process of *re-creation* of the meaning and style of the *source text*. Boase-Beier claims that "even in the case of apparently free translators . . . the style of the translation is defined by its relation to the source text" (2006, 66).

Malmkjær proposes to define the term translation stylistics as the study of "why, *given the source text*, the translation has been shaped in such a way that it comes to mean what it does" (2003, 39). Malmkjær, like Boase-Beier, is concerned with style as reflection of a subjective interpretation of the world that explains the choices made by the writer and translator. However, Malmkjær's methodology brings her closer to the target end of the continuum because she performs a writer-oriented analysis and is more interested in what translations tell us about the translators themselves and

the context in which they work than in what they tell us about ways of interpreting the source text.

At the target-oriented end of the continuum, Baker (2000) and I (Saldanha 2011c), rather than seeing style as a way of *responding* to the source text, propose to find stylistic idiosyncrasies that remain consistent across several translations by one translator *despite* differences among their source texts. In other words, we could say that Malmkjær and Boase-Beier are concerned with the style of the *text* (translation style), and Baker and I with the style of the *translator*. Baker was the first to suggest that there was a need to investigate whether stylistic patterns could be attributed to translators, and several scholars have taken up Baker's challenge since then (see, among others, Kamenická 2008; Pekkanen 2007; Winters 2004, 2007, and 2009). Munday's work (2008) is also concerned with translator style, but brings together both source- and target-oriented approaches.

When the focus is on the reproduction of source-text style, translation style is seen purely as the effect of choices determined by a subjective reading of the text. As a result, as I have argued (Saldanha 2011c, 28), we may observe moments of literary artistry, but we lack the consistency and distinctiveness that is at the heart of any theory of style as a personal rather than a textual attribute. The concept of translator style is crucial for the recognition of translation as a literary activity. Leech and Short point out that the goal of literary stylistics is to gain some insight into the writer's art: "we should scarcely find the style of Henry James worth studying unless we assumed it could tell us something about James as a literary artist" ([1981] 2007, 11). Accordingly, unless we consider translators literary artists, we will scarcely find their work worth studying (Saldanha 2011b, 237).

Malmkjær explains that in stylistic studies oriented towards the text or the reader, a translation may be treated in the same way as a non-translated text, but this is not the case in writer-oriented textual analysis. When the focus is on the text or the readers, what matters is what the text is like and its effect on the reader; when the focus is on the writer, what matters is "*why* a writer may have chosen to shape the text in a particular way" (Malmkjær 2004, 14). Even though Malmkjær's analysis is writer-oriented in the sense that she looks for explanations in the translator's agency, her main concern is with style as a textual attribute. According to Malmkjær, the key difference in explaining stylistic traits in originals and translation lies in the fact that

> [o]nce the inevitable intertextuality of texts and text processing has been duly acknowledged . . . we may treat the creative writer as a free agent writing from the depths of their heart, mind or imagination about whatever phenomena they consider appropriate . . . [but] a translator, however creative, commits to a willing suspension of freedom to invent, so to speak, and to creating a text that stands to its source text in a relationship of direct mediation as opposed to being subject to more general intertextual influences. (Malmkjær 2004, 15)

At the heart of the concept of translator style is the belief that, even if translators commit to a willing suspension of freedom to invent, they have a personal and textual

history that is bound to impact on their translational activity in ways that go beyond their role as readers.

Methodological Implications

We can identify three main challenges involved in investigating style in translated texts: prominence, motivation, and attributability.[3] Prominence refers to the fact that stylistic features are those that distinguish a particular text or set of texts from other texts. Motivation is a term used to describe two different aspects of style, one intra-textual and the other extra-textual. Intra-textual motivation is related to the notion of "foregrounding" (Leech and Short [1981] 2007, 39) or "literary relevance," which holds that for a prominent feature of style to achieve literary relevance it has to form a coherent pattern of choice, together with other features of style, and impact on the meaning of the text as a whole (Halliday 1971). Extra-textual motivation refers to what those features tell us about the author/translator or the context in which the translation was produced. Attributability refers to the problem of attributing a particular stylistic trait to the translator as opposed to the author/source text (or vice versa), or to linguistic constraints.

Source-text-oriented stylistic analysis generally relies on a close comparison of source and target texts to provide answers to research questions. Because this form of analysis tends to focus on one specific text at a time, demonstrating prominence does not generally present serious problems. Source-text-oriented approaches tend to assume that any relevant stylistic traits in the translation are reproducing, or attempting to reproduce, corresponding stylistic features in the source text, so attributability and intra-textual motivation are not generally an issue either. According to Malmkjær, while

> [t]he standard way in stylistic analysis of opening the door to an argument for deliberate choice is to search for patterns which strike the analyst as particularly clearly relatable to what they may conceive of as the "total meaning" of the text . . . In *translational stylistic analysis*, the search has to be for patterns in the relationships between the translation and the original text. (2004, 19–20)

However, not all the answers are to be found in the source text; the researcher also needs to take into account other parameters that crucially affect translations: the mediator's interpretation of the original; the purpose of the mediation – bearing in mind that the purpose the translation is intended to serve may differ from that of the original; and the audience for the translation (Malmkjær 2004, 16).

Boase-Beier (2006) explains translators' motivations within a cognitive-stylistic framework, which sees style as an expression of cognitive states and world-views. Central to Boase-Beier's view is the fact that translators are first of all readers, and as such will re-create the style of the source text based on their own interpretation of

that text. The reader/translator will assume a motivation behind that choice and will attribute it to the inferred author. The author's actual intention is irrelevant; readers generally cannot know the author's intentions, although that does not prevent them from ascribing such intentions (Boase-Beier 2006, 34). What Boase-Beier calls the "inferred author" is a figure constructed by the reader, to which the reader attributes motivations and a world-view, on the basis of the style of the text (2006, 38). The translator will then make his or her choices, and re-create the meaning and style of the source text, based on such assumptions.

The problem with focusing on style as a personal attribute in relation to translations, as suggested by Malmkjær (2004, 14) in her discussion of writer-oriented stylistic analysis, and as I have argued as well (Saldanha 2011c, 26), is that a fairly general definition of style such as the following – "a style X is the sum of linguistic features associated with texts or textual samples defined by some set of contextual parameters, Y" (Leech 2008, 55) – can be applied to the style of a translated text but not to translator style, because a translator's style is not the sum of linguistic features associated with the texts translated by a certain translator. Likewise, it cannot be applied to authorial style in relation to the author's work in translation. This is why attributability is a significant challenge when dealing with translator style.

In exploring the methodological implications of studying translator style (Saldanha 2011c), I have proposed a list of essential requirements that need to be in place before we can attribute certain stylistic features to an individual translator. Translator style is thus defined as a way of translating that

- is felt to be recognizable across a range of translations by the same translator,
- distinguishes the translator's work from that of others,
- constitutes a coherent pattern of choice,
- is "motivated," in the sense that the choices have a discernible function or functions, and
- cannot be explained purely with reference to the author or source-text style, or as the result of linguistic constraints. (Saldanha 2011c, 31)

The first two requirements have to do with prominence; the third and fourth with (intra-textual) motivation, and the last with attributability. Prominence is basically a matter of frequencies, and a corpus-based approach tends to facilitate the identification of regular features across texts and the comparison with a suitable reference corpus, such as translations by other translators. Parallel corpora also facilitate the process of filtering variables such as source-text style and linguistic constraints. Baker (2000), Munday (2008), Winters (2004, 2007, 2009), and I (Saldanha 2011a, 2011b) all adopt a corpus-based methodology, although the corpora used and compared are different in each case. Baker compares two corpora of translations by two different translators, and does not have access to source texts. In order to look at style from both source- and target-text perspectives, Munday looks at several translations by the same translators, and at the work of one author translated by different translators. Munday also

uses general language corpora to provide a relative norm of comparison. I have also compared the work of two translators using parallel corpora, and resorted to a parallel corpus including translations by several translators as a reference corpus (Saldanha 2008, 2011a, 2011b, 2011c). Access to source texts is generally a requirement in order to attribute stylistic features to the translator, and in the best scenario the researcher can compare two translations of the same text by different translators, carried out more or less in the same period and without knowledge of one another; this is the case in Winters (2004, 2007, 2009).

When dealing with motivation, the first challenge we encounter, as noted by Mason (2000, 17), is how to attribute a stylistic feature to a particular text producer when we do not have access to his or her thought processes. In this sense, the analyst is in a similar position to that of the reader/translator in Boase-Beier's model, but in this case resorting to an "inferred" author/translator does not solve the problem, because the actual intention *is* irrelevant. There is a strong tradition of discourse analysis in these areas that does enable researchers to posit links between the results of close stylistic analysis and the social and ideological environment with a reasonable degree of confidence, however, when more could be done by integrating (where possible) other methods such as interviews (see, for example, Saldanha 2008, 2011a, 2011b), ethnographies, and think-aloud protocols, to mention just a few.

Even if we were able to access thought processes, the motivation for some elements of style could arguably be found at a subconscious level. The branch of stylistics called stylometry looks for objective, quantifiable methods of identifying the style of a text, and defines "style" as "the measurable patterns which may be unique to an author" (Holmes 1994, 87). At its heart lies the assumption that there is an unconscious aspect of style, which cannot be consciously manipulated but which possesses features that are quantifiable and may be distinctive (Holmes 1998, 11). These habitual aspects of composition are more distinctly manifested at the minor syntactic level, such as the use of function words and average sentence length, and it is at this level that stylistic options would manifest themselves.

It is important to note that the concept of consciousness is very difficult to pin down. Even if we could agree on a definition of consciousness, it would still not be feasible to determine with a reasonable degree of accuracy to what degree a certain linguistic behavior is or is not conscious. Besides, we cannot assume that if something is generally not a conscious choice for some writers, it will not be a conscious choice for translators either. Decisions that are taken intuitively by authors may be deliberated upon by translators, who constantly evaluate their writing for signs of linguistic interference. Elsewhere I have offered an example of a linguistic feature generally assumed to be used subconsciously, the use of the optional "that" after reporting verbs, which is described as a deliberate decision by one translator (Saldanha 2011c, 43).

Translation presents an interesting problem to stylometry. Because patterns of linguistic habits may not be obviously prominent for readers, we could hypothesize that they will not be consistently reproduced in translation. Besides, if those patterns are truly beyond the writer's artistic control, they can be expected to differentiate not

only writers but also translators. However, "translatorship" remains a largely untapped area of research in stylometry (see, however, Burrows 2002; Farringdon 1996; Rybicki 2012).

Although linguistic habits have been shown to distinguish the work of one writer from that of others, whether they have literary relevance or not is a rather contentious issue. We saw above that Malmkjær deliberately excludes the stylometrist's sense of style from literary stylistics. A similar position is taken by Basil Hatim and Ian Mason (1990, 10), who define style as "the result of motivated choices made by text producers" and distinguish it from "idiolect, the unconscious linguistic habits of an individual language user." On the other hand, Baker describes translator style as a "kind of thumb-print" (2000, 245) and is particularly concerned with "subtle, unobtrusive linguistic habits which are largely beyond the conscious control of the writer and which we, as receivers, register mostly subliminally" (2000, 246).[4] In her study, Baker compares features such as sentence length, type token ratio, and reporting structures with the verb SAY in the work of two translators, Peter Clark and Peter Bush. Linguistic habits are also part and parcel of translator style according to Munday, who aims to reveal the linguistic "fingerprint" of an individual translator or translations, which he describes as "these linguistic elements, conscious or subconscious on the part of the translator, obvious or concealed, [that] are the result of the translator's 'idiolect'" (2008, 7). Although he is interested in linguistic "fingerprints," Munday does not focus on the kind of patterns at the lower syntactic level that have proved more useful in revealing the habitual aspects of composition in forensic stylistics. Instead, his concern with establishing a link between stylistic choices at the micro-level and in the macro-contexts of ideology and the work of cultural production leads him to pay closer attention to those linguistic features that can more easily be explained as meaningful choices (such as syntactic calquing, syntactic amplification, creative or idiomatic collocations). An important point regarding the literary relevance of linguistic habits is made by Hugh Craig, who remarks that

> [t]here is an odd asymmetry in the notion that frequencies of linguistic features can classify style and yet cannot play a part in describing it. . . . After all, how much confidence can we have in an ascription, if the linguistic mechanism behind the results remains a mystery? (1999, 104)

Craig argues that one of the reasons why authorial attribution and descriptive stylistics have been pursued separately is that the leap from frequencies to meaning is a risky one. This is a risk taken by Baker (2000). She describes Clark's translations as "less challenging linguistically" (2000, 259) than translations by Peter Bush: Clark tends towards explicitation and uses a less diversified vocabulary and shorter sentences. Baker suggests that Clark's tendency to simplify and make meaning more explicit, if such a tendency could be demonstrated, might be due to the fact that he has lived most of his life in the Middle East and has acquired the habit of accommodating his language to the needs of non-native speakers (2000, 259).

As I have argued elsewhere (Saldanha 2011c), the explanations themselves are not a requirement for us to speak of style in translation, but it is at the level of extra-textual explanations that the more interesting aspects of style may be revealed. Here is where the goal of literary stylistics is realized, because we find out something new about the artists themselves. Research along these lines in translation studies is still in its infancy but it is nevertheless promising. I have suggested (Saldanha 2008, 2011a, 2011b), for example, that the concept of audience design (Bell 1984; Mason 2000) can be used to explain some aspects of translator style and demonstrates how certain stylistic patterns can reveal translators' different conceptualizations of their readerships and of their role as intercultural mediators.

See also Chapter 1 (Baker), Chapter 5 (Munday), Chapter 6 (Sapiro), Chapter 8 (Shreve and Lacruz), Chapter 24 (Grutman and Van Bolderen), Chapter 25 (Brian Baer), Chapter 32 (Connor), Chapter 34 (Heim)

Notes

1 All examples are taken from a corpus compiled by the author and held in electronic format, therefore no page numbers are available. For further details about the corpus compilation and interrogation processes, see Saldanha 2005.

2 Interestingly, this statement was rephrased in the second edition of the work, "problematic" became "particularly difficult" and "literature" was added as another phenomenon to be appreciated.

3 See Mason 2000, 17, for a discussion of representativeness and motivation in the context of investigating audience design in translation. What Mason refers to as representativeness is closely related to what I call here prominence.

4 Coulthard (2004) criticizes the metaphor of fingerprinting as misleading in relation to authorship attribution, because the value of a physical fingerprint is that every instance is identical and exhaustive, whereas any linguistic sample contains only partial information about the writer's idiolect.

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Translation as Higher-Order Text Processing

Gregory M. Shreve and Isabel Lacruz

Introduction

Translation is a higher-order cognitive process, a complex sequence of cognitive activities based on the progression, outcomes, and interactions of other more fundamental cognitive processes. Higher-order processes have several characteristics: (a) they are composed of constituent processes; (b) these constituent processes interact during the temporal progression of the higher-order process and pass results (outcomes) to one another; (c) there is a process hierarchy with an entailed hierarchy of outcomes; (d) there is differential control of processes, with processes lower in the hierarchy more automatic and higher processes more conscious, goal-oriented, and volitional.

Translation scholars have long understood that translation is a *composite* activity, bringing together within the scope of a specific *translation task* an array of cognitive resources activated by *constituent activities* within the scope of the task. These constituent activities are *coordinated* under the constraints of a given translation task for the fulfillment of a specific communicative goal. The notion of coordination is an important one; it implies that there is *control*, i.e., that the constituent activities are somehow both *integrated* and *directed* to the completion of the task.

Advances in the cognitive sciences of experimental psychology and psycholinguistics have given translation scholars new research tools to look at translation as a higher-order process. Process models from those sciences, especially involving bilingual memory and text processing (text comprehension and text production), are informing our understanding of the translation task and its constituent processes. The

major challenge for cognitive translation studies over the next decade is creating a robust cognitive model of translation – *as a higher-order process* – that integrates these process models.

In this essay we briefly lay out some aspects of such a model and discuss the major theoretical issues raised: how translation is related to text comprehension and text-production processes, how translation is related to bilingual processes, and what the transfer process, long a staple conception in translation studies, might mean from a cognitive text-processing perspective.

Constituents of the Translation Process

What are the constituent activities of a translation task? Viewed at a high level of abstraction, translation involves, at the very least, *comprehension* (reading) of a source text in the source language, *transfer of meaning* between two linguistic systems, and *text production* (writing) in the target language. Any of these broad constituent processes can also be decomposed into sub-processes.

Text comprehension, for instance, involves word identification, word-to-text integration, inferencing, and the eventual integration of textually derived and inferred information into a coherent mental representation of a text (Kintsch 1988). Writing, similarly, is not an elemental process. N. A. Chenoweth and J. R. Hayes (2001, 2003), for instance, have claimed that writing has at least four important constituent processes that lead from the creation of conceptual content to the production of lexical strings on the written page.

The processes involved in transfer, at least from a cognitive science and psychology perspective, are less well understood. Of course, bilingualism is integral to our understanding of transfer, and one objective of this essay is to present a more comprehensive perspective on transfer that integrates the findings of bilingualism research with text-processing models and conceptions of transfer in translation studies.

Text comprehension

We know from the psycholinguistic literature that reading is a complex activity with several sub-processes (Tokowicz and Perfetti 2005, 173). The process begins with *decoding*, where words are first identified and mapped onto concepts stored in long-term memory. Lexical signs in the text being read activate *lexical entries* in a *lexical store*. A lexical entry is a connection between a graphemic sign (or sound, in speech) and its meaning stored in memory. Activating that connection is called *lexical access*. During *parsing*, the morphological form and the structure of sequences of words are processed, and the information is used to establish logical relationships between the "meanings" activated during lexical access. The results of decoding are mental representations, which we can conceive of as *propositions* derived from clauses and sentences.

Then, as reading continues, these propositions are elaborated, connected, and integrated with knowledge stored in long-term memory. An elaborated mental representation of the entire text is the result. The entire complex process is referred to as *text comprehension*.

Psycholinguists have proposed several models of text comprehension. In this essay we adopt Walter Kintsch's construction-integration model (1988), which proposes that a

> theory of comprehension describes processes in terms of such levels as the (1) analysis of surface structure, (2) construction of a semantic representation, (3) integration of knowledge, and (4) formation of the macro-structure – the gist of a text. (Kintsch 1982, 67)

Kintsch proposed a *construction* phase of text comprehension where propositions are derived directly from linguistic representations of sentences. Propositions derived directly from the written text are called the *textbase*. Text-based propositions are then elaborated with "associated" meanings from knowledge networks in long-term memory. Associations, according to Kintsch, are cued by linguistic input in a "relatively uncontrolled way." He referred to this process as a "random elaboration mechanism" for the purpose of making additional inferences about the meaning of text propositions. What results is an initial semantic representation of the structure of a sentence, a *microproposition* (see steps "A" and "B" in Kintsch 1988, 166–67).

Because "not all inferences required for comprehension will be obtained by the random elaboration mechanism," more inferencing steps may be required (see step "C," 1988, 167). For instance, "bridging inferences" may be added to the set of propositions. A bridging inference is a type of inference that tries to connect micropropositions (the meaning representations of sentences) in such a way as to make their relationships more understandable or *coherent*. A bridging inference is not explicitly contained in the micropropositions we want to connect (and was not directly expressed in the text), but can be drawn from the background knowledge we have in long-term memory. In addition, *macropropositions* (more global propositions) may be inferred from the set of propositions already constructed and elaborated in a way similar to the way micropropositions were elaborated. As the construction phase of text comprehension concludes (step "D," 1988, 167), interconnections between the propositions added from the knowledge net and by inferencing are specified, resulting in a connected propositional network or *text representation*. According to Kintsch (1988, 168), the network constructed to this point may still be "incoherent and inconsistent," and he proposes a process of *integration* to improve consistency. Integration produces a more coherent (logically connected) set of propositions. It "edits out" propositions that are illogical, inappropriate, or less likely than others. The result of the integration process is a text representation that Kintsch refers to as a *situation model*, a mental representation of what the text is about.

We believe that understanding how the translation process integrates with text comprehension is an important aspect of a cognitive model of translation that has not

yet been well integrated into cognitive translation studies. Below, in our discussion of transfer, we look at how, when a translator reads and comprehends a source text, he or she must, from a textbase in L_2, build up a new textbase in L_1. The situation model that the intended audience of the source might be expected to construct and integrate has to be "re-evoked" for the intended audience of the target text. Evoking an *analogous situation model* has to be accomplished when there are almost certainly differences in the knowledge that readers can bring to the process, for example differences in the background knowledge that can be used in elaboration and inferencing.

Text production

The translator uses his or her understanding of the source text's situation model and the textbase of the source to create a new textbase. When the translator creates the new textbase, this is a text-production process; it is an act of writing, albeit one guided and even determined by the existing propositional meaning of the source text.

Text production, like text comprehension, is a complex cognitive process. Several cognitive models of writing have been proposed, including one by N. Anne Chenoweth and John R. Hayes (2001, 2003). In this model writing has four component processes: *proposing*, where conceptual content to be produced is created by a *proposer* component; *translating* (this term is not used in the cross-language sense), where a lexical representation is produced from the content by a *translator*; *revising*, where lexical representations are evaluated against the proposed conceptual content by a *reviser*; and *transcribing*, where the lexical representation becomes a text production through the actions of a *transcriber*.

When the translator component sends a language string to the reviser component, an *evaluation* occurs. If the string is accepted by the reviser, it is sent to the transcriber, where it is written or typed upon the screen or page. If the string is rejected, the reviser can ask the proposer and translator to produce a revised version. The evaluation-revision process may repeat several times before final text production occurs (see Galbraith 2009, 15–16).

The Chenoweth and Hayes model is useful for looking at translation because it emphasizes the fact that writing is produced in bursts of sentence parts rather than in complete sentences. Chenoweth and Hayes (2003) proposed that language bursts occur when writers translate ideas into new language, i.e., they arise primarily as a function of the translating component when a lexical representation is being produced from content.

Chenoweth and Hayes identified *p-bursts* (production bursts) where text production is demarcated by pauses, and *r-bursts* (revision bursts) where text production is followed by revision of the text segments already produced (Galbraith 2009). Chenoweth and Hayes argue that the size of a p-burst is dependent on how much text the writer is capable of producing before exceeding the working capacity of the translator.

The Chenoweth and Hayes model has some obvious implications for writing during translation, where similar bursts of production and revision can be seen during target text writing. However, writing in translation is not identical to writing when no "guiding" source text exists. A major difference is in the nature of the proposing process. To understand how text production works in translation we have to examine how text comprehension of the source text and text production of the target text might be connected.

Transfer

Text comprehension and text production are integrated in a unique way in translation, through the notion of *transfer* (see Pym 1992 for a comprehensive discussion), a concept that implies that "something moves" from a position or place (a time and sociocultural context) where it once resided to a new position. Anthony Pym argued that what "moves" is the *text*. This is an important notion. A text is more than just a string of words. It is an act of situated communication wherein a complex message (meaning, information, propositions) is encoded in the forms (words and sentences) of a language. The message is purposeful. Its author wants the text to achieve certain aims, and these aims are enacted through the way the message is encoded. A reader in a target culture can't access the message in the source text, so during translation we "move" the message and purpose *to the target reader* by re-encoding them in target language forms.

As Albrecht Neubert has said, translation is "text-induced text production" (Neubert and Shreve 1992, 43). So, we begin with a material object, an article, a patent, a poem. A translation commission (the request by a client of the translator to produce a translation of a source text for a target reader or audience for a particular purpose) induces a complex cognitive process whereby another material object, an article, a patent, a poem, is produced. Text comprehension of the source text is the initial process in the activity, and text production of the target, the final. Somewhere in between is transfer. Transfer is not, of course a literal movement of meaning or message, but translation has for centuries been characterized by movement metaphors such as transfer.

How could we describe transfer less metaphorically and more cognitively? We would have to begin at that point in text comprehension where lexical signs in the L_2 text, perceived during the act of reading, activate entries in a lexical store, i.e., what we called lexical access earlier. Translators are by definition bilingual, which means that there are (at least) two lexical stores linked by a common conceptual store (Kroll 1993, 54). Studies of bilinguals performing cross-language experimental tasks have shown that a lexical sign in one language actually activates lexical representations in both of the bilingual's lexical stores (Kroll and Peck 1998). If two or more entries are activated, how do bilinguals end up choosing the correct word in the correct language when performing cross-language tasks? The process of choosing the right

word is called *lexical selection*, and explaining how lexical selection occurs is one of the central research issues in bilingualism.

If there are two or more lexical representations to choose from, these representations can be said to be in *competition*. Some bilingual researchers propose that the conflict between the activated forms is resolved by *inhibiting* one of the forms, allowing the other to be selected (Dijkstra et al. 1998). A complicated cross-language activity such as translation must necessarily involve fairly complex sequences of activation and inhibition. Translation and other cross-language tasks also involve *language switching*, where the task at hand requires "switching" between the languages that need to be inhibited during lexical selection. For example, translation involves a sub-task (reading for translation) where L_2 forms are the stimuli for extracting meaning and a sub-task (writing the target text) where those meanings induce L_1 forms.

Understanding the underlying processes of bilingualism is certainly critical to understanding translation and transfer. However, translation, as we indicated earlier, is not just a complex process; it is one that is carried out in the scope of a task, a sequence of processes integrated and directed toward the successful completion of a goal. Some models of bilingual lexical selection cast the activation and inhibition processes of bilingualism within the context of the language task to be carried out. For instance, the inhibitory control (IC) model (Green 1998) proposes that the activation/inhibition levels of different language networks are modulated in a way that is dependent on the language task being performed. The IC model proposes the notion of a *language task action schema*, a type of control mechanism that links input to and output from the bilingual lexico-semantic system to particular kinds of behavioral responses. These behavioral responses are associated with the constituent cognitive sequences and sub-processes of translation: text comprehension, cross-language lexical matching and transfer, and target text production.

It is not our intent here to examine all the implications of bilingualism for translation, but to propose that the successful reading of a source text in an L_2 is entirely dependent on the operation of underlying constituent processes that allow lexical access and selection to occur and enable the retrieval of appropriate meanings from the common conceptual store that links L_1 and L_2. These processes have to be bi-directional; they have to allow task-related switching between the languages during the completion of a cross-language task.

If we assume that underlying bilingual processes complete themselves (more or less automatically in the experienced translator since they are lower-level processes), then a meaning has been retrieved for an L_2 lexical item. Retrieval of meaning operates in conjunction with continued analysis of the L_2 surface structure. The parsing of other words and their grammatical markers in the L_2 sentence proceeds until a proposition can be produced. What happens next in translation, it would seem, follows in line with the text-comprehension processes we described earlier: the translator is trying to produce a semantic representation of an L_2 sentence in the source text. As indicated earlier, processes of construction and integration proceed until the meaning of a source

text (situation model) can be built up using the L_1. We have proposed that the notion of "transfer" links L_2 text comprehension and L_1 text production. We can see that from a cognitive perspective transfer begins in the construction of a semantic representation from an L_2 sentence with the *intent of producing* an L_1 sentence.

However, we know from the observation of translation practice that most translators don't build up the meaning of the entire source text "all at once." Rather, it is done in varying clause or sentence-size segments. This apparent "segmentation" of the translation activity into chunks has been studied by a number of translation scholars and is associated with the notion of "translation unit," the name given to the "chunk" of text handled at one time by a translator before proceeding on to the next chunk. Of course, if the comprehension of text is segmented, basically into proposition-sized units, then so too is its production. Translation proceeds in an integrated alternation of text-comprehension activity and text-production activity. The translator switches back and forth between a comprehension sub-task and a production sub-task in a coordinated way, progressing incrementally through the text in "bursts" of comprehension/production activity that are remarkably similar to the production and revision bursts that have been noted in monolingual writing. In the context of our explication of the notion of transfer, the implication is clear: transfer occurs primarily in similar bursts. If, as Pym (1992) says, the text is what is transferred, then we do that transfer a chunk at a time. It seems obvious that there must be some cognitive relationships between translation units and writing bursts. Most likely they are closely related cognitive phenomena modified by the task context in which they occur.

Writing for translation and writing "new content" differ because in translation the source text acts as an almost complete proxy for the proposer component. Ideas and content don't arise from the translator but from the source text. This would appear on the face of it to represent a saving in cognitive effort because the writer does not have to create content. Empirically this might emerge, for instance, in a reduction of intervals between production bursts, where in monolingual writing one assumes new concept content is being generated. On the other hand, any savings in cognitive effort might be offset by the added effort of cross-language lexical access. Switching between language task schemas (e.g., in the IC model) is not without cost at the production level (Meuter and Allport 1999) and at the input level (von Studnitz and Green 1997). There may be cognitive effort expended in resolving "problems" of transfer (e.g., difficulties in source text comprehension and in re-expression of extracted meaning in the target production). Indeed, in translation the "task switching" between comprehension and production tasks almost certainly also exerts a *coordination cost*, much of it due to the alternation of attention between the source text and the emerging target text:

> Comprehension and production are constantly present in translation as well and cannot easily be separated as two distinct activities. The translator reads and comprehends the

> SL segment for the purpose of producing a TL equivalent and, in this sense, always has production in mind during comprehension . . . coordinating reading and writing efforts seems to be an overarching activity in translation. (Dragsted 2010, 42–43)

Empirical studies of the translation process that utilize keystroke logging and eye tracking have generally provided a more granular view of processing patterns and the coordination of comprehension and production that occur during the translation task. We cannot, of course, report on the results of all such studies here, but recent research by Michael Carl, Barbara Dragsted, and Arnt Lykke Jakobsen (2010) is representative of the kinds of findings emerging about the translation process.

On the basis of keystroke and eye patterns, the authors identified initial orientation, drafting, and revision processes during translation. Initial orientation, measured as the period of time before the production of the first production keystroke, is a reading and text-planning stage. According to the authors this is a relatively short period and "the initial orientation phase seems to be oriented towards limited context and not the whole text" (Carl et al. 2010, 4), i.e., most translators don't read the whole text or even large chunks of it. Instead they move relatively quickly to the "segmented" activity characteristic of translation: a segment of source text is read, a semantic representation derived, and a target text segment written. We might even refer to this as a *t-burst*, or translation burst, analogous to the production bursts of monolingual writing. As translators gain experience, the way that alternation is carried out changes (as well as the size and character of chunks). Dragsted (2010, 50) reports rapid, almost synchronous alternation in professional translators (integrated coordination) and slower, more deliberate and less synchronous, alternation in novices (sequential coordination).

Carl and his colleagues have termed the overall stage where t-bursts appear "drafting." During drafting the general pattern observed is that the translator "reads" or "looks ahead" of the word being keyboarded, generally anywhere from two to six words. Even those the authors characterized as "large context" planners only read ahead five or so words. The implication of this finding and others like it is quite interesting, because it suggests a certain integration and parallelism in the comprehension and production activity. The translator can simultaneously keyboard a target segment while reading a source segment. This also implies that the segments "read ahead" are being prepared in some way for target text production, hence the reference by the authors to "context planning." Dragsted says that "professionals seem to be capable of coordinating reading and writing processes online and producing TT while constructing ST" (2010, 50). This implies that transfer is not just performed in chunk-sized pieces, but is an activity characterized by the *coordination* of comprehension and production processes.

Eye-tracking studies reveal that translators also "look back" in the source text. Looking back does not imply planning for the next production; rather, it implies that the translator is performing some other kind of activity. What might prompt regression behavior in the source text? What is interesting about the Carl, Dragsted, and

Jakobsen study is that "there was no indication of this behavior generally character-izing the translation process." For most of the translators in this study regression occurred only "sporadically and fairly randomly" (Carl et al. 2010, 7).

This argues for a metacognitive interpretation of looking back. Gregory Shreve (2009) has argued that metacognitive activity in translation (i.e., active and voli-tional control of processing) is goal-oriented and problem-based and occurs when progress toward a goal is blocked or assessed as inadequate. So regressions are most likely the behavioral expression of metacognitive activity and could occur under a variety of "problem" circumstances. The translator might be dissatisfied with a key-boarded production and "check" the source text segment against the target text production. This could occur because of uncertainty either about the initial compre-hension of the ST segment or about the adequacy of the initial translation production.

Regressive eye movements are not the only indicators of problems. Pauses within a translation unit may be indicators of problem-solving, indicating "cognitive effort" expended in overcoming difficulties in comprehension, transfer, and production. Erik Angelone (2010) and Angelone and Shreve (2011) have described a problem-oriented approach to translation processing in which various kinds of "uncertainty" are managed by problem-resolution processes (problem identification, solution generation, and solution evaluation). A regression or a pause can signal the initiation of a series of processes that consciously engage when problems are encountered. We can counter-pose this scenario with one in which the movement from comprehension of an ST segment to production of its TT equivalent progresses smoothly and unimpeded. Of course, such translation might be the result of expertise (no problems arise which require regression or pausing) or because of the lack of same (no problems are recog-nized and no solutions are questioned).

If problems occur in text production, and are recognized, then revision can occur; we can understand revision in translation within the Chenoweth and Hayes model of writing. The translator sends a string to the reviser, and it is evaluated; it is returned to the translator for another attempt if it is found to be inadequate. The difference in translation is that the source text, because it is persistent (always visible and present for re-reading) exerts a greater influence on revising processes. This, of course, is readily seen in novice translators who appear to be significantly influenced in their translations by the linguistic form of the source text.

Revision can be defined as the modification or alteration of a previously written or keyboarded production. Carl, Dragsted, and Jakobsen distinguished revisions as "end revisions" and "online revisions." Online revisions occur during drafting and end revisions take place after the target text is completed. There is a "clear preference among the translators for allocating more time to the drafting phase than to the end revision phase" (2010, 8). Online revisions, we would argue, can also be within-segment, i.e., take place within a production *before* the next segment is keyboarded, or it can take place *after* the next segment is keyboarded, but before the initial "draft" of the entire target text is completed.

Transfer, as we can see from the previous discussion, is not a simple matter. We have tried to establish several characteristics of transfer from a cognitive perspective: (1) transfer begins in underlying automatic processes of bilingual lexical access and selection; (2) transfer involves language switching and task switching; (3) transfer is segmented or chunked and involves the alternation of comprehension and production processes; (4) transfer requires coordination to ensure the rapid, efficient alternation of comprehension and production; and (5) transfer can be a smooth progression from chunk to chunk, or it can be interrupted by metacognitive problem-solving processes, prompted by perceived problems in comprehension or production.

Translation as Cross-Language Text Processing

From a text processing point of view, the "cognitive" translation units that are the focus of comprehension and production during transfer are the micropropositions derived from the source text. However, translation isn't just a matter of comprehending text segments, constructing micropropositions, and then encoding those micropropositions in the target language's preferred forms in a sequential and mechanistic fashion. We have argued that translation is a higher-order process that uses and integrates the outcomes of its constituent processes in the context of an overarching task. Propositional shifts (and not just linguistic shifts) or changes are made on behalf of the task, or rather the perceived goal of the task, and not just on the basis of the source text.

Nowhere is the higher-order nature of translation more evident than when we see it as a unique form of text processing. Translation is essentially a cross-language text-processing task that involves, as we have argued, both text comprehension and text production. We have used the notion of transfer to link these two processes. However, we must note that in translation, during the process of construction, background knowledge about the target situation, never present in the source text, is almost certainly retrieved and added to the proposition(s) and propositional network being built. In monolingual L_1 text comprehension, there is generally no necessity for information pertaining to a different cultural circumstance to be factored into the semantic representation being built. However, in translation, at least at the level of what we think of as functional translation, where the translation is altered to accommodate the target reader, it is certainly the case that both the construction and integration phases of text processing will involve and accommodate cultural differences, differences in conceptual systems, and differences in cultural perspective. This "intervention" in text processing may or may not be conscious, and indeed the actual use of target-side information to alter the microproposition that might otherwise be constructed (by following the source text) is certainly task-dependent. We might not do it, for instance, if just reading an L_2 text for information. What this means is that if one is reading a text and is reading it for translation, then the processes of building up the propositional structure, the situation model, will begin to involve elaboration, inferencing, and integration patterns that diverge from those that would take place if one were reading for comprehension. What this means is that our notion of transfer is

again expanded: translation also involves the *addition* of information that was *never encoded* in the source text.

As an example, a phenomenon that has often been remarked in translation, indeed sometimes characterized as a "universal of translation," is the phenomenon of "explicitation." This is generally conceived of as the notion that the translation is more explicit than the source text – that what was implicit in the source is made explicit in the target. We can see this as an example of the fact that translation can, and most often does, involve more than the reproduction of the propositions derived from the surface of the source text. If the source text were read by a native reader, the text propositions would be elaborated by background knowledge and then built up by inferencing into a more complex understanding of the text and the situation that it represents. The translator needs to comprehend the source text as well, but then also build a new set of sentences that will elicit a new set of text propositions. These text propositions are required for new readers to build up their understanding of the text, their own new situation model.

Because of the divergence in background knowledge between a native reader of the original text and a presumed reader of the translation, it is the translator who *alters* the surface representation of the target so as to generate text propositions directly that would have been elaborated or inferred (generated indirectly) by a native reader. The translator makes changes on behalf of the target reader that alter the way in which the surface representation gives rise to propositions; the translator makes a target textbase that often cannot be aligned, text proposition to text proposition, with the source textbase.

This implies that it is the situation model derived from the source text that really occupies the role of the proposer in the Chenoweth and Hayes writing model. The source text derived and *altered* situation model organizes the conceptual content that is to be rendered in target text productions. R. T. Kellogg (2001) and other scholars of text production explicitly place writing processes in the scope of the construction-integration model, arguing that the objective of writing is not to (merely) create language strings, but to use those strings to produce, for the projected reader, a textbase that will evoke in the reader the author's envisioned situation model. Here, we argue, the objective of translating is to create a textbase that will evoke in the target reader a *version* or *analogue* of the author's situation model, modified according to the constraints of the translation commission and the differences between socio-cultural circumstances. This understanding supports our view of transfer as a very high-order phenomenon indeed. Pym (1992) argued that we transfer texts. But isn't it really the situation model of the text that is transferred? For translation, doesn't this mean, paraphrasing Albrecht Neubert's previously cited formulation, that translation is actually better viewed as "situation model induced situation model production"?

SEE ALSO CHAPTER 4 (BASSNETT), CHAPTER 5 (MUNDAY), CHAPTER 7 (SALDANHA), CHAPTER 10 (LENNON), CHAPTER 11 (DUNNE), CHAPTER 18 (BATCHELOR), CHAPTER 24 (GRUTMAN AND VAN BOLDEREN), CHAPTER 25 (BRIAN BAER), CHAPTER 32 (CONNOR), CHAPTER 36 (JACOBS)

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Multimodality in Translation and Interpreting Studies: Theoretical and Methodological Perspectives

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Since the academic study of translation and interpreting began to accelerate in the middle of the twentieth century, much theorizing has reduced its primary object of investigation to written and oral texts, understood as verbal artifacts. This focus brings to the fore the centrality of linguistics as the discipline that has most informed translation studies from its inception at least through the mid-1980s (Baker and Pérez-González 2011). The emphasis of early translation scholarship on "elaborating taxonomies of different types of equivalence" between decontextualized stretches of text and their translations (2011, 40) effectively excised language from the context that influences translational decisions. In turn, the displacement of language from context favored the study of written and spoken discourse in isolation from other non-verbal meaning-making resources. The analytical and interpretive limitations arising from the first excision (translation from context) became the object of growing scrutiny in the late 1980s. Since then, the emergence and consolidation of alternative disciplinary paradigms – including the "cultural" (Bassnett and Lefevere 1990), the "sociological" (Chesterman 2007), and the "medial" (Littau 2011) turns – have shifted attention towards different dimensions of the context where the production and translation of texts are embedded. For all these advances, however, the displacement of language from non-verbal meaning-making and its impact on the theorization of translation and interpreting remains largely unaddressed.

The study of the contribution that non-verbal semiotics makes to written and spoken texts as *loci* of translation and interpreting activity has been patchy. Since

Roman Jakobson first defined intersemiotic translation as "an interpretation of verbal signs by means of signs of nonverbal sign systems" ([1959] 2000), scholars have proposed a range of terms to categorize different types of shifts across sign systems that may arise in translation or interpreting.[1] But the lack of a systematic conceptualization of non-verbal signs and their influence on translational behavior is also apparent in the conflicting definitions of the concepts that those terms designate. While some scholars (Gottlieb 1997, 111; Remael 2001, 13–14) have recently redefined intersemiotic translation as the transfer of meaning across different media (e.g., the filmic adaptation of a literary text), other specialists (Fine 1984) understand it as shifts between two different medial variants of the same sign system (e.g., the change from spoken into written language that takes place in film subtitling). The lack of consensus on where the referential boundaries between seemingly interchangeable terms – such as "medium," "mode," or "sign system" – lie ultimately exposes the need for a more comprehensive and sophisticated understanding of the semiotic fabric of translated and interpreted texts. Admittedly, awareness of the dialectic between verbal and non-verbal signs has informed typologies of translation based on the nature and scope of the semiotic shifts that arise during the mediation of written or oral texts (e.g., Gottlieb 1998). However, the extent to which translation is influenced by the distribution of meaning across various semiotics in the source text has received considerably less attention.

The starting premise of this essay is that textual artifacts often encode their message in different meaning-making resources. Translators should therefore give careful consideration to the manifold connections between verbal and non-verbal resources in the source text: overlooking them may be detrimental to the target reader's holistic perception of the overall semiotic ensemble. In line with this premise, the first section of this essay surveys a number of interrelated areas of research exploring the dialectic between the physical and signifying structures of traditional textualities. The second section examines the generative potential of digital communication technology as a catalyst for the emergence of new semiotic configurations across a range of texts and communicative encounters. The last section focuses on the disciplinary implications of the growing perception that analyzing language alone does not suffice to understand translation. It explores how insights imported from multimodal theory are helping translation and interpreting scholars gain new insights into both old and new data, and addresses the methodological implications of multimodal research in translation and interpreting studies.

Non-Verbal Semiotics in Traditional Textualities

The study of the impact of non-verbal semiotics on the translation and reception of theatrical texts has been neglected until the recent surge of interest in *performability* (Bassnett 2000; Zatlin 2005). Traditionally, the staging of plays has been organized as a collaborative effort. The literal annotated translation of the original text produced

by a translator would normally be rewritten by a non-language-specialist theater practitioner to enhance the performability of the text (Eaton 2008). As adapting for performance "demands a dramaturgical capacity to work in several dimensions at once, incorporating visual, gestural, aural and linguistic signifiers into the translation" (Hale and Upton 2000, 2), negotiating the contribution of extra-linguistic semiotics is crucial during this rewriting stage. Interestingly, a large body of literature on drama translation concedes that decoding the complex of verbal and non-verbal sign systems contained in the source text and re-encoding them in the adapted text falls outside the competence of translators. Only adapters, it is argued, can enable the realization of the "gestic" or inner text that exists within any written play through performance, facilitating the engagement of the director and the actors with the different signifiers of the performed version (Bassnett 2000). This emphasis on written translated plays, to the detriment of translated drama as acted and produced, accounts for the marginal place accorded to the theorization of non-verbal semiotics in the context of traditional drama translation scholarship (Hale and Upton 2000).

David Johnston (1996) and Phyllis Zatlin (2005) attribute this conceptualization of translators and theater practitioners as mutually excluding agents to the scarcity of opportunities enjoyed by adapters to reflect and write on the scope of their involvement in translation for the stage. This misconception is now being reversed, as the study of semiotic mediation in theatrical texts increasingly focuses on performance as a form of translation realized through the interaction between various sign systems and the different agents involved in the production and reception of the text (Baines and Dalmasso 2007). The analysis of translatorial mediation no longer revolves around structuralist formalizations of on-stage semiotics – such as Tadeusz Kowzan's (1975) theorization of performance in terms of spoken text, bodily expression, actors' physical appearance and body language, playing space, and non-spoken sound. Instead, studies on drama translation now examine the extent to which the images of stage set and design reflect the cultural negotiations in the play as expressed through translation (Brodie 2012). With more translators-cum-theater practitioners taking on a reflective role, the debate is shifting towards the role of translators in rerouting the original written text through performance, in a process where the translation of actions and the re-creation of non-verbal signifiers become more central than the translation of words (Eaton 2008).

Audiovisual textualities – including films, dramas, or videogames – represent another crucial locus of interaction between verbal and non-verbal signifiers. Faced with a complex ensemble of semiotic choices from different sign systems, the translator's mediation of audiovisual texts is grounded in processes of *perceptual hermeneutics*. Frederic Chaume Varela's (2004a, 2004b) theorization of film translation is predicated on the translator's capacity to interpret the web of interactions between "signifying codes which complement and frame words and linguistic meaning" (2004a, 12). While viewers are neurologically equipped to process filmic artifacts as a single unified gestalt in perception, translators need to be able to dissect this apparently holistic impression. Consequently, by gaining a better understanding of how meaning is

distributed across different sign systems, they will be able to mediate spoken dialogue more effectively. According to Chaume Varela's (2004b) structuralist account, meaning is conveyed to viewers through the acoustic and visual channels along two clusters of semiotic codes. Apart from spoken language, two other codes or sign systems are realized through the acoustic channel: para-verbal signs (not what is said, but how it is said) and non-verbal acoustic signs – including music, special effects, and sound arrangements. The visual channel enables the realization of the iconographic code (through the use of symbols and icons), the photographic code (pertaining to the use of color, light, and perspective), and the mobility code (involving the deployment of proxemic and kinesic cues).

Over the last decade, a growing body of interdisciplinary studies has been developed from this same premise: that translators' familiarity with cinematographic conventions and their acquisition of visual literacy are directly proportional to the quality and sophistication of their mediation. Elsewhere I have examined the influence of visual perspective on the unfolding of cinematic narratives and on the translation of the dialogue that propels narratives forward (Pérez-González 2007a). Shifts in camera angle and variations in the focal length of the lenses used to shoot key scenes in films – one more instance of the semiotic systems at play in cinematographic texts – are found to set the mood for entire filmic sequences by articulating different forms of viewer involvement in the diegetic text and shaping dramatic characterization. Visual perspective, and the emotional responses that it evokes, influence the translator's interpretation of the filmic semiotic ensemble, and hence the manner in which the translated dialogue interacts with other meaning-making systems. Perceptual hermeneutics also informs Anna Maszerowska's (2012) work on the impact that luminance and contrast patterns have on the meaning of filmic texts. Lighting "greatly contributes to the saturation of the audiences' imaginations, complementing and carrying on the plot, reflecting the characters' points of view and, at the same time, filling in the gaps between dialogues" (2012, 83).

Whether the emphasis in any given frame is placed on luminance patterns, the use of color, idiosyncratic camera movements, or directorial editing choices, audiovisual translation calls for an enhanced awareness of the connections between cinematography, plot, and dialogue. Against this complex semiotic ensemble, translated language is meant to act as the mortar that cements the rest of the semiotic blocs together, accentuating certain messages and/or facilitating the interpretation of other signifiers.

Translation and interpreting often interact with the *semiotics of the human body*. This term designates the use of para-verbal signs (including, but not limited to, voice quality, cadence, inflection, or rate of speech) and non-verbal signifiers (such as gestures or movements) (Poyatos 1997). Among the para-verbal means of speech, voice can have a significant impact on the construction and perception of public and fictional personas. Occasionally, the changes in voice quality that arise during translation processes such as dubbing can be detrimental to dramatic characterization. Changes in pitch or the characters' control over their vocal delivery may evoke different perceptions among viewers, thus undermining earlier creative decisions made prior to the

filming of an audiovisual text and jeopardizing the contribution that the interplay between their characters' appearance and prosody was meant to deliver (Bosseaux 2008). In other cases, these shifts in perception arise from the mediation of specific sets of prosodic features with distinctive sociolinguistic connotations pertaining, for example, to a character's accent or dialect. Transferring the resonances of this aspect of para-verbal meaning encoded in the phonetic realization of a character's dialect is particularly challenging in texts made up of different signifying systems. As translators tend to erase the para-verbal markers of sociolinguistic variation present in the source text, the fact that the original visual effects, gestures, and general plotline remain unchanged in the target version may "shift the social meanings" of those markers, which often proves detrimental to the viewing experience of the target audience (Queen 2004, 531).

Mediating para-verbal and non-verbal signifiers effectively is also crucial in interpreted events, particularly those in institutional settings. Since "dialogue interpreting" (Mason 2001) emerged as a distinct paradigm within interpreting studies a decade ago, studies of face-to-face "three-way interaction" between institutional representatives, service users, and language-cum-culture mediators have drawn upon the semiotics of the human body to reconceptualize the role of interpreters. While this new paradigm recognizes that interpreters remain largely constrained by predetermined roles and institutionally sanctioned codes of conduct, it also acknowledges their status as fully ratified interlocutors with the capacity to shape the unfolding of the encounter (Mason and Stewart 2001). By shifting the focus away from the static concept of "role" towards the more dynamic notion of "interpreter positioning," dialogue interpreting seeks to better account for the interplay between the language mediators' discretion and the factors governing the encounter. Under this paradigm, para-verbal and non-verbal aspects of institutional talk are theorized as "contextualization cues" that prompt changes in the participants' alignment with one another and facilitate the mutual recognition of their changing role as interlocutors or simple onlookers (Mason 2009). The impact of participants' gaze on the organization of interpreter-mediated interaction has emerged as one of the most productive areas of study within this research strand. Using highly sophisticated transcription conventions to encode participants' gaze vectors, scholars are able to map this non-verbal signifier onto a range of interactional sequences and hence gain a better understanding of the discursive function of participants' conversational moves in public service encounters (Davitti 2012). The integration of verbal and non-verbal behavior reveals that recurrent patterns of interaction often coincide with specific shifts in gaze direction to pursue preferred responses from fellow participants, to re-engage other parties into the communicative framework at crucial points, and to manage turn-taking mechanisms effectively. Similarly, the use of gestures, facial expressions, and body positioning can help participants to retain control of complex conversational sites where service providers and users negotiate their conflicting expectations through an interpreter (Pasquandrea 2012). Ultimately, dialogue interpreting studies reveal the extent to which

> [v]erbal and non-verbal semiotic resources constitute an integrated system, which needs to be analyzed as a whole, in order to gain a thorough understanding of the communicative dynamics of interpreter-mediated interaction. (Pasquandrea 2012, 150)

The notion of *paratexts*, on the other hand, illustrates the semiotic contribution of non-linguistic meaning-making resources to the semiotics of written texts. Various applications and critiques of Gérard Genette's (1997) theorization of paratexts – understood as textual matter which surrounds and mediates the author's literary text to its readership – are available in the literature (Tahir Gürçağlar 2002; Baker 2006) and are therefore not covered here. Within the wider territory of material (non-linguistic) paratexts, the term "visual paratext" designates "features such as illustrated title-pages, woodcut illustrations, frontispiece plates, decorative capital letters, and typographical ornaments" in printed texts (Armstrong 2007, 42). The conceptualization of these features as paratextual elements is predicated on the premise that publishers' selection of material or technological resources at any given historical moment and their adherence to or deviation from typographical and *mise-en-page* conventions are capable of constituting meaning (Pérez-González 2013). Paratextual choices pertaining to the visual and material dimensions of the textual artifact can thus be theorized as the outcome of a "complex negotiation of the text's meaning within the economic, social, political and cultural contexts and conventions current at its moment of production" (Bell 2002, 632). Publishing a new translated edition of a classic, for example, provides all parties, including translators, with a site to inscribe their own narratives and interpretations of the original text, not least through the visual paratextual features of the new artifact. By selecting specific images and illustrations and opting for certain fonts, types of paper, or layout patterns for the new translation, publishers may seek to frame the classic text, bringing it to bear on current political discourses and debates; alternatively, they may choose to change existing public perceptions of the text in question – for example, by shifting the focus away from its esthetic qualities onto its historical value. Attempts to mediate public reception can also be observed in the film industry, as films have historically contributed to reinforcing or subverting public discourses and attitudes on social class, gender, sexuality, and ethnicity. Textually, the very processes of subtitling or dubbing open up opportunities to mediate such discourses through translational decisions, as the speech of characters embodying or resisting specific values or clichés is transferred into the target language(s). Paratextually, the use of specific visual features and resources – such as posters, DVD covers, and captions superimposed thereon – can also play a decisive role in the framing of reception. Through the strategic deployment of visual paratexts, whether they involve replacing the original features or bringing into sharper relief specific aspects of the original representations and their connotations, distributors mediate public perception of films and their characters, managing audiences' expectations in ways that serve their own commercial, political, or ideological interests (de Marco 2012).

Non-Verbal Semiotics in Digital Textualities

The shift from the age of printed culture and mass media towards the era of electronic and, more recently, digital culture has had a significant impact on the dialectic between verbal and non-verbal semiotic resources in textualities that coordinate text and image, as well as on the consumption of and engagement with such texts. One of the most significant changes pertains to the consolidation of new forms of *intersemiotic assistive mediation* facilitating access to information and entertainment for sensory impaired people. Capitalizing on the high storage capacity of DVDs, media companies are able to release audiovisual products aimed at mainstream viewers, while simultaneously allowing additional niche audiences to access the media content in assistive mode – normally by viewing the film in combination with one of the multiple audio and subtitle tracks that this technology affords. Subtitling for the hard of hearing, for example, provides a text display of the characters' speech interspersed with written descriptions of sound features from the diegetic action that would otherwise not be accessible to deaf viewers. This transfer of information from speech to written subtitles involves the deployment of specialized mediation conventions pertaining to the color, timing, and text positioning of the subtitles (Neves 2005). Audio description, a spoken account of those visual aspects of a film which play a role in conveying its plot, has become equally important in ensuring the accessibility of audiovisual products to the visually impaired. While transferring information from the visual to the acoustic channel – from images to the spoken narration that a voice delivers between the stretches of spoken dialogue – the audio describer "engages in a delicate balancing exercise to establish what the needs of the spectator may be, and to ensure the audience is not overburdened with excessive information" (Pérez-González 2009, 16).

But the impact of technological developments on our cognitive and perceptual capabilities through changes in our reading, writing, and thinking practices, including the traditional conceptualization and praxis of translation, is not restricted to the emergence of intersemiotic assistive practices. The influence of computer technology on translational behavior is also being explored in the context of the hypertext (Littau 1997). *Hypertextual environments* enable multiple textual arrangements, for example by embedding texts within wider texts and establishing connections between text and images, hence fostering intertextuality and challenging the seriality of translation. When mediating hypertextual content, translation "can therefore no longer be conceived of as the reproduction of an original, but has become subject to reconceptualisation as the re-writing of an already pluralised 'original'" (Littau 1997, 81). The less reverent approach to authorship associated with hypertext environments has proved particularly productive for those scholars aiming to politicize the study of translation. Insofar as originals need not be necessarily approached as continuous, coherent texts, engaged scholars are able to resist the dominant discourses encoded in them and open up new and alternative reading positions. The hypertext also helps translation scholars

and practitioners articulate and explore the intersemiotic dimension of Kwame Appiah's (2004) notion of "thick translation."[2] Hybrid texts consisting of written and spoken material, straddling singly and multiply authored content, and representing a constellation of participants whose voices need to be acknowledged and conveyed individually can thus be best translated within a hypertextual environment. The mediation of such pluralized and non-linear textual material often results in complex artifacts made up of multiple layers of text, allowing for multiple individual reading experiences through intertextual resonance and the interplay between verbal and non-verbal signifiers (Milsom 2008).

Over the last decade, the development of networked and collaborative technologies has fostered the emergence of new forms of participatory citizenship in the new digital economy. Readers and viewers are now able to archive, annotate, and recirculate media content, so their personal copies of audiovisual texts have the potential to provide unique reading experiences (Pérez-González 2013). The relevance of such advances to forms of translation involving the mediation of non-verbal signifiers is twofold. First, collaborative technologies have promoted the proliferation of virtual networks of amateur subtitlers, most of which have articulated and continue to develop new approaches to the mediation of verbal and non-verbal elements in audiovisual texts. Anime fansubbing, a prolific global phenomenon involving the subtitling of Japanese animated cinema by fans, is a good case in point. Unhappy with the cultural insensitivity of commercial translations, fansubbing networks originally set out to develop "abusive subtitling" practices (Nornes 1999). Although these require additional processing effort from viewers, they help preserve the "otherness" of the original films. To safeguard the integrity of the viewing experience, fansubbing networks "exploit traditional meaning-making codes in a creative manner and criss-cross the traditional boundaries between linguistics and visual semiotics in innovative ways" (Baker and Pérez-González 2011, 48) that have been described at length in the literature (Ortabasi 2006; Pérez-González 2007a, 2007b). Second, the emergence and generalization of participatory textual practices engender new forms of consumption, transforming the discourse communities that use, critique, and circulate translations of those collaborative texts. The work of participatory translation networks, for example, is closely monitored by online communities of users through dedicated websites and forums. In some of these virtual discourse communities, users are able to take part in the actual mediation of texts (Dwyer 2012); in others, translated texts effectively act as "nexus points for discourse around ownership and rights, fan knowledge and 'subcultural capital'" or, alternatively, as platforms for users to engage in confrontations with "other mediators and subcultural arbiters" (Denison 2011, 450).

From Semiotics to Multimodality

The study of the contribution that non-linguistic signs make to translated and interpreted texts has been informed mainly by *semiotics* – as adopted in translation studies

by Roman Jakobson ([1959] 2000) and reformulated by Gideon Toury (1986) and Umberto Eco (2001). The successive iterations of this model have been applied extensively not only to the study of translated syncretic texts such as *comics* (Celotti 2008) and *advertisements* (Adab and Valdés 2004), where different semiotic systems are co-present and interplay at different levels, but also to the adaptation of written texts "from and into a variety of other art forms, such as . . . cinema (including animated cartoons), painting, music, song, sculpture, pantomime, etc." (Zanettin 2008, 11). But while this approach to the study of semiotics has made great strides in enhancing our understanding of the iconic-verbal link and the translation thereof, it has received criticism for emphasizing "structures and codes, at the expense of functions and social uses of semiotic systems" (Hodge and Kress 1988, 1).

In recent years scholars interested in texts deploying more than one sign system have come to agree that the production and interpretation of semiotic meaning is dynamic and context-dependent. The generative potential of the signs used in each specific context is best encapsulated by the notion of *semiotic resource* (van Leeuwen 2005). *Multimodal theory*, a scholarly spin-off of social semiotics and systemic functional linguistics, aims to formalize the socially situated nature of meaning-making practices. In this paradigm, the notion of *mode* (or *modality*) designates each system of meaning-making resources from which communicators must choose in order to realize their communicative intentions through textual practices (Chandler 2002). As syncretic texts draw on several systems of semiotic resources (including, but not limited to, language, image, music, color, and perspective), they are often referred to as *multimodal texts* (Kress and van Leeuwen 2001, 67). Certain modes have more than one *medial realization* (e.g., language can be used in written or spoken form, while images can be dynamic or static), which will trigger additional choices at the level of *sub-modes* (Stöckl 2004). The deployment of written (printed) language, for instance, entails sub-modal choices in terms of font type, size, and color, while the use of spoken language involves choices pertaining to intonation, pitch, and timbre. As I have noted elsewhere,

> it is the combination of the communicator's choices out of the options available under each sub-model system . . . that ultimately determines the realization of a mode in a multimodal text. (Pérez-González 2007b, 74)

Subtitling is the strand of translation studies that has benefited the most from the application of multimodal theory. The reconceptualization of audiovisual texts as "composite products of the combined effect of all the resources used to create and interpret them" (Baldry and Thibault 2006, 18) raises the question of how subtitlers transfer meaning from visual modes onto the written language of subtitles when the overall semiotic fabric of the films requires it (Chuang 2006). In the context of conventional film semiotics, teasing out the specific contribution of both linguistic and non-linguistic cinematic signifiers is particularly important in those genres drawing heavily on implied meaning and indirectness – and hence on the viewers' capacity to

process the information encoded in non-verbal modes (Desilla 2012). But technological advances are paving the way for even more active spectatorial experiences and "encourag[ing] a more multimodal way of watching film" (Ortabasi 2006, 288). Whether it is through the use of hyperlink technology or other systems of multimodal navigation, audiences of certain films can access annotations pertaining to the "historical, cultural and social intertextualities of the film, of which they might otherwise not be aware" (2006, 288).

Other applications of multimodal theory in translation studies have revealed the complexity of the textual adaptations that the internationalization of printed media content occasionally calls for (Chueasuai 2010). Multimodal texts created for global consumption can become sensitive when translated for communities professing different sociocultural and religious values from those of mainstream Western cultures. To ensure that translated texts remain within the bounds of social and legal acceptability in the target locale, and hence that corporate profits remain robust, editorial policies promote both verbal and linguistic shifts during the translation process. Constrained by institutional agendas, translators often opt for situated meaning-making practices aiming to minimize potentially offensive political, sexual, or irreligious overtones across different modes.

New research methods have been developed to help scholars address the complexity of multimodal information processing. *Multimodal transcriptions* (Thibault 2000) are intended to yield a better understanding of inter-modal relations within texts. In these tabular transcriptions (Taylor 2003), the left-most column typically displays stills of selected frames – with each row devoted to each individual frame. The remaining columns deliver a coded analysis of the semiotic choices deployed by the communicator in the frames under scrutiny. The number and ordering of the columns, the range of modes and sub-modes covered in the transcription, and the set of notation conventions used for coding purposes depend on the specific needs of the individual project. *Computer-held multimodal corpora* (Valentini 2006; Sotelo Dios 2011) are also being developed to provide the researcher with quantitative and empirical evidence on the correspondence between certain conflations of multimodal resources and specific translation strategies.

Concluding Remarks

This essay has illustrated how attempts to gain a better understanding of meaning-making practices involving the combination of different types of semiotic resources and their impact on translational decisions are gaining ground within translation studies. Multimodality is bound to become even more central to translation scholarship in future years, as technological developments and new forms of amateur and participatory communication and translation move towards the core of mainstream cultural industries. As the kinds of texts featuring interdependent semiotic resources become the norm, new varieties of multimodal literacy will develop, as will the

theoretical frameworks seeking to articulate and conceptualize their role in social life. Maria Tymoczko's statement that "future media developments will present additional research questions that we cannot yet even foresee" pre-dates some of the advances surveyed in this chapter, but her claim that such developments may "necessitate the retheorization of various aspects of the entire field of translation studies" (2005, 1090) aptly articulates how multimodality may change the face of the discipline.

See also Chapter 1 (Baker), Chapter 4 (Bassnett), Chapter 11 (Dunne), Chapter 23 (Mazzei), Chapter 31 (Lowe), Chapter 37 (Yau), Chapter 38 (Neather), Chapter 45 (Emmerich)

Notes

1 For a survey of such terms – including "intersemiotic," "intrasemiotic," "diasemiotic," and "intra-/inter-systemic" translation – see Zanettin (2008).

2 The term "thick translation," discussed extensively by Theo Hermans (2003), designates the use of supplementary textual material, e.g., footnotes, to enhance the reader's familiarity with the context of production of the primary text.

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Technologies

10
Machine Translation:
A Tale of Two Cultures

Brian Lennon

Machine translation (hereafter MT) was the first imagined cultural – rather than strictly military – application of the arithmetic computing machines developed by the United States, the United Kingdom, and Germany for cryptanalysis and ballistics calculations during the Second World War. Although the mathematicians and engineers who dominated work on MT often insisted that they were working exclusively on practical problems, it is unlikely that they were entirely unfamiliar with the intellectual genealogy of their project, which stretched back at least to the final decline of Latin and the rise of philosophical rationalism in seventeenth-century Europe. During the second half of the seventeenth century, constructed universal taxonomic, arithmetic, or logical languages capable of replacing Latin and refining the communication of thought were imagined in different ways (and with different levels of both sincerity and sophistication) by Francis Lodwick, Thomas Urquhart, Cave Beck, George Dalgarno, Johann Joachim Becher, Athanasius Kircher, John Wilkins, and Gottfried Leibniz, among others. The profusion of international auxiliary languages that accompanied the late nineteenth-century period of European imperialism built on these earlier, more speculative efforts, in some cases developing active international communities of fluent speakers (notable examples include Volapük, Esperanto, and Ido). Many such projects emphasized both the potential universality of a rationally planned language, in itself, and its role in translation, mediating the difference of existing natural languages and ameliorating the conflict that difference creates. In this respect, at least, the postwar internationalism of early MT research can be situated squarely

within a Euro-American or Euro-Atlantic intellectual tradition shaped by the historical concurrence of secularization, nationalism, and empire.

Mechanical or mechanizable translation *methods* were implied by both philosophical and practical auxiliary languages, the ideal of which was to restrict each single word to a single unambiguous meaning (thus John Hutchins [1986], for example, refers to the works of Beck, Kircher, and Becher as "mechanical dictionaries" [22]). By contrast, the "machine" in "machine translation" designates a non-human translating agent, designed to take the place of the human translator sooner or later, and ideally altogether, at least for some of the earliest researchers in the field. As in the field of artificial intelligence (AI), which like computational linguistics has its origin in early work on MT, the goal of fully automated natural-language processing – that it be sufficiently accurate to pass the "Turing test" by persuasively simulating the discourse of a human being – represents the cultural power of the speculative imagination in this work: from 1949 to 1966, both enthusiasts and skeptics described fully automated high-quality translation (FAHQT) in mythic terms, as a "holy grail." This goal structured debate across the entire field, pitting theoretical against pragmatic approaches (and optimistic and pessimistic assessments of work of each type), strongly influencing public perception of the research, and, in time, leading to collapse and retrenchment.

John Hutchins and Evgeny Lovtskii (2000) remind us that the first recorded proposal for the construction of a translating machine appeared in a patent granted to Petr Petrovich Troyanskii, a "forgotten pioneer" of MT, in the Soviet Union in 1933. Troyanskii imagined a labor-saving device usable by monolingual human operators ignorant of the source language to be translated – though he did insist that at least one human operator, whom he designated "the editor," would have to be fluent enough in both source and target languages to check and refine the machine's output. In addition to human "post-editing," this machine, which Troyanskii proposed would be useful in "translating from and into languages of minor nations of the Soviet Union," also relied on human "pre-editing" of the text, replacing word stems and endings with what he called "logical symbols" borrowed from the grammar of Esperanto (Hutchins and Lovtskii 2000, 196–98). But the rational idealism so typical of early MT work can be found here, too, in the emphasis Troyanskii placed on the relocation or displacement to the machine of the cultural labor of language learning and translation, and on the benefits it offered to a world culture in which genuinely bilingual or multilingual professional translators were extremely scarce (and whose time and labor capacities were finite). In a 1947 paper entitled "On a Translation Machine Built on the Basis of Monolingual Language-Translation Methodology," Troyanskii imagined a "universal logical make-up in all languages" accessible using "about 25 universal international symbols of logical parsing for all languages . . . capable of rendering without exception all relations and the slightest shades of human thought" and ensuring "absolutely exact translation into other languages without distortion of meaning" (Hutchins and Lovtskii 2000, 204).[1] He stressed the advantages, to the 99 percent of the world's population he saw as functionally monolingual,

of thus being able to translate "foreign journal articles and books into one's own language without knowing the language of the original" (2000, 204).

The idea of a logical interlingua manipulable by a machine resurfaced in the postwar writings of Warren Weaver, the mathematician and engineer who served as a director at the Rockefeller Foundation and the US Office of Scientific Research and Development (OSRD) during and after the war. (Weaver seems not to have been aware of Troyanskii's projects.) In discussions during 1946 with Andrew Donald Booth, then beginning work on the construction of computers at Birkbeck College, London, Weaver speculated about new applications for the Colossus code-breakers constructed during the war at Bletchley Park, suggesting that cryptanalytic techniques might be applied to the translation of natural languages. Weaver would pursue this approach for several years, writing in a 1947 letter to the cybernetics researcher Norbert Wiener: "When I look at an article in Russian, I say: this is really written in English, but it has been coded in some strange symbols. I will now proceed to decode" (Weaver 1955, 18).

The discouraging response Weaver received from figures like Wiener and the British literary critic I. A. Richards (a proponent of Basic English) was offset by the enthusiasm expressed by others (such as Vannevar Bush, former director of the OSRD and president of the Carnegie Institution for Science) and by Alan Turing's endorsement of MT in a 1948 report to the UK's National Physical Laboratory (Turing 1948, 9). The memorandum entitled "Translation" that Weaver distributed to his circle of acquaintances in July 1949 revisited this earlier discussion and correspondence, referring to the Sinologist Erwin Reifler's work on comparative semantics in English and Chinese and foregrounding a "war anecdote" related to Weaver by William Prager, a mathematician at Brown University. The German-born Prager, who had emigrated to Turkey during the war before arriving in the United States, had encoded a sentence in Turkish for one of his mathematical colleagues to practice a deciphering technique on. "The most important point" about the fact that his experiment succeeded, Weaver asserted in his memo, was "that the decoding was done by someone who did not know Turkish, and did not know that the message was in Turkish" (Weaver 1955, 16).

The conclusion Weaver drew from this, that a logical basis for all existing languages might be accessed with cryptanalytic techniques, was very quickly discredited. Still, its basic impulse, which one might call the neutralization of culture through the segregation of soluble engineering problems from potentially insoluble philosophical ones, pervaded subsequent work in MT as a constant temptation. In many ways, the story of MT is the story of an attempt to assert the independence of computation from culture and, at the same time, to assert computation's dominion over culture: a story in which applied science played a more aggressive and destructive role in the postwar university than C. P. Snow cared to recognize, in his polemic against the division of "two cultures" (Snow 1946). While the prominent role in MT work of German and Austrian Jewish refugees like Yehoshua Bar-Hillel, Erwin Reifler, and Hans Reichenbach no doubt reflects their first-hand experience of the Nazis' irrationalist "neue Kulturkampf" as much as a refugee's simple need to survive, it also reflects their intellectual roots in the positivist attack on philosophy in 1920s Berlin and Vienna.

In any case, the triumphalist culture of Anglo-American empiricism that sheltered them was already launching its own culture war. In their introduction to *Machine Translation of Languages: Fourteen Essays* (1955), an edited volume that included the full text of Weaver's 1949 memorandum, Booth and W. N. Locke defined MT as "the completely automatic substitution of a different language for the language of a given text, the ideas being kept unchanged." They stated their intention to

> leave aside, for the present, such philosophical points as the possibility of expressing any idea in written or spoken words, and the difficulties arising from the known fact that certain languages contain words descriptive of situations which have no parallel in other tongues. (Locke and Booth 1955, 1)

Admitting that one-to-one correspondence between word meanings in the source and target languages assumed an "ideal process" that is "by no means necessary, or even possible in general," they nevertheless preferred the practical advantages conferred by its "tacit" assumption, as a basis for experiment, and dismissed "philosophical" objections as finally irrelevant:

> So much for purely philosophical views of translation, which are hardly likely to find any general measure of agreement either among linguists or among students of ideas. We proceed to a more special consideration which is bounded on the one side by what is useful and on the other by what is practicable. (1955, 1)

Weaver placed the neutralization of culture in the service of an internationalist ideal, describing the multiplicity of human languages as a "world-wide translation problem" that "impedes cultural interchange between the peoples of the earth, and is a serious deterrent to international understanding" (Weaver 1955, 15). Speculating about "invariable properties" statistically common to all languages, Weaver invoked the philologist Max Müller and (apparently unaware of Müller's contempt for them) onomatopoetic-echoic "bow-wow" theories of the origin of human language, suggesting that all human beings had identical vocal organs producing similar ranges of sounds, "with minor exceptions, such as the glottal click of the African native" (1955, 16). Phonological and graphic correlations between words in English and Chinese had been demonstrated by Reifler, Weaver noted, while Reichenbach, a founder of the Berlin Circle who had "also spent some time in Istanbul, and, like many of the German scholars who went there . . . was perplexed and irritated by the Turkish language," had discovered common features of the basic logical structures of otherwise very different languages (1955, 17). Describing the "deep use of language invariants" as "the most promising approach of all" to MT, Weaver imagined languages as towers erected on a common foundation with an open basement, and translation as a traversal of that basement, rather than "shouting from tower to tower" (1955, 23).

Weaver's memorandum proved galvanizing. By the end of 1949, research groups had been formed at MIT, UCLA, and the University of Washington, where a team

was led by Reifler, the most prominent of a very few MT researchers whose training was in a discipline other than mathematics and engineering. (Hutchins notes that post-Bloomfieldian linguists were generally skeptical about this enthusiasm, especially the inordinate interest taken in statistical analysis and classification of logical and semantic universals across languages [1986, 30].) Early work focused on word-by-word dictionary translation, the results of which some pronounced "tantalizingly good" (Yngve 1955, 208), but which led others, such as Reifler, to conclude that human pre- and/or post-editing would be indispensable. Papers and reports published in the early 1950s dwelt on limited hardware storage capacity and access time as inhibiting progress, while divisions emerged between the theoretical and "perfectionist" approach of the MIT group, aimed at the long-term goal of high-quality translation, and the empirical and operational approach of Reifler's group at Washington, funded by grants from the Rockefeller Foundation and the US Air Force from 1952 onward (Hutchins 1986, 38, 61–62).

Starting in 1950, Reifler, who appears to have been the first to respond in writing to Weaver's memo (Micklesen 2000, 24), circulated a series of papers entitled "Studies in Mechanical Translation," using his credentials as a scholar of comparative semantics, a translator, and a teacher of Chinese and German as foreign languages to advocate for MT from a humanist perspective. Reifler would eventually set aside his early reservations about MT as a "new expansion of the empire of the machine," abandoning his claim for the necessity of pre- and/or post-editing and declaring the full automation of translation a practically achievable goal (Reifler 1955, 136, 143).

Insofar as it would have to handle polysemy and "intended nongrammatical meaning," fully automated translation, Reifler noted, could lead to "general-purpose translation machines, capable of translating even poems, as long as unconventional or even 'bad' prose is satisfactory" (Reifler 1955, 144). As the final frontier for computation and its ultimate test, the translation of literary language would become a kind of middle note of MT research, subtly yet insistently assertive in both the speculations of researchers themselves and in the popular press coverage that increased dramatically after a public demonstration of Russian-to-English MT on January 7, 1954, at IBM's Technical Computing Bureau in New York. Showcasing the work of a team at Georgetown University led by Léon Dostert, a professor of French who had served as Eisenhower's interpreter and organized language services for the Nuremberg trials, the "Georgetown demonstration" was the first working implementation to advance beyond word-by-word translation to incorporate some elements of grammar (Hutchins 1986, 37). Reactions ranged from euphoria to dismay, though not always in predictable ways or from predictable quarters: in memoirs of this period, Dostert's assistant Muriel Vasconcellos recalls the attacks of "language experts, particularly translators" on the authenticity of the Georgetown demonstration (Vasconcellos 2000, 94–95), while Anthony Oettinger, who after producing the first doctoral dissertation on MT would lead a research group at Harvard starting in 1954, recalls finding Dostert "a bit of a fraud" and the Georgetown demo "contrived" (Oettinger 2000, 79).

It would appear, indeed, that the acquired technocratic optimism of a humanist like Reifler was paralleled, all along, by the gradual disenchantment of some of the mathematicians and engineers working on MT. As early as 1951, Yehoshua Bar-Hillel, appointed that year to the first funded research position in MT, in MIT's Research Laboratory of Electronics, wrote that FAHQT was an unachievable short-term goal, noting in a paper presented at a four-day MT conference the following year that it would be possible for MT output to be grammatical and make sense, and therefore be accepted as a correct translation, "but still be dead wrong" (Bar-Hillel 1955, 191). William E. Bull, Charles Africa, and Daniel Teichrow cautioned that in such cases, "no translation at all would be less dangerous than a wrong or misleading one" (Bull et al. 1955, 95). Nevertheless, like Weaver's memo in 1949, the Georgetown demonstration clearly marked a surge forward: 1954 also saw the launch of Margaret Masterman's Cambridge Language Research Unit at Cambridge University and Oettinger's group at Harvard, along with the first issue of the journal *Mechanical Translation*, published at MIT, and the formation of the first Soviet research groups. It was the beginning of a golden age for MT, defined by major international conferences, a critical mass of important publications, and (in the United States) easy access to generous government, military, and private funding even before the Sputnik crisis of 1957.

The Golden Age, 1954–1960

Hutchins suggests that while this influx of funding after 1954 was driven mainly by Cold War geopolitical objectives, the cultural fascination with artificial intelligence, both among the public and among scientists themselves, may have helped boost support for MT research as well (1986, 58–59). Between 1954 and 1960, Reifler's group at Washington worked on a Russian-to-English system for the USAF's information-retrieval systems at Rome Air Development Center in New York; Noam Chomsky joined the MT lab at MIT, developing work on syntax that would influence the direction of subsequent work, though Chomsky himself would come to feel MT was "pointless" and "hopeless" (Hutchins 1986, 89, 181); and research groups formed in the Soviet Union, Italy, France, Belgium, West and East Germany, Czechoslovakia, Hungary, Romania, Japan, China, and Mexico, while expanding in the United States and the United Kingdom. Some MT researchers cautioned the public (and their own scientific colleagues) that MT would likely prove most useful in translating scientific and other technical prose, and that "the question of turning a masterpiece of literature written in a foreign language into a respectable translation is one of great difficulty," while insisting at the same time that it was "extreme" and "overpessimistic" to place such a goal entirely beyond the pale: granted sufficient hardware capacity, W. N. Locke and A. D. Booth observed, it seemed "not unreasonable to anticipate thoroughly literate translations of literary works," including poetry (Locke and Booth 1955, 14). Others more modestly proposed a goal of low-cost but

acceptable "poor translation" (Perry 1955, 182), while Oettinger stated unconditionally that

> [t]here would be no point in designing machinery to perform a certain task if the whole task had to be done first in order to design the machinery . . . this consideration . . . rules out the application of machines to literary works of art, since these often shine by virtue of their deviation from the statistical norm. (Oettinger 1955, 51)

Skepticism about MT research found journalistic expression in joking and mockery, such as the story retailed by Hutchins about the translation of two idioms, "Out of sight, out of mind" and "The spirit is willing but the flesh is weak," from English to Russian and back again. "According to some accounts," Hutchins notes,

> the first came back as *invisible insanity* and the second was *The whiskey is all right but the meat has gone bad*; according to others, however, the versions were *Invisible and insane* and *The vodka is good but the meat is rotten*; and yet others have given *invisible lunatics* and *the ghost is willing but the meat is feeble*. (Hutchins 1986, 16)

Occasionally, this was matched by a certain levity in the professional publications of MT researchers themselves. "A mechanical translator, like the sorcerer's apprentice," noted Booth and R. H. Richens,

> is unable to desist. It will continue to translate even when not required, as for example, when it encounters proper names. The context will almost certainly prevent misunderstanding, but the reader must be prepared for Tours to come out as *turn/tower (plural)* and for Mr. Kondo to appear as *Mr. near wisteria*. (Richens and Booth 1955, 35)

For the most part, speculation about MT of literary language was a motif in framing discussions, a way to probe public opinion (and perhaps bait campus humanists) with provocative conjecture. Some researchers suggested that MT might be applied in extending long since mechanized modes of literary study itself. *Mechanical Resolution of Linguistic Problems* (1958), a volume co-authored by Booth and two of his doctoral students at Birkbeck, Leonard Brandwood and J. P. Cleave, described their use of "digital calculators" in the stylistic analysis of Plato's dialogues as venturing "like Daniel, into the den of [their] colleagues in the Faculty of Arts" (Booth et al. 1958, v). Others followed with less trepidation, triumphantly announcing a "change in the climate of opinion among literary scholars" presaging a "revolution in literary studies" (Levison 1967, 193).

Decline and Fall: The ALPAC Report and its Aftermath

But storm clouds were gathering. By 1959, Bar-Hillel's drift from enthusiasm to "profound gloom" (Booth 1967, vii) had produced a report for the US Office of Naval

Research concluding that FAHQT was not only unachievable in the short term, but impossible regardless of the level of resources devoted to it. The report was republished in expanded form in 1960 in the journal *Advances in Computers*, which brought it to public attention (Hutchins 2000, 305–6). Reviewing half a million dollars' worth of MT research supported by federal funding during 1958, Bar-Hillel's discouraging assessment was a foreshadowing of things to come: Hutchins notes that "[t]here can be few other areas of research activity in which one publication has had such an impact" (1986, 157). Léon Dostert of Georgetown was forced to defend MT research at congressional hearings in 1960, but he did so successfully (Vasconcellos 2000, 94–95), and the US House of Representatives Committee on Science and Aeronautics endorsed MT's promise not only for science and military intelligence, but for "the exchange of cultural, economic, agricultural, technical, and scientific documents that will present the American way of life to people throughout the world" (in Hutchins 1986, 159–60). Still, at the NATO Advanced Summer Institute on Automatic Translation of Languages held in 1962, Bar-Hillel was publicly pessimistic, and it is possible that Mortimer Taube's attack on MT in *Computers and Common* Sense (1961) influenced public perception as well (Hutchins 1986, 161, 163). For his part, Oettinger recalls a culture at MIT that was "intolerant of deviationism," forcing him to grant Hubert Dreyfus and Joseph Weizenbaum "'political asylum' in my offices" to write their critiques of the intellectual premise of AI (Oettinger 2000, 82). By 1963, both Oettinger and Victor Yngve, Bar-Hillel's successor at MIT, were giving up on MT altogether, and the program at Georgetown shut down when the funding Dostert had successfully defended before Congress in 1960 was not renewed (Vasconcellos 2000, 94–95).

Oettinger's work at Harvard had begun in 1949, while he was still an undergraduate, and involved contacts with I. A. Richards, Roman Jakobson (then head of Harvard's Slavic Department), Carol Chomsky, and Warren Plath, brother of the poet Sylvia. Oettinger recalls that when he joined the Automatic Language Processing Advisory Committee (ALPAC) of the National Academy of Sciences, convened in 1964 to assess progress on MT,

> I knew that I was probably going to end up by taking my own research field "down the drain" but I already had the firm conviction that MT was not going anywhere and that it made no sense to perpetuate a fraudulent belief that something might be achieved. (Oettinger 2000, 83)

Oettinger describes a culture of casinoized grantsmanship, with both US and Russian researchers engaged in "a kind of amiable conspiracy to extract money from their respective governments, playing each other off with various 'experiments' and 'demonstrations' that sometimes bordered on fraud" (2000, 80). ALPAC's report, issued in 1966, was deeply skeptical of researchers' claims that MT was needed to help process Russian-language technical literature, observing that the present supply of human translators "greatly exceeds the demand" (ALPAC 1966, 11) and that "[t]here

is no emergency in the field of translation. The problem [of translation] is not to meet some nonexistent need through nonexistent machine translation" (1966, 16). It stated flatly that, to date, "without recourse to human translation or editing . . . there has been no machine translation of general scientific text, and none is in immediate prospect" (1966, 19), and observed that after eight years of work, the Georgetown group could still not produce output that was usable without post-editing. It described the Mark II system at Wright-Patterson Air Force Base in Dayton, Ohio (derived from Reifler's work for the Rome Air Development Center), as dependent on human post-editing, and noted that J. C. R. Licklider, then head of the US Advanced Research Projects Agency's Information Processing Techniques Office, had counseled IBM not to invest in MT product services (1966, 19). "Unedited machine output from scientific text," it concluded, "is decipherable for the most part, but it is sometimes misleading and sometimes wrong (as is postedited output to a lesser extent), and it makes slow and painful reading" (1966, 19). Finally, it noted that "in some cases it might be simpler and more economical for heavy users of Russian translations to learn to read the documents in the original language," adding that many US scientists already did just that, that instructional resources were available for those inclined to make use of them, and that acquiring basic reading facility in Russian was not likely to divert large quantities of a researcher's time (1966, 5).

The report's impact was devastating: by 1968, the Association for Machine Translation and Computational Linguistics had dropped "Machine Translation" from its name, as the ten US research groups active in 1963 dwindled to three, with research virtually shut down in the UK and significantly reduced in Japan and the USSR (Hutchins 1986, 167–69). Hutchins (1996) argues that ALPAC's assessments were selective and narrow in scope, and in some ways quite unfair; but subsequent developments suggest that the goals of much MT work to 1965 had never been as practical and philosophically circumspect as its proponents had claimed. By that point Yngve was ready to face what he called the "semantic barrier," admitting that

> [w]e have come face to face with the realization that we will only have adequate mechanical translations when the machine can "understand" what it is translating and this will be a very difficult task indeed. (Yngve 1967, 500)

But in their contribution to the same volume of essays, O. S. Kulagina and I. A. Mel'cuk were still speculating about conquest of the "gnostic-encyclopedic problem" by a new science capable of describing human knowledge of "extralinguistic . . . external world situations" in formal notation (Kulagina and Mel'cuk 1967, 146). It took ALPAC's destruction of the legitimacy of the grand narrative MT researchers had invented, along with the funding stream that sustained it, for work in the field to move finally and completely beyond the metaphysical objective of FAHQT, resigning itself to a durable human–computer symbiosis. Hutchins notes that it was only after the ALPAC report, in subsequent work on interactive human–computer translation workstations, that professional translators were invited to join MT research efforts

as translators (1986, 178), rather than as models for their computer surrogates or post-editors of their output.

Also shaping MT's fortunes after ALPAC were the genuine social, economic, and internal political needs of Canada and the members of the European Community, multilingual polities that recognized language plurality at the level of the state and embodied it in public policy. The Canadian and European situations stand in stark contrast to that of the United States, also a multilingual polity but one historically intolerant of public multilingualism. While the EC adopted an English-to-French Systran system in the mid-1970s and launched the development of its ambitious Eurotra multilingual system, the Traduction Automatique de l'Université de Montréal (TAUM) group produced METEO, a service for translating weather bulletins between English and French that operated until 2001. In the United States, MT development after 1965 was sustained by the Mormon Church's investments in Bible translation, which kept work going at Brigham Young University (Arnold et al. 1984, 14–15), and was otherwise left to the commercial sector.

MT Today

Writing in the mid-1980s, Hutchins described a decade of "realistic optimism" (1986, 12) in the new work on MT that emerged around 1975. Released from the dream of FAHQT, MT would find lasting if limited practical application, as well as recognition for its contributions to subsequent work in computational linguistics, natural-language processing in AI, and indexing and abstracting. Peter Toma's Russian–English Systran system, based on work at Georgetown, replaced the Mark II at Wright-Patterson Air Force Base in 1968 and was used by NASA during the Apollo–Soyuz project, while the English-to-French implementation developed for the EC was joined by French–English and English–Italian implementations between 1978 and 1981. In 2012, Systran, whose portfolio of product suites for home, business, and enterprise users offers translation in fifty-two language pairs, still provides services to the European Union. More projects would fail along the way: AVIATION, a TAUM project for translating aircraft maintenance manuals, was cut by the Canadian government in 1981 when it ran over cost, and development of the Eurotra system by a research consortium at the universities of Grenoble, Saarbrücken, Manchester, and Pisa was discontinued in 1994 after fifteen years of labor failed to produce a working prototype. Still, there is no doubting the vitality of what Makoto Nagao, leader of the Japanese government's Mu project during the early 1980s, called a "language industry" supported by the "language engineering" of postwar information societies (Nagao 1989, 4).

More recent defenses have revived the liberal internationalism of the postwar years, suggesting that MT provides speakers of minor languages with relief from domination by a lingua franca, allowing them to preserve their own languages and linguistic cultures (Arnold et al. 1994, 4). Observing that MT work achieved intellectual maturity

only when it relinquished the goal of FAHQT and resigned itself to the mediations of a human translator (1994, 12), the same authors noted that Carnegie Mellon University researchers working on "knowledge-based" MT have had to scale back goals originally formulated in the late 1980s, given very modest achievements to date (1994, 191). Such anecdotes suggest that the "gnostic-encyclopedic problem" has retained its temptations. Today, a Systran system is used by the familiar Babel Fish service provided by Yahoo! Inc. (formerly by AltaVista), and was used by Google Inc.'s Google Translate until 2007. Along with the amusingly (to some) mistranslated English-language signage now coloring public space in cities like Beijing, Tokyo, Moscow, and Istanbul, no-cost public access to crude but functional Web-based MT is reflected in the literary production of pseudo-avant-gardes like the "Flarf poets" who emerged in the United States in the mid-2000s. These culturalizations of the culture of computation we have been calling "MT" certainly support Hutchins's observation that

> [t]here is now a growing realization that for many recipients stylistic refinements are not necessary; it appears that on the whole users are more content with low quality texts than translators and post-editors. (1986, 331)

But they also give it something of a twist.

SEE ALSO CHAPTER 5 (MUNDAY), CHAPTER 8 (SHREVE AND LACRUZ), CHAPTER 11 (DUNNE)

NOTE

1 For the Russian original of Troyanskii's paper, see Bel'skaya et al. 1959, 5–27.

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11

Localization and the (R)evolution of Translation

Keiran J. Dunne

Introduction

The roots of translation stretch back several millennia: as Albrecht Neubert has remarked, translation may be "mankind's second oldest profession" (quoted in Shreve 2000, 219). Although the tools and materials used in translation have evolved over time – from clay tablets to vellum, parchment, and paper – the practice of translation remained relatively unchanged for many centuries. In recent decades, however, the digital revolution has had a profound impact on translation. As the raw material for translation has evolved from manuscripts and printed documents to software, websites, and digital content, the process of adapting that material for speakers of other languages has shifted from translation to *localization*. This essay examines the relationship between translation and localization in order to answer the question: does localization represent a fundamentally new form of translation, or merely a more recent stage in the evolution of the practice of translation?

The Digital Revolution and the Advent of Mass-Market Software

Until the 1980s, the term "computer" was largely synonymous with "mainframe." Because mainframes were prohibitively expensive for personal users, access to these

systems was limited to employees of the governments, universities, and large companies that owned them. During the 1980s, however, computer hardware became increasingly affordable to the general public thanks to the development of the microprocessor and commoditization of the PC. As computers began to move from corporate, government, and university labs into business offices and homes, "typical users were no longer professional computer programmers, software engineers or hardware engineers" (Uren et al. 1993, ix). The implications of this shift in the user base were not lost on US-based software companies. By creating products such as word processors that would enable average users to enhance their productivity or pursue leisure activities, software publishers realized that they could sell to a much larger market – indeed, to a *mass* market. However, targeting non-computer professionals required a different approach. Because average users could not be expected to troubleshoot functional bugs or understand the inner workings of programs, it was necessary to make the software more reliable and user-friendly.

Realizing that the domestic market represented a relatively small slice of a potentially much larger pie, US software companies soon expanded the scope of their marketing efforts beyond reliability and ease of use to target international users. Offering products in languages other than English was a key factor for successful entry into international markets: "For a software product to have wide market acceptance in a non-English-speaking environment, it was essential to convert the software so that users saw a product in their own language and firmly based in their own culture" (Uren et al. 1993, x).

Localization: A Problem of Reuse

Software publishers initially thought they could leverage their investments in product development by simply "translating" their software. Consequently, early efforts to adapt software for international users were likened to "translation on the computer for the computer" (van der Meer 1995). However, it soon became evident that the work of adapting software for international markets was "related to, but different from and more involved than, translation" (Lieu 1997). This was because it extended beyond the translation of text in the user interface to include *all* target market requirements for culturally dependent representation of data, including character sets for the digital representation of writing systems, encodings to enable the storage and retrieval of data in languages other than English, collation rules, date formats (MM/DD/YYYY, DD/MM/YYYY, YYYY/MM/DD, etc.), time formats, as well as calendars and decimal separators (period or comma), to cite but a few examples. In software engineering, these local market requirements are designated by the umbrella term *locale*. A locale is expressed in the form of a language-country pair; thus, "French-Canada is one locale, while French-France is another" (Cadieux and Esselink 2002). The need to account for such requirements in addition to translation explains why and how the process of

adapting software for international markets came to be known as *localization* during the 1980s. By the end of the decade, the volume of work had expanded so dramatically that localization was considered a veritable industry unto itself, as illustrated by the establishment in 1990 of the Localization Industry Standards Association (Lommel 2007, 7).

Software publishers viewed localization as a modest price to pay to enter international markets. However, adapting software for other locales proved to be far easier said than done. Indeed, the *post hoc* approach whereby the localization process did not begin until after the development of the original products had been completed "proved troublesome in many respects" (Esselink 2003b, 4). To begin with, the ostensibly finalized versions of software often could not be localized because they lacked certain critical capabilities, such as the ability to display the necessary target-language scripts and writing systems. In such cases, the localization teams had to send the products back to the development teams to implement the necessary support. Second, the translatable text was embedded in the software source code. Consequently, merely identifying and locating text requiring translation was an arduous and tedious task. Finally, because localization entailed changes to the source code of the software, it was necessary to maintain a distinct version of code for each target locale. Thus, creating localized versions of a product for N target locales required that the publisher maintain N + 1 versions of source code, one for each target locale plus that of the source locale, each of which needed to be localized, compiled, tested, debugged, updated, and managed separately (Luong et al. 1995, 3). For example, a company that wished to produce versions of its products for four locales, e.g., English-United States, German-Germany, Spanish-Spain, and French-France, needed to manage four distinct versions of source code in parallel (see Figure 11.1).

Testing, debugging, and updating the source version of software was time-consuming and costly to begin with. Indeed, it was known as early as 1981 that
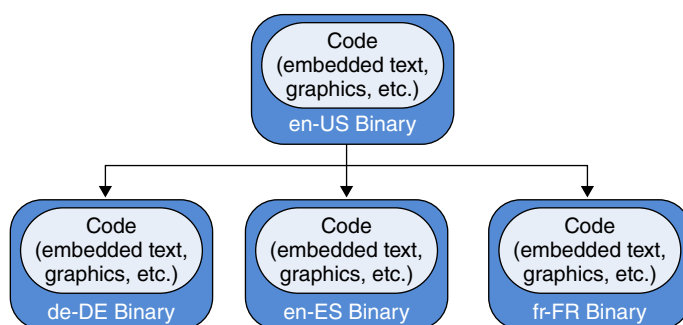
Figure 11.1 When localization work is performed directly in the source code, it is necessary to manage a separate set of code for every supported locale.

"uncorrected errors become exponentially more costly with each phase in which they are unresolved" (Boehm 1981, 8). This multiplier effect was compounded by the "localization-as-afterthought" approach whereby localization bugs were not discovered until after the development of the source products had been completed. Further complicating the localization process was the fundamental problem of the duplication of effort required to manage multiple sets of source code in parallel: changes to one version of source code would potentially need to be made in all other versions. These factors conspired to make the support of multiple localized versions a complex and costly undertaking. In sum, the challenges of localization all stemmed from problematic assumptions about, and the failure to proactively plan for, the reuse of software code.

Complexity

For the reasons discussed above, complexity soon established itself as a defining characteristic of localization (Esselink 2000b). Moreover, the scope of a typical software localization project was not confined to the adaptation of the software application itself, but might also encompass the translation and/or adaptation of sample files, tutorials, online Help, printed and online user documentation, and marketing collateral (see Figure 11.2). Because these components were authored in a variety of digital formats, some of which need to be built and tested prior to deployment, localization involved a number of new forms of work not undertaken in traditional translation projects, including software and online Help engineering and testing, conversion of documentation to different formats, as well as translation memory creation and management (Esselink 2003a, 69). Because localization entailed the use of a wide array of specialized software tools, it required strong instrumental and technical
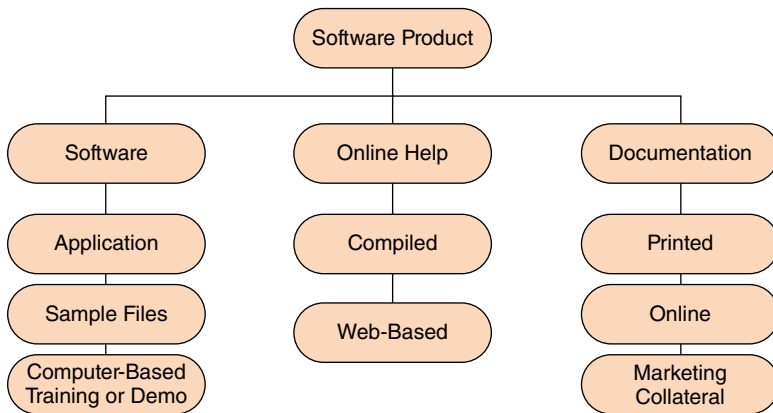
Figure 11.2 The scope of a traditional software localization project (Esselink 2000a:10).

skills in addition to traditional translation and domain expertise. "Throughout the 1990s, the localization industry tried to turn translators into semi-engineers," Bert Esselink recalls (2003b, 7).

From Localization to Internationalization

Driven by the imperative to control the cost and complexity of the localization process, software publishers in the late 1980s and early 1990s began to realize that "certain steps could be performed in advance to make localization easier: separating translatable text strings from the executable code, for example. This was referred to as *internationalization* or *localization-enablement*" (Cadieux and Esselink 2002). Internationalization is an engineering process that is carried out prior to localization and involves the logical separation of the culturally dependent contents of the user interface that are to be reused and which may require adaptation, called *resources*, from the functional core of the program (Hall 1999, 298). When a program is properly internationalized, "[t]here is no programming code in the [resources] nor is there any [translatable] text in the program code" (Uren et al. 1993, 60). Resources in a typical desktop software application include the following:

- Accelerators: keyboard shortcuts that enable users to execute commands directly, without having to use a menu, by either pressing a Function key or pressing the Ctrl key plus a specific letter on the keyboard. For instance, pressing the F1 key launches the Help, whereas pressing Ctrl + Z executes the undo command.
- Dialog boxes: secondary windows that display information and/or request additional input from the user. Common examples include the "Open" and "Print" dialog boxes.
- Icons: small images that are used to represent and provide shortcuts to programs and files (see Figure 11.3a and 11.3b).
- Menus: lists of commands or options that display at the top of the main program window.
- String tables: collections of strings in tabular format. The term "string" is shorthand for a "string of characters," and simply refers to text that is stored and manipulated as a group. Strings include menu items, command button captions, dialog box titles, tool tips, error messages, status messages, and so forth. Menu and dialog box strings can often be visually represented in a WYSIWYG (what you see is what you get) editor during localization, whereas string tables typically cannot (see Figure 11.3c).
- Toolbar: raster graphics, typically in bitmap (*.bmp) or Portable Network Graphics (*.png) format that contain toolbar button images (see Figure 11.3d).

By creating a standardized way to define, represent, and store the culturally dependent contents of the user interface separately from the program code,

(a)   (b)
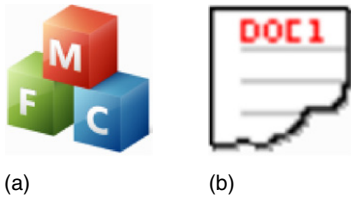
scribble.rc - String Table* ✕		
ID	**Value**	**Caption**
AFX_IDS_SCSIZE	61184	Change the window size
AFX_IDS_SCMOVE	61185	Change the window position
AFX_IDS_SCMINIMIZE	61186	Reduce the window to an icon
AFX_IDS_SCMAXIMIZE	61187	Enlarge the window to full size
AFX_IDS_SCNEXTWINDOW	61188	Switch to the next document window
AFX_IDS_SCPREVWINDOW	61189	Switch to the previous document window

(c)

(d)

Figure 11.3 Typical resources include (a) a program icon, (b) a document icon, (c) a string table and (d) a toolbar. These resources are derived from a sample application called Scribble developed by the author using Microsoft Visual Studio 2010 C++ sample files. MSDN Archive, Visual C++ MFC Samples for Visual Studio 2010, http://archive.msdn.microsoft.com/vcsamplesmfc (accessed March 19, 2012). See also the resource tree in the left-hand pane in the Figure 11.6 screenshot.

internationalization enabled localization to be performed without having to change the source code and without having to compile, test, and debug each target version of the program separately (Luong et al. 1995, 3). In other words, internationalization eliminated the need to maintain a separate set of source code for each supported locale. To localize an internationalized program, it sufficed to replace the source set of resources with a corresponding set that had been adapted for the target locale. For example, if the resources were embedded in a program's executable file (*.exe), the localization team could simply extract the resources using a specialized editor, translate the text and perform all other necessary modifications, and then integrate the localized resources into copies of the binary file to create the corresponding target versions (see Figure 11.4).
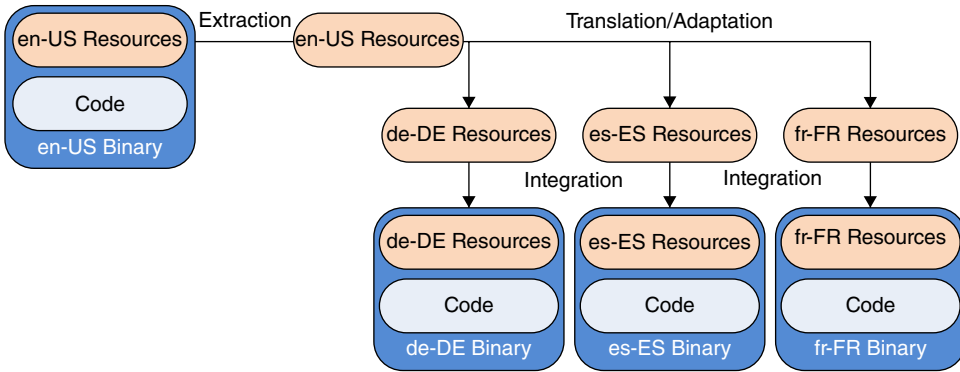
Figure 11.4 Internationalization eliminates the need to modify source code or recompile the program: localization is transformed into a more straightforward process of replacing source-locale resources with target-locale versions.
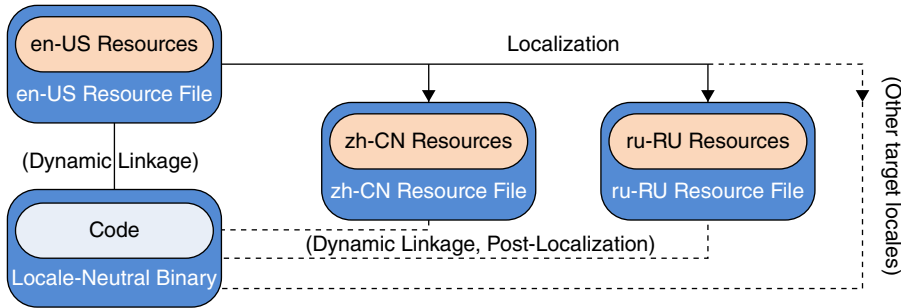
Figure 11.5 Storing resources in external files and linking them to a locale-neutral application core is the logical endpoint of internationalization.

Alternatively, instead of embedding the resources in the program's executable file and binding them directly to the application code, developers could also externalize the resources and store them in a dedicated resource file known as a *satellite assembly* and link the external resource file to the application core dynamically. In this approach, creating localized versions simply requires creating parallel localized copies of the resource file (or files). Thus, an organization that developed an application for the English-United States locale and subsequently wanted to create localized versions for the People's Republic of China and the Russian Federation would create a localized copy of the external resource file for each of these two target locales (see Figure 11.5).

The storage of resources in satellite assemblies creates an interesting paradox. On one hand, external resources enable localizers to adapt the linguistically and culturally dependent contents of the user interface by translating text strings, adjusting the size

of dialog boxes to account for translation-related expansion or shrinkage, and replacing icons, bitmaps, toolbars, etc. as needed. On the other hand, localizers working on external resource files cannot actually run the application unless they are also given the binary file (or files) that contain the program's functional code.

Object Orientation

Software internationalization was facilitated by the widespread adoption of object-oriented programming during the late 1980s and the 1990s. The procedural and structured programming languages that were widely used in the 1960s and 1970s worked well enough for small applications, but as programs grew, became more complex, and interacted with other systems, these approaches began to reveal signification drawbacks (Clark 2011, 1–5). Large applications written using procedural and structured programming languages were very difficult to maintain. Modifying discrete functionality in a program often impacted the functionality of the system as a whole. The lack of standardized ways to represent and encode functions meant that source code was not easily portable or reusable. As a result, programs were generally created from scratch.

Object-oriented programming offered effective solutions to these problems. In the object-oriented approach, data and the functions that use that data are grouped into logical structures called *objects*. The data and functions encapsulated in an object can be invoked or used by other functions or applications. All communication between objects in a program is performed via messages. The messages that a particular object can send or receive define the object's interface. In most object-oriented environments, sending a message to an object is also called *setting a property* of that object. Objects are defined via *classes*, which determine their code, data, and properties (i.e., the messages they can send and receive). In other words, individual objects inherit all of the characteristics and behavior of the class of which they are a part. Inheritance allows the creation of new objects as subclasses of the original class that inherit all of the existing messages and behavior of the original class. Inheritance simplifies updates and debugging: updating one instance of an object updates all instances of objects in that class. Thanks to inheritance and the fact that objects can be reused within and across programs, the object-oriented approach speeds the development of new programs, and if properly used, improves the maintenance, reusability, and modifiability of software.

In the object-oriented approach, programs are not so much written as they are *drawn* in WYSIWYG environments using forms, menus, dialog boxes, and user controls such as command buttons, check boxes, list boxes, static text labels, etc., all of which constitute *objects*. From the perspective of object-oriented programming, internationalization can be thought of as a standardized way of representing, categorizing, and storing all of the objects that comprise the user interface as classes of *resources*. By extension, the process of software localization is properly thought of as *the modification*
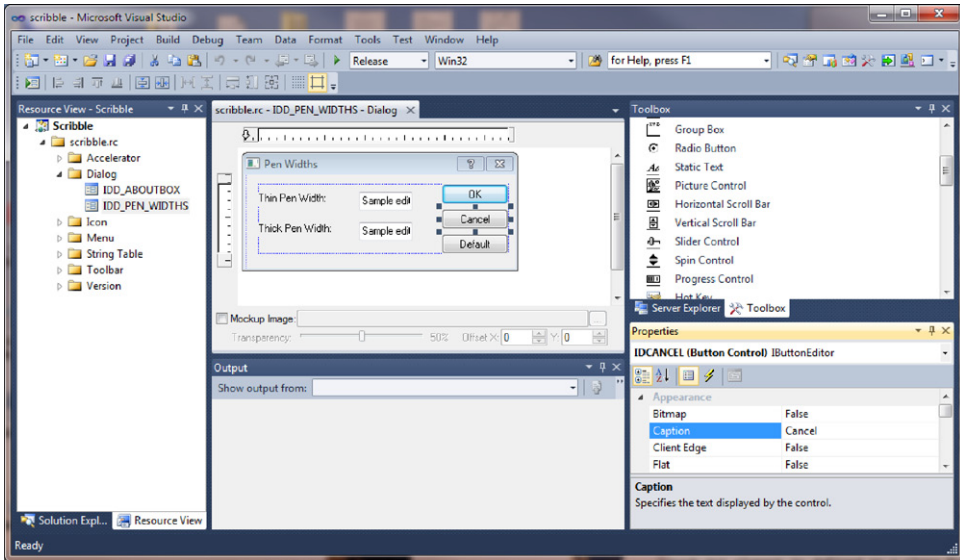
Figure 11.6 An object-oriented program interface is drawn using classes of objects that are designated and stored as *resources* (left-hand pane). Localization of object-oriented software is properly understood as *the modification of the properties of objects*, such as the command button caption "Cancel" (upper middle and lower right-hand panes).

of the properties of objects. For example, the translation of a command button caption involves the modification of the Caption property of the command button object (see Figure 11.6).

Because internationalization eliminated the need to compile, test, debug, and manage code for every locale-specific version of a program, it effectively addressed the fundamental problem of the duplication of effort required when working directly in the source code and enabled a clearer delineation of the respective roles of software programmers, engineers, and translators:

> It allows programmers and engineers to focus on code and translators to focus on translation. It means the software with all its complex logic does not have to be touched just because you want to add another language; all you have to do is translate some files. (Uren et al. 1993, 63)

Today, most locale-dependent aspects of data storage, retrieval, manipulation, and presentation can be managed via internationalization features built into operating systems and/or by using development frameworks and runtime environments that offer strong internationalization support, such as Java (Deitsch and Czarneki 2001) or Microsoft's .NET Framework (Smith-Ferrier 2007). If a software application has been properly internationalized and no translatable text is embedded in the source
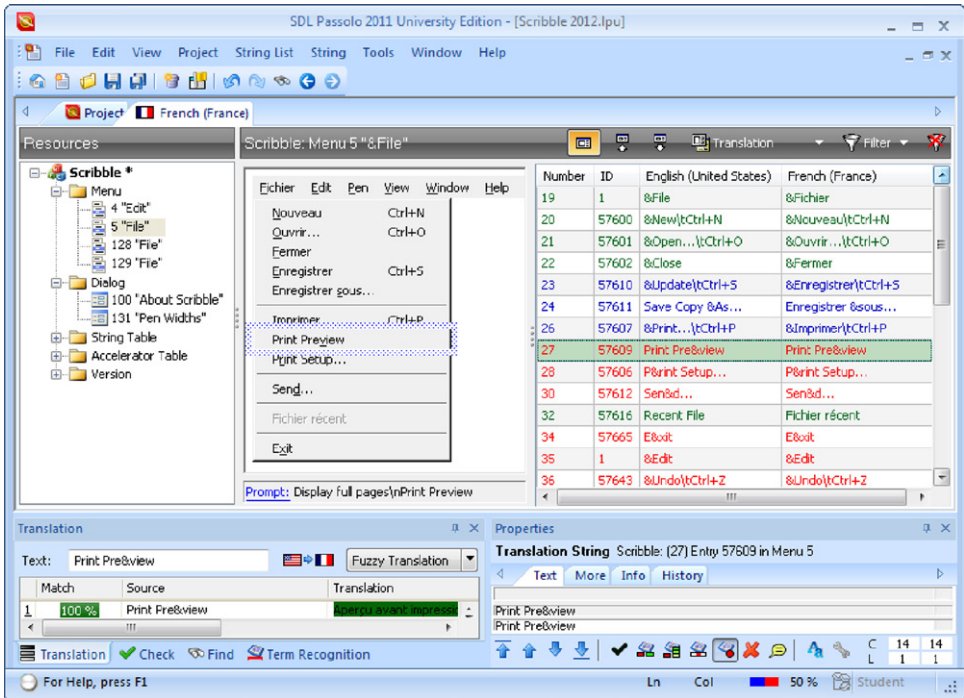
Figure 11.7 Localization of a sample application called Scribble using a visual localization tool. The left pane displays the resource tree, the center pane displays the selected resource in WYSIWYG mode, and the right pane displays the corresponding source and target strings in tabular format.

code, the scope of localization is confined exclusively to resource files and translators have neither access to nor any ability to alter the functional code of the program. Consequently, the hands-on work of software localization now consists essentially of the translation of strings in menus, dialog boxes, and string tables. Depending on the source and target languages involved, localization may also require that dialog boxes and their constituent controls (such as command buttons) be resized to account for translation-related string expansion or shrinkage. Visual localization tools allow translators to display resources in context as they translate strings and resize dialog boxes (see Figure 11.7), and to use translation memory and terminology management tools during the process.

Internationalization and the use of resource files during software development effectively prevent most of the headaches traditionally associated with unplanned *post hoc* localization and enable translators to focus on translation, thus reversing the 1990s trend during which "the localization industry tried to turn translators into semi-engineers" (Esselink 2003b, 7). But if the nuts-and-bolts work of localization now

consists primarily of the translation of strings, how then does localization differ from translation? It would appear that localization has come full circle and once again essentially means "translation on the computer, for the computer." Indeed, the blurring of the boundaries between translation and software localization that began around the turn of the millennium can be seen as a harbinger of a broader convergence of these processes as the authoring and publishing of documents undergo an evolution similar to that of software localization.

Localization Moves from the Desktop to the Web

Historically, authoring and publishing have been distinct processes and professions. Over the course of the 1980s and into the 1990s, however, decreasing hardware costs, the adoption of an intuitive graphical user interface modeled on the metaphor of a virtual desktop, and the provision of training and support materials such as user manuals and tutorials all facilitated the adoption of the PC. Thanks to the success of word-processing programs and other productivity software, the desktop computer supplanted mechanical and electronic typewriters as the primary authoring tool for business communications, and soon for personal communications as well. The advent of mass-market software enabled the digitization, and by extension the *democratization*, of authoring and publishing. Digital authoring tools such as word processors were "designed to make it easy for authors to make documents look good. In doing so, they [turned] authors into desktop publishers," note Ann Rockley, Pamela Kostur and Steve Manning (2003, 165). The salient point for the purposes of our discussion is that desktop publishing enabled authors not only to create digital content, but also to control the manner of its presentation.

During the late 1980s and the 1990s, corporations, governments, universities, and other large organizations began to build intra-office networks. These networks aimed to enable staff to run productivity software such as word processors and spreadsheet applications on their PCs and also to access programs, files, and printers from a central server. But the relative lack of computing hardware and software standards meant that products from different manufacturers were not readily compatible. Much like the creation of non-internationalized software, the desktop- and document-based approach to authoring and publishing presented a major drawback in that it hindered content reuse. Indeed, it is well known in the realm of technical communication that authors who use such tools spend as much as one-half of their time on formatting and presentational aspects of documents (e.g., Bartlett 1998). Transforming and repurposing content stored in documents authored using word processors and other traditional desktop publishing software requires labor-intensive manual processes that offer limited possibilities for automation:

> To reuse the content, authors must apply formatting that is appropriate for each output. Stripping and reapplying formatting is tricky and usually not 100% effective. Format

> conversions always require correction by hand or complicated scripting. (Rockley et al. 2003, 165)

Just as early localization efforts required modifications to source code, reusing content authored and stored in individual documents required modification of formatting and layout within individual files. Likewise, just as early localization efforts required the management of multiple sets of source code in parallel, reuse and translation of desktop- and file-based content required the management of multiple versions of documents in parallel. The greater the number of documents to be reused or translated, the more quickly file management, version control, and change management become a nightmare. The document-based approach to authoring and publishing makes it almost impossible to control how content is created and changed.

The advent of the Web and its widespread adoption as an organizational communication platform magnified these problems. Desktop-based authoring and publishing could not keep up with the scope, scale, and velocity of change on the Web, nor could it meet the need to provide documents and content in an ever-increasing number of outputs for an expanding variety of devices, which soon expanded beyond location-bound PCs to include all manner of mobile devices, including laptops, PDAs, smart phones, GPS units, and tablets.

The Shift from Documents to Content, "Chunking," and Single-Source Publishing

As we have seen, the problems posed by document-based content reuse are strongly reminiscent of those encountered during early software localization efforts. Not surprisingly, the strategies adopted to address the challenges of content reuse are analogous to those that were devised to alleviate the pain of software localization. In much the same way that internalization facilitated localization by logically separating the culturally and linguistically dependent aspects of the user interface from the functional core of a program, content reuse strategies entail the separation of content from the manner of its presentation. This approach is commonly referred to as *single sourcing*: "Single sourcing implies that there is a single source for content; content is written once, stored in a single source location, and reused many times" (Rockley et al. 2003, 15). In practice, single sourcing typically involves the adoption of XML-based authoring strategies (Savourel 2001, 7; Rockley et al. 2003, 159–71) and/or content management systems (Rockley et al. 2003, 178–91). XML, short for eXtensible Markup Language, is a meta-markup language that provides a simple, flexible, and universal format for representing text in a structured format. It was originally designed to address the challenges of large-scale digital publishing, as noted in a December 1997 World Wide Web Consortium Press release:

XML is primarily intended to meet the requirements of large-scale Web content providers for industry-specific markup, vendor-neutral data exchange, media-independent publishing, one-on-one marketing, workflow management in collaborative authoring environments, and the processing of Web documents by intelligent clients. (W3C 1997)

XML provides for the separation of form and content. Unlike HTML, which is a *presentational* markup language that describes how content should look, XML is a *semantic* markup language that describes what content means. In other words, XML focuses on structured, semantic representation of content and documents, not on formatting or other presentational characteristics. For this reason, content authoring in XML is often referred to as *structured authoring*. The presentation of XML data is controlled by style rules stored in separate files that are applied to content in response to user requests. Thus, depending on the user request, the same content can be processed and output in multiple formats, including HTML and PDF, to cite but two examples. Along similar lines, content management systems (CMS) are centralized repositories "designed to manage 'information chunks' (generically known as 'content'), usually no longer than a couple of paragraphs" (Biau Gil and Pym 2006, 11). These repositories are assembled into customized documents on the fly in response to user requests. As with XML, content stored in a CMS can typically be output in various formats.

Single sourcing, structured authoring, and "chunking" can be seen as a rearticulation of the concepts of object orientation and internationalization in the realm of authoring and publishing. Authors can write a given information object once and reuse it N times. Likewise, information objects can be translated and the translated versions reused systematically. Because content is separated from the manner of its presentation, it can be formatted using various style-processing directives and published to multiple outputs (e.g., print, help, web, and mobile devices) without the need to modify the content. Structured authoring thus enables the modularization, portability, and reusability of content in much the same way as object orientation and internationalization enabled the modularization, portability, and reusability of software.

The translation of XML content, or of information chunks stored in CMS repositories, does not constitute "localization" as the process has been traditionally understood, in other words, the modification of the properties of objects in a software user interface. Nevertheless, "content translation projects are now often considered as localization projects simply because of the complex environments in which the content is authored, managed, stored and published," as Esselink observes (2003b, 7). Complexity once characterized software localization projects, but it is now a hallmark of large-scale translation projects as well. Much of this complexity stems from the fact that software localization and content translation do not involve translation of *linear* text, but rather translation of decontextualized text *strings* or *chunks*. The presentation of text without context not only complicates the translation decision-making process,

it also arguably undermines the very possibility of comprehending the text as a whole and the communicative undertaking of which it is an artifact. "In understanding text, a reader must not only be able to integrate information within sentences but also make connections across sentences to form a coherent discourse representation," as Keith Rayner and Sara Sereno point out (1994, 73). However, it is not always possible for translators to make such connections while working on software strings: "Due to their non-linear structure and lack of narrative thread, software programs cannot be 'read' in the same way as [traditional documents]" (Dunne 2009, 197). The same can be said for XML content and CMS chunks. In single sourcing projects involving information objects, the "document" as such does not exist until it is generated in response to a user request (typically from an end-user). Thus, although the translation of strings or information chunks is technologically simpler than traditional localization because it does not require translators to compile, build, or test target files, it is cognitively more complex because reading and comprehension require translators to construct a situation model of a text that does not yet exist.

In sum, translation and localization can be said to have come full circle over the past twenty-five years; at the same time, the demise of the document in favor of object-oriented approaches to authoring represents a profound shift in the very concepts of authoring and translation. The convergence of localization and translation is emblematic of the larger evolution of digital "texts" over the past quarter-century. The translation of non-linear text without context and of "texts without ends" (Biau Gil and Pym 2006, 11) raises important questions for students, scholars, educators, and practitioners about the nature of translation and multilingual communication in the digital world. As Esselink observes,

> it looks likely that while translators will be able and expected to increasingly focus on their linguistic tasks . . . the bar of technical complexity will be raised considerably as well. (2003b, 7)

SEE ALSO CHAPTER 8 (SHREVE AND LACRUZ), CHAPTER 9 (PÉREZ GONZÁLEZ), CHAPTER 10 (LENNON), CHAPTER 16 (LANE-MERCIER)

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Part II
Translation in a Global Context

Intercultural Perspectives on Translation

12

Cultural Hegemony and the Erosion of Translation Communities

Maria Tymoczko

Translation studies has traditionally been attentive to problems related to cross-cultural concepts, in part because such conceptual asymmetries cannot be avoided in translation practices and processes, and the question of adjudicating conceptual asymmetry has been a standard topic in books focusing on translation practice. Eugene Nida, for example, devotes most of a chapter to various techniques for managing conceptual asymmetries in *Toward a Science of Translating* (1964, 70–119). More recently, there has been a renewed interest in phenomena related to cross-cultural concepts, setting such concepts within larger frameworks from sociolinguistics, sociology, cultural studies, neuroscience, and the like. Recent discussions in translation studies of cross-cultural concepts and related conceptual asymmetries have turned to deeper questions than the asymmetrical boundaries of cross-cultural concepts per se or techniques for managing them in translation. Translation studies scholars have begun to investigate the relation of such asymmetries to questions of power and hegemony in social contexts and their impact on translation practices. Alexandra Lianeri (2006) provides a good example in her discussion of the cross-cultural concept *history* and its asymmetries in Eurocentric contexts and China. Similar issues pertaining to cross-cultural concepts have been discussed by Martha Cheung (2006b), Şebnem Susam-Sarajeva (2002), and Sabine Fenton and Paul Moon (2002).

In this essay I engage with the question of cross-cultural concepts in a self-reflexive manner, looking at translation itself as a cross-cultural concept, and at the intersection of its asymmetries across cultures with issues of power and hegemony. I begin with a brief description of the wide range of traditional ideas about translation in a variety

of cultures. Then, based on my earlier work arguing that translation is a cluster concept and that Eurocentric pretheoretical assumptions about translation are problematic with respect to conceptualizations of translation worldwide, I explore the question of epistemicide in relation to the concept *translation*, which is currently being narrowed internationally.[1] Such narrowing is promoted by contemporary translation theory and practice in the context of Global English and globalized interests.

Translation as a Cross-Cultural Concept

Concepts of translation vary within cultures as well as across cultures, and differences or even conflicts about appropriate forms of translation are not limited to cross-cultural contexts. Such intracultural differences regarding canons of translation are usually associated with specific historical contexts, particular target audiences, types of source texts, and the like. For example, there was a bimodal pattern of translation in medieval European languages in which some translations were exceedingly literal renderings of Latin source texts into vernacular languages while others were very free adaptations of source texts into vernacular languages. I have argued that this bimodal pattern reflects literate Christian values in the former case and oral traditional approaches to translation in the latter. A prime example of the oral esthetic in translation is *Merugud Uilix Maic Leirtis* (The Wanderings of Uilix Son of Leirtes), a 288-line Middle Irish version of the *Odyssey*. The Irish tale is a free indirect translation loosely based in part on the *Aeneid* and in part on other unknown Latin intermediaries; its length reflects the literary form of the short tale, which was probably the norm in early Irish oral tradition.

This sort of bimodality existed relatively easily in western European cultures until the question of translating the Bible into the vernaculars became inescapable. In fourteenth-century England, contestations about standards for biblical translation resulted in early English words for "translation" (words such as *wendan*, "to turn" and *awendan*, "to turn [in]to") being abandoned in favor of the word *translation* (connoting very literal "carrying across" of the text of the Latin Bible) (cf. Halverson 1999). This shift in vocabulary took place during the very period that John Wycliffe (c.1320–84) and others were advocating translation of the sacred texts into languages that could be understood by the common people: that is to say, he supported methods of translation that had some kinship to oral modes of translation (cf. Tymoczko 2010, 124–29; 2007, 61–3). Divergent ideas and canons of translation are common intraculturally at present as well. For example, standards of diplomatic translation, medical translation, legal translation, and literary translation are all quite different. Though intracultural variations in conceptualizations of translation are significant, they are rarely as dramatic as those found across cultures that are rooted in independent linguistic and historical traditions.

Before examining specific variations in the cross-cultural concept *translation*, it is worth considering the framework for addressing this issue. How can differences related

to a cross-cultural concept be identified and established? A number of tools can be deployed for these purposes with respect to the cross-cultural concept *translation*, and, practically speaking, a combination of the approaches discussed below gives a sense of the dispersion of ideas in various cultures that together constitute a cross-cultural concept, in the case at hand the concept *translation*.

First is the examination of actual translation products: this has been a powerful tool used to explore and understand the nature of translation in specific contexts since the rise of descriptive translation studies in the 1970s (see Hermans 1999; Tymoczko 2007, 39–46). Analyzing and describing actual translations illuminates the practices of individual translators and broader norms of translation at specific periods; such descriptive studies are often at variance with ideals promoted in discourses about translation either at the time of the translations or in modern theory. Descriptive studies have shown, for example, that despite translators' protestations of fidelity, in western Europe there are countless translations that add, omit, or radically shift the content and form of a source text, often for demonstrably ideological reasons. Similarly descriptive studies of Chinese translation movements have correlated the indirect translation methods of Lin Shu (who knew no Western languages but produced scores of heavily domesticated translated texts) with political trajectories privileging acquaintance with European culture. Histories of translation practices and products in a particular culture reveal translation trajectories over larger spans of time. Further, one can look at metatexts: statements by critics or translators themselves about particular translations, as well as theoretical or abstract statements about translation in general (see, for example, Cheung 2006a).

Another tool that has been effective in defining the concept *translation* in particular contexts is the examination of contemporary metaphors related to translation; such metaphors illuminate many attitudinal and sociological aspects of the practice of translation and its products (e.g., Chamberlain 1992; St. André 2010). A specific way of exploring metaphors for the purpose of understanding a cross-cultural concept is to examine metaphors inherent in the foundational words, idioms, and syntax of a language that are related to the concept in question, as well as larger locutions that serve as contexts for such words; this approach is based on the work of George Lakoff and Mark Johnson (1980).

Because I have addressed this question at length elsewhere (Tymoczko 2007, 54–106; cf. Chesterman 2006), here I will give only a brief synopsis of some of the divergent ideas about translation inherent in the foundational meanings, implicit metaphorical force, and semiotic associations of words for "translation" in a few world languages. Consider the Chinese word for "translation," *fanyi*, which literally means "turning over," as in turning over an embroidery, a page of a book, or a leaf of paper; this image suggests that source text and target text are related as the finished side of an embroidery is to the working side of the same piece or, in the case of brocade, as patterns in which figures stand in obverse color and orientation (a meaning suggested in at least one Chinese metatext about translation).[2] Similarly, one might examine the significance of the Arabic word for "translation," *tarjama*, which had as its first

meaning "biography," suggesting that translation has a narrative quality to it and that the translator is a sort of narrator with the power that role entails. There are additional interesting meanings for *tarjama*, including "definition" and "in-depth analysis," that indicate further frameworks for thinking about translation as other than a process of transfer. In fact, in the early Arabic conception of translation, a translator of scientific and mathematical texts held as much authority as the author of the source text and was expected to be equal as a scholar; the translator was thus able to update or correct a source text if necessary when translating and this duty was incumbent on him.[3]

Still other interesting conceptualizations of the cross-cultural concept *translation* include *anuvad* (literally "following after"), *rupantar* (literally "change in form"), and *chaya* (literally "shadow," originally referring to a very literal translation) used in India. *Anuvad* is related to the Indian tradition of oral translation into the vernacular after the (oral) reading of a Sanskrit passage; *rupantar* is consistent with the long tradition in India of the free adaptation of Sanskrit texts to lively, independent literary works in the vernaculars; and *chaya* connotes the less valued literal translations used in particular contexts with respect to canonical Sanskrit texts. By contrast, in Igbo the words for translation include *tapia* and *kowa*, both of which have the sense "break it up and tell it (in a different form)," an appropriate conceptualization for an oral culture; both words fit with the processes of oral tellers of tales and are not surprising translation paradigms for a society in which cultural production was primarily oral until relatively recently (cf. Tymoczko 1990). Still other ways of conceptualizing translation are indicated by words in the Austronesian languages, such as Tagalog *pagsasalin* and Malay *tersalin*, which are associated respectively with birth and pouring liquids or granular solids from one container to another, thus involving creative alteration of the original shape of the source.

Actual examination of various paradigms for the cross-cultural concept or category *translation* begins to open up the domain of translation far beyond the ideas of transfer, fidelity, and so-called equivalence that have been valorized in Eurocentric cultures. Because of the wide range and variation of conceptualizations, ideas, norms, practices, and histories that constitute the cross-cultural concept *translation* – illustrated in a very small way by the examples given above – I have argued that translation is a cluster concept. Like other cluster concepts, it is not possible to define the category or the concept *translation* by necessary and sufficient conditions, namely by conditions that identify all translations but that designate only translations (particularly translations cross-culturally and throughout time).

In fact it can be argued that many of the cross-cultural concepts we are familiar with – language, literature, religion, art, government, culture – pose the same dilemmas and are also cluster concepts. We constantly use categories and concepts of this sort in daily life; they have been discussed most famously by Ludwig Wittgenstein (1953, sections 1, 65–71) who treats the concept or category *game* as a paradigm of a cluster concept. There is no single set of necessary and sufficient conditions that can identify all members, but only members, of the category or concept *game*: there is no single para-

digmatic game and no set of characteristics that all games share (some games aren't even fun). Discussing concepts of this sort, Wittgenstein says that

> these phenomena have no one thing in common which makes us use the same word for all . . . [and] they are *related* to one another in many different ways. (1953, sections 66–67)

He adds that such a concept comprises "a complicated network of similarities overlapping and criss-crossing: sometimes overall similarities, sometimes similarities of detail," concluding that he "can think of no better expression to characterize these similarities than 'family resemblances.'"

All these variations in ideation regarding translation as a practice, the validity of types of translation products, and the nature of translation as a concept make it very difficult to theorize the cross-cultural concept *translation*. One of the most pernicious aspects of much contemporary translation theory is the tendency to make pretheoretical assumptions about translation in attempting to promulgate theory. Among the common problematic pretheoretical assumptions that affect Eurocentric theorizing of translation and that are made in Eurocentric pedagogy in particular are the following.

1 Translators are necessary in interlingual and intercultural situations; they mediate between two linguistic and cultural groups.
2 Translation involves primarily written texts.
3 The primary text types that translators work with have been defined and categorized.
4 The process of translation is a sort of "black box": an individual translator decodes a given message to be translated and recodes the same message in a second language.
5 Translators are generally educated in their art and they have professional standing. Often they learn their craft in a formal way through schooling or training that instructs the translator in language competence, standards of textuality, norms of transposition, and so forth.
6 Translations can be identified as such: translation theory has defined the objects of its study.
7 The parameters of the relationship between source text and translation have been delineated, even though debate still remains on the particulars.

Even a group of beginning translation students can see the fallacy of many of these presuppositions as a foundation for theorizing translation: the widespread existence of plurilingual societies where multilingualism is common and obviates a great deal of translation; the dominance of oral cultures in many places at present and in the past; the wide variation of text types and translation types through history cross-culturally and the continual generation of new text types; the fact that group translation has been

a dominant practice in many cultures (such as China) and that it is common at present as well; and the fact that in the broad sweep of time and culture, translation has rarely been a profession involving formal training. The assumptions rest on historical and cultural myopia.[4]

Part of the perniciousness of such pretheoretical assumptions is that they construct a framework in which there is an implicit refusal to consider that translation products or practices common in other parts of the world might be worthy of discussion unless such translation modes or types fit these pretheoretical postulates. Such a stance excludes a great deal – perhaps most – of translation through time and space. This refusal is a gesture of power: power exercised at intellectual and conceptual levels, but power nonetheless exercised for advantage, in many ways all the more effective for operating at those levels, as the work of Michel Foucault and others has made abundantly clear.

Containing Translation: Social Restraints on Translational Challenges of Culture

In many ways it is not surprising that it is difficult to perceive the domain of the cross-cultural concept *translation* and that there is a predisposition to agnosia about the international scope of the concept. Homi Bhabha (1994) has called translation the means by which "newness enters the world." Translation has the potential to reshape cultures by overtly introducing new ideas – from new technologies to alternative social norms. In this role translation has been variously described as an alibi and a means of smuggling. Itamar Even-Zohar (1978, 1990) has demonstrated that in some circumstances translation even plays a leading role in reshaping entire cultural systems.

Translation as a process and translations as products are therefore a risky business for any society. Translation always carries with it the capacity to challenge what is socially established, to expand or overturn what is known, and to foster rebellion against the constraints of local ethical, ideological, and political standards and hierarchies. Translation at times can undermine what has been accepted as foundational at both the level of the individual and the level of whole cultures. From some perspectives, therefore, it is better, perhaps, to assert or imagine that there are limits within which translation must always operate, and to have the limits that are imposed on translation operate under erasure. This is only possible if the cross-cultural scope of translation is ignored.

No surprise, then, that in many circumstances various modes of translation are promoted – by those in power or by a general cultural ethos – that are specifically aimed at blocking challenges to dominant cultural practices and dispositions. Because of the activist potential and power of translation processes and products, translations are usually subject to cultural controls of various types, ranging from norms and prescriptive standards to censorship and proscription.[5] In the most extreme instances, cultural controls entail the death or martyrdom of translators who violate a culture's

prescriptive or proscriptive restrictions. The restrictions and controls on translation are the mainspring of the tendency toward domestication and translator invisibility that Lawrence Venuti (1995, 1998) has discussed acutely and inveighed against.

Hegemonic frameworks related to translation are not new. They go back as far as it is possible to trace translation. One sign of their ubiquity can be seen in the prehistoric patterns of diffusion of oral folktales: in such contexts "diffusion" is none other than translation and cross-cultural transmission. Studies of international tale types show that individual cultures tend to favor particular "oicotypes," special forms of a tale adapted to their own specific local contexts, that overcome resistance to transmission by adaptation to receptor norms (Tymoczko 1990). Similarly, in oral cultures that have left tangible traces of their traditions in writing, one finds that translation generally involves adaptation and conformity to the social and formal norms and expectations of the oral tradition in the receiving culture. In oral contexts, unfavorable reception by a participatory audience is the primary mechanism for blocking challenges to dominant cultural practices and dispositions, thus controlling the impact of the source text on the receiving culture. Censorship and control of imported and translated material in a traditional oral culture are not gratuitous, a mere question of literary taste, or a sign of isolationism and xenophobia. In such cultures, tales are an important means of education, and in traditional oral cultures where the margin of survival is narrow, such controls on the importation and acceptance via translation of new ideas, new information, new lore, and new tales can have important survival value. Established cultural traditions are in most circumstances less risky than new ideas, and traditional cultures tend to be conservative with respect to risk or even risk-averse.

Although the tendency to control translation through audience response, norms, and more prescriptive mechanisms such as censorship is common, what is noteworthy for the purposes of this essay is the *locus* of such controls. In the case of oral cultures, the locus is local and immediate: it resides in particular audiences gathered in specific cottages or dwellings where a small group from a hamlet or village comes together to hear the day's news and to share stories. In tribal or chiefdom cultures where cultural networking is broader, restraints might be more formalized and associated with the knowledge and prestige of authoritative keepers of tradition, but they still retain a local basis.

In certain circumstances the filters for translation in literate cultures also remain local in scope. Even contemporary industrial and postindustrial societies in some cases impose local controls on translation. Such local controls are writ large in the policies of international governmental entities such as the European Commission or the War Crimes Tribunal at the Hague (which both have highly regulated and prescriptive standards for translation, frequently stipulating the specific translations to be used for individual words). Controls of a much smaller scale are found at local levels as well, such as style sheets adopted by a publishing house, and protocols in a specific court, hospital, or corporation. Translation modes can be specified by businesses and working groups or by the police and the military, any of whom might dictate instructions for

how to translate specific types of material or "equivalents" at the level of the phrase or word. In addition, of course, translation norms also exist at the level of the street and market.

Current Shifts in Translation as a Cross-Cultural Concept

We have seen that, internationally, translation is a cluster concept rather than a concept that can be circumscribed by necessary and sufficient conditions. Thus, translation is an open concept. New blendings of earlier forms or the invention of new types of translation are always possible. The cluster concept *translation* defies closed boundaries because translation types are so variable; because they can be borrowed, combined, and reinvented by polygenesis; because they can be hybridized; because new ways of perceiving similarity between a source text and its translation are always possible; and because new translation strategies can be invented to meet new needs ranging from changes in taste to changes in media and technology. In any specific situation, therefore, translation must be defined in an *a posteriori* manner; for Gideon Toury, a translation is "any target language text which is presented or regarded as such within the target system itself, on whatever grounds" (1982, 27; cf. Toury 1980, 14, 37, 43–45; cf. Hermans 2007, 1–25). Although the open nature of the territory of the cross-cultural concept *translation* at the heart of the field of translation studies is unsettling to some scholars in the discipline, especially to teachers of translation practice, knowledge about the conceptual domain of translation is expanding at present in a number of quarters, particularly academic and scholarly ones.[6] Demonstrably this is happening as old, worn-out Eurocentric notions of fidelity and translation as transfer are being abandoned in translation theory and practice. Almost half a century of work in translation studies has dismantled and dispelled such discourses inherited from the past in Eurocentric cultures. Postpositivist views of language, culture, and ideology have also rendered these inherited views *prima facie* untenable; such theoretical challenges have been confirmed by descriptive research on the nature of actual translation practices and products. The result has been a much less rigid idea of translation in Eurocentric countries; accordingly, there is more tolerance and acceptance of the wider latitude of the concept *translation*. Cultures that were originally non-Eurocentric have also changed their views of translation – often in response to being exposed to western European ideas about the subject – with the result that the rigid and outworn conceptions of translation characteristic of those cultures have also been questioned, reworked, and opened up. In turn, as the social world has become more networked and cultures have learned more about each other's views of translation, the wealth of knowledge about documented translation practices, conceptions, and histories has vastly increased, with the result that in most areas the general understanding of the nature of translation as a cross-cultural concept has been enlarged in academic circles and among the general public as well.

Translation is also expanding because of technological developments. New media have brought new forms of translation. In turn these technologies have entailed new tools (from Google Translate to the many professional programs used in computer-assisted translation) and new modes of translation practice (such as localization) that involve considerations and choices based on divergent norms from those traditionally used. Expansions also include practices characteristic of multinational corporations and organizations that involve electronically networked teams working simultaneously or sequentially around the world and new types of translation products (such as the proliferation of multimodal forms of translation). All these expansions in the concept, products, and practices of translation have in turn resulted in shifting and expanding ideas of translational equivalence and similarity.

Paradoxically, however, the conception of translation and the range of translation practices are also contracting in various ways, and not merely as a result of questioning or abandoning outworn ideas. Eurocentric ideas and norms concerning translation now have a global reach, even as they are being challenged in Eurocentric domains. There has been a tendency toward the international homogenization of many translation practices, particularly in multinational contexts. This homogenization is accelerated by the reuse of pedagogical materials written in European languages in other countries of the world; some of these materials have been rewritten, others translated, and still others are employed in their original languages in language-specific instructional settings outside Eurocentric countries. As a result many of the traditional cultural conceptions of translation such as those discussed above have begun to fade, and many of the original conceptual frameworks for words meaning "translation" are now falling into desuetude or being repudiated implicitly or explicitly. In some countries new words for translation are even being invented based on borrowings or calques of the English term *translation*; such terms are specifically intended to differentiate and distance the new international norms from older indigenous values and traditional translation practices.

Epistemicide, Translation, and the Future of Cross-Cultural Concepts

Recent expansions and contractions of the cross-cultural concept *translation* are to a large extent driven by multinational and global factors, including the networking of international scholarly communities, standards of translation associated with international communication and diplomacy, the invention of technologies that have been adopted globally, and the needs of global economic activity. The retraction in the conceptualization of translation in particular is largely motivated by the international economic and political dominance of Eurocentric countries, which still drives world markets. In view of the very diverse and very local characteristics of translation that have been documented by descriptive translation studies, a significant paradox is thus

presented by the conceptual domain of translation at present. During the last half-century, knowledge of global conditions and knowledge of national specificities related to translation have both increased, largely because of the expansion of research on translation and interpreting, and because of the greater ease of communication associated with new information technologies. At the same time there has also been an erosion of those distinct translation communities, a development attributable to the growing conformity and convergence with globalized standards of translation practice.

Such erosion can be seen at both the global and national levels. At the global level there have been contestations and competition between Eurocentric and local standards and functions related to translation; dominant Eurocentric ideas about translation have generally prevailed and become normative, ousting traditional ideas long established in translation communities around the world. This has happened even within Europe itself. At the level of nations, for example, the epistemes for translation used in individual European countries have been pre-empted in many contexts by the standards of the European Union: the somewhat rigid protocols for translation in the European Commission, involving stipulations and prescriptions of how to handle all levels of a text from lexis to textual organization, have overlaid the greater diversity of translational standards that existed in the member states before the EU was formed. This shift has been accompanied by more uniform translation pedagogies in member nations (as texts are promulgated in the twenty-four official languages of the EU), pedagogies that in turn commonly reflect the dominant standards and constraints of the European Commission.

Erosion of translation communities can also be demonstrated within nations. For instance, there was a substantial publishing industry in Calcutta involved in producing translations of European materials into Bengali from the last decade of the eighteenth century onward; the translated texts are notable for their free and confident modes of translation until the last third of the nineteenth century. Thereafter, closer "transfer" models become prevalent, reflecting the growing normativity of European standards of translation and thus indicating that the current erosion of translation communities has been in process for some time.[7] Similar trajectories became apparent in other cultures in the second half of the twentieth century and continue to the present. African forms of translation characteristic of the village are giving way to bureaucratic standards of translation at the levels of commerce and the state. In China translation is moving away from the traditional standards of *sin da ya* ("faithfulness, lucidity, elegance") and away from Lu Xun's concept of "stiff" translation in favor of Western criteria related to equivalence and transfer.[8]

The changes in translation practices during the last few decades suggest that hegemonic forces and controls on the conceptual and pragmatic domains of translation have increasingly shifted from being determined within individual cultures to being framed by cultural hegemony operating at an international, multinational, or global level. The contraction of the conceptual domain of translation is an instance of the trend related to translation that Karen Bennett (2012) calls "epistemicide." Epistemicide is evident

in the case of many cross-cultural concepts; in the case of *translation*, the death of local epistemes is instantiated by the disappearance of numerous varieties of traditional conceptualizations of translation that have been culturally validated, acknowledged, promoted, practiced, and even enforced at the local level in many parts of the world. Increasingly, this form of epistemicide is reflected not just in the theory and practice of translation internationally, but also in some contexts even in the borrowing of Eurocentric terms for translation – notably, variants of the English word *translation*.

It is not accidental that the dominant paradigms providing the frameworks for the new practices and conceptualizations rest on Eurocentric foundations; the pattern of epistemicide indicates that these developments are a contemporary form of colonization. Despite decades of postcolonial discourse since the early twentieth century about decolonizing the mind (cf. Ngugi 1986), epistemicide of the sort evident at present with respect to translation is leading to new conceptual shifts that recolonize minds around the world through hegemonic remapping of the domains of cross-cultural concepts. Ironically, the hegemony traceable with respect to *translation* is recursively strengthened by translation practices in which differences in cross-cultural concepts of all types are silently "normalized" and flattened to the meanings of those concepts in dominant languages and cultures.

The form of hegemony seen in conceptual shifts related to *translation* is diffuse, related to the agnosia noted early in this essay in favor of the frameworks of dominant cultures, even though the epistemicide is not programmatically related to identifiable organized networks. The broad historical range of the cluster concept *translation* and specific aspects of that range manifest locally become marginalized and in a sense archived; the local conceptualizations tend to retreat and become part of cultural latency throughout the world, to use the vocabulary of Jan Assmann (2006).

Collusion in such epistemicide is an ironic development for translation studies because translation is imaged as promoting communication, facilitating the exchange of culture, and nurturing collective cross-cultural knowledge. Epistemicide related to the international concept *translation* is particularly ironic because many of the concepts of translation being archived have demonstrable utility in the rapidly changing terrain of translation theory and practice, even for those operating within a Eurocentric framework (cf. Tymoczko 2009).

Moving outward from the cross-cultural concept *translation* and viewing translation as an example of a larger pattern of epistemicide impinging on cross-cultural concepts in general, we can see the dangers of the current trajectory of global epistemology. Because so many epistemological shifts are intertwined with the loci of multinational economic powers, the death of local views of cross-cultural concepts such as *translation* signals the disempowerment of individuals and local communities in a fundamental way. If the driving force behind the extension of current international epistemes and normative controls of translation practice are multinational powers based on wealth and commerce, then the power of participatory communities and even governments as collectives shaped by living human beings is in the process of being significantly reassigned to entities and networks that have little accountability to societies large or

small. One can foresee a strangulated future for many of the rich and resonant cross-cultural concepts that have defined human beings since *Homo sapiens* emerged, one of which is certainly the diverse cluster of intersemiotic, cross-linguistic forms of cultural interchange and communication at the core of the cross-cultural concept *translation*.

SEE ALSO CHAPTER 1 (BAKER), CHAPTER 4 (BASSNETT), CHAPTER 13 (CHEUNG), CHAPTER 25 (BRIAN BAER), CHAPTER 28 (GHAZOUL), CHAPTER 32 (CONNOR)

NOTES

1 I am using the term *Eurocentric* to indicate ideas, perspectives, and cultural frameworks that have European roots and European presuppositions.

2 Many cultures that were part of the Chinese culture area use derivatives of the term *fanyi* for "translation"; thus this is a significant framework for thinking about the concept internationally. Cf. also the early English words *wendan* and *awendan* discussed above.

3 The traditions associated with the term *tarjama* were very productive for thinking about "translation" throughout the early caliphates and later the Ottoman empire; the same word (*terceme*) continues to be used for "translation" in modern Turkish. Thus, like *translation* or *fanyi*, this conceptualization is a significant international paradigm for thinking about "translation."

4 A detailed critique of these assumptions is found in Tymoczko (2006); a brief overview

of translation theory is found in Tymoczko (2013).

5 On censorship in translation see the essays in Merkle (2002) and Ní Chuilleanáin et al. (2009).

6 Such openness is not limited to translation studies. It is common in many other fields based on cross-cultural concepts such as anthropology (based on the cluster concept *culture*), literary studies (based on the cluster concept *literature*), and so forth.

7 I am indebted here to a personal communication from Mahasweta Sengupta regarding her unpublished research.

8 Shifts in Chinese practices are associated with the widespread use of materials written by Eugene Nida, as well as the publication in China of many English-language books on translation theory and practice that are reprints of prestigious European and US publications.

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13

Translation as Intercultural Communication: Views from the Chinese Discourse on Translation

Martha P. Y. Cheung

What is intercultural communication? In what way(s) does it differ from cross-cultural communication? What kind of relation is there between translation and intercultural communication?

Clarification of Terms

"Intercultural communication" and "cross-cultural communication"

In communication studies and translation studies today, the terms "intercultural communication" and "cross-cultural communication" are often used interchangeably, so much so that one might think they are synonymous. To a certain extent, the two terms do overlap in meaning, for researchers specializing in "intercultural communication" share the interest of researchers specializing in "cross-cultural communication" in studying how, in direct, face-to-face communication, people from different cultures and different countries act, communicate, and make sense of the world around them. The Chinese translations of these two expressions are in fact identical.[1] However, there are also differences between the two concepts.

"Cross" suggests movement, but not necessarily contact; the prefix "inter-," on the other hand, denotes not just movement but also contact and, more importantly, interaction. This means that "cross-cultural communication" and "intercultural

communication" can stand as separate and independent concepts. As a separate notion, intercultural communication refers to the complex interactions between members of different linguistic, cultural, and ethnic groups. Researchers use the methodological frameworks drawn from other disciplines (such as anthropology, cultural studies, psychology, and communication studies) to analyze such interactions in concrete situations. Usually the purpose of such research is to devise guidelines or build theories for use by different professions, for example, in business, management, marketing, advertising, education, health care, and other public services (Bakic-Miric 2008).

Intercultural communication studies and translation studies

Another important contrast to be drawn is that between intercultural communication studies (ICS) and translation studies (TS). For this, the distinction made by Christina Schäffner is perhaps the best-known and most cited: "Intercultural communication studies is researching natural communication for independent acting, whereas translation studies is concerned with a specific kind of professionally enabled communication" (2003, 79). By "independent acting," Schäffner means "acting in one's own role, behaving appropriately in intercultural situations" (2003, 101). This distinction, however, is only partially accurate, since in translation and interpreting today an increasingly important role is played by people who are not professionals. Bearing this in mind, one can, whilst keeping the focus of research in ICS unchanged, broaden the scope of TS and present the distinction as follows:

> Intercultural communication studies is researching natural communication for independent acting, whereas translation studies is concerned with situations of communicating across languages and cultures by trained professionals and/or agents (activists included) who may not be professionally trained.

Translation as a form of cross-cultural communication and translation as a form of intercultural communication

To take translation/interpretation as a form of cross-cultural communication is, in my view, to stress the notion of translation as transfer, as a carrying-across of meaning. The assumption is that meaning can be transferred, in a fairly intact manner, from one language to another. The emphasis is on equivalence,[2] a topic that is too familiar to scholars of translation studies to require any elaboration. To take translation/interpretation as a form of intercultural communication, however, is to highlight the very special kind of complex communication that translation is. Translation is not automatically envisaged as a bridge or a conduit providing the smooth and

unproblematic traffic of ideas between peoples and cultures. Rather, the emphasis is on the interactions that occur when cultures come into contact or conflict with one another, through translation and/or interpreting. Broadly speaking, four types of interaction constituting some of the major themes of ICS[3] can also be observed in works of translation:

1 Interaction that is manifested in the form of assimilation, defined by ICS researchers as referring to the process of change undergone by individuals – to the extent of not maintaining their native cultural identity – in order to conform to the expected norms of the mainstream culture, or, where immigrants are concerned, the host culture. This type of interaction occurs in works of translation, too, for they also undergo a process of change – sometimes to the extent of not maintaining the cultural distinctness of the source text – in order to conform to the expected norms of the host culture. These are domesticating translations that, wittingly or unwittingly, result in the erasure of difference.

2 Interaction that manifests itself in cultural convergence, which refers in ICS to how people of different cultural backgrounds manage to meet at a point where more mutual understanding can be attained, and, in translation studies, to the productive hybridity of translated texts that would lead to enhanced cross-cultural understanding and the enrichment of (the language of) one culture by another.

3 Interaction that takes the form of what ICS researchers call adaptation, which involves change to suit a new situation, often in purpose-related encounters, and between communicators of unequal power relations. In TS such interactions are often accented as subversion, and/or as deliberate and triumphant miscommunication. They are observable in translations undertaken in situations of unequal power relations, and especially if the host culture has been forced to undertake the task.[4]

4 Interaction that takes the form of separation. In ICS this refers to the rejection of the possibility of common bonds with dominant group members, while in TS such interaction is shown in works of translation or in interpreting activities that resist, via the strategy of foreignization, the imposition of one set of values by one culture on another. And, just as separation would result in (self-) alienation, foreignizing translations would lead to various degree of self-exoticization or exoticization of one culture by another.

Works of translation, because of their textuality, are the *prima facie* evidence of such interactions; they are the ideal site for the analysis of cultures in contact, conflict, contest or collision. Each act of interpretation is also an instance of such interaction and the translator/interpreter is a social actor who does not have to be tied down by the stereotypical image of a bridge-builder but can assume a range of identities including, but not restricted to, that of the mediator, negotiator, ideological gate-keeper, activist, and so on.

Traditional Chinese Discourse on Translation as Intercultural Communication

Translation as intercultural communication provides the foundation for the ideas upon which much of traditional Chinese discourse on translation was built. To make the scope of inquiry manageable, this study will concentrate on traditional Chinese discourse on the translation of Buddhist scriptures.[5] This body of material shows that at least three of the four forms of interaction described above have been discussed and debated by the Buddhist translators, even though the terminology they used was different, and their focus was on works of translation rather than situations of natural communication. What follows is an analysis of three excerpts from traditional Chinese discourse on Buddhist text translation that are directly related to the topic of translation as intercultural communication.

Assimilation, or the use of local names and terms as designations for names and terms of a foreign religion

The first passage is excerpted from the chapter "Kong Lao fei fo" 孔老非佛 "Kongzi[6] is not Buddha, and Neither is Laozi[7]," in *Erjiaolun* 二教論 (A Treatise on the Two Religions). The author was the Buddhist monk Dao An 道安 of the Northern Zhou Dynasty (fl. 557–81 CE). During the reign of Emperor Wu of the Northern Zhou Dynasty 北周武帝 (r. 560–78 CE), he was assigned by royal decree to reside in the Great Zhongxing Temple 大中興寺 even though at that time Taoism had gained the support of the emperor and Buddhism often came under attack.[8] Dao An wrote *Erjiaolun* 二教論 (A Treatise on the Two Religions) to explain the differences between Buddhism and Taoism, and submitted it to the emperor. It was said that the emperor was impressed by his arguments.

The Treatise takes the form of questions and answers. In the following passage, the questions represent the queries and objections that had been raised at the time against Buddhist precepts and teachings, supposedly by the Taoist and Ruist (Confucian)[9] opponents. The answers are Dao An's response as a Buddhist.

Passage 1
Question: What is called "Buddha" in the Western Regions is called "*jué*" 覺 [meaning "one who is the awakened and the awakener," "one who is enlightened and who enlightens"] here in China; what is called "*bodhi*" in the west is called "*tao*" 道 [often translated into English as "the Way"] in China; what is called "nirvana" in the west is called "*wúwéi*" 無為 [often translated into English as "inaction"] in China; and what is called "*prajñā*" in the west is translated into Chinese as "*zhìhuì* 智慧 [literally "discernment and wisdom"]. Looking at the meanings of these terms, doesn't it follow that Kongzi 孔子 is the Buddha, and so is Laozi 老子? And that the Way of inaction had long been in existence?

Answer: It is pointless to discuss the deep profundity of the Way with people who are shallow and common, for they are bogged down by appearances. It is futile to debate about the highest principles with those who are limited in outlook, for they cannot see beyond the words and names to the substance. Mengzi[10] regarded as a sage one who has attained enlightenment earlier than others [*xiānjué* 先覺], but surely even the wisest of the sages cannot surpass the Buddha. For this reason, Buddhist sutra translators use the term "*jué*" 覺 to translate "Buddha." There are three types of "*jué*": [1] enlightenment for the self; [2] enlightenment for others; and [3] perfect enlightenment and accomplishment. Mengzi only put forth the term "*xiānjué*" [attaining awakening/ enlightenment earlier than others]; how could it encompass all three ideas? As for the term "*bodhi*," it is explained in the *Mahāprajñāpāramitā-śāstra* 大智度論 [A Treatise on the Perfection of Great Wisdom Sutra] as perfect wisdom, bright and resplendent, that illuminates the highest state. In accordance with this meaning, it is translated as "*dào*" 道 [the Way]. But actually the meanings of "*dào*" differ greatly in different thought systems. How? In the Ruist school of thought, the "*dào*" can be major [*dà* 大] or minor [*xiǎo* 小]. It is said in the *Lunyu* 論語 [Analects], "Even in the minor pursuits [*xiǎodào* 小道, literally "small ways"] there is something worthwhile; but if the minor pursuits are employed as means to great ends, they may turn into obstacles." In the Buddhist canon, there is the "*zhèngdào*" 正道 [right Way], and there is the "*xiédào*" 邪道 [evil Way]. It is said in the sutras that there are ninety-six "*dào*" [Ways]. By itself, the term "*dào*" is neutral and unspecific, but when one examines its substance, one can distinguish the right from the evil "*dào*" [Way]. The *bodhi* which is the right and proper "*dào*" [Way] is predicated upon "*zhìdù*" 智度 [*prajñāpāramitā*, the wisdom which brings people to nirvana]. This stands in contrast with Laozi's "*dào*" [Way], which takes emptiness and nothingness as the natural state. Given these differences, both in essence and in function, it should not be said that these two sets of meanings are closely related, like the body and its shadow or like sounds and their echoes. In non-Buddhist texts, "*wúwéi*" 無為 denotes inaction [or activities free from arbitrariness; literally doing as "non-doing"]; in Buddhist texts, however, "*wúwéi*" 無為 refers to the three stages in one's pursuit of the knowledge of the dharma [liberation from life and death; liberation from mental strivings for nirvana; and the elusiveness of nirvana]. The words are the same, but the meanings are totally different; there is no similarity whatsoever. From this, it can be seen that local names and terms have simply been deployed as designations for a different set of meanings. What is there to query? By the same logic, Kongzi is not the Buddha, and neither is Laozi. (Cheung 2006, 130–32)

From this passage one can see that the disagreements between the Buddhists and non-Buddhists were largely caused by the use of names and conceptual terms of two mainstream systems of thought in the host culture to translate the names and key concepts of a foreign system of thought. In this case, the non-Buddhists were wondering why terms such as *jué* 覺, *dào* 道, *wúwéi* 無為, and *zhìhuì* 智慧, which any literate Chinese would know to be the embodiment of key Ruist or Taoist ideas, were used to render Buddhist thoughts. Their view was that if Buddhist ideas were adequately represented by those terms, then Buddhism was perhaps no different from Ruism or Taoism. That being the case, the conclusion could be drawn that Buddhism was superfluous because it could be fully assimilated into the indigenous systems of

thought. And the non-Buddhists do have a point. If terms which are already freighted with conceptual meanings – either Ruist or Taoist meanings – are used interchangeably with Buddhist concepts, the question does arise as to how the target readers could possibly understand the meanings of those terms in the Buddhist system of thought, let alone the differences between those terms used in a Buddhist context and the same terms used in the Taoist sense, or the Ruist sense. If differences cannot be made clear, what place is there in the host system for Buddhism? Following the same logic, why can't Buddha be called Kongzi, or Laozi? And this is but a step from turning hermeneutics into ontology and concluding that Laozi is Buddha, or that Kongzi is Buddha.

This passage is a clear instance of cultures not only in contact but also in conflict. It is a piece of discourse that highlights, with specific examples, the contest between cultures activated by translation. It shows that two indigenous systems of thought and one foreign system are competing for authority, legitimacy, and power. And indeed, for centuries Buddhism, Taoism, and Ruism had been locked in a fierce power struggle, with each trying to win not just as large a following as possible, but also status, financial support, patronage, and imperial endorsement.

"A Treatise on the Two Religions," it should be noted, is collected in *Guang hongmingji* 廣弘明集 (A Further Collection of Essays on Buddhism). As the title suggests, the collection is a sequel to *Hongming ji* 弘明集 (A Collection of Essays on Buddhism). The aims of these two collections are to strengthen the status of Buddhism by demonstrating, through intellectual arguments, the superiority of Buddhism to both Ruism and Taoism. They capture in a vivid manner the common attitudes, views, and prejudices of people towards Buddhism at the time. Since a lot of the examples are taken from translation, many of the essays are in fact indirect discourse on translation as intercultural communication; they reveal how deeply implicated translation was in the ideological tug of war of the time.

Cultural convergence, or why "not-translated" (transliterated) terms are needed

The excerpt to be analyzed is taken from one chapter of a treatise written by the Buddhist monk Fa Lin 法琳 (572–640 CE) to refute criticisms of Buddhism and to elucidate a range of Buddhist concepts. Entitled *Bian zheng lun* 辯正論 (Defending the Right), the treatise is also collected in *Guang hongmingji* 廣弘明集 (A Further Collection of Essays on Buddhism). Like Passage 1, it also deals with the translation of names and conceptual terms, but looks at the issue from a different perspective. In the excerpt, Fa Lin gives a few examples of transliterated Buddhist names and terms that have been used to replace idiomatic Chinese names and terms, gives the reasons why the Buddhists consider that to be necessary, and then articulates the non-Buddhists' intense dislike of transliteration.

Passage 2

Non-Buddhists say: the Chinese language and foreign languages are different in sound and pronunciation. In Buddhist texts, there is the name "*Śākyamuni*"; . . . Here it is translated as "*néngrú*" 能儒 [literally "able scholar"]. He who is called "*néngrú*" is lower in status than the Duke of Zhou 周公 [d. 1105 BCE] and Kongzi 孔子 [both great sages in ancient China]. Hence Buddhists dismiss the term "*néngrú*" as inferior, and keep the foreign name "*Śākyamuni*" [in transliteration].

[In Buddhist texts there is] the expression "*anuttarā-samyak-saṃbodhi*." "*Anuttarā*" is "*āwúshàng*" 阿無上 ["the highest"], "*samyak-saṃ*" is "*zhèngbiànzhī*" 正遍知 ["correct and all-embracing knowledge/awareness"], and "*bodhi*" is "*tao*" 道 [often translated as "the Way"]. Here in this land, the correct and all-embracing knowledge/awareness that is the highest Way, and the teachings of Laozi and Zhuangzi 莊子, have long been in existence. For fear that Hú religion [Buddhism] cannot be shown to be different, Buddhists do not translate the term "*anuttarā-samyak-saṃbodhi*" [only transliteration is used].

As for the name "*bodhisattva-mahāsattva*," it is "*dàshànxīn zhòngshēng*" 大善心衆生 [literally "all-beings-with-a-mind-for-goodness"] in our language. The name is considered too mundane for a superior being. Buddhists therefore dismiss our term of address, leaving "*bodhisattva-mahāsattva*" unturned {that is, transliterated}.

There are many other such examples of not-translated [transliterated][11] terms. They confuse ordinary people, keeping them in a state of ignorance. But then people have a tendency to get tired of the familiar and prefer the new; they find similarities boring and differences exciting. It has always been so; quite despicable, really . . . The world is not, however, aware of this obsession with the new and the different. (Cheung 2006, 134–35)

Fa Lin's treatise was published in 569 CE, fifty-seven years after Dao An's. It is obvious that in the intervening years, during which Buddhism flourished, the Buddhists had taken seriously the objections of the non-Buddhists to the use of Taoist and/or Ruist terms, or just idiomatic Chinese terms, to translate Buddhist concepts and were trying to guard against the danger of assimilation. Transliteration was the method they devised to establish for Buddhism an identity of its own. At the same time, the passage also helps readers to understand the negative sentiments aroused by transliterated terms and hence better appreciate the obstacles that translators of Buddhist scriptures had to face, especially in the early stage of contact between cultures. Transliterated Buddhist terms would incur the wrath of the educated Chinese, who would attack the Buddhists for hijacking the Chinese language to "confuse ordinary people" and keep them "in a state of ignorance." In addition, the Buddhists would be attacked for pandering to the taste of those who were only interested in chasing after the new. The implicit, but just as pointed, criticism is that those who produced the "new" terms (the transliterations) were indulging in an "obsession with the new and the different." This could well be the reason why, in the initial stage, Buddhist translators guarded against the use of alien-sounding terms to avoid arousing suspicion or hostility in the host culture, and relied on the use of terms familiar to the Chinese to obtain a point of contact for communication with them.

Separation but not self-alienation, or "Five Guidelines for Not-Translating a Term"

If Fa Lin sounded somewhat harassed and defensive in his explanation of why certain Buddhist concepts had to be rendered by the method of "not-translation" (transliteration), then Xuan Zang 玄奘 (600–64 CE), twenty-eight years Fa Lin's junior and even now considered to be the greatest translator of Buddhist sutras in China, struck a more authoritative note when he deliberated on the same topic. It was he who immortalized the term "not-translate" in his "Five Guidelines for Not-Translating a Term" (*wǔbùfān* 五不翻). The passage below, taken from the preface to *Fanyi mingyi ji* 翻譯名義集 (A Collection of Names and Their Explanations in Buddhist Translation),[12] is a record of Xuan Zang's guidelines:

Passage 3

. . . In the Tang Dynasty [618–907 CE] the eminent Xuan Zang玄奘 set down five guidelines for not-translating a term [and using a transliteration instead].

First, if a term partakes of the occult, it is not-translated. For example, "*tuóluóní*" 陀羅尼 [pronounced "*tuó-luó-ní*" in Chinese, meaning "mantra" or "magic spell"; "*dhārani*" in Sanskrit].

Second, if a term has multiple meanings, it is not-translated. An example is "*bójiāfan*" 薄伽梵 [pronounced "*bó-jiā-fàn*" in Chinese; "*bhagavat*" in Sanskrit]. In the *Fan* [Sanskrit] language, this term has six meanings [namely sovereignty, glory, austerity, name, fortune, and honour].

Third, if the object represented by a term does not exist in this part of the world, that term is not-translated. An example is "*yánfú shù*" 閻浮樹 [pronounced "*yán-fú-shù*" in Chinese, the character "*shù*" 樹 being the Chinese generic name for "tree"; "*jambu*" in Sanskrit]. In actual fact, no such tree exists in our land [China].

Fourth, if a past rendering of a term has become established and accepted, the term is not-translated. An example is "*ānòu pútí*" 阿耨菩提 [pronounced "*ā-nòu-pú-tí*" in Chinese; "*anubodhi*" in Sanskrit]. The term is not untranslatable, but ever since the time of Kāśyapa-Mātanga 迦葉摩騰 (d. 73 CE) [who, according to tradition, accompanied the first envoys back to China in 64 CE], its *Fan* [Sanskrit] pronunciation – "*ā-nòu-pú-tí*" 阿耨菩提 – has always been kept.

Fifth, if a term elicits positive associations, it is not-translated. An example is "*bōrě*" 般若 [pronounced as "*bō-rě*" in Chinese; "*prajñā*" in Sanskrit], which carries a sense of authority and has weight. But when the term ["*prajñā*"] is semantically translated into "*zhìhuì*" [meaning "wisdom"], its meaning becomes lighter and shallower. There are other similar examples of benightedness . . . "*ānòu pútí*" 阿耨菩提 [pronounced "*ā-nòu-pú-tí*" in Chinese; "*anubodhi*" in Sanskrit] is translated as "*zhèngbiànzhī*" 正遍知 [literally "correct and all-embracing knowledge/awareness"], but this makes its meaning indistinguishable from the teachings of Laozi 老子, a philosopher of this land, who preached the first and highest, correct and true Way. . . . All these names are mundane and bad; they should be covered up and not-translated [remaining in transliteration]. (Cheung 2006, 157–58)

Because Xuan Zang was venerated as the undisputed authority on the Buddhist scriptures in Chinese, he was in the position to set down guidelines for "not-translating" a term. But the very fact that he identified five types of situation when Buddhist terms should be transliterated shows that he believed the method had to be used judiciously. That way, Buddhism could, while remaining in interaction with Ruism and Taoism, also establish an identity that was separate from them.

The Significance of these Passages for Practicing Translators and Translation Theorists

What contemporary significance can we mine from these three passages? We can say that the method of translation commented on by Dao An (Passage 1) – called *géyì* (格義, matching the meaning) in those days, whereby terms from the systems of thought of the host culture are used to match the meanings of the terms from a foreign system – is the Chinese version of domestication, which has been vehemently attacked by the contemporary translation scholar Lawrence Venuti as a violation of the ethics of translation (Venuti 1998). We can identify the method of translation called *bùfān* 不翻 (not-translate) by Fa Lin (Passage 2) and Xuan Zang (Passage 3), which means transliteration, as a form of foreignization. But we can go further and take all the three passages as material for intervention in the contemporary debate about domestication and foreignization. Dao An did not object to *geyi* (matching the meaning). Instead, he highlighted the different meanings injected by the Taoists, the Ruists, and the Buddhists into the same terms. What this shows is that domestication can be used without resulting in the obliteration of the unique features of the other culture, as long as detailed explanations are provided on the differences in meaning between and among the concepts from different systems of thought.

In fact, the fine delineation of meaning undertaken by Dao An was not an isolated attempt; many other eminent Buddhist monks also shared this preoccupation, exegesis being an important component of the Buddhist project. Even though Fa Lin and Xuan Zang affirmed the merits of the method of "not-translate" (transliteration), they too engaged in detailed explications of the meanings and semantic nuances of certain Buddhist terms in Sanskrit and of why corresponding Taoist or Ruist terms should not be used to match their meanings. From those passages, we can appreciate better the positive result brought about by intercultural communication through translation. The collision of cultures has led not to the elimination of one system of thought by another. Instead, it has resulted in an awareness of the need not to over-exaggerate incommensurable differences (hence Xuan Zang's attempt to establish guidelines for not-translating a term), but to focus on and explain significant differences, differences that allow the Other to remain Other, to retain its identity as a foreign system of thought, however hybridized that identity has become. Certainly, the transliterated terms discussed in the passages above, together with hundreds of other such terms recorded in dictionaries of Buddhist terminology such as "A Collection of Names and

Their Explanations in Buddhist Translation," are examples of the productive hybridity of translated texts. This hybridity has led to enhanced cross-cultural understanding and the enrichment of one language and one culture by another.

In addition, the three passages, when looked at diachronically, offer both practicing translators and translation theorists important insights into translation as intercultural communication. Practicing translators would see that there is no "best" method of translating, and no single method (for example, foreignization) that is intrinsically better than another (for example, domestication). Different stages in the history of intercultural communication between a source culture and a target culture call for different translation methods, or a combination of several methods. In the early stage, when there is a yawning gap between the two cultures, similarities may have to be stressed so that a platform for communication and understanding can be found, in which case *geyi*, or domestication, might be appropriately used. With increased interaction, the need for a deeper understanding of what it is that makes the foreign culture foreign is likely to arise and alternative translation methods come to be preferred (such as foreignization). Exactly which method or which combination of methods is to be used becomes the strategic decision of the translator, whose awareness of his or her moment in the history of intercultural communication between the cultures is crucial. In addition, practicing translators might learn from Passage 2 that it would be helpful to project for themselves a profile of their target readers, however elusive such a community may be. Should the target readers be the "ordinary people," a foreignizing translation would expose the translator to the charge of being elitist and of trying to keep the people in a prison-house of language – "in a state of ignorance." On the other hand, if the target readers are scholars and experts, then the use of the method of domestication would expose the translator to the charge of disrespect for a foreign culture by the deliberate erasure of difference.

As for translation theorists, it will be clear from the passages analyzed that the conflict and contest between the two disparate cultures (Indian and Chinese), dramatized in the rhetoric and polemics of the Buddhist monks, have brought the two cultures closer together, so much so that there is a degree of interdependence between them. If the passages help us understand in greater depth the different meanings of, for example, the term "Tao" in Taoism, Ruism, and Buddhism, it is because the Taoist *dao*, the Ruist *dao*, and the Buddhist *dao* have been pitted against one another and elucidated in contradistinction to one another. In this sense, they are dependent on one another for a sharper, more pronounced semantic profile.

This notion of interdependence deserves theoretical attention, not only from translation theorists but from theorists in all branches of the humanities and the social sciences. For this notion, and the mode of thinking that lies behind it, are urgently needed in this age of globalization. All too often, globalization is equated with the assimilation and demise of the local, the erasure of difference, and the consignment of indigenous cultures to oblivion. The danger is undoubtedly there. But the dichotomous thinking shaping this type of rhetoric is not conducive to the survival of local and of indigenous cultures, and neither is it conducive to the appreciation

of difference. The notion of interdependence – between languages, cultures, nations, peoples – is much needed if we want to tackle the problems caused by dichotomous thinking. The scope of this essay does not permit any treatment of this topic that is more elaborate than a signaling of importance. It is hoped that other researchers will explore more fully how this concept of interdependence can be productively theorized – in the context of translation as intercultural communication as well as in that of other disciplines and other intellectual endeavors.

SEE ALSO CHAPTER 12 (TYMOCZKO), CHAPTER 4 (BASSNETT), CHAPTER 15 (DENECKE), CHAPTER 28 (GHAZOUL), CHAPTER 40 (HARE), CHAPTER 43 (BERK ALBACHTEN)

NOTES

1 The two expressions are both translated as *kua wenhua jiaoliu* (跨文化交流), or *kua wenhua jiaoji* (跨文化交际), or *kua wenhua goutong* (跨文化溝通).

2 See Tymoczko (2007) for a useful retrospective analysis of the important status once occupied by the theory of equivalence in translation studies and of the challenges to this theory caused by the rise of the post-positivistic view of knowledge in the postwar decades.

3 These four types of interaction are based on the points presented in the introduction to the collection of essays entitled *Theorizing about Intercultural Communication* (see Gudykunst et al. 2005).

4 An excellent study of translation as subversion and deliberate miscommunication is *Contracting Colonialism: Translation and Christian Conversion in Tagalog Society under Early Spanish Rule* (Raphael 1988). It analyzes the translations of the Tagalog society under Spanish rule for examples of deliberate and playful mistranslations of the Spanish Christian missionaries' more "prestigious" languages.

5 A selection of this body of material has been translated into English, with annotations and commentary. See *An Anthology of Chinese Discourse on Translation*, vol. 1: *From Earliest Times to the Buddhist Project* (Cheung 2006). The passages analyzed in this article are excerpted from that anthology.

6 Kongzi (traditionally 551–470 BCE), meaning Master Kong, is the polite term of address for Kong Qiu 孔丘 (often known in the West as Confucius). He was a leading thinker of ancient China whose influence still prevails today. This article follows the practice of the anthology in using Kongzi rather than Confucius – the Latinized form of address popularized by the Jesuit missionaries of the late sixteenth century. The reasons are given in Cheung 2006, 24 n. 7.

7 Laozi 老子 (b. c.570 BCE), literally the "Old Master," is the polite term of address for Li Er 李耳, the putative founder of the Taoist school of thought.

8 This article follows the anthology (Cheung 2006) in using the Wade–Giles spelling for "Tao," "Taoist," and "Taoism" because the word "Tao" is included in major dictionaries. However, the *pinyin* spelling (*Dào*) is used if the character 道 appears in contexts other than those related to Taoism.

9 Confucianism is the name in currency in the West for the school of learning founded by Kongzi and his disciples, and Confucianists are those who belong to this school of learning. In China, however, this school of thinkers was referred to as belonging to "the Ru school" (*Rújiā* 儒家) and in the last few decades in the West "Ruism" has been increasingly used to replace "Confucianism." In this essay, the terms "Ruism" and "Ruist" are also used. For more on the meanings of the term *ru* see Cheung 2006, 24–25 n. 8.

10 Mengzi (372–289 BCE) is the polite term of address for Meng Ke 孟軻 (generally known

in the West by his Latinized name, Mencius). He was regarded as the foremost successor to Kongzi.

11 As can be gathered from the context and as remarked by the translator of this passage (Cheung 2006, 158), the term "not-translate" does not mean "transcription," whereby a term from one language is transported – whole, intact and morphologically unchanged – into another language. Rather, it means "transliteration" – the rendering of a term by re-presenting its pronunciation in Chinese characters. "Not-translate" is a literal render-ing of the Chinese expression, *bùfān* 不翻. In the days of Fa Lin, the character *fān* 翻 was used interchangeably with *yì* 譯, or in colloca-tion with *yì* 譯 to mean "translate," hence it is rendered as "translate."

12 *Fanyi mingyi ji* is a concise encyclopedia with entries on Buddhism and Buddhist terminol-ogy in Chinese translations. It was compiled by the Buddhist monk Fa Yun 法雲 (1088–1158 CE). The preface to this work was written by a scholar of the Southern Song Dynasty (1127–1279 CE), Zhou Dunyi 周敦義 (dates unknown).

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14
Arabic and Translation: Key Moments in Trans-Cultural Connection

Roger Allen

Introduction

This short essay seeks to examine several historical eras during which the Arabic language and its modes of written expression were deeply affected by contact with other cultures and the processes of translation. The narrative begins with the chronological moment at which the culture of the Arabian peninsula, where the Arabic language originates, begins to assert its presence beyond its own borders.

Damascus (Eighth Century)

In the seventh century CE, an incipient community of Muslims expanded rapidly from the Arabian peninsula and its twin holy cities of Mecca and Medina, bringing the Arabic language into contact with other cultures. The Muslim armies' rapid conquests (attributable in part to a series of conflicts between the Persian and Byzantine empires during the pre-Islamic era that had weakened both) brought Arabic into contact with those and other cultures in an entirely new and different context.[1]

The Umayyad dynasty of caliphs (Arabic *khalīfah*, meaning "successor" [of Muhammad]) assumed control of the fractured Muslim community in 661 CE (following a schism that led to the emergence of the rival claims of Sunnis and Shi'is) and established the ancient city of Damascus in present-day Syria as their capital. Inscriptions,

papyri, and coinage from their initial decades suggest that, while Arabic – the language of the Qur'an and prayer – was playing an increasing role in the public life of the newly conquered territories, much of the emerging caliphal bureaucracy was still conducted by functionaries (whether converts or not) whose primary language was not Arabic but Persian, Coptic, or Byzantine Greek.

It was the caliph ʿAbd al-Malik (r. 685–705) who required that henceforth all official transactions be conducted in Arabic. Most significantly, Arabic became the medium of the chancery (*dīwān al-rasā'il*) in Damascus, an agency whose importance grew as the Islamic dominions began to interact with ever more remote regions and cultures (the Amazigh[2] in North Africa, for example). The existence of this institution demanded the creation of a cadre of specialists in different aspects of administration and diplomacy. It was within the context of training such a group (known in Arabic as *kuttāb*, sing. *kātib*, literally "writer," but essentially "bureaucrat") that the principles of a new form of prosaic discourse in Arabic and the need for translation from a variety of other languages arose.

The long-acknowledged pioneer in this field, the establishment of codes of conduct and writing styles for bureaucrats, was ʿAbd al-Hamīd, known as "Al-Kātib" (c.680–750). Initially under the tutelage of his mentor, Sālim Abū al-ʿAlāʾ, and thereafter in a distinguished career of his own in the service of the later Umayyad caliph, Marwān (r. 744–50), ʿAbd al-Hamīd established not only the yardstick for courtly prose but also the qualifications needed for a professional bureaucrat. While we have no specific information about the sources for one of his most famous epistles, "Marwān's Testament to his Son" (often referred to as "Testament to the Crown Prince"), Wadad al-Kadi, the acknowledged expert on ʿAbd al-Hamīd's career, notes that "they doubtless included the translations and adaptations from Persian and Greek undertaken in the caliphate of Hishām."

The first major intellectual figure who devoted his career to translation was a participant in the courtly and bureaucratic environment that ʿAbd al-Hamīd had described in his works, namely Ibn al-Muqaffaʿ, the Arabic name adopted by the Persian-speaking Rūzbīh (723–56/59?). Ibn al-Muqaffaʿ served the same Umayyad bureaucracy as ʿAbd al-Hamīd, but at some distance from the caliphal capital, in the southwest Asia region from which he himself hailed. His acquired mastery of the Middle Persian language gave him access to the cultural treasures of the ancient Indo-Persian tradition, a skill that enabled him to translate many works from that tradition into Arabic. In addition to translating a number of important works on Persian history, he also wrote a number of treatises of his own (including another manual for secretary-bureaucrats, *Kitāb al-Adab al-Kabīr* [The Great Book of Etiquette]). However, he is best remembered for his translation of a collection of animal fables from the Indo-Persian tradition, the *Panjatantra*, that he rendered into Arabic as *Kalīlah wa-Dimnah* – Kalīlah and Dimnah being two jackals who provide exemplary fables to a king in response to questions regarding the proper conduct of rulers. Yet another example of the "Mirrors for Princes" genre, it finds a further, albeit later, example within the Arabic cultural heritage in the original Middle Eastern collection of tales,

known in Arabic as *Alf laylah wa-laylah* (1001 Nights) – some 260 tales of Indo-Persian origin that, in their popular Arabic version completed no later than the fourteenth century, were to create such a cultural storm in eighteenth-century Europe following their translation into French (1704–17) by Galland.

Baghdad (Ninth–Tenth Centuries)

Through their writings and use of translation 'Abd al-Hamīd and Ibn al-Muqaffa' established the foundation for the emergence of a new kind of scholarly community. This subdivision of learning and scholarship, which came to be termed *adab* in Arabic (the term used today to translate the Western concept of "literature"), originally implied "etiquette, good manners," but was gradually adapted by the writerly community to mean "discourse with pedagogical, moral and entertainment functions."[3] The practitioners of this craft, the *udabā'*, were to become important participants in the life of the Muslim court and to make the widest possible use of the diverse cultural riches that the expanding Muslim community put at their disposal via translation initiatives.

The career of Ibn al-Muqaffa' provides a good illustration of the turbulent era in which the Muslim community found itself embroiled in the mid-eighth century. The Abbasid revolt that ousted the Umayyads from caliphal authority in 750 CE was initiated in the northeastern provinces of the increasingly expansive Muslim dominions, and one of the early decisions of the new caliphate was to move its court during the 750s from Damascus and establish a purpose-built capital city, Baghdad, further to the east. Over the next several centuries Baghdad became the glittering monument to a scholarly and cultural environment that was the cynosure of European eyes, fabled for its institutions and the multi-faceted learning that they fostered and preserved. The community of "secretary-*littérateurs*" for which 'Abd al-Hamīd and Ibn al-Muqaffa' had laid the foundations now flourished and expanded.

The intellectual curiosity of these communities and the multicultural nature of their populations served as incentives for a long-term translation movement of major proportions, one that was to have enormous implications for the history of Western thought, its preservation and transmission. As one scholar observes:

> For about two hundred years, the translation of ancient Greek philosophical and scientific texts was the focus of extraordinary expenditures of time, effort, and money. This vast cultural enterprise, which absorbed and created vital energy involved players from nearly all sides, from the Syriac Christians who constituted the principal corps of actual translators, to the Arab caliphs . . . and an Andalusian mix of others in between. (Menocal 2002, 205)

A number of factors combined to create such a fertile environment for intercultural exchange and thus for a major increase in translation activities. In the first place, the

caliphs themselves seem to have been avid promoters of such initiatives, and the training that they arranged for their children ensured a continuation of the process. Among the most significant factors in these developments was the close proximity to the new capital city, Baghdad, of a series of major cultural centers that often dated back to the pre-Islamic era and had for centuries been significant contributors to the cultural and intellectual heritage of other religious and linguistic communities in the region. One such was the city of Jundishapur, founded in the third century CE during the era of the Persian Sasanid dynasty, where a renowned academy had long been a major intellectual center, particularly famous for its medical expertise and research. The status of the academy, with its accompanying hospital, had been much enhanced by the arrival in the sixth century of Nestorian Christians escaping the intolerance of Byzantine authorities (what Dimitri Gutas terms "Constantinopolitan 'Orthodoxy'" [1998, 12]). The Nestorians rendered a good deal of Greek learning into Syriac. By the time of the early Abbasid caliphs, therefore, the intellectual community based at Jundishapur had become a fascinating blend of Persian, Indian, Jewish, and Greek traditions.

Slightly further afield than Jundishapur were the Nestorian Christian centers of Edessa and Nisibin (both on the southern border of present-day Turkey), which were also to benefit from the arrival of scholars fleeing Byzantine intolerance. In addition to an interest in medicine that linked them to the academy at Jundishapur, the scholars at these institutions also formed a repository of mathematical and astronomical learning that was being translated into Syriac.[4] A further prominent intellectual center and community was that of the Sabians in Harrān (in the same region of southern Turkey {northern Mesopotamia}), who, with their combination of language knowledge and learning, were to provide many important translators and translations to the movement.

The wealth of accumulated wisdom and research in both Greek and Syriac, combined with the opportunities offered by the intellectual environment established by the Abbasid caliphs in Baghdad, served as the stimulus for an enormous project: the translation of inherited Greek, Persian, and Indian learning into Arabic. The process was effectively instigated by the second Abbasid caliph, al-Mansūr (r. 754–57), and intensified during the caliphate of his great-grandson, Al-Ma`mūn (r. 813–33). As the translation movement proceeded, it involved nothing less than the rendering into Arabic of the bulk of secular Greek learning in philosophy and science, thus including such fields as astronomy and astrology, alchemy, mathematics, music, zoology, medicine, pharmacology, optics, and so on. Generations of translators began not only to translate themselves but also to train a next generation (often including their own offspring) who would continue and expand the project into new topic areas and refine the translation process itself. Among the most famous translators during these successive generations were Orthodox speakers of Greek such as Abū Yaḥyā ibn al-Batrīq (Patricius, d. c.800), his son, Yaḥyā ibn al-Batrīq (who was to be criticized for the "bad Arabic style" of his renderings), and Qustā ibn Lūqā (i.e., Constantine, son of Luke, [d. c.912]); Nestorians such as Hunayn ibn Ishāq (809–73/77?), arguably the

greatest translator of the movement, and his son, Ishāq ibn Hunayn (d. 911) and Abū Bishr Mattā ibn Yūnus (d. 940); Thābit ibn Qurrah (d. 901), a member of the Sabian sect, and, at a later date, Yahyā ibn 'Adī (893–974), a student of Mattā ibn Yūnus who, besides pursuing a career in translation, was also a copyist and manuscript collector.

What is of particular interest about this elaborate and lengthy movement (on which more exacting research in clearly needed) is the precise nature of the translation activity itself and the principles which lay behind it: principles that were clearly variegated and subject to development and refinement as the project proceeded. The first and most obvious issue is that, at least at first, the translation involved a previous conversion of original Greek materials into Syriac, the language of many within the Christian communities. The subsequent transfer of those versions into Arabic could thus only be as effective a rendering of the original as was the initial process of translation into Syriac. One of the most famous instances of this involves a Greek text which has been central to literary-theoretical studies in Europe for centuries, Aristotle's *Poetics* (or, at least, the part that was preserved through this very translation process and passed on). The above-mentioned Abū Bishr Mattā ibn Yūnus's Arabic version of the text was based on a Syriac translation that clearly failed to reflect the cultural significance of several crucial Greek terms; in particular, "tragedy" was rendered as "panegyric" and "comedy" as "satire."

As the movement developed, different methodologies were applied in the process of translation, ranging from a quest for as exact a semantic equivalence as possible in rendering the technical terms in scientific works to a process in other fields that involved conveying the sense of a phrase or sentence with the target cultural context in mind. What seems clear, however, is that while there may indeed have been a refinement of "translation technique" as the movement proceeded, the criteria that were applied involved decisions concerning appropriate discourse in the target culture as much as, or even more than, a quest for "literal accuracy." Hunayn ibn Ishāq is particularly famous for his determination to acquire a superb knowledge of Greek so that he could not only translate into Arabic from either Syriac or Greek, but also supervise the training of a new generation of translators who could rework earlier Arabic versions of the Greek source texts of primary importance.

This enormous and intensive exercise in intercultural communication seems to have lost some of its momentum towards the end of the tenth century. As with all such incidents of cultural transformation, there was no abrupt termination, but rather a gradual process whereby new circumstances brought with them different sets of priorities. As Gutas notes, a primary factor seems to have been that all works of Greek origin that seemed to scholars to be important for the intellectual community in Baghdad had been well rendered into Arabic, often as the result of one or more revisions. A new phase had started in which Arab Muslim scholars would use the translated repertoire as a starting point and take the various sciences involved to new heights: Ibn Sīnā (Avicenna, d. 1037) in medicine, for example; al-Bīrūnī (d. 1048) in astronomy; al-Khwarizmī (ninth century?) in mathematics; and al-Fārābī (d. 950)

in philosophy. The availability of paper as a recording medium, the profession of copyist and collector reflected in the career of Yahyā ibn `Adī and his contemporary, Ibn al-Nadīm (d. 990s?), whose renowned shelf-list, *al-Fihrist*, provides a tantalizing reflection of the textual riches that were then available, and the existence of libraries such as *bayt al-hikmah*, all these features contributed to the continuing and increasingly widespread availability of a scholarly repertoire that made its way across the extent of the Muslim world.[5]

Al-Andalus (Tenth–Thirteenth Centuries)

By the thirteenth century, when the translation movement in al-Andalus (as the Iberian peninsula was known during the Islamic period [710–1492]) was reaching its zenith, the region had already witnessed several centuries of profound cultural transformation.

As Maria Rosa Menocal points out (2002), the culture created by the new Muslim society was from the outset multi-racial, multi-cultural, and multi-lingual. As Muslim values and the Arabic language began to assume a dominant place in society, Latin was gradually transformed from the prestige language of the pre-710 source culture into the target language by means of which the intellectual heritage of Islamic learning writ large – imported, analyzed, interpreted, and greatly enhanced by the scholars and translators of Muslim al-Andalus – was transferred to other European communities of learning. Arabic rapidly became not only the major language of textual communication, but also, through a variety of dialectal forms, the primary language of communication, used by Muslims and non-Muslims alike.[6] The vigorous Jewish community in Spain, which had viewed the Muslim invasion as a positive change in their life, adapted rapidly to the new situation, ushering in an era of linkage between the sister Semitic languages of Arabic and Hebrew that was to the mutual benefit of both communities and the cultural artifacts they produced.[7] In addition to Arabic, Hebrew, Latin, and transfer processes between them, there were also various colloquial forms of Hispano-Romance, Hispano-Arabic, and Ladino, examples of which were to be recorded in written form as more popular literary genres joined their more prestigious counterparts.

It goes without saying that both the interweaving of the different communities – Muslim, Jewish, and Christian – through marriage, conversion, and day-to-day interaction and the degree of mutual communal tolerance that was fostered under the broad umbrella of Islamic rule were to provide a natural environment for translation activities, the maintenance and expansion of which were only further stimulated by the enormous quantity and variety of newly rendered materials in Arabic that continued to reach the peninsula from the east as a result of the movement discussed above.

The intellectual environment of Cordoba in the tenth century was to be described by the German nun Hroswitha of Gandersheim as "the brilliant ornament of the world," and the city's libraries, with their prodigiously large collection of volumes,

were to become the envy of Europe (Hillenbrand 1992). However, following the lengthy reign of 'Abd al-Rahmān III in 961 CE, tragic civil strife and inter-communal conflict led to the arrival in al-Andalus of puritanical Berber forces from North Africa, known as the Almoravids (al-Murābitūn). They and their even more puritanical twelfth-century successors, the Almohads (al-Muwahhidūn), sought to eradicate symptoms of what they deemed Andalusian society's lax adherence to the "pure" Islamic values that they sought to maintain and impose on others. The demise of Cordoba in 1009 as a center of authority was to be swift, but, while the Almoravid incursion clearly had political and even doctrinal consequences, cultural developments seem to have been largely unaffected. For an illustration of the cultural situation in which new and different relationships were established between Muslim and Christian rulers and societies, we can move further to the north, where a Christian monarch, Alfonso VI of Castile, managed to gain control of Toledo in 1085 CE and began the process of turning the centrally sited city into a center for cultural exchange and translation. During this period of several centuries, Toledo was to serve as the major center of translation activity (in spite of the occasional efforts of other cities such as Seville to rival or even best Spain's traditional central capital city – most notably during the reign of Alfonso X of Seville ("El Sabio," the Wise, r. 1252–84). Most especially after the establishment in Toledo of a school for translation by a Christian archbishop, the city became an obligatory destination for intellectuals and translators from across the length and breadth of Europe. Any listing of such residents and visitors would be lengthy, but a few merit particular attention, not only because of their role in fostering or undertaking translations, but also owing to the impact that their activities were to have far beyond the bounds of the Iberian peninsula.

Peter the Venerable (1092–1156), the abbot of the French Benedictine monastery of Cluny, site of Europe's largest church at that time, came to Toledo in 1142, anxious to pursue his declared interest in Islam by having the text of the Qur'an translated into Latin. The translator whom he located, Robert of Ketton (c.1110–60), was an English scholar who had learned Arabic and was translating Arabic mathematical texts into Latin, including those devoted to the subfield of *al-jabr* ("concision") – algebra. However, he was persuaded to undertake the translation of Islam's sacred text into Latin; it appeared in 1143 under the title *Lex Mahumet pseudoprophete*.[8] In his own writings on religion, Peter the Abbot was able to make use of works composed by another Peter, namely Petrus Alfonsi (Peter of Alfonso), the name adopted by Moses Sefaradi, a Jewish convert, on the occasion of his baptism in 1106. Given the intellectual focus of much of Petrus Alfonsi's life and work, it is perhaps ironic that his most enduring and popular contribution has remained the *Disciplina clericalis* (Priestly Discipline), a collection of philosophical wisdom illustrated through examples of fables and animal tales that is clearly based on earlier examples of the genres that, like so many other texts and topics, arrived in al-Andalus from further east (exemplified by such collections as *Kalīlah wa-Dimnah* mentioned earlier in connection with the Damascus period). Petrus Alfonsi's aphoristic collection in Latin, with its framing techniques and variegated source material, provides one source of inspiration for such

foundational classics of Western literature as Boccaccio's *Decameron* (1313–75) and
Geoffrey Chaucer's *Canterbury Tales* (1343–1400).

An indication of the truly international scope of this translation movement based
in Toledo can be gleaned from the names of the translators themselves. Alongside the
already mentioned Robert of Ketton, there was Adelard of Bath (c.1080–1152), Plato
of Tivoli (twelfth century), and Gerard of Cremona (d. 1187), the last of whom was
a contemporary and associate of the renowned Spanish archdeacon of Toledo and
translator, Dominicus Gundisalvi (c.1110–81). Today's translators and those who
study their work will no doubt be all too familiar with the fact that, while we know
which topics, and in many cases which specific works, were translated by these and
other translators from Arabic and Hebrew into Latin (and later into Castilian Spanish),
little or nothing is known about the careers of the translators themselves. They are
"anonymous carrier[s] in the transmission of knowledge whose name[s] scarcely inter-
est anyone."[9] A perhaps unfortunate exception to such an attitude on the part of
subsequent scholarship may be seen in the one translator who does seem to have
created and retained a reputation, Michaelus Scotus (Michael the Scot, c.1135–1232,
although there is doubt as to his actual origins), whose primary claim to fame, at least
until recently, has been his consignment by Dante Alighieri to one of the nether
regions of Hell in the *Inferno*. In fact, Michael was a major translator of works of
natural science and philosophy from their Arabic versions into Latin.

It is difficult to overestimate the role that these and other translators played in
transferring the wealth of scholarship preserved, created, and analyzed in al-Andalus
from Arabic and Hebrew into Latin and later other European tongues. As noted earlier,
many philosophical, mathematical, and scientific treatises had been translated earlier
into Arabic from Greek and Syriac, but over the ensuing centuries – and in both the
Islamic East and West – scholars studying such texts and writing commentaries on
them in Arabic, not to mention the original contributions of Arab and Jewish scholars
such as Ibn Tufayl (d. 1185), Ibn Rushd (d. 1198), and Mūsā ibn Maymūn (Mai-
monides, d. 1204), produced an enormous library of learning that was a major reposi-
tory of ancient and contemporary scholarship. It was the inestimable role of translation
to convey this body of learning via Latin to the newly emerging institutions to the
north, both ecclesiastical and academic – the linkage between the two being, of course,
one of long standing. However, while the presence of many of these Latin translations
of philosophical, mathematical, and scientific works in European curricula has long
been recognized (parts of Ibn Sīnā's [Avicenna's] *Canon* on medicine, for example, were
still being used in medical education in the eighteenth century), the more intricate
and subtle paths taken by literary genres – admittedly more difficult to trace and at
the same time subject to the most intense religious and cultural sensitivities – have
been less recognized. While such scholarly attitudes are in the process of changing,
there is still an urgent need for more exacting study of not only the processes of
translation itself but also the potential ramifications of the presence in al-Andalus of
highly developed Arabic and Hebrew traditions of such significant genres as courtly
love poetry and picaresque narrative.[10]

Beirut and Cairo (Nineteenth Century)

As we begin a brief discussion of the translation movements in Beirut and Cairo during the nineteenth century that are precursors to what may be termed the "modern" period, we need first to identify those cultural phenomena that link the great traditions examined above to developments in the immediate premodern era.

Some indication of the problems associated with the study of this lengthy premodern era (arguably between the fifteenth and late eighteenth centuries) can be gauged from the works of a Damascene biographer, al-Muhibbī (1651–99), who in his *Khulāsat al-athar* (Summary of Works) provides biographies of some 1,289 prominent figures from the previous century, many of them writers about whom we know nothing. While the prevalence of Ottoman Turkish as the primary administrative language of large tracts of the Arabic-speaking world was certainly a factor in cultural production, it is equally clear that the long-standing designation of this period as a kind of "slough of despond" for Arabic culture is in need of radical revision.

One translation event during this "premodern" era (in Arab world terms) may well be considered one of the most remarkable episodes in translation history, namely the arrival in Europe of the already mentioned Arabic version of the Indo-Persian tale collection known as *Alf layla wa-layla*, *A 1001 Nights* or later *The Arabian Nights*.[11] In the particular context of translation, it is important to realize that there are in fact two collections. The French Orientalist Antoine Galland, having already published a translation of the separate Sindbad the Sailor tales, turned his attention to a new manuscript that he had acquired, the so-called "1001 Nights," which actually consisted of some 260 nights.[12] He included in his *Les Mille et une nuit* translation (insisting on "nuit" [sing.] in replication of the Arabic structure), published between 1704 and 1717, some other tales of Middle Eastern origin (including Sindbad) and indeed still others that are French pastiches with no Middle Eastern provenance (including two that were to become the most popular, "Aladdin" and "Ali Baba and the Forty Thieves"). The tale collection was the publishing sensation of its time, giving rise to translations into virtually every European language, the emergence of the "Oriental tale" as a genre (and perhaps Perrault's "fairy tales" as well), collections of "Oriental" poetry by Johann Wolfgang von Goethe, tributes to the story-teller Shahrazād in musical form by Nikolai Rimsky-Korsakov and Maurice Ravel, and a whole field of Orientalist painting (with the scantily clad "odalisque" figure as a major theme). It was the very success of this French collection and its subsequent translations into other languages that gave rise to a second movement, the aim of which was to "supplement" the original collection with enough tales to fill out the numerical "1001 Nights." Other tales of considerable variety in terms of theme and narrative strategy were now added, and the expanded "complete" version – inspired by European interest – was among the first works published in Arabic by the newly opened Būlāq Press in Cairo in 1835. Translations of this second version of the *Nights* were now published, their adopted styles and translation method ranging widely – reaching all the way to the

downright prurient in the case of the "anthropological notes" appended to Richard Burton's celebrated version.

I have drawn attention to the "Arabian Nights phenomenon" here because, quite apart from its impact on European culture (briefly alluded to above), the image that it created (and in many ways continues to create) of the "Orient" as exotic other was to play its part in the adoption of the European "*mission civilisatrice*," one that led newly industrializing nations to develop notions of relative cultural advancement and "backwardness" and to embark thereafter on colonial enterprises of different kinds, frequently aimed against each other. Such was certainly the case with another major translational event, one that is often regarded as marking the beginnings of a "modern" era – at least in the case of Egypt, namely Napoleon's invasion in 1798, whose major aim was to thwart British colonial involvement in India. Napoleon brought with him not only translators to convert his speeches and proclamations into Arabic (all duly recorded by the Egyptian historian of the time, ʿAbd al-Rahmān al-Jabartī [1753–1825]), but also a large team of scientists who recorded details of life in the country in the famous *Description de l'Egypte* and engaged in debates with Egyptian intellectuals of the time. But what is perhaps most significant about this European foray into the Middle East is the political vacuum that the French military withdrawal produced. Into it stepped Muhammad ʿAlī (1769–1849), who, after eradicating the Mamlūks who had ruled Egypt for centuries in a famous massacre at the Cairo Citadel in 1811, founded a dynasty that was to rule Egypt until the 1952 revolution. Most important, he decided that Egypt needed an army like the French one that he had observed first-hand, and began sending young Egyptians on missions to Europe to learn the languages and, above all, to study weaponry and military tactics. The young man sent to serve as "imām" of the 1824 mission, Rifāʿa Rāfiʿ al-Tahtāwī (1801–73), returned to Egypt with an excellent command of French and was appointed director of a new translation school (*madrasat al-alsun*) in Cairo in 1837. While initial translation activity involved French manuals on artillery and military tactics, inevitably the translators themselves were attracted to other types of text. Thus, al-Tahtāwī himself translated the French theologian François Fénélon's (1651–1715) *Les Aventures de Télémaque* (The Adventures of Telemachus) into Arabic, and one of his pupils, Muhammad ʿUthmān Jalāl (1829–98), took on the task of rendering many works of French literature into Arabic, including the fables of La Fontaine (1621–95). In this case "translation" involved a process of "Egyptianizing" many aspects of the original, not merely the language itself, but also the names of the principal characters. Molière's *Tartuffe*, for example, emerges as "Shaykh Matlūf," and the Arabic version of Bernardin de Saint-Pierre's (1737–1814) *Paul et Virginie* is given a lengthy rhyming Arabic title redolent of premodern eras.

When one considers the long-standing connection between the Catholic Church in Rome and the Maronite community in Lebanon, the prominent role played by Lebanon (with its capital of Beirut) and its intellectual community in the fostering of translations is not surprising. Initial efforts were much stimulated by the arrival of Christian missionaries in Lebanon, from both the Church Missionary Society in England and the American Presbyterian Mission, each of which made use of promi-

nent intellectuals to assist them in projects to translate the Bible into Arabic. Translators such as Eli Smith (1801–57) and later Cornelius van Dyck (1818–95) sought the assistance of such literary luminaries as Nāsīf al-Yāzījī (1800–71) and Butrus al-Bustānī (1819–83), both of whom went on to become teachers, the former at the newly established (1866) Syrian Protestant College (subsequently named the American University in Beirut), the latter at the school that he himself founded. The new availability of the press – both the possibilities of printing and the foundation of newspapers – provided a rapidly expanding venue for translations of works of European literature. Beginning with *Hadīqat al-akhbār*, a newspaper begun in 1858 that immediately started serializing translations of French fiction, the number of newspapers and journals grew rapidly. Butrus al-Bustānī himself established the journal *al-Jinān*, in 1870, and among the first works to be serialized in it was the novel in Arabic written by the journal's editor, his son, Salīm al-Bustānī (1846–84), entitled *Huyām fī jinān al-Shām* (Passion in Syrian Gardens) (Holt 2009). The son was in fact also to contribute a large number of translations to the developing readership for works of fiction, and over the ensuing decades many journals were founded to publish such serialized translations. Alexandre Dumas père's *Le Comte de Monte Cristo* (itself heavily indebted to the "Arabian Nights aura" that was mentioned earlier) was an initial candidate for translation, as were the more famous historical novels of Sir Walter Scott.[13] And, while the French tradition may have provided the majority of texts for translation, later followed by the English, during the early twentieth century there was a growing interest in Russian fiction, prompted in no small part by the existence of Russian Orthodox academies in Syria and Palestine.

During the 1850s and culminating in 1860, sectarian strife in Syria led to the emigration of a large segment of the Christian intellectual population of the region. While many took up residence in Egypt, bringing their journalistic expertise and creative writings with them, others traveled further afield, to England and the Americas, in the latter case forming the so-called *mahjar* (*émigré*) communities that were to play a major role as "cultural translators" in both directions and as important catalysts for generic transformations in Arabic literature. In the case of Egypt, this infusion of Syrian cultural and journalistic talent and expertise accelerated the activities of an already vibrant literary community. As translations led to the publication of an increasing volume of indigenous fictional narratives, the stage was set for the development of a tradition of modern Arabic fiction that was to extend its influence across the breadth of the Arabic-speaking world.

Conclusion

In the preceding sections I have tried to illustrate the significant role that Arabic, as a language and cultural conduit, has played over the course of the centuries in preserving, interpreting, and translating the intellectual and literary traditions of its own heritage and that of other civilizations and regions with which it has come into

contact. As the dynamics of cultural hegemony, whether real or perceived, have shifted over the course of the centuries with which we have been concerned here, the role of translation – the process of "carrying across" the values and cultural treasures of one culture to another – has transformed itself to match the perceived cultural imperatives of the time and place. If we indeed find ourselves today in an era termed "postcolonial" (or "post-something-or-other"), one in which "the empire writes back" (Ashcroft et al., 1989), then perhaps the movements and moments involving Arabic and translation that have been described here – albeit with reckless brevity – may come to be seen as occupying a more significant place within histories of Western civilization.

SEE ALSO CHAPTER 3 (YOUNG), CHAPTER 16 (LANE-MERCIER), CHAPTER 35 (USHER), CHAPTER 40 (HARE), CHAPTER 41 (RICCI)

NOTES

1 "Arabic became the lingua franca of North Africa, Egypt and the Fertile Crescent, replacing and/or complementing a number of languages, most importantly Aramaic" (Robinson 2005, 124).

2 I am avoiding the use of the term "Berber" to describe the indigenous peoples of North Africa. Those peoples regard that term as insulting and prefer to see their own term, Amazigh (pl. Imazighen), used.

3 For a discussion of *adab*, see Bonebakker 1990.

4 See Hill 1990.

5 Gutas points out that *bayt al-hikmah* is merely a translation of the Sasanian phrase meaning "library," and there is no evidence that it was, as many scholars have previously maintained, a translation center (1998, 53–60).

6 Menocal describes the transformation process (2002, 66–78). For details on translations from Latin into Arabic, see Burnett 1992.

7 The cultural environment of Cordoba is well described in Hillenbrand 1992. For more specific accounts of the Jewish community in al-Andalus, see, among many other sources, Scheindlin 1992 and Menocal 2002, 79–90 (on the grand vizier, Hasdai ibn Shaprut) and 101–11 (on the poet-general, Shmuel ibn Nagrila Ha-Neguid).

8 Robert of Ketton's translation has subsequently been subject to a good deal of criticism. George Sale, who produced an English version in 1734 (often referred to as the first "scholarly" translation) even condemns Ketton's Latin version as not deserving to be termed a translation. See Sales (1734) 1891, n.p.

9 Walter Berschin, cited in Burman 2000, 407.

10 A symptom of more traditional European attitudes on this topic may be seen in the classic study of Ernst Robert Curtius ([1948] 1953), where there is a single reference to Arabic poetry in Spain and a section on "Spain's cultural belatedness" in secular literature.

11 My concern here is more with the *impact* of the translations on the target cultures involved than the translation process itself, fascinating though that is as a topic. For further details on the collection and its complicated history(ies), see al-Musawi 1981, Irwin 1994, and Reynolds 2006.

12 The Arabic text of this original (Syrian) version was published as recently as 1984, edited by Muhsin Mahdi. It has been translated into English by Husain Haddawy (*The Arabian Nights*, 1990).

13 A listing of the novels and translation dates can be found in Moosa 1983, 75.

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15
Worlds Without Translation: Premodern East Asia and the Power of Character Scripts

Wiebke Denecke

We are used to thinking that translation is indispensable. An English speaker without competence in Latin does not understand Virgil unless he is translated into English. But we forget that this is partly a function of the alphabetic script Latin and English use. Translation has not been a prerequisite for full mutual intelligibility with character scripts that rely heavily on logographic writing, in which each character stands for a word (more precisely a morpheme). As we will see below, into the twentieth century an educated Japanese, for example, could read a Chinese text by pronouncing it in Japanese, without any knowledge of Chinese or any need for translation. All cultures that were arguably independent sites of script invention developed scripts with a strong logographic component: Mesopotamian cuneiform, Egyptian hieroglyphs, Chinese characters, and Maya glyphs. Of these primary scripts only Chinese survives today, vigorously, from its already mature form in the thirteenth century BCE into our digital age. It is used in the sinophone world, in Japan, and to a limited degree in Korea, and it stands as a thought-provoking exception to the alphabetic scripts that dominate much of today's world.

Some scholars have, justly, downplayed the difference between logographic systems, where the relation between sign and sound is more flexible, and syllabic or alphabetic systems, which are more prescriptive and phonographic (recording sound). I. J. Gelb's (1963) scheme that assumes a progression from logographic to syllabic to alphabetic writing systems is questionable (Daniels and Bright 1996, 8–10). Even strongly logographic scripts like Chinese have systematic phonographic elements that make

the pronunciation of many characters predictable (deFrancis 1984). In turn, the spelling of alphabet-based languages such as English can be so resistant to historical change that it becomes unrecognizable as a phonographic rendering of contemporary speech, thus acquiring a logographic element. Still, I argue in this essay that we should remain sensitive to fundamental qualitative differences between scripts and pay more attention to their wide-ranging cultural and literary implications.

Alphabetic writing has often been considered the ultimate goal in the evolution of writing systems. Against the backdrop of this prejudice, this essay presents some distinctive advantages of Chinese characters and calls for more serious attention to script in translation studies. It explores how the Chinese script has shaped cultural traditions in East Asia, namely China, Korea, Japan, and Vietnam, all of which adopted it for administrative, religious, and literary uses and adapted it to their own vernaculars in the absence of an indigenous writing system. I focus on early Japan, although the arguments apply with variations to other East Asian cultures and until the twentieth century. We will see how the Chinese script explored dimensions of literary expression closed to alphabetic scripts and how it enabled a multilingual East Asian "world without translation," unifying various Chinese dialects or languages that were mutually unintelligible in speech, but identical in writing. What is more, cultures beyond the Sino-Tibetan language family developed special reading techniques for Chinese texts using vernacular glossing (called *kundoku* in Japanese) and face-to-face communication through writing (so-called "brush talk"), which made translation unnecessary. These phenomena have so far received scant attention in translation studies, although Judy Wakabayashi has called attention to them. Their study would widen the theoretical scope of the discipline decisively. To strengthen my call for more serious attention to script I will show how early Japanese and Latin literatures – otherwise quite comparable in their high regard for their respective mother cultures, China and Greece – launched onto different paths partly owing to the different nature of their scripts.

Alphabetic Triumphalism

Modern prejudices against the complexity of the Chinese script are so pervasive that scholars have hardly dared to show its advantages. True, European Enlightenment thinkers such as Gottfried Leibniz admired the Chinese script and used it as inspiration for their own speculations about the existence of a universal language that could communicate meaning without being couched in any particular language. But since the turn of the twentieth century, the Chinese script has come under heavy attack in both East Asia and the West. It is decried as inefficient, unfit for achieving mass literacy, and even obstructive to creative thought (see Hannas 2003). Various alphabetization movements tried to remove this burden of tradition either by replacing characters with the alphabet, as in Vietnam, or by simplifying the characters, as in the People's Republic of China (PRC). Ironically, prominent Western scholars of East

Asian languages have encouraged such prejudices. John DeFrancis is scandalized by the "crippling influence of the characters" and the "incubus of . . . character scripts" (1989, 266) and claims that the Japanese devised "one of the worst overall systems of writing ever created" (1989, 138). Marshall Unger goes as far as faulting Chinese characters for the sharp drop in book sales and the rise of comic books in postwar Japan, although he fails to account for comparable developments in postindustrial alphabet-based societies (2004, 11).

Eric A. Havelock, a classicist who tried to understand the linguistic and cognitive changes that happened in Greece as it moved from the archaic oral world of the Homeric epics to the textual culture of the classical and post-classical age, has arguably advanced the most sweeping argument for the superiority of alphabetic languages. He identifies a single cause for the "Greek miracle": the invention of the alphabet. Making blanket arguments for Western exceptionalism, he asserts that

> those peoples and cultures who had adopted the Greek invention had set the pace in the development of law, literature, science, and philosophy, culminating in the industrial revolution – had in fact invented "modernism." Those using other script systems – Arabic, Hindu, Buddhist, Chinese, Japanese – had tagged along, employing the alphabetic script in varying degrees of "modernism" . . . None of them could be imposed easily upon the genes of small children so successfully as to meld into an automatic reflex at the unconscious level. (Havelock 1987, 1)

> The fact is that conceptual syntax (which means alphabetic syntax) supports the social structures which sustain Western civilization in its present form. Without it, the lifestyle of modernity could not exist; without it there would be no physical science, no industrial revolution, no scientific medicine replacing the superstitions of the past, and I will add no literature or law as we know them, read them, use them. (Havelock 1986, 147)

Havelock loved analogies from modern science, and his argument for the superiority of the alphabet relied on a reductive notion of technical efficiency. Perhaps because he is mainly appreciated as a pioneer of orality/literacy studies through his influence on Walter J. Ong, he triggered surprisingly little outrage with his raw alphabetic triumphalism. Havelock's vision makes so many simplistic assumptions about literacy that it would be equally preposterous to prove him wrong by positing the superiority of any other script. Yet we can make his and other alphabetic fetishists' claims productive by asking what kinds of impact the Chinese script has had on East Asian cultural history.

The Power of the Chinese Script in East Asia

Western translation studies have paid little attention to how script affects translation and impacts broader cultural patterns of whether, why, and how translation occurs. This is partly due to the temporal and geographic disjunction between the develop-

ment of the world's scripts and the history of the field of translation studies. The logographic writing systems of the ancient world are dead and the philologists who study these defunct languages have no stake in translation studies. The Chinese script is of course the exception and certainly not negligible, since it represents more than a fifth of the world's population. But the dominant languages that drive theorization in translation studies are alphabet-based European vernaculars: the entry on "script" in the *Routledge Encyclopedia of Translation* devotes more space to Guillaume Apollinaire's fanciful *Calligrammes* than to a serious engagement with non-alphabetic scripts and their implications for translation cultures. Also, certain focal concerns in translation studies – economic and digital globalization and their ethical and technical implications for translation; translation in international affairs, entertainment, science, and technology – are unlikely to intersect with the interests of ancient world philologists. Quite apart from this disjunction between scholars, their concerns, and the scripts they use or research, linguistics – one of the central mother disciplines of translation studies – tends to favor language and speech over script. Even when script does become the center of attention, it is treated more as a technology deserving comparison to other writing systems than as a generative force in the creation and development of complex literary traditions.

To underscore the need to pay closer attention to script, let us explore some examples of the sweeping effects the Chinese script has had on textual traditions in East Asia.

Literary opportunities

Linguists have, rightly, emphasized that the Chinese script includes systematic phonographic elements (especially for "compound characters," which combine a semantic determinative or "radical" and a phonetic element that suggests approximate pronunciation). Still, the relation between graph and pronunciation is much more variable in strongly logographic scripts than in alphabets or syllabaries. When the Chinese script was adapted to record Japanese, that relation became even more variable. Thus Japanese is more strongly logographic than Chinese.[1] In early Japanese texts such as the first vernacular poetry anthology, the *Man'yôshû* (Collection of Myriad Leaves, c.759), Chinese graphs are used in three ways: for meaning, for sound when read in Chinese, and for sound when read in Japanese. The Chinese graph denoting "person" 人, for instance, could be used for its semantic value when writing the Japanese word for "person," and would be pronounced *hito* in Japanese-style pronunciation. When read in Chinese-style pronunciation, the Chinese graph would be pronounced *jin*, or *nin* (in modern Mandarin it is *ren*). Or it could be pronounced *hito* while not meaning "person" at all, but simply referring to that sound value. For example, the name of one of the *Man'yôshû*'s prominent poets, Hitomaro, could be written with the "person" character signifying the phonetic element "Hito." (Linguists call this fundamental inscription strategy the "*rebus* principle," "writing *through* [*other*] *things*.") This inscription system,

which meant that thousands of Chinese characters worked on three different levels, allowed for a literary playfulness impossible with alphabetic languages where graphs are more closely linked to pronunciation.

The *Man′yôshû* brims with linguistic playfulness and excitement over the still rather new medium of writing that was just starting to be put to use in the composition of longer texts. Let us look at an extreme case, a poem attributed to Emperor Tenmu when in 679 he visited the venerable site of Yoshino (meaning "Goodfield" in one etymology) in the context of a loyalty oath between six of his sons:

淑人乃	yoki hito no	Good[virtuous] men of old
良跡吉見而	yoshi to yoku mite	Took a good[auspicious] look at its goodness
好常言師	yoshi to ihishi	And declared it good[beautiful]:
芳野吉見与	yoshino yoku miyo	You too, good[obedient] fellows, be so good as to
良人四來三	yoki hito yoku mi	look at Good[fragrant]-field's goodliness.

(Kojima et al. 1994, 41)

There is a slightly different version of this poem in the poetical treatise *Kakyô hyôshiki* (Models for the Waka Poetry Canon, 772), which is recorded in phonographic fashion, using Chinese characters to transcribe each of the Japanese syllables. In this version of this phonetically repetitive poem circling around "yo-shi/yo-ki/yo-ku" ("good") and the place name of "Yoshi-no," Chinese characters function like a sylla-bary, with each instance of "good" recorded with the same characters: 美与旨能呼 与旨止与倶美弓　与旨等伊比旨　与岐比等与旨能　与岐比等与倶美　　(Okimori 1993, 76). This style of inscription is in principle no different from the alphabetic transcription above. The version from the *Man′yôshû*, in contrast, takes full advantage of the semantic depth of the Chinese characters. It cleverly plays phonetic repetition against graphic variation: Five different characters are used for the same morpheme for "good." The "good men of old" 淑人 and "good fellows" 良人 in the opening and closing lines occur in the Chinese *Classic of Poetry* (c.600 BCE). They give the lines an authoritative, archaic flavor and in the relevant poems they refer to people who are "good" because they are "virtuous" and "obedient." Adding the graphic overtones with superscript, as done above, is a faint attempt to translate semantic depth.

We don't know whether Tenmu or later compilers were responsible for this exuber-ant version. And it is an interesting, not a good, poem. Given that the future Tenmu visited Yoshino before a succession war in which he killed his nephew and claimed the throne, the place and its name had a particular significance for the emperor and lent itself to a loyalty oath that would bind his sons from different mothers to each other. Is the incantatory repetition part of the oath's oral word-magic? Or could it be a written parody, inspired by the possibilities of contrasting phonetic repetition with graphic variation? The poem is as simple as it is indeterminate. What we can say, however, is that it shows the fantastic literary opportunities that logographic writing

affords and illustrates the excitement of the earliest poets and compilers as they were exploring them in their nascent written literary tradition.

But what is a boon to literature can be a vice to linguists. My line of argument here only confirms linguists' worst nightmares. Roy Miller sees these very opportunities as

> eloquent testimony to the enormous leisure enjoyed by the Japanese upper classes at the time. That tiny segment of the population that was at all concerned with reading and writing had in fact little if anything else to do with its time, and so quite naturally it delighted in any device that would make the process as time-consuming as possible. (1967, 99)

DeFrancis rails that

> it is precisely this inferior [writing] system which has dominated Japanese writing despite the existence of a simpler system of syllabic signs [i.e., *kana*]. The literate elite which from the beginning has set the intellectual tone for Japanese society is notorious for its addiction to preciosity in this as in many other areas. A writing system that was complicated enough to begin with even became the subject of word games and deliberate obscurity of style. (1989, 140–41)

Graphic and phonetic punning has been a tremendously productive feature of Chinese and Japanese literature. But to convince more than poets and scholars of literature we need to find harder edges of character scripts to make our case.

Worlds without translation: *kundoku* and "brush talk"

The greatest advantage of the Chinese script – if we argue from a perspective of efficiency – is that it enabled literate people in premodern East Asia to communicate directly in the absence of a common spoken language. Chinese-style writing was the East Asian lingua franca, or we should rather say scripta franca, because unlike elites who wrote *and* conversed in Latin in medieval and early modern Europe, Chinese-style writing was written language, a grapholect. When reading a Chinese text, Koreans, Japanese, and Vietnamese would voice them in their own vernaculars. Traditional East Asia was united by the Chinese script and elite education in a shared canon of Chinese texts and has therefore been called the "Sinographic Sphere." From the beginning of the written record in Korea, Japan, and Vietnam during the first millennium CE to the early twentieth century, when training in the Chinese classics ceased to be the shared basis of education, the Chinese canon and Chinese-style texts produced throughout East Asia constituted the most authoritative corpus of texts in this part of the world. Classical Chinese was the language of government, of the Buddhist clergy, of scholarship, and of highbrow literature.

The unifying power of the Chinese script in the sinographic sphere stands in stark contrast to the radically different languages that came to use it. Classical Chinese has largely monosyllabic words (morphemes) and shows little inflection or affixing; it is therefore called an "isolating" language with a word order on the SVO ("subject-verb-object") model. Vietnamese is also an "isolating" language and thus not unlike Chinese. Japanese and Korean, however, are at the opposite end of the linguistic spectrum: Japanese morphemes are usually polysyllabic; verbs and adjectives are highly inflected and heavily affixed; and objects precede their verbs (following an SOV model). This disjunction between a shared script and radically different language families created distinctive patterns of literate communication in East Asia.

Because Japan developed the most complex and consequential reading methods, I will focus on the Japanese case. The common reading technique for Chinese texts in traditional Japan was *kundoku* 訓読 or "reading through Japanese glossing." Comparable to Chinese commentators, who would gloss ancient words with contemporary language (*kunko* 訓詁), a Japanese reader would vocalize a Chinese phrase in accordance with Japanese syntax and pronunciation. In Modern Mandarin the famous opening of the Confucian *Analects* reads *xue er shi **xi zhi***, *bu yi yue hu* 學而時習之、不亦説乎 ("to learn and sometimes **review what one has learnt**, is that not pleasure?"). A Japanese reader would voice these characters *manabite toki ni **kore o narau***, *mata yorokobashikarazu ya*.[2] The Japanese vocalization of a Chinese sentence through *kundoku* involved three procedures. First, the association of Chinese logographs with Japanese words (e. g. the logograph 習 ("**review**"), pronounced *xi* in Mandarin with the analogous Japanese word ***narau***). Second, the transposition of the phrase into Japanese word order (e.g., by placing the object before the verb: inverting the Chinese *xi* ("reviewing") *zhi* ("that which [one has learned]") into the Japanese *kore* ("that which [one has learned] *narau* ("review"). Third, the addition of suffixes and particles (e.g., the Japanese object marker ***o*** in ***kore o narau*** ("review what one has learnt").

From the late seventh century to the early twentieth century, the Japanese used *kundoku* only for *reading* Chinese texts. They also *wrote* texts in "reverse *kundoku*," producing Chinese-style texts in Chinese word order and without Japanese grammatical markers. Except for hybrid genres such as courtier diaries, these were perfectly readable throughout East Asia. This rich textual tradition has been called "Sino-Japanese literature" (*kanbun* 漢文).[3] The extraordinary efficiency of Chinese characters in the sinographic sphere was exploited for a last time by the throngs of Chinese who went to study in Japan in the early twentieth century. The prominent Chinese reformer and intellectual Liang Qichao (1873–1929) wrote a treatise on how to use *kundoku* to help his compatriots learn Japanese more quickly and gain access to the wealth of Japanese translations of Western works –a more efficient route than having to learn European languages (Kin 2010, 82–6).

Scholars have struggled to conceptualize *kundoku*. Although sometimes described as "translation" of sorts ("mental translation" [Wakabayashi 2005, 24] or "invisible translation" [Semizu 2006, 283]), *kundoku* is not translation in any conventional sense,

because there is only one text (not an original and a translation).[4] Also, most Japanese practitioners of *kundoku* were monolingual and did not conceive of Chinese texts as texts in a foreign language. Learning *kundoku* did not involve learning a foreign language, it simply required a certain kind of literacy training. As Judy Wakabayashi notes, if scholars use the term "translation" for *kundoku* they usually put it in quotation marks, indicating that they know it is *not* really translation but have no better term (1998, 59).

We can show how *kundoku* was not translation and how the Chinese script saved a vast amount of human and economic resources by way of an empirical, historical example. The spread of Buddhism into China necessitated the translation of a vast number of Buddhist texts from Sanskrit, Pali, and various Central Asian languages into Chinese. This effort continued for about a millennium, from the Eastern Han Dynasty (25–220 CE) through the Song Dynasty (960–1279). Famous individual translators such as Kumārajīva (344–413) or Xuanzang (c.602–64) worked at times alongside large-scale collaborative teams employed by government-sponsored translation bureaus.[5] Compare the translation-mediated linguistic conditions under which Buddhism spread from phonographic languages in Central Asia and India into China with the translation-less conditions, thanks to the logographic script, under which it spread from China into East Asia. It is impossible to quantify the tremendous resources spent on the production of Buddhist translations into Chinese. We can only point to the final product: the Chinese Buddhist Canon, which in its latest edition consists of fifty-five volumes of about a thousand pages each. Once the Buddhist texts were translated into Chinese they were directly accessible to Koreans, Japanese, and Vietnamese without the need for further translation. We can assume that, without the power of the Chinese script, Buddhism would have taken a dramatically different turn in East Asia, with a slower spread and a decisive dependence on local government resources.

That translation was not necessary in premodern East Asia does not mean that there were no interpreters. Obviously, diplomacy required multilingual individuals who knew several East Asian vernaculars and could navigate the practical challenges of foreign travel and cultural differences. The Chinese court employed translation officials, and various interpreters accompanied the missions that connected the East Asian polities amongst each other and to the Chinese tributary system (Lung 2011). This system, through which China projected its cultural hegemony by receiving embassies from rulers of surrounding polities who in turn sought to gain prestige and power from their association with the Chinese empire, existed for almost two millennia, from the beginning of the Common Era into the nineteenth century. But for cultures within the sinographic sphere, crucial diplomatic interactions were not negotiated by interpreters, but rather occurred between high-ranking members of the diplomatic corps through a procedure called "brush talk" (筆談 Chinese *bitan*, Japanese *hitsudan*): the foreign ambassadors would directly "converse" with Chinese officials with brush and paper.

Beyond efficiency: scripts and the trajectory of literary traditions

The example of the sutra translation movement demonstrates that, historically, character scripts show remarkable forms of efficiency. We could also adduce practical evidence for their efficiency. For instance, Gregg shorthand, a stenographic notation system developed in the early twentieth century, has much in common with the Chinese script. Marshall Unger explains that "although Gregg's fundamental idea was to create a phonographic writing system, the system he perfected was heavily logographic. Even structurally, *kanji* and Gregg outlines have much in common" (Unger 2004, 100).

Yet instead of proving Havelock's alphabetic triumphalism wrong by working within the constraints of his paradigm and showing the "efficiency" of character scripts, we should question the very assumption that "efficiency" is the principal factor in the invention, cultural impact, or disappearance of scripts. Rather, it is the fixation of modern language reformers on their mission to expand mass literacy (deFrancis 1989, 262). The Egyptologist John Baines, blessed with an intuition for *longue durée*, reminds us that our assumptions about script are biased by the relatively recent colonization of the world by alphabetic scripts; that it was common in many cultures of the ancient world to use several scripts that carried cultural prestige; and that the goal of universal literacy is a recent obsession (Baines 2008, 350).

The case studies in *The Disappearance of Writing Systems* (Baines et al. 2008) range from Aegean Linear A and Mesopotamian cuneiform, Maya and Manchu, to pre-Roman Italic scripts and the Indic Kharoṣṭhī. They repeatedly prove the myth of alphabetic efficiency and phonographic teleology wrong on historical grounds (see also Trigger 1998). The case of Hittite, to give just one example, illustrates how purpose, material, and prestige determined the choice of language and script. The kings of the Hittite empire in Anatolia (c.1800–1200 BCE) deposited correspondence on clay tablets written in Hittite in cuneiform script in their royal archives. But monumental inscriptions for public display were inscribed in stone and recorded in the related Luwian language – like Hittite, an Indo-European language – in hieroglyphic script. When the royal administration declined around 1200 BCE, Hittite cuneiform vanished with it. However, Neo-Hittite successor states continued to use Hieroglyphic Luwian for commemorative monuments until these states vanished in the seventh century BCE (Hawkins 2008, 31–32, 36). This is an extreme but not unusual case of a multilingual society operating in multiple scripts of different prestige and longevity. Also, none of the scholars in the volume by John Baines, John Bennet, and Stephen Houston (2008) explains the disappearance of older logographic scripts in the ancient Near East with recourse to the evolutionary pressure from the emerging alphabetic lingua francas of Aramaic and Greek.

Unfortunately, some Western scholars of East Asia still evoke the efficiency principle and criticize characters on that ground. But giving up their defensive ambivalence over the complexity of the Chinese writing system and taking our cue from philologists of the ancient Near East can open our eyes to the qualitative differences

between alphabetic and logographic scripts and to the impact of script on the trajectory of entire literary traditions and translation cultures.

A comparison of early Japanese and Latin literature is a case in point. Both early Japan and ancient Rome were young cultures looking up with admiration to their "reference cultures," China and Greece, respectively; and writers in these cultures created their own literature through (and against) Chinese and Greek literary precedents. But, arguably due to the difference in script, they launched on different trajectories. Roman literature started as a "translation literature." By the age of Cicero its iconic beginning was dated to the year 240 BCE, when a Greek of southern Italy named Livius Andronicus translated two Greek plays into Latin for the Roman Games. Today only about sixty fragments of his writings survive, mostly from plays and from his pioneering translation of Homer's *Odyssey*. In contrast, Chinese-style literature in Japan was a local *continuation* of sorts of the Chinese tradition and was readable throughout East Asia without the need for translation. And from the eighth century, the first century that produced longer texts, two large historical chronicles, two poetry anthologies (including the *Man'yôshû* mentioned above, with more than 4,500 poems), and various other texts survive intact.

What did it mean that Latin started as "translation literature"? And why are the preservation patterns of early Latin and Japanese literature so different? Thanks to *kundoku* Japanese authors did not need translations of Chinese texts. In contrast, the very possibility (and everyday practice) of putting a Greek original next to a Latin translation encouraged a Latin inferiority complex vis-à-vis Greek. Aulus Gellius (130–180 CE) gives a gripping example of the psychology behind this pervasive perception of a "poverty of our forefathers' language [*patrii sermonis egestas*]," in Latin literary culture:

> I often read the comedies by our Latin poets, in which they adapted and translated Greek . . . comedy writers. And while I read them nothing really displeases me at all: they seem indeed to be elegantly and attractively written, so that you might think there could not possibly be anything better. But if you then put it next to the Greek originals, from which they derive, you compare them, and subject single passages to careful and fitting synoptic and alternating reading, then the Latin certainly starts to fall flat and look shabby. In this way the Latin [translations] lack the wit and sparkle of the Greek originals, which they cannot emulate.[6]

The topos of linguistic poverty, so prevalent in Rome, is notably absent in early Japan. There simply was no Chinese "original" that would have made Japanese "translations" look deficient. Japanese poets, such as the above-mentioned Hitomaro, took pride in the powers of their own language. Latin literature from Livius Andronicus's time into the first century BCE only survives in fragments, except for Plautus's and Terence's plays and Cato's treatise *On Agriculture*. Because early writers like Livius Andronicus were by Cicero's time considered the awkward literary initiators of a fledgling literature and not worth a second read, their works ceased to be transmitted as texts of cultural,

let alone canonical, authority. Early Japanese texts, however, came to be cherished, canonized and often preserved largely intact. Early Latin texts merely served as a quarry for grammatical and lexical treasure hunters and survived in quotations in their scholarly treatises. Obviously many factors influenced the preservation patterns of Latin and early Japanese literature, but this one has rarely been considered.

A Script for Translation Studies?

Translation is indispensable only with phonetic scripts. Educated elites in traditional East Asia had direct access to Chinese texts (and audiences) without the need for translation. True, in the twentieth century Classical Chinese lost its role as East Asia's lingua franca owing to linguistic and pedagogical reforms under Western influence. Nowadays Chinese, Japanese, Koreans, and Vietnamese have to learn each other's languages or communicate in English rather than "brush talk." And most languages now use alphabetic scripts. But these are very recent developments. Today a third of the world's languages, some 2,000, are spoken in Africa; 25 percent of them have a written form and the overwhelming majority uses the Roman script (Daniels and Bright 1996, 689). But this has little to do with particular advantages of the Roman alphabet. These languages had no writing systems when their alphabetic colonizers arrived. The hegemony of the alphabet is an artifact of colonialism, ultimately going back to the Hellenistic and Roman empires and to the particular success of their heirs in the early modern period in spreading their script to the entire globe.

Since historical contingency elevated the Roman script to a universal category, the issue of script has barely begun to come to the attention of translation scholars. Judy Wakabayashi has courageously pointed to this cognitive gap from the perspective of Japanese; she calls on translation scholars in Japan to bring Japanese translation traditions and issues to bear on Western translation studies rather than following their lead (Wakabayashi 2012). Paying more serious attention to script opens up a whole new dimension of pressing questions for literary and cultural studies as well as translation theory. On the broadest level of cultural history, we should ask how script impacts cross-cultural interactions. How does it affect the particular culture of foreign relations and diplomatic encounters? Did the absence of a necessity for translation create a type of intimacy among people from different East Asian countries that translation-mediated cross-cultural encounters did not allow? What did it mean for the perception of one's own language and identity and the construction of notions of cultural otherness? And how can script affect the trajectory of entire literary traditions?

More specifically, the East Asian case can help us think in more depth about culture-specific translation practices. Phenomena such as *kundoku*, which question our assumptions of what might count as translation, have a generative potential for translation theory. But attention to script also promises to bring new evidence to age-old questions in European translation debates. *Kundoku*, for example, upsets the common polarity of "foreignizing" versus "domesticating" strategies of translation, a debate that has been particularly central to German Romanticism and to modern translation

scholars such as Lawrence Venuti, but arguably appears as early as Cicero's distinction between translating "as an orator" ("domesticating" a text by tuning it to the cultural and rhetorical conventions of the target language) versus translating "as an interpreter" (translating word by word and allowing for influence by the source language). Although *kundoku* is in some ways not translation at all, it is not unlike an extremely source-language-oriented, Sinitic and thus "foreignizing" adaptation. The Western debates around that term have focused on domestication and foreignization as stylistic device or ideological choice; if we add *kundoku* to this debate we find that the particular form of "foreignization" that it produced is linguistically inscribed and inevitable; that it was highly productive in Japanese history as a continuous nexus between vernacular Japanese and Chinese-style registers; and that bringing it into dialogue with European debates about "foreignization" can be quite fruitful. This is just another example of how translation studies would benefit from writing the issue of script prominently into its script for the future.

See also Chapter 13 (Cheung), Chapter 30 (Henitiuk), Chapter 40 (Hare), Chapter 45 (Emmerich).

Notes

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1   Japanese figures as the most logographic language in a chart ranging from Finnish, which is closest to the International Phonetic Alphabet, to Chinese and Japanese at the opposite end (Unger 2004, 32).
2   *Kundoku* readings changed over time and depended on school affiliation. For different readings of this sentence through history see Kin 2010, 72–73.
3   For an overview of the complex issues surrounding the nomenclature see Kornicki 2010. For *kundoku*, see Kin 2010 or (in English) Lurie 2011, ch. 4.

4   One can of course note down the Japanese gloss-reading of a Chinese text syllable by syllable, which then results in a separate text from the Chinese original. This is called a *kakikudashi* ("written out") version of the original text, but the most common form of reading Chinese texts was to read them either off a clean page or with *kundoku* marks that helped with the gloss-reading.
5   For an introduction to the Buddhist translation movement see Ch'en 1964, 365–72, and Hung 2005. To get a taste of the enormous difficulties facing early translation teams and modern scholars trying to reconstruct the translation process see Boucher 1998.
6   *Attic Nights* II.23, 1–3. The Latin text is from Rolfe 1946, 192. The translation is mine.

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16
Global and Local Languages

Gillian Lane-Mercier

While historical contextualization is essential to any serious scholarly inquiry into contemporary phenomena, it raises at least three methodological questions. Just how far should one go back in time? How legitimate are the analogies or parallels one may be tempted to draw between "then" and "now"? More significantly, whose "then" and whose "now" are at stake? As current scholarship on global and local languages makes abundantly clear, answers to such questions allow for two distinct ways of historicizing the subject of this essay. I shall begin by outlining the answers associated with the "modernist" paradigm in order to identify the pitfalls it contains and introduce the issues that the alternative, "postmodernist," paradigm seeks to address.

Global and Local Languages as Universal Constructs

Global and local languages are often construed as part of a universal history of language dynamics. Is it not true that all human beings speak, albeit in different languages? And is it not just as true that a common idiom, forged or elected to consolidate commercial and cultural exchange, imperial power, and/or national identities by transcending local differences, has been a constant presence in the history of the world? Indeed, it seems safe to assume that global and local languages have always existed, linguistic border crossings and intercultural activity are nothing new, and the emergence of English as a universal means of exchange is merely the most recent in

a long series of lingua francas which include ancient Greek, Arabic, Persian, Latin, French, Swahili, Hindi, and Esperanto (Al-Dabbagh 2005; Gambier 2006; Bleich 2008).

Such a line of reasoning postulates that the "natural" emergence of global languages from among local ones results from the basic need to communicate with others. The answer to the first methodological question above may therefore be succinctly formulated as follows: the historical contextualization of current notions of global and local languages leads us back to ancient trade routes and the beginning of empire-building. Within a Western perspective, these notions derive from the Greek concept of the cosmopolitan, or citizen of the world, with its underlying democratic ideals of equality, freedom, openness, and tolerance, as opposed to the exclusions and constraints imposed by allegiances to a particular city-state (Bielsa 2010). Thus, Latin represents Europe's first lingua franca, a legacy of the political power wielded by the Roman empire and, throughout the Middles Ages, the dual preserve of the Catholic Church and communities of scholars – or *universitas* – who, from the tenth century CE onwards, came from all over the continent to study the Latin translations of Greek, Arabic, and Hebrew writings (Bleich 2008, 501). The collapse of Latin during the Renaissance and the subsequent standardization of the dominant European vernaculars elevated the latter to the status of national languages at the expense of hundreds of local varieties, with translation fueling the transition from multilingual medieval societies to monolingual modern nation-states based on the notion of the "native" versus the "foreign" speaker (Graddol 2006, 19).

The idea that global and local languages have always existed legitimizes comparisons between the current status of English and that of, say, Latin during the Middle Ages, French during the Enlightenment or Arabic throughout the Ottoman empire. Despite varying degrees of religious, cultural, political, and/or economic prestige, these languages incarnated, as does English today, the universal ideal of a transparent, borderless vehicle of communication uprooted from its original cultural and geopolitical context. It follows that questions pertaining to precisely whose "then" and "now" are at stake lose their methodological pertinence, for the answer is: everyone's. The analogies drawn between Latin, Arabic, eighteenth-century French, and twenty-first-century global English reflect a perceived universal linguistic dynamics based on the periodic rise and fall of lingua franca and the concomitant loss of local idioms as a result of communicational pressures.

Hence the paradoxically abstract, ahistorical dimension of many recent accounts of the worldwide spread of English. Global and local languages are posited as monolithic, polar opposites expressed by any number of binaries: general/particular, major/minor, non-determinism/determinism, internationalism/nationalism, monolingualism/ multilingualism, delocalization/localization. Local languages tend to be equated with ideologies of difference that seek to create, reinforce, or reinstate (linguistic, cultural, geopolitical) boundaries, whereas global languages imply a homogeneous, "frictionless monoglossia" (Cronin 1998, 153) that ideally fosters not only intercommunication, but cooperation, freedom, and equality as well.

The problems with this "modernist" paradigm reside as much in the "either/or" logic it supports as in the ideological blind spots this logic contains. On one hand, the impossibility of an intermediate position between the two poles leads "either to the Hegemony of the One . . . or the Tyranny of the Two (there is My Language and Your Language and anything else between disappears)" (Cronin 2006, 135). On the other hand, the presumption of equivalency overlooks the fact that while global and local languages have undoubtedly always existed, they have done so in very different historical contexts associated with differing views as to what constitutes language, language interaction, and language change (Graddol 2006, 19). Thus the frequent identification of global English with Latin is fallacious, for although one could argue that the spread of both is/was inseparable from their imperialistic ambitions, the analogy stops short: neither a national language nor the mother tongue of its (bilingual) speakers, Latin was restricted to the Church and the educated elite.

Moreover, at times one cannot help but notice a refusal to envision, in the wake of its predecessor, the eventual decline of global English. English, we have been told, is here to stay – a statement that forestalls further evolution, relegates to the status of "local" the world's 6,000 other languages, calls into question the legitimacy of comparisons based on equivalency, and reveals an Anglocentricity that goes against the idea of global languages as a "natural" phenomenon by pointing to the existence of international stakeholders and gatekeepers. The "then" and "now" of universalism are not necessarily everyone's but, more likely, those of the gatekeepers themselves, as, for instance, critics of the "new" World Literature (translated into "whose" language?) and of academic globalization (financed by and for whom?) have astutely observed (Bleich 2008; Miller 2011).

Herein lies the first ideological blind spot of universalizing conceptions of global English. Implicitly anchored in the Western tradition of cosmopolitanism, these conceptions reinforce neoliberal, Anglo-American-dominated visions of the "world language market" (Calvet 2002). In this view, not only can the diversity of the world be captured in global English, but translation assumes a transparent, top-down role in ensuring that global commodities and cultural products reach local markets in accordance, once again, with the presumption of linguistic equivalency.

Of course – this is the second blind spot – if English is here to stay, then translation becomes increasingly unilateral (from the global into the local) and, as more people learn the global language, superfluous: if something ultimately gives, it will be translation and the vast majority of local languages, not English. Some have referred to this as the pathology of universalism: "The nirvana of intercultural communication masks the violence of language loss" (Cronin 1998, 156). Others have underscored, from a materialist standpoint, the neocolonialist forces at work within globalizing translation strategies, given that "colonizer and colonized, transnational corporation and indigenous consumer, are positioned unequally" (Venuti 1998, 165). However, these two views are no more than flip sides of the same universalizing coin, for they converge with what yet others have disparagingly termed the "McLanguage" of the world (Schäffner 2000; Gambier 2006), thereby ultimately upholding what could be

deemed the "modernist" paradigm's most "violent" founding binary: "us" versus "them."

These, then, are the principal pitfalls and ideological blind spots that an alternative, "postmodernist" paradigm attempts to avoid by rejecting binaries in favor of a "both/and" logic. This new paradigm offers a middle ground between the ahistorical, "naturalist" conception of the spread of English and the opposing materialist view which defines the hegemony of English in terms of unequal power relationships, economic exploitation, cultural domination, and the US-spearheaded creation of an elite Westernized readership via translation (Venuti 1998, 158–89). It thereby brings with it quite different answers to the methodological questions posed at the outset.

Against Universalism: Global English and Local Languages in the Era of Globalization

The issues I shall now develop are as follows: What, exactly, is global English? How has it impacted local languages? How have local languages impacted global English? What relationships obtain between them and what are the historical forces informing these relations? What is the future of global English? Of local languages? In a word: what does globalization as a cultural process involve?

Global and local languages as we understand them today have not always existed. This is because global English has both resulted from and contributed to globalization, which is a multifaceted phenomenon involving cultural, political, economic, demographic, and technological processes. The interaction of these processes has created an unprecedented historical context not only in terms of sheer geographical scope, but also in terms of spatial and temporal references, definitions of national and individual identities, citizenship, political fault lines, migration fluxes, patterns of wealth, and social exclusion. Global English, together with the new information and communication technologies so instrumental in its spread, lie at the core of such worldwide shifts, which denote a sense of rupture with respect to the models of continual progress, rational thinking, either/or logic and the monolingual nation-state so characteristic of modernity. In their stead, one finds the attributes of the "post-" whereby linear thinking and exclusionary binaries have given way to borderless flows, random bifurcation, non-equilibrium, intrinsic uncertainty, contradiction, complex allegiances, and polyidentity (Cronin 2006, 21). As we shall see, the triumph of English has brought with it a myriad of paradoxes, not the least of which are the disappearance of English as a foreign language, a decline in native English speakers, the promotion of multilingualism, and a surge in demands for translation.

It is possible to identify three interdependent globalizing phases (Oustinoff 2011a): a *political phase*, which began with the creation of the United Nations in 1945, culminated in the end of the Cold War, and is currently sustained by a focus on human rights, international law, global environmental issues, and global governance (cf. the European Union); an *economic phase*, which throughout the 1950s, 1960s, and 1970s

prepared the terrain for the more or less simultaneous advent of a neoliberal world economy, the technological revolution, and massive demographic fluxes; and a more recent *cultural phase*, which has seen the advent of English as a lingua franca. I shall focus on this last phase, bearing in mind that cultural processes are neither entirely determined by nor completely autonomous from political and economic processes, and that global English has to a large extent been shaped by the particular forms of borderlessness inherent to the new communication technologies.

How, then, may global and local languages be defined? One response can be found in the work of French linguist Louis-Jean Calvet (2002), who, in an attempt to identify organizing principles that account for the ways in which the world's languages interact, developed a gravitational model based on the presence of bi- and multilingual speakers, and a genetic model based on linguistic family groupings. The first model presupposes a hierarchical (pyramidal) power relationship between languages, which operate on four different levels connected by "pivots" such as translators and interpreters. The system is held together by English, which Calvet terms the "hypercentral" language whose speakers tend to be massively monolingual. A dozen or so "supercentral" languages (e.g., Spanish, French, Arabic, Chinese) gravitate around English, forming a second level. The third level is constituted by 100 to 200 "central" languages (e.g., Wolof, Swahili), around which gravitate approximately 6,000 "peripheral" languages comprising the lowest level. Given the underlying power relations, foreign language acquisition over the past thirty years has tended to move upward as opposed to laterally or downward, with English being the most targeted second language and the peripheral languages threatened with extinction.

Several points should be noted here: languages are fundamentally unequal, be it from a statistical (number of speakers), ontological (life expectancy) or socio-economic (market share/value) standpoint; by intensifying and multiplying communications networks (e.g., the Internet), globalization has ensured the hegemony of English owing to the gravitational force it exerts; the promotion of central and/or peripheral languages (e.g., official language policies) is often to the detriment of supercentral languages and, by extension, to the benefit of English. This being said, the gravitational model scrambles the very idea of local languages: exactly where do they fit in? Is not American English local in the United States and global everywhere else? Are peripheral languages inherently more local than central languages? When speakers of a local language such as Serbian immigrate to, say, New York, to what extent is their language still local? Should Québec French be considered a local (peripheral) language because it is spoken in Quebec or a supercentral language because it is, after all, French?

A similar problematization of the global/local binary can be found in the genetic model. Thanks to the existence of language families (e.g. Romance, Slavic), speakers of Italian, for example, can master French, Portuguese, and Spanish with relative ease – a process that is valid for most other areas of the world where the incentive for foreign language acquisition can be predicated on linguistic proximity. Although this second model purports to reject power relations by asserting that all languages are

equal regardless of value, status, or function (cf. the 2001 UNESCO Universal Declaration on Cultural Diversity), these relations invariably work their way back in: plurilingualism is a very real (political) solution not only to the hegemony of English, cultural homogenization, linguistic minoritizing, and language loss, but to mercantile and technological definitions of globalization, as well (Oustinoff 2011a). By supporting plurilingualism, one promotes cultural diversity, local languages, and the centrality of translation; in a word, one celebrates global plurilingualism, not global monolingualism.

What stands out in this second model, apart from the desire for linguistic equality, is the possibility of contesting global English via the very same means that consecrated its victory, namely economic imbalances and mastery of new technologies. Indeed, if the gravitational model undermines the global/local binary by unraveling the idea of the local, the genetic model destabilizes the idea of the global, while both call into question the opinion that global English is here to stay. The recent rise of economic contenders such as Brazil, India, and China explains the increase of Spanish-Portuguese bilingualism in South America, the spread of Hindi into English-dominated southern India, and that of Mandarin throughout Asia, where China, now in the process of developing its own technologies, is a new center of a henceforth multi-polar world (Graddol 2006). Moreover, the presence of English on the Internet declined from 80 percent in the 1990s to 40 percent in 2010 in favor of a myriad of other languages, including peripheral ones, which serve diasporic and/or local interests (Oustinoff 2011a). In short, "English is not the only 'big' language in the world, and its position as a global language is now in the care of multilingual speakers" (Graddol 2006, 57), the vast majority of whom have English as a second language.

Other cracks, however, undermine the idea(l) of global English, which can be construed from at least two vantage points:

> Firstly, there is the free-floating lingua franca . . . that has largely lost track of its original cultural identity, its idioms, its hidden connotations, its grammatical subtleties, and has become a reduced standardized form of language for supra-cultural communication . . . Then there are the many individual varieties . . . each an expression of a specific cultural identity with its own idioms, metaphors and cultural allusions (Indian English, for example . . .). (Snell-Hornby 2000, 17)

While these two views are not unrelated, the first has led some linguists to distinguish between common-denominator, fast-food, Google English, and the culturally specific "language of Shakespeare," which has been relegated to the local and must also be defended in the name of plurilingualism (Oustinoff 2011b, 28–31). As for the second view, the "creolization" of English into a multitude of local varieties has, over and above a further muddying of the global waters, potentially more far-reaching paradoxical effects. Not only is "English one of the most hybrid and rapidly changing languages in the world" (Graddol 2006, 116), but the demand for native English-language teachers is in sharp decline as more countries give priority to non-native

speakers thought to have a better grasp of the particular cultural difficulties their students face.

The consequences are already looming large on the linguistic horizon: nonstandard local Englishes for global communication are flourishing; "English as a foreign language" is disappearing as English becomes a basic requirement; the distinctions between "native speaker," "second language speaker," and "foreign language speaker" are blurred; monolingual English speakers are less competitive in the world language marketplace and the world economy as multilingualism becomes the norm. Global and local languages do not form a neat binary. At best, they are misnomers insofar as they are part of an open-ended, evolving dynamics of linguistic interconnectivity that allows for any number of interpenetrations between the global and the local in a hybrid middle ground; at worst (and this leads back to the "modernist" paradigm), they are universalizing constructs designed to hide the economic, cultural, and/or political agendas driving supposedly innocuous expressions such as "global village" or "google it." The most interesting paradox is that, despite its tendency to standardize and level out, globalization is giving way to greater regionalism (cf. the new Englishes, which bring with them a diversity of local viewpoints outside Anglo-American hegemony), multi-polar forms of economic, cultural, and linguistic power, a marked escalation in multilingualism, and an escalating demand for translation.

Translation in the Era of Globalization

I now turn to the role of translation in a context of random worldwide networks, bearing in mind that translation's own global-local properties offer a mirror image of the paradoxical effects of globalization. While no one could dispute the fact that translation has always existed and that its essence resides as much in its ability to forge communicative links as in its ability to reinforce or subvert established hegemonies and cultural images, one should, once again, be wary of universalizing stances. What is the nature of these communicative links in a globalized world? What (sorts of) borders are crossed and what (types of) cultural images are produced/maintained/subverted? What is the relevance of translation for an understanding of globalization? How has globalization impacted the function of translation and the role of the translator? How has translation impacted the global-local dynamic?

Few translators would disagree with the statement that their job description has radically changed over the last two decades. The ever-evolving technological infrastructure is the first challenge that comes to mind, along with the work procedures, skills, and pressures it brings in its wake: time-space compressions; multi-media texts; mastery of new software; online services such as translation memory programs that lead to cut-and-paste translation techniques; instability of electronic source material; post-edition of machine translations. Moreover, the globalization of production, "in the sense that a text is received for translation at one location and divided into chunks which are sent to translators in several locations around the world"

(Mossop 2006, 789), results in a situation in which no one has access to the complete source text.

The chunking of source texts coincides with what Anthony Pym describes as "the increasing difference between the economic categories of production and distribution" (2006, 747), both of which disrupt the conventional notion of equivalency between source and target texts. As mentioned above, one of the central paradoxes of globalization is to simultaneously promote global English (homogeneity), cultural diversity, multilingualism, and translation (heterogeneity). How, Pym asks, can this be? His response:

> [T]he lingua franca plays its global role as a factor of production, whereas translation plays its role as a tool of distribution. On this view, translation into the languages of production should be fundamentally different, in general, from translation *from* those languages. (2006, 749)

Thus, on the distribution end, texts destined for a global market – be they instruction manuals for commodities or cultural items such as news media, films, or books – have created what Pym calls the "one-to-many geometry" (2006, 750) whereby the English source text is adapted or "localized" to a large array of target cultural contexts. Indeed, the top-down localization industry is thriving. Some question the ultimately neo-imperialist thrust of localization – do not CNN-produced localized global newscasts, for instance, foster a global discourse or cultura franca? Others, however, point to the fact that "*globalisation* really means *common in an Anglo-American context* . . . i.e., *global* concepts will be interpreted in a local context . . . a *cultura franca* is not a natural consequence of a *lingua franca* . . . The translator continues to mediate" (Zethsen 2010, 555–56). Localization brings acutely to the fore, then, a sense that our globalized world is still very much one of differences: not only is cultural globalization far from a global phenomenon, but the tendency toward borderlessness has neither sidelined the translator nor made his or her role any easier. Conversely, although localization and globalization engage seemingly opposing cultural and linguistic processes, they eschew "either/or" logic by combining to attain similar goals, to wit, the promotion and expansion of worldwide interconnections (Valdeón 2010, 156).

Other shifts are taking place as well. As English evolves into a common denominator lingua franca, on the one hand, and, on the other, an array of culture-specific local Englishes, translators *from* English are increasingly faced with source texts produced by non-native English speakers, whereas non-native translators *into* English are playing a larger role. The scope of this dual phenomenon gives renewed momentum to questions surrounding the translator's responsibility (e.g., pre-edit – or not – a defective source text); it also allows for a slackening of conventional linguistic and translation norms, a growing tolerance on the part of writers, readers, and translators for unidiomatic English, less stringent quality controls (revising, editing), and a sense that non-native translations are more accessible to a non-native readership.

Furthermore, as the new local Englishes gain literary currency, they raise problems akin to those posed by postcolonial works in which collisions between the languages

of the ex-colonized and the ex-colonizers create a defiant translational in-between that resists (neo)imperialism, prescribed norms, and translation itself. Not only has globalization *not* unburdened the translator by making the task easier, it has depolarized translation by exposing it to unpredictable global-local interferences at both the source-text and target-text levels, where possibilities for fluctuating allegiances, improvised border crossings, haphazard overlapping, multiple alignments, and what Michael Cronin (2006) has called an "inward-outward interconnectivity" abound. It is in this sense that translation offers a mirror image of our globalized world in which the local shapes the global and vice versa.

Cronin's recent work on micro-cosmopolitanism has been instrumental in contributing to the conceptual articulation of a new translation paradigm in which "where questions" remain crucial to a proper understanding of the trans-local and diversity is enhanced in an ongoing effort to counter "the regressive menace of monoculturalism and monolingualism" (2006, 120). Micro-cosmopolitanism allows for the breaking down of the universal/particular binary underlying historic or macroscopic cosmopolitanism. Although both share certain ideals, most notably "a concern for freedom, an openness to and tolerance of others, a respect for difference" (2006, 14), micro-cosmopolitism contains the global on a local scale, allowing for the diversification of the local that foregrounds difference, exchange, and foreignness as occurring at once within and beyond a given boundary, be it geopolitical, cultural, linguistic or identitarian. Specificity is "defined through and not against multiplicity" (2006, 18), context-bound cultural practices often have foreign origins or derive from multiple influences, and globalizing processes are no longer the monopoly of deracinated, elitist forms of interconnectivity. By revealing connections between the local and the global, micro-cosmopolitism contests disabling "either/or" modes of thinking in favor of an "enabling," progressive, bottom-up approach that

> admits the importance and complexity of the local as a basis for the formation of solidary relationships but allows for the trans-local spread of those relationships, i.e. for the establishment of solidarities that are not *either* local *or* global but both *local* and *global*. (2006, 19)

In this perspective, translation is not a purely outward-bound process that mediates between languages and cultures across national borders; it is also an inward-bound phenomenon called upon to mediate language or community rights, ethnic solidarities and cultural difference within a particular setting. While inward-bound translation is a direct result of the impact of globalization and (im)migration on contemporary societies, this micro-cosmopolitan turning away from the assimilative diktats of translational equivalence and bridge-building points to translation's "overlapping" potential as it is called upon to connect constantly shifting differences and similarities – often involving day-to-day survival in a new culture – at the local and global levels.

If one subscribes to the micro-cosmopolitan premise that difference binds rather than divides, then "commitment to appropriate, culturally sensitive models of translation would appear to be central to any concept of global citizenship in the twenty-first

century" (Cronin 2006, 30). It is urgent, therefore, that we reject complacent references to the global village by invoking the linguistic hybridity and cultural distances operating not only within the developing and/or ex-colonized countries, but in globalized settings as well. In turn, this encourages a "downsizing" of the world from the transnational (global) to the translocational (local), together with a view of the responsibility of the translator as inciting us "to consider the consequences of the failure to take cognizance of the full complexity of target cultures for places where people live and interact" (Cronin 2008, 275).

Cronin's emphasis on local target cultures takes on a whole new hue when one considers that translation notoriously tends to flow in one direction: from the global to the local. Indeed, this is one of the many scandals denounced by Lawrence Venuti:

> The status of translation in the global economy . . . calls attention to the questionable conditions of [American and British] hegemony, their own dependence on the domination of English, on unequal cultural exchange that involves the exploitation of foreign print and electronic media and the exclusion and stereotyping of foreign cultures at home. (1998, 159)

The statistics for literary translations, which constitute 50 percent of the world's translational output (Sapiro 2008, 145), are eloquent: two-thirds of the literary translations published since the turn of the twenty-first century are from English, usually to the detriment of local literary works, deemed economically less viable (2008, 69). While this "embarrassment" is offset by the economic power and cultural authority wielded by transnational Anglo-American publishers, recent sociological studies of global translation flows allow for a nuancing of the situation.

Imbalances in literary translation are not exclusively economic in nature; they are also a result of the respective positions of source and target languages within the newly emerged world translation system (Heilbron 1999; Sapiro 2008), which presents hierarchical features similar to the world language system described by Calvet. Thus, the more books translated *from* a given language, the higher that language is within the hierarchy, with English at the hyper-center (50 percent), French and German at the center (10–12 percent each), eight languages on the semi-periphery (including Spanish and Italian: 1–3 percent each), followed by all the others on the periphery (including Chinese and Arabic: less than 1 percent each). Furthermore, a greater variety of literary genres are translated from English, French, and German into (semi-)peripheral languages, while the decision to publish a translation from a (semi-)peripheral language into another (semi-)peripheral language more often than not depends on whether the source text has already been translated into a central language.

These rather stark asymmetries need, however, to be refined. Since the 1980s, globalization has fostered the intensification (number of translations) and diversification (number of languages translated) of intercultural exchange, despite the omnipresence of English. More importantly, if one distinguishes between "literary fiction" and "commercial fiction," a slightly different picture emerges, at least in French publishing. While commercial fiction (best-sellers) is clearly dominated by translations from

English, literary fiction is characterized by translations from (semi-)peripheral languages, accompanied by a significant decrease in English source texts. This latter trend resists the economic and cultural forces at work in the translation of commercial fiction, in a dual attempt to enhance access to cultural diversity and assert a local political cultural agenda.

This being said, (semi-)peripheral literary canons are hardly homogenous, divided as they often are between multiple allegiances and a desire for global recognition via translation, if not into English, then at least a central language. Not surprisingly, further imbalances and incoherencies surface. Transnational French publishers, for example, favor peripheral works containing universalizing strategies (e.g., ironic distance, global references) that render their reception less risky than works too firmly embedded in the local (Sapiro 2008, 199). By so doing, they jeopardize the notion of cultural diversity implied by the choice of a peripheral language. Michif, a marginalized French-Cree oral dialect formerly spoken on the Canadian prairies by the Métis, provides another, very different example of translation incoherency. No longer understood by the assimilated anglophone younger generations, Michif stories must be recorded and translated into English, the language of the assimilator, in order to ensure accessibility and cultural survival (Sing 2010/11).

The world translation marketplace is just as riddled with paradoxes, power struggles, and points of resistance as the world language marketplace, none of which can be accounted for by the dualist paradigms – us/them, East/West, global/local, native/ foreign – that continue to inform hegemonic discourses on globalization. Translation simultaneously defies bounded nationalism and boundless globalism by creating what Emily Apter has called "the translation zone," "whose fault-lines traverse the cultural subdivisions of nation or 'foreign' language, while coalescing around hubs of irreducible singularity" (2008, 584), thereby "throw[ing] off the bipolar dynamic that has one world system competing against another in claiming primacy of first terms" (2008, 596). Situated outside the "power grid of dominant world languages" (2008, 590), the translation zone is the theoretical *and* experiential site of random drift – (im)migration, exile, marginalization, conflict, negotiation, loss, survival, transformation; a shifting, complex middle ground that is rarely a common ground but where intercultural exchanges, however flawed or ultimately doomed to failure, can, at the very least, be initiated.

Conclusion

As David Graddol states:

> The promotion of English around the world has long been seen as a neo-imperialist project but it is time to understand the new dynamics of power which global English brings . . . Trying to understand the reasons for the continuing adoption of English and its consequences within the imperialism framework may even have the ironic effect of keeping native speakers centre-stage, flattering their self-importance in a world that is

fast passing them by. It may also distract from the new forms of hegemony that are arising . . . (2006, 112)

Similarly, it may distract from the fact that English belongs to all who use it, as demonstrated by the phenomenon of local Englishes, or that bottom-up resistance to global English and its official gatekeepers exists in many quarters, not the least of which is the Internet.

Translation studies has been slow to register such trends and the paradoxes they entail, perhaps because the discipline still relies heavily on postcolonial theories of neo-imperialism; or because it has flourished in smaller, multilingual "translating" societies such as Belgium, Israel, and Quebec, where questions of cultural alterity are particularly acute; or because it remains attached to conceptions of the text, the foreign, the native, and the translator that lose currency in a world of unpredictable bifurcations and proliferating interconnections. After all, one just has to activate Google translation to see the absurd paths down which so-called linguistic equivalency can lead, or reflect on David Damrosch's proposal that the yet-to-be-written history of a globalized World Literature should use Wikipedia as a model for undirected, multidimensional expansion via hyperlinks (2008, 488–89), to understand the urgency of forging a new conceptual framework for translation. Within this new paradigm, not only the connections (translation), but the missed connections (mistranslation; failed translation) and the non-connections (untranslatables [Apter 2008]) endemic to globalized interconnectivity would acquire conceptual legitimacy, in an effort to reproduce on the theoretical level the diversity of *both* hegemonic *and* non-hegemonic intercultural (translational) practices of today's world.

See also Chapter 5 (Munday), Chapter 6 (Sapiro), Chapter 11 (Dunne), Chapter 14 (Allen), Chapter 34 (Heim)

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Translation and the Postcolonial

17

What Is Special about Postcolonial Translation?

Ben Conisbee Baer

Is there a special relationship between the field of problems and questions we call "postcolonial" and the field of problems and questions we call "translation"?

In an important recent discussion of the question, Susan Bassnett and Harish Trivedi answer in the affirmative. "[I]t is, of course, now recognized that colonialism and translation went hand in hand," they write in the introduction to their edited volume. Enfolded in nonlinguistic practices of domination, translation is seen as both condition and effect of asymmetrical relations of power; translation plays a role in "facilitating colonization" (1999, 5) by grammatizing, domesticating, and appropriating the languages and cultures of the colonized. One effect, for example, is that

> translation was for centuries a one-way process, with texts being translated into European languages for European consumption, rather than as part of a reciprocal process of exchange. European norms have dominated literary production, and those norms have ensured that only certain kinds of text, those that will not prove alien to the receiving culture, come to be translated. (1999, 5)

The case made by Bassnett and Trivedi is representative of the general postcolonial understanding of translation.

Bassnett and Trivedi build upon Tejaswini Niranjana's argument in *Siting Translation: History, Poststructuralism, and the Colonial Context* (1992), perhaps the first full-length treatment of the special connection between translation and colonialism/

postcoloniality. Because colonialism instantiates a system of unequal exchange between societies that is fundamentally a relation of coercive domination, this inequality is acted out culturally and linguistically in the production of what Niranjana calls "the relationship between 'unequal' languages" (1992, 48). She argues that in the colonial context, translation carried a philosopheme of transparent representation. Philosophy already tacitly understood itself as translation, and this self-understanding is worked into a different area in colonial projects. Philosophy-as-translation must assume the transparency of languages that transport meaning. Since, for philosophy, "meaning is before or beyond language, it follows that it is translatable"; it can, ideally, be carried over, translated without loss, from one language to another (Derrida 1985, 120). In the colonial context, the content of this philosopheme appears as follows: the truth of something called a "culture," for example, exists as a historical fact and can be adequately represented. Language is the medium of that representation, and translation is the way in which an alien culture is represented both to others and, importantly, back to itself *as* a discrete "culture."

In this argument, translation is one component of a vast project of codification and knowledge-production that Niranjana summarizes under the Bourdieusian heading of "symbolic domination" (1992, 32–34). Translation is one of the ruses that occludes the violence of the way what is represented is made representable: the "representation of the colonized, who need to be produced in such a manner as to justify colonial domination" (1992, 2). Others have expanded this argument to suggest that colonialism is a project of (mis-)translation: the misfiring translation of the European Enlightenment, for example, as it is transposed or transcoded in particular ways for and upon the non-Western parts of the world. The allegorical prefiguration of this misfiring in the Abrahamic tradition comes in the Babel story, where the sons of Shem undertake a vast colonial project of making the entire world translate itself into their language (thus ending the need for translation). By imposing their language as universal,

> the Semites want to bring the world to reason [*mettre à la raison le monde*], and this reason can signify simultaneously a colonial violence (since they would thus universalize their idiom) *and* a peaceful transparency of the human community. (Derrida 2002, 111)

Niranjana argues that processes of epistemic change – of which translation was a major function – were formative of new subjectivities and desires. Her historical examples are all taken from colonial India, and this restriction ought to be borne in mind for any comparative taxonomy of differentiated translation practices in (post-)colonial contexts. We learn that translations of "Oriental" works (from Persian and Sanskrit) were given back to the East as a representation of itself (1992, 33). Consequently, "post-colonials would seek their unrecoverable past in the translations and histories constituting colonial discourse" (1992, 43). This leads to a complex situation in which the colonial subject desires to translate itself into terms represented by or as a colonizing culture:

> The demand for English education on the part of the colonized is clearly not a simple recognition of "backwardness" or mere political expedience, but a complex need arising from the braiding of a host of historical factors, a need produced and sustained by colonial translation. (1992, 32)

Gayatri Spivak, still marking the complicity of translation with colonialism, touches on its potential as a counter-colonizing activity. In "The Politics of Translation" (1993) Spivak names the characteristic – perhaps ideal – position for the translator as one of "surrender" and "intimacy" in the mode of erotic love: surrender to and intimacy with the text and language to be translated. The possible alternative to the colonizing agenda of translation is located at the level of such intimacy, which is a giving over of the translator's self in "responsibility to the trace of the other in the self" (1993, 179).

Spivak criticizes the tendency to make Third World women's voices "accessible" to the West through translations that entirely flatten out the rhetorical staging of the ethical (the delicate and often discontinuous interfaces between subject and agent) in those texts. If this intimacy is forsaken in the act of translation, she writes, "the literature by a woman in Palestine begins to resemble, in the feel of its prose, something by a man in Taiwan" (1993, 182). What Spivak calls the rhetorical behavior of the text is its dance with the fraying of language into meaninglessness, its transactions with what interrupts language's capacity to carry logic forward. A subject negotiates its way into agency through such tangled intersections in particular ways in different languages, different idioms. A translator intimately familiar with the language to be translated may permit the rhetoric, or the self-differentiatedness, of the translated text to come through, rather than making it an avatar of the translator and his or her cultural formation. "Without a sense of the rhetoricity of the language," writes Spivak, "a species of neocolonialist construction of the non-Western scene is afoot" (1993, 181).

Spivak's sense of the relationship between translation and specifically *post*colonial dilemmas is, therefore, also a sense of the risk of perpetuating (neo-colonial) dominance explicitly framed in terms of benevolence toward the representatives of the "source" language. The liberal arts classroom remains a site for the production of such benevolence today. One of the most powerful desires one encounters as a classroom teacher of "non-Western" literature is the desire that the literary work offer a kind of reliable anthropological knowledge about the culture from which it is thought to come. The underlying assumption is that a product of a particular culture is a transparent, representative document of that culture's psychology. In the classroom, this assumption very often results in (a) benevolent celebration of the "cultural values" extracted from the text; (b) the passing of a premature moral judgment (negative or positive) on the "culture" so accessed; and (c) a failure to grasp not only the nuances of the alien ethical universe but also the complex and often counterintuitive ways in which its inhabitants represent themselves. Any cultural formation, far from being

homogenous, differs from itself, and literature is one of the places where that self-differentiation can occur. Literature in translation is a singular – and perhaps thereby both dangerous and eminently teachable – instance of this general truth about literature as such.[1] Teaching such literature thus involves the double task of asking students to suspend moral judgment and to see that literary representations are not just containers for facts about other cultures or other times and places.

In a more recent examination of translation in the colonial world, Shaden Tageldin (2011) appropriates Spivak's argument on intimacy to develop a subtler variant of the domination model. Translation becomes the medium of a treacherous cultural intimacy couched in terms of love and erotic desire. Spivak's erotics of "surrender" is recast in terms of a violently one-sided relationship masquerading as exchange; "love" is an ideology that fools the colonized into translating themselves as the colonizer's likeness. The colonial subject is engendered through seduction by the colonizing culture; a seduction that takes the form of a self-translation, through colonial translations, into an image of the colonizer's own power.[2] This process involves a cathexis of the displaced colonizing power by the subjected culture, an activation of its own dormant or defeated fantasies of domination. Tageldin calls this the "native will to be master" (2011, 8). Her observation may explain why some subjected societies become oppressive or colonizing nations after independence (Tageldin suggests that Egypt's "domination of the Sudan is the tragic geopolitical outcome of . . . translational seduction" [2011, 28]).

Tageldin argues that translation simulates likeness; it is the likeness that seduces because the disempowered see the possibility of their own power returning in their likeness to those who dominate them. As Émile Benveniste puts it, "the speaking *I* claims the moment of discourse as its own and in that instant subordinates the *you* of the hearer to its own authorial and authoritative intentions" (quoted in Tageldin 2011, 18). In the scene of seduction, inferiority reverses itself into a sense of superiority that is ultimately a ruse, a desire for the perceived authority and agency of Benveniste's *I*: "translation is perhaps the most seductive of imperial powers" (2011, 13). Ultimately, therefore, like Niranjana, Tageldin argues that the scene of translation is one of violence and domination, albeit this time a violence occluded by seduction, a deeper colonization that wears the garb of a loving relationship. While it is perfectly valid to argue that the construction of the colonial subject involves a dissimulating seduction scene and the formation of (a treacherous) love, Tageldin's darker take on Spivak's "surrender" offers little room to imagine fissures of the ethical where repair of the violence of colonizing translations may begin. Can the violence of translation also be an opening onto the possibility of negotiation and use, rather than a scene of one-sided seduction where "the colonized" can only lose or become endless victims-cum-perpetrators?

Postcolonial critics hold the linguistic asymmetry installed by translation to be both condition and effect of cultural, political, and economic asymmetries. Ironically, Thomas Babington Macaulay's infamous declaration that "a single shelf of a good European library [is] worth the whole native literature of India and Arabia" ([1835]

1967, 722) now applies in practice – at least in the Western system of higher education – to all the subordinated languages of the world, not just those of "India and Arabia." This asymmetry cannot be fixed by fiat, by simply declaring all languages equal and fantasizing that they can be studied on an equal footing today. The problem belongs to a sedimented history that cannot be undone by good intentions and token hirings. Here the postcolonial argument holds good.

Still, might there be another understanding of translation that, while accepting all of the postcolonial arguments summarized above, lies upstream from the practices and dilemmas they describe? Spivak's essays on translation suggest that there is. And, writing of the peculiar situation of the "monolingual" speaker who nevertheless does not possess the language he or she speaks, Derrida says that

> this exceptional situation is, at the same time, certainly exemplary of a universal structure; it represents or reflects a type of "originary" alienation that institutes every language as the language of the other: the impossible property of a language. But that must not lead to a kind of neutralization of differences, to the misrecognition of determinate expropriations against which a war can be waged on quite different fronts. On the contrary, that is what allows the stakes to be repoliticized. Where neither natural property nor the law of property in general exist, where this de-propriation is recognized, it is possible and it becomes more necessary than ever occasionally to identify, in order to combat them, impulses, phantasms, "ideologies," "fetishizations," and symbolics of appropriation. (1998a, 63–64)

There is a lot to unravel here. Underived alienation, "alienation without alienation," or originary alienation, means that the language I speak is not "mine" as such (Derrida 1998a, 25). This is important to bear in mind, as civilizationist (postcolonial) arguments tend to regard language as isomorphic with culture; and they tend to regard languages and cultures as the monolithic properties of subjects (my/our language = my/our culture). Such presuppositions make it possible to argue, for instance, that the Arabic-speaking elite in Egypt was seduced into translating "European literatures into Arabic without seeing that doing so might endanger their own cultures" (Tageldin 2011, 15). This is undoubtedly correct, but it is precisely the "de-propriation" of language that enables the repoliticization Derrida advocates, and that enables us to identify and fight against postcolonial civilizationist claims of cultural and linguistic belonging *as well as* colonial appropriations.

Derrida suggests that language and culture are already "colonial" in structure; that beside the originary alienation of which he speaks, there is also an originary colonialism – of one's "own" cultural formation – with which one must negotiate (Derrida 1998a, 24–25). Such predicaments must be sounded out by the translator if she or he is to do something other than turn the Indian or Egyptian into a little Englishman or Frenchwoman.

Writing in 1966 of the break Sigmund Freud made with traditional dream interpretation, Derrida, in "Freud and the Scene of Writing," tells us that the psychic writing of the dream "cannot be read in terms of any code" (1981, 209). Because "the

dreamer invents his own grammar"; because the repertoire of the dream is constructed according to entirely idiomatic "operations, lexicon, and syntax," manuals, dictionaries, or compendia of dream symbology are of limited use when it comes to dream interpretation (1981, 209). The elements of the dreamwork cannot be correlated, one for one, to a master code that would unlock – translate – the meaning of the dream. It is not that the dreamwork contains no coded elements, just that these comprise a content of which the grammatical organization is private. "Private" does not mean completely closed to others; if it did, the dream would be absolutely uninterpretable and untranslatable. Even if we are not here accounting for transference, dream analysis calls for a reading practice that can follow other movements of textuality: "relations, locations, processes, and differences" (1981, 209). So if, as Derrida contends, "the absence of an exhaustive and absolutely infallible code means that in psychic writing, which thus prefigures [*annonce*] the meaning of writing in general," then "the difference between signifier and signified is never radical" (1981, 209).

In such a situation, the dictionary is a limited resource. Yet "translation, a system of translation, is only possible if a permanent code allows a substitution or transformation of signifiers while retaining the same signified, always present, despite the absence of any specific signifier" (1981, 210). The carrying of *meaning* (a signified) across a difference of signifiers opens up linguistic translation's impossible yet constitutive economic ideal of a one-for-one movement across languages: "as soon as one puts two or three words in the place of one, translation becomes an analytic explicitation; that is, it is no longer strictly speaking a translation" (Derrida 1985, 155). One can of course question the strictness of this very literal, "economic" view of translation, but it describes an impossible ideal without which "translation" as we know it would not be. Walter Benjamin's "Task of the Translator" announced this ideal in its closing lines (Benjamin [1923] 1968, 82): "The interlinear version of the Scriptures is the prototype or ideal of all translation."

I take the tangentially postcolonial example of "Freud and the Scene of Writing" so as to illustrate the dimension of the tasks assigned to *any* translator, not just one faced with a text from the colonial world or the global South. In the context sketched above, Derrida delineates those places in Freud where such a model of writing is both deployed and finds a limit – where a textuality of traces comes to supplement the concept of the sign. The essay, as published in *Tel Quel*, is, as its exergue tells us, "the fragment of a lecture given at the *Institut de Psychanalyse* (Dr. Green's seminar)" (Derrida 1981, 196). This is the first thing the text says after its title. As a self-declared "fragment," it invites an imaginative effort of restoration, of slotting the piece into something larger, an activity of the jigsaw-puzzler; but it is a jigsaw puzzle without a definite original outline or model. Derrida's lecture, from which the text is adapted, occurred in the stream of a contentious debate within clinical psychoanalysis about the work of language in the psyche, and participated in a questioning of Lacan's adherence to a Saussurian understanding of the relation between signifier and signified (see Lacan 2002; Derrida 1998b). To grasp "Freud and the Scene of Writing" this way, it is perhaps not quite enough to read up on André Green and the French psychoana-

lytic scene in the 1960s (though that is interesting and useful, and is an important aspect of the literary theorist's responsible labor and expected competency). That approach resembles going to the dictionary in order to produce a translation. Does the dictionary allow you to read/translate better? Again, the answer has to be a qualified yes. But how do you use the lexicon? How do you learn to read? If we take Derrida's essay as a primary text to be read and not just as a "theory" to be mined for ideas that can be "applied" to other works, then we find ourselves assigned the same task as the dream-reader/translator. This task is getting inside the "idiom of [the] dream scene," precisely there where the lexicon and the grammar-code will no longer help us (Derrida 1981, 210). With reference to language in particular, the anthropologist Alton Becker has described that place as one of "inner languaging," the "everything" of language that remains after "you take away grammar and lexicon" (Becker 1995, 3). It is the point where a rational organization according to the codified rules comes undone, and something else begins to happen that is not quite of the order of instituted knowledge. Becker's name for the "stock of remembered prior texts" and the mnemonically sedimented rhetorical practices of the language (where silence and jokes are key examples) is "lingual memory" (1995, 12; Spivak 2012, 298).

Derrida's essay is an example of what it describes: a tissue of heterogeneous traces that a private grammar organizes into a meaning-making system; a tissue that major names such as "Freud" – apparently replete with already-understood meanings – can be made to occlude. We do not need to expand here upon the discussion of the trace in "Freud and the Scene of Writing," but it should now be apparent that this discussion is germane to the problems of translation in any context. The trace is what the dictionary and grammar book patch over, as it is what the translator must approach as he or she necessarily transgresses the impossible ideal of accumulating one-for-one synonyms.

To summarize: the inescapable desire and wager of translation – its fantasy – is for an absolute transparency of meaning, the impossible production of equivalence without residue. Signifier for signifier, carrying meaning over ideally, translation

> bets on a received truth, a truth that is stabilized, firm and reliable [*bebaios*], the truth of a meaning that, unscathed and immune, would be transmitted from one so-called language to another in general, with no veil interposed, without anything sticking or being erased, and resisting the passage. (Cixous and Derrida 2001, 55)

No translation without this desire. Yet a translation, like any text, cannot be the fulfillment of the desire it articulates. Indeed, translation may be specially exemplary of this disjunction between articulated desire and its non-fulfillment. The veil remains, and this is a good thing, as absolute translatability would be the same as absolute loss of the singularity of the idiom: pure language and no languages.

The task of the translator is therefore paradoxical: he or she must give up the desire for transparency of meanings, and yet must not want to occupy the place of the irreducible veil by adding his or her self to the original. The translation cannot be what

I, the translator, want it to say; what I, the translator, want it to mean. In *Veils* Derrida develops the general point about the word-body made in "Freud and the Scene of Writing" into an expanded point about translation. The place of what was earlier called the word-body (*corps verbal*) is once more named as sonority (a term used in the earlier essay to describe "the body of the expression" as that which "cannot be translated" [Derrida 1981, 210]). "The braid of phonemes," he writes in *Veils*, "is not always invisible, but primarily it gives itself to be heard . . . the warp" of the text "remains forever . . . untranslatable" (Cixous and Derrida 2001, 56), given in the "irreplaceable tunic of consonants" as lip movements (2001, 57). Thus, even as everything can be translated, translation loses something like Becker's "lingual memory" unsystematically archived in the world's moving oceans of orality.

Spivak (2012) has recently suggested that the subordination of languages, which is a historical fact, manages to cover over their existence as *language*; a situation of equivalence without equality. She updates Benjamin's argument on *reine Sprache* for a postcolonial world in which a historical differentiation among languages – the institution of inequality – is possible because languages are distinct from one another even though, as language, each is in principle equivalent to every other language. In Spivak's argument, this formal equivalence opens the possibility of an imaginable (imageable?) horizon of a just world.

Tageldin writes that Arabic-speaking colonial subjects,

> disarmed by the illusion that Arabic might yet be "equivalent" – even superior – to French and English despite the European languages' advantages under empire . . . imagined it possible to learn their colonizers' tongues and to translate European literatures into Arabic without seeing that doing so might endanger their own cultures . . . the translated word – luring the self to forget itself (if not its language) in the memory of another – annexes a colonized people far more effectively than arms. (Tageldin 2011, 15–16)

Acknowledging the force of Tageldin's words, I end this essay with a paradoxical counterexample. It is an apparently abusive "translation" of a work of English fiction into Bengali that both explicitly mines that work for cultural information about the English (and thus does not treat it as literature) and uses the translation as the occasion to make a large number of social, cultural, and political comparisons between English women and Indian (especially but not exclusively Muslim) women. Consequently, the text seems to make all the mistakes that a vigilant literature instructor would caution against. In its apparently admiring attempt to translate English popular fiction into the colonial Indian context, the text also appears to make the error of cultural self-annexation.

Early twentieth century feminist educator and reformer Rokeya Sakhawat Hossein was born in colonial eastern India in what is now Bangladesh. There she is celebrated as an activist and reformer, as one of the foremost early campaigners for women's education and civil status, and as a writer of trenchant and witty texts on many aspects

of these problems. Rokeya, as she is respectfully called, is best known outside South Asia for her didactic science fiction story "Sultana's Dream" (1905) and for *The Secluded Ones*. The latter is an English translation of her *Avarodh-Bashini* (1931), a work of activist journalism about the conditions of women who are veiled and/or live a generally segregated life. This anglophone currency, too, is a matter of languages in a linguistically divided world: "Sultana's Dream" is Rokeya's only sustained composition in English, and little of her work beside *Avarodh-Bashini* has been translated. Thus, owing to a historically instituted asymmetry of languages that has a connection with colonialism, there is a Rokeya that cannot yet permeate to the Western reader.

In her 1922 collection *Matichur*, Rokeya published what she called a "translation" (*anubad*) of Marie Corelli's romantic tragedy *The Murder of Delicia* (1896), a work of English popular fiction (Hossein 2001; Corelli 1896). We immediately face a problem with the term "translation," as the translation of "translation" to/from Bengali encounters the word *anubad*, shared by many north Indian languages. As has often been observed, *anubad* literally means "speaking after" or "speaking over-again." In this word, the sense of repetition is more important than the sense of a transferral or carrying over of something such as a meaning. The translation of "translation" in this context is thus also a translation problem, though the English word has now been lexicalized into most Indic languages and is also commonly used.

Rokeya writes that

> it is no easy matter to give a flawless translation of this terrific novel, but I have not been able to give up the desire to offer my learned reader sisters the gift of a translation of its story-part [*galpangsha*]. (Hossein 2001, 155)

Thus we begin with a declaration of interestedness as the translator's own desire (*lobh*). Moreover, if Indic languages – with their stress on translation as repetition or saying over-again – emphasize the uncanny aspect of translation as a differed double, then Rokeya's *anubad* also locates an alternative site of translation in the part or fragment (*angsha*) of the story. Corelli, we find, has already translated the condition of *Indian* women, and her translation into Bengali engenders not only the literal and uncanny double of the story-part (a plot summary), but an Indian double (or multiple doubles) of Corelli's protagonist, Delicia. In other words there is also a part-object of the story (its protagonist; not a story-part but a part or fraction of the story) that is translated, because in it Rokeya found a translation of the subalternized Indian woman.

In one of her several enigmatic footnotes on the language of her translation, Rokeya tells her reader that the transliteration of Delicia's name differs from its closer phonic transcription because "ডেলিশিয়া is perhaps more sweet-sounding in Bengali" than "ডিলিশয়া" (Hossein 2001, 155). As part of the introductory comments on the translation (though the line between translation and commentary is always rather blurry in this case), the note forewarns us of the violence about to be done to the Corelli novel: even the proper name of the tragic heroine will not remain untransformed.

Corelli's novel tells the story of its eponymous, independently successful female novelist. Sexually and emotionally betrayed by her financially dependent aristocratic husband, Delicia discovers his affair and the extent of his economic parasitism, separates from him, and dies. The novel's dramatization of these events endorses the idea that the fatal effect of this betrayal constitutes a killing (hence the title's "murder" of Delicia). In staging this, the novel meditates on the cost of independent female intellectual productivity and success, and women's economic exploitation and sociocultural denigration within and beyond the institution of marriage. An expanded reading would examine the irony of the protagonist's proper name, which signifies sensual pleasure; this is also what undoes Delicia, as her function in the novel is also organized around the esthetic sublimation her husband refuses.

In any contemporary understanding of "translation," Rokeya's treatment of the lengthy Corelli text would be considered a violent mutilation of it. Far from being a model of sensitive literary translation, it seems deliberately abusive; a test or limit case of the practice that can only engender frustration. Rokeya intersperses a skeletal plot summary and translations of several key scenes and dialogues with her own commentary.

"Delicia-Hatya" instrumentalizes the "kitsch" produced by colonial culture; the activist translator reterritorializes the popular novel of the British empire in order to undo a perceived supremacy of the European woman in the name of a possible women's solidarity below the colonial radar. Rokeya finds a translation of the predicament of Indian women in Corelli's *Delicia*, and it is this that she (re-)translates, turning it into something for use by her activist sisters. In the narrative of *Delicia*, she writes, you will find "an amazing likeness of our female society" (Hossein 2001, 155). Rokeya sees in Corelli's Delicia a necessarily inexact translation of the dilemmas of "Majluma," an Indian Muslim woman; a translation that will teach Indian women that their fantasies of the condition of European womanhood are misplaced and that there are shared or at least analogous problems.

> What is the form of an Englishwoman's life? We think they are independent, learned, equal with men, respected in society; but "the grass is always greener on the other side of the fence"![3] (Hossein 2001, 155)

This novel is a means by which the Indian reader can look closer and see that the cultural binarism of colonial difference engenders phantasms of Englishwomen in "comfort," as "icons of lucky glamorousness" in the mind's eye. "In London town, charmed site of civilization and independence, hundreds of 'epic poems of Delicia-killing' are performed daily! Women are powerless the world over!" (2001, 155).[4]

I do not think this quotation need be read as a spurious plea for a homogenized, worldwide solidarity of women *as* women. As she translates, Rokeya continually compares the uncanny doubles of Delicia and Majluma, translations of one another: "It's as if in 'Delicia''s rhyming line [*pratichatre*], in her transliteration [*pratibarne*], the figure of 'Majluma' has emerged!" (Hossein 2001, 155). The two figures differ and repeat one another, and a series of running comparisons brings out the pattern of dif-

ference and repetition: Majluma as a disinherited figure of wealth passed between men, Delicia as someone being robbed of her own earnings; Delicia as a victim of theft (*curi*), Majluma of banditry (*dakati*). This last comparison perhaps ironizes gender relations in terms of (metropolitan) state and rule of law versus (peripheral) feudality and rule of force. There remain vast differences between the subalternized Majluma, who bewails the crime she must have committed in order to suffer such violent punishment, and the emancipated Delicia, who threatens her estranged husband with a pistol. To see their relationship as one of mutual translation, however, is to see at least the possibility of a mutual surrender to come.

"Delicia-Hatya" can thus be read as an allegory of the translation of European literature that does not see each culture as a separate and homogeneous entity, but as cut through by comparable forces of gendered injustice. In translation, *The Murder of Delicia* becomes a strange kind of counter-ethnography of the West, but without a neat colonizer/colonized-Orient/Occident opposition in play because it does not represent the two cultures as opposed and sealed units. Rather, the two sites are unknowingly complicit with each other. Rokeya's translation attempts to activate a politics that is not primarily an anti-colonial one and is thereby all the more difficult because more diffuse and far-reaching. The implicit politics is one that would invite dialogue across the colonial division and thus be potentially more subversive because it deconstructs (displaces) a colonizer/colonized binary.

Walter Benjamin suggested that some formal lack or instability in the "original" text makes it demand translation (Benjamin [1923] 1968; Derrida 2002). This reflection on translation speaks to "Delicia-Hatya" and the benign violence it does to Corelli's *Delicia*, inasmuch as Rokeya's text restores a missing context to the supposed original. The supplement of Majluma suggests that British womanhood can be what it is, can have a room of its own (Delicia is an independent female writer, and her writing study is a sacralized space in the novel), because of its empire and the way in which empire enabled the domestic creation of a mass literature market. Delicia is famous "throughout every part of the British Empire" (Corelli 1896, 11) and is clothed several times in an exquisite dress or robe of Indian embroidery. Her coverings, veils, and enclosing walls have Majluma as their subaltern condition and completion: the "independent woman of the ruling race" is "not a prisoner of the inner quarters [*antapur*]"; the woman "of the subject race [is] imprisoned for a terrible crime; but how many differences are there in their situations? None at all" (Hossein 2001, 156). We have yet to learn to read this "none at all."

As we have seen, Rokeya's uncanny echo of Delicia is not the educated woman reformer, but a subalternized figure: the illiterate Majluma who does not (cannot) resist; who takes her oppression as a normal condition, and whose oppression appears to be indigenous in origin:

> Prostrate on the ground, Majluma can hear, "You were born a slave; you'll always be a slave" . . . She doesn't know her own worth – even though she is constantly crushed under the feet of her male relatives, she does not cease licking their feet. (2001, 156)

The asymmetry of languages, giving us "less taught," "neglected," or "subaltern" languages, is a product of history (colonial history as well as other histories of domination and oppression). Translation has been both an instrument of that history and a tool used against it. Perhaps the most pernicious effect of the (colonial) asymmetry between languages is the trivialization and/or privatization of subordinated languages, when they are not so marginalized that they are altogether neglected. Beside Spivak, amongst all our commentators on postcolonial translation Rokeya is the one who comes closest to articulating a question of subalternity. Bassnett and Trivedi, Niranjana, Tageldin, and Derrida all focus primarily on the production of the colonial subject, the educated class interpellated (or, in Tageldin's terms, seduced) into complicity by a colonial system. It is the relationships – complex as they are – between great languages such as Arabic, Persian, and Sanskrit on the one hand, and English and French on the other, that are mainly of concern in their arguments. An interesting consequence of "seduction" is that the colonial subject is often in the paradoxical position of knowing the language, history, and high culture of the metropole better than most metropolitans themselves. The writings of any number of intellectuals of the global South attest to this fact. Yet the subaltern continues to fall off the map, and Rokeya's eccentric presentation of a work of high imperialist British popular fiction "translating" an Indian predicament is a salutary reminder, and a corrective to prevailing theories of postcolonial translation.

See also Chapter 3 (Young), Chapter 4 (Bassnett), Chapter 19 (Merrill), Chapter 20 (Spurlin), Chapter 21 (Bermann), Chapter 42 (Israel), Chapter 43 (Berk Albachten)

Notes

1 The same obviously goes for teaching Jane Austen, for example, to young people in the twenty-first century. The ethical universe and language of her books are not transparent to us today (were they ever transparent to anybody?). Teachers must supply the relevant information that will explain the references and unfamiliar features of the text concerned, and this explication is at least a translation-like activity. However, it is the asymmetry between the so-called subordinated or "lesser taught" languages and the big, dominant ones that makes a Jane Austen (unquestionably "great literature") not just a typical representative of her race and class, and thus less susceptible to the anthropologizing impulse. "Jane Austen" is the object of a kind of desire-in-reading different from the desire brought to bear on non-Western texts.

2 Tageldin cites Ashis Nandy's important study *The Intimate Enemy: Loss and Recovery of Self under Colonialism* (1988), one of the first studies after Frantz Fanon's *Black Skin, White Masks* (2008) to broach the topic in this way, though neither text focuses specifically on the question of translation narrowly defined. Although it addresses the production of the colonial subject in South Asia, *The Intimate Enemy* is of more general significance for understanding the remaking of the structures of the self in the scene of colonial seduction.

3 Rokeya uses a proverb here that literally says "Drums sound sweet if heard from afar!"

4 My clumsy phrase "epic poems of Delicia-killing" translates *Delicia bodhkabya*, an allusion to Michael Madhusudan Dutta's *Meghnad bodhkabya* (Epic Poem of the Killing of Meghnad, 1861), the most famous and innovative Bengali poetic work of the nineteenth century.

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18
Postcolonial Issues in Translation: The African Context

Kathryn Batchelor

Introduction: The "Postcolonial Turn" in Translation Studies

When the focus of translation studies started to shift in the 1970s and 1980s from the linguistic properties of texts toward the broader political, social, and cultural contexts in which translation takes place (a shift known as the *cultural turn*), it was not long before attention began to be paid to the hierarchies of power and language that underlie all acts of intercultural exchange. A number of scholars, notably Eric Cheyfitz (1991), Tejaswini Niranjana (1992), Vicente L. Rafael (1993) and Maria Tymoczko (1999) published works exploring the role played by translation in a variety of colonial settings, revealing its importance in establishing and perpetuating the supposed superiority of the colonizers. Inequalities of power did not of course disappear with the end of the colonial era, and many of the methodologies and insights gained in these inquiries into the relationship between translation and colonization have proved relevant to studies of translation in postcolonial contexts. Several collections of essays (notably Dingwaney and Maier 1995; Bassnett and Trivedi 1999; Simon and St-Pierre 2000) have pushed such inquiries further, exploring translation from a postcolonial perspective in a variety of geographical settings. While these settings include South America, Africa and Quebec, the essay collections show a strong bias towards former British colonies, notably India, and tend to focus on translation exchanges involving English.

More recently, a number of studies of translation in African contexts have explored the legacies not only of British colonialism but also of the former French, Belgian, and Portuguese empires, revealing many points of commonality with the earlier studies and suggesting that, although specific language pairings may vary, many of the insights being gained through postcolonial translation studies can be usefully shared between different geographical, historical, and linguistic arenas.

Research into translation involving African literature or carried out in African contexts has tended to focus on issues similar to those explored in other postcolonial contexts. This work encompasses studies of literary creation based on the concept of writing-as-translation alongside criticism of African literature in translation, often accompanied by a call for a "poetics of translation which recognizes difference" (Bandia 2008, 231) and, in some cases, an exploration of what this might involve. Almost exclusively, this type of research has focused on European-language writing and translation into other European languages (for an example of an exception to this generalization, see Mwangi 2009). Some of the most recent research moves beyond a focus on the textual aspects of translation to a greater emphasis on the publishing contexts and the motivations governing translation selection, and here there has been slightly more focus on African-language writing or translation into African languages. In the sections that follow, I shall discuss each of these three broad areas in turn.

Writing-as-Translation

The issue of which language to use as a medium of expression is a fraught one in many postcolonial contexts, and Africa is no exception. One of the most well-known controversies on this topic has centered on the work of the Kenyan writer Ngũgĩ wa Thiong'o, who famously renounced writing in English in the late 1970s in order to write in his mother tongue, Gĩkũyũ. Ngũgĩ outlines the reasons behind this decision in *Decolonising the Mind*, linking the continued use of European languages to the continuation of imperialism:

> I believe that my writing in Gĩkũyũ language, a Kenyan language, an African language, is part and parcel of the anti-imperialist struggles of Kenyan and African peoples. In schools and universities our Kenyan languages . . . were associated with negative qualities of backwardness, underdevelopment, humiliation and punishment . . . I do not want to see Kenyan children growing up in that imperialist-imposed tradition of contempt for the tools of communication developed by their communities and their history. I want them to transcend colonial humiliation. (1986, 28)

The majority of Ngũgĩ's contemporaries and those who came to writing after him have not followed Ngũgĩ's path of rejecting the European language historically associated with colonial rule. Rather, most African writers have chosen to view the European language as a useful tool enabling them to find a voice on an international stage, and,

albeit to varying degrees, to inflect the European language with vocabulary or turns of phrase native to their own cultures and languages.

It is this hybrid language that has formed the focus of much of the research in African postcolonial translation studies, with theorists such as Moradewun Adejunmobi (1998), Kwaku Gyasi (2006) and Paul Bandia (2008) building on Chantal Zabus's ([1991] 2007) study of what she terms the "indigenization" of language in African novels. Adejunmobi, for example, refers to texts containing "occasional or sustained modifications of the conventions of the European language in use" as "compositional translations" (1998, 165). Gyasi proposes a similar view, suggesting that "African writers are creative translators who convey concepts and values from a given linguistic, oral culture into a written form in an alien language" (2006, 26). Bandia also draws parallels between intercultural writing and translation, arguing that both processes

> involve movement from one language culture into another, except that in postcolonial intercultural writing translation is understood in the metaphorical sense of transgression, displacement, transportation, or movement from a local colonized culture to an alien colonizing language culture. (2008, 3)

This type of displacement or translation process can be illustrated through the following extract from Gabriel Okara's novel, *The Voice*, cited by Bandia:

> The elders came one by one to Izongo's house and when they had sat in a semi-circle facing Izongo, Izongo called them each by their praise names as it is usually done at gatherings when something is to be discussed.
> Izongo: *One-man-one-face!*
> First Elder: Yes! No two persons have the same face, and no two persons have the same inside. What is yours?
> Izongo: You are asking me? I am *lightning!*
> First Elder: *Lightning!*
> Izongo: Yes. I am *lightning*. Nothing stands before lightning. What is yours?
> Second Elder: You are asking me? I am *water*.
> Izongo: *Water!*
> Second Elder: Yes! I am *water*. Water is the softest and the strongest thing be.

> (Bandia 2008, 43–44)

The translation process is evident here on a number of levels, including the explanatory note at the end of the first paragraph, explaining the "local colonized culture" to the "alien colonizing language culture," the transposition of Ijaw language syntax onto English, notably in the word order of the final sentence, and the italicized praise names, drawn from oral culture, and, according to Bandia, literal translations from Ijaw (2008, 3, 44).

As the terminology of Bandia's description of the translation process involved in intercultural writing suggests, there is a tendency for critics to view this type of

writing-as-translation not only as a pragmatic response on the part of African writers to the difficulties of "convey[ing] in a language that is not one's own the spirit that is one's own" (Rao, cited in Ashcroft et al. 2002, 38), but also as a political impetus whereby African writers seek to challenge the European language itself and the power of its colonial legacy. Zabus, for example, asserts that this type of writing process "seeks to subvert the linguistically codified, to decolonise the language of early, colonial literature" ([1991] 2007, 118), while Samia Mehrez, writing about the translation of francophone North African fiction, argues that the "ultimate goal" of this type of writing is to "subvert hierarchies by bringing together the 'dominant' and the 'under-developed'" (1992, 122).

Contrasting interpretations of linguistic hybridity are offered by Adejunmobi (1998) and Marie Chantale Mofin Noussi (2009). Adejunmobi argues that authors are responding to the "widespread conception [that] prevails among African writers and critics of African literature according to which only versions in indigenous African languages can be truly African," and which results in the view that "texts in European languages must demonstrate some connection with an indigenous-language original as unequivocal proof of their Africanness" (1998, 168). Noussi, whose study focuses on processes of "Xhosa-ification" (2009, 291) in the English of Zakes Mda's *The Heart of Redness*, adopts the conventional postcolonial framework outlined above but takes it further, relating it specifically to the South African context that forms the backdrop to Mda's work:

> [L]inguistic hybridity is . . . part of a dialogue about differences in the interest of achieving a new humanity, and part of an affirmation of resistance to the linguistic apartheid set up by the Bantu Education Act which mainly served to keep the tribal groups linguistically separated. . . . In *The Heart of Redness*, Zakes Mda not only challenges the dominance of the English language but also shows that an enriching coexistence between the English and the Xhosa languages is possible. . . . It follows from this process that linguistic hybridity is a standard towards which South African writing might well generally aspire in the interest of fostering linguistic and socio-political reconciliation. (2009, 293, 297, 298)

The alternative interpretations of the significance of writing-as-translation put forward by Adejunmobi and Noussi indicate the importance of taking into account the reader's own ideological, cultural, and critical standpoint when identifying the broader significance of such writing techniques (see Batchelor 2009, 32–36, for further discussion of this issue). Whichever interpretation critics propose, however, there is general agreement that the presence of an underlying language or languages in the main language of expression presents the translator with a set of acute challenges. Furthermore, if, as critics have argued, such writing-as-translation serves a specific political and cultural function, then much is at stake when it comes to be translated into another language. These concerns form the focus of a second important area of research in postcolonial translation studies.

Criticism of African Literature in Translation

A number of recent publications offer criticism of translations of European-language African literature into other European languages. Bandia (2008) examines translations of texts by six key writers, both francophone and anglophone, while I have analyzed the treatment of specific hybrid features across an extended corpus of francophone novels translated into English (2009). On the Portuguese side, Rebeca Hernández (2007, 2009) explores English translations of lusophone "plurilingual postcolonial literary texts" (2009, 64) such as those by Mia Couto and Luís Bernardo Honwana. These more extended studies confirm what shorter case studies of African literature in translation had indicated (see, for example, the essays in Granqvist 2006): that there is an overwhelming tendency for the linguistic complexities of the original texts to be diminished in translation, whatever the language pairing.

Two sets of examples should suffice to illustrate the type of changes typically enacted in translation. Hernández cites the translation into English of a poem by the Angolan author António Jacinto, in which the borrowings from Kimbundu that form part of the original Portuguese composition disappear:

> dos teus labios vermelhos como *tacula*
> dos teus cabelos negros como *diloa*
> dos teus olhos doces como *macongue*
>
> of your lips red as henna
> of your hair black as mud
> of your eyes sweet as honey
>
> (quoted in Hernández 2007, 44)

As Hernández argues, the resulting text certainly facilitates fluency, but also "erases all traces of the Angolan reality . . . and eliminates the need to open new mental spaces for the culturally bound elements represented in the stanza by the native words" (2007, 45).

Similar translation approaches are evident in the corpus of French–English translations presented in my own research (Batchelor 2009); the extracts below illustrate the normalization of a range of different types of innovation present in the French, encompassing (1) the removal of local language expressions (in this case, Lingala), (2) the normalization of unusual past participle use, and (3) the replacement of expressions associated with African varieties of French with expressions belonging to standard English:

(1)
Le *damuka* s'était réuni dans une venelle de Moudié: avenue Général-Marchand.
The wake was held in a little alley in Moudié: the Avenue Général-Marchand.

> (from *Le Pleurer-rire* [The Laughing Cry] by H. Lopes,
> quoted in Batchelor 2009, 74)

(2)

Le Coran dit qu'un décédé est un appelé par Allah, un fini.
The Koran says that once dead, summoned by God, a man has departed this life forever.

> (from *Les Soleils des indépendances* [The Suns of Independence] by
> Ahmadou Kourouma, quoted in Batchelor 2009, 153, 155)

(3)

Tu l'as enceintée, salaud!
You have made her pregnant, you bastard!

ils te maraboutisent un homme comme un rien.
Muendo had Senegalese ancestors who can cast a spell over you in no time.

> (from *Le Mandat* [The Money Order] by Ousmane Sembène
> and *Les Méduses ou les orties de mer* [The Madman and the Medusa]
> by T. U Tam'Si, quoted in Batchelor 2009, 126)

In many respects, these findings are to be expected, following as they do the patterns identified by Antoine Berman (1985) and Lawrence Venuti (1998) and proposed as characteristic of translation in general. Nevertheless, the imposition of European-language fluency on texts which deliberately resist such fluency in their original versions comes in for strong criticism amongst most translation studies scholars. Bandia, for example, calls for a "poetics of translation" which "carr[ies] across the subversion implied in the innovative linguistic and cultural practices used by the author" (2008, 231). While moving away to some degree from the view that the innovative aspect of African literature is always to be linked with a decolonizing intention or effect, I also nevertheless argue the need for translations that will re-create the linguistically innovative features of the originals and thus "contain the potential to generate similar secondary responses to those generated by the originals" (Batchelor 2009, 260).

These arguments echo those put forward by critics working in other postcolonial contexts such as Gayatri Spivak (1993) and Maria Tymoczko, the latter arguing that the "philological" approaches that have dominated translations of texts from non-Western cultures perpetuate "the panoptic ideal of the imperialist gaze" and result in the text being "downgraded in status from a piece of literature to a non-literary work." "Only when translations leave the canons of accuracy behind," she argues, "can a decolonized translation practice emerge" (1999, 269).

What, then, might such a "decolonized translation practice" look like? A number of counter-examples to the numerous examples of fluency-imposing practice are given in some of the studies mentioned above, which help to illustrate the principles of the kind of translation approach that critics propose. I have presented elsewhere the example of Nidra Poller's translation of one of Ahmadou Kourouma's novels, *Monnè, outrages et défis* (*Monnew*), which recreates much of Kourouma's innovative approach to the French language in English, and arguably makes the English into even more of a Malinke–European-language mix than the original (Batchelor 2009). Rather than

translating terms borrowed from Malinke into English, for example, Poller incorporates the Malinke terms into the text and removes both the italics and the gloss that are present in the original, as in the following example:

> les survivants, y compris les femmes et les enfants, sont rentrés dans les cases, s'y sont enfermés, se sont entourés de *seko* (nattes de paille) et y ont mis le feu.
> the survivors, including the women and children, went into the huts, closed the doors, wrapped themselves in their seko, and set them on fire.
>
> (quoted in Batchelor 2009, 82)

More complex types of hybridity, such as those involving "relexification" (Zabus [1991] 2007, 113) are translated by imposing similar linguistic processes onto English, as in the following example:

> Le soir l'avait surpris avec ses compagnons dans un village de montagne où les habitants les avaient accueillis et *avaient courbé* avec eux *la dernière prière*.
> Night fell upon the king and his companions in a mountain village. The villagers took them in and *bowed down the last prayer* with them.
>
> (quoted in Batchelor 2009, 151, 155; emphasis added)

The difference between this type of approach and the normalizing approach typical of most translators can be usefully illustrated by contrasting these sentences with those occurring in the translation of Kourouma's first novel, *Les Soleils des indépendances* (The Suns of Independence); the same deviation from standard French is employed by Kourouma in both novels:

> Mercredi le soleil arriva au point de la troisième prière. *On la courba* ensemble.
> On Wednesday the sun reached the hour of the third prayer. *They prayed* together.
>
> (quoted in Batchelor 2009, 151, 154; emphasis added)

Another example of a translation that is used as an illustration of a decolonized translation practice is Richard Bartlett's translation of a short story by Luís Bernardo Honwana, cited in Hernández (2007). Hernández argues that

> Bartlett's translation is faithful to the merging of languages in the original text, for it takes into account the phonological and syntactic alterations of the original and creatively translates them into English.

The following example is provided:

> Tu que nao presta: tu gosta mulher cimilado que draba voce
> You who don't care: you like ssimilado woman who dumps you
>
> (quoted in Hernández 2007, 50)

While the intellectual and aesthetic arguments in favor of such a poetics of post-colonial translation practice are perhaps not hard to appreciate, the practical difficulties associated with implementing such a practice are such that it is unlikely that this mode of translation – at least into English – will become associated with postcolonial literature in the near future. These difficulties are to some extent textual: some of the hybrid features of the originals, such as the inclusion of basilectal European language use or of established pidgin varieties, pose problems of equivalence and the risk of textual deterritorialization for which there are no straightforward solutions. In other cases it is the clash of specific languages that is of crucial importance, and critics such as Mehrez (1992) have argued that the translation of such texts inevitably obscures such conflicts, altering or diminishing the broader significance of the linguistic complexity of the original. The most significant difficulties, however, lie outside the text and concern other agents involved in the translation process, notably publishing houses and literary reviewers. Despite the success of postcolonial literature originally written in English (which displays many of the same multilingual features), British and American publishers have proved generally reluctant to publish translations that display anything other than straightforward fluency. Inquiries into the broader factors connected with the production of translations represents another important area of research in postcolonial translation studies relating to Africa, and will be outlined in more detail in the following section.

Translation Selection and the Languages of Translation

Studies of the role played by publishing houses in the selection and shaping of translations of African texts are inevitably linked to more general questions surrounding literary marketplaces and publishing, and the economic inequalities that affect writers from the developing world. Much like the debate on whether African authors should write in European languages or African ones, questions of where African writers should publish their work are linked with issues of wider exposure and profitability. In many countries in Africa there are few publishing houses, and as a consequence the majority of writers, or at least those wishing to find any level of international recognition, are published abroad (see Hart 2006, however, for an account of recent developments in publishing and the book trade in Africa). Pascale Casanova develops the concept of *littérisation* to describe the process whereby a "text from a literarily deprived country comes to be regarded as literary by the legitimate authorities," a process that encompasses both "direct composition in the dominant language" and translation proper (2004, 136). The patterns of linguistic control and dominance established in the colonial era still hold sway today, with the result that, for African authors to achieve literary consecration, they must be published in London or New York, or Paris, or Lisbon (see Casanova 2004, 119–25, for a more nuanced account). These realities affect both original writing and translations, and combine with other issues such as the poor distribution networks for books within many African countries to mean that the majority of

translations of African literature are from one European language into another, and that the target audience for translations is based in the West (note, however, that this readership of course includes members of the African diaspora). These publishing realities inevitably affect the way in which translations are selected, with texts usually chosen on the basis of their commercial viability. In other words, works are judged on their potential appeal to a Western audience. These publishing circumstances also affect the way in which the translations are carried out, resulting in texts aimed at the outsider, often supplemented with glossaries or footnotes.

A number of recent studies have explored the role played by Heinemann's African Writers series, a major publisher of African literature between 1962 and its discontinuation in 2003. Although most of these studies have focused on the series more generally, and thus primarily on texts published in their original language of composition rather than in translation, they nevertheless reveal some interesting insights into the motivations governing the selection of texts for translation in the series. In the early years of the series, for example, the availability of successful francophone African literature published in Paris (described by James Currey as a "treasure trove" [2008, 59]) helped establish a canon of African literature through translation with strong appeal to the educational sectors in countries such as Kenya, Nigeria, and Zambia, which during this period accounted for a large percentage of Heinemann's sales. Some of the later translations published in the series were motivated by political considerations; notable in this regard were the translations of Angolan literature by Thomas Wolfers, an African correspondent for the *Times* who was a supporter of the Angolan liberation movement, and who proposed the novels to Heinemann himself (see Currey 2008, 247–51).

Other examples of politically motivated translations relate to some of the rare translations between African languages: the translation into Kiswahili of a Kikerewe novel by Aniceti Kitereza in Tanzania the 1970s, for example, was strongly linked to the desire of the socialist government to create a national literature and make Kiswahili into the national language. As Alain Ricard explains:

> The translation and publication in Kiswahili of a novel written in a regional language was thus undertaken in order to contribute to the national literary corpus, or in other words, in Tanzania, to the Swahili corpus . . . To translate into Kiswahili was to affirm the priority of this new standard, and to do so in the heart of Africa: in sum, to get ahead of Kinyarwanda. (Ricard 2011, 356; this and all subsequent translations from this source are my own)

Other translations that formed part of this political agenda involved translations from English, notably translations of a number of Shakespeare plays by Julius Nyerere, president of Tanzania between 1964 and 1985 (see Mazrui 2007 for a full account of translations into Swahili in both the colonial and postcolonial periods). As Ricard notes, however, this agenda was not pursued actively into the long term, and the number of translations into any African languages in Africa as a whole remains small

(2011, 355). Where translation between African languages or into African languages does occur, the translations tend to be motivated by educational considerations, and are intended to aid in the development of literacy among children and adults.

A notable exception to the paucity of translation involving African languages is post-apartheid South Africa, where language and educational policies favor the development of corpora of literature and other texts in all of the eleven official languages. As Ricard argues, the promotion of the full range of South African languages is "a logical outcome of the revolutionary process. Apartheid promoted Afrikaans, making it the language of the 'bosses' of (southern) Africa, and this era is now in the past" (2011, 394). Alet Kruger cites a number of examples of translations to which post-apartheid-era policy has given rise, arguing that "the future of our African languages in translation no longer looks bleak":

> Heinemann has published various works by Nigerian author Chinua Achebe, translated into Sepedi, Xhosa and Zulu. A selection of Zakes Mda's one-act plays, all dealing with typical apartheid themes and written during his years of exile, has been translated into all nine African languages. Nelson Mandela's autobiography *Long Walk to Freedom* has already been published in four indigenous languages and further translations are being undertaken. (Kruger 2012, 288)

It is interesting to note that all of the examples cited here involve translations from English into African languages, rather than having an African language as the language of original composition. In this sense they reflect the more general pattern that characterizes the direction of translation involving African languages, summed up by Ricard:

> Translation has been the instrument for inscribing the European text in African languages, but the written languages of Africa have rarely been translated in return; it is as if our curiosity had been quickly satisfied by the translation of folktales and a handful of novels. (2011, 377)

Where translations from African languages into European ones do exist, they are most frequently the result of self-translation by the author. While the process of self-translation can be an enriching and beneficial one, as attested by Ngũgĩ (2009) and André Brink (see Maree 1999), it can also potentially undermine the author's motivations for not adopting the European language as the language of composition in the first place. Simon Gikandi, for example, in his discussion of the translation of Ngũgĩ's *Matigari* into English, argues that being translated into English undermines Ngũgĩ's political stance on linguistic matters, characterizing the act of translation as a "double-edged weapon: it allows Ngũgĩ's text to survive and to be read, but it is read and discussed as if it were a novel in English" (1991, 166). Nevertheless, the phenomenon of self-translation can permit an author to take up a particular political stance whilst not forgoing the possibility of wider global success for his or her work. Boubacar Boris

Diop, for example, wrote *Doomi Golo* in Wolof in 2003 after writing in French for over two decades, and self-translated the novel into French as *Les Petits de la guenon* (The Monkey's Children). Diop's motivation for switching to Wolof throws an interesting light on the issue of language choice and its connection to colonial history: whereas Ngũgĩ and others see the refusal to use the European language as a crucial act of decolonization, Diop's refusal was linked both to a sense of obligation to his mother tongue, and also to international events that are much more recent, as he explains in an interview:

> TriQuarterly Online: After writing in French, why did you decide to write in Wolof?
> Boubacar Boris Diop: I wanted to try. I always wanted to do it. It was a personal challenge. I did it after I visited Rwanda, when I could see clearly that France was involved in the genocide. Through disgust for France, I didn't want to write in that language. I never said that I was giving up writing in French . . . I feel we are all obliged to write something in our native tongue.
>
> (Morris 2011, n.p.)

Diop's refusal to use French was not permanent (he has since written another novel and a collection of essays in French), but it alerts us to an important issue, reminding us that the same phenomenon (the switch to an African language after many years of writing in a European one) may be linked to different motivations. Rather than imposing a sort of postcolonial interpretative straitjacket on all acts of writing and translating linked to formerly colonized countries, it is important to be open to other relevant factors, be they political or esthetic. Increasingly, as the imperial era grows more distant, and despite the undeniable presence of neocolonial attitudes and dynamics in intercultural relations today, other concerns and events are likely to shape the themes and modes of expression of African writing, and it is important that theoretical paradigms develop accordingly. This caveat echoes a point made by Mark Stein in the context of his analysis of the work of Dambudzo Marechera: while not denying that there is still value in analyses that draw on the traditional binary between center and periphery, Stein argues that "overuse" of this binary "can serve to reinscribe a polarity that ought to be evaluated in the context of other relevant tensions" (1998, 156).

Conclusions

The argument for greater openness to other theoretical paradigms when analyzing translation in the African context has relevance beyond the analysis of literary texts, and serves as an important reminder of the growing body of research that is driven by considerations other than Africa's relationship with the West, or in other words by interests that lie outside traditional postcolonial paradigms. Recent developments in translation studies relating to South Africa, for example, have been strongly shaped by post-apartheid politics, and include multiple-language translations of children's

literature, interpreting practices in a variety of professional settings, and translator and interpreter training. If postcolonial studies has represented the most important intersection with translation studies relating to Africa over the last couple of decades, it is likely that other disciplines within the broad areas of education, linguistics, politics, and international relations will offer fertile points of contact and reciprocative influence in the coming years.

See also Chapter 4 (Bassnett), Chapter 8 (Shreve and Lacruz), Chapter 20 (Bandia), Chapter 22 (Spurlin), Chapter 31 (Lowe)

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19

Postcolonial Issues: Translating Testimony, Arbitrating Justice

Christi A. Merrill

How do we interpret accounts of daily discrimination when they take place in languages and cultural contexts far away from us? What ethical tangles do we encounter when we find ourselves compelled to take sides?

I begin with a small example: in an early chapter of Bama's autobiographical narrative *Karukku*, she recounts laughing to her brother at the contortions she sees one of the neighborhood elders going through as he carries a packet of snacks to his boss:

> He came along, holding out the packet by its string, without touching it. I stood there thinking to myself, if he holds it like that, won't the package come undone, and the vadais fall out? The elder went straight up to the Naicker, bowed low and extended the packet towards him, cupping the hand that held the string with his other hand. Naicker opened the parcel and began to eat the vadais. ([1992] 2000, 13)

Her younger self did not realize at the time – as we, too, may or may not – that she was witnessing a pathetic scene of discrimination being played out according to conventions centuries old. Her brother's explanation brought her laughter to a stop:

> Everybody believed that Naickers were upper caste, and therefore must not touch Parayas. If they did, they would be polluted. That's why he had to carry the package by its string. ([1992] 2000, 13)

As an adult looking back, Bama describes the scene as pivotal in her life, for this was the moment when she could no longer accept such disparity as normal:

> How was it that these fellows thought so much of themselves? Because they had scraped
> four coins together, did that mean they must lose all human feelings? What did it mean
> when they called us "Paraya"? Had the name become that obscene? ([1992] 2000, 13)

She recounts this moment of coming into consciousness as if she were talking out
loud to herself, but in the process she has staged a moral contest between "us" and
"them" ("these fellows" who "thought so much of themselves") and invited readers to
identify with those called "Paraya."

This scene follows a pattern set by early Dalit leaders like Bhimrao Ambedkar, who
made a crucial distinction between untouchables who had not yet realized the terms
of their own oppression and Dalits who had come into consciousness. Ambedkar's
posthumously published autobiographical account, "Waiting for a Visa," opens with
a childhood scene where he encounters explicit discrimination for the first time. He
and his well-dressed siblings travel to a remote town to visit their father; when they
aren't met at the train station as planned, the station-master fusses over them until
the innocent Bhimrao blurts out their caste; the station-master blanches and walks
away; subsequently all the drivers refuse to take the fare no matter how handsomely
they're promised they'll be rewarded. The first chapter ends with Ambedkar's adult
self looking back, observing:

> this incident gave me a shock such as I never received before, and it made me think
> about untouchability which, before this incident happened, was with me a matter of
> course as it is with many touchables as well as the untouchables. (1993, 671)

Given that Ambedkar is writing his account in English, we could imagine this
observation being addressed to either touchables or untouchables, as well as to those
outside the country, for whom the entire system of untouchability is presumably
unfamiliar if not also abhorrent. This impression is solidified in the second chapter,
in which he describes returning to India from study abroad ("at Columbia University
in New York from 1913 to 1917" followed by an abbreviated period at "the School
of Economics of the University of London") and is no longer able to abide by the
rules of caste discrimination with which he had grown up. He reports stepping off
the train to face the deceptively simple question: "Where to go?" Rooms were rented
only on the basis of caste affiliation – there were inns for Brahmins, for Kshaitriyas,
but not for untouchables. The quandary allows him to initiate English-speaking
readers into the humiliating effects of a system so many in India then considered
natural and normal:

> My five years of stay in Europe and America had completely wiped out of my mind any
> consciousness that I was an untouchable and that an untouchable whenever [*sic*] he went
> in India was a problem to himself and to others. But when I came out of the station
> my mind was considerably disturbed by a question, "Where to go? Who will take me?"
> I felt deeply agitated. (1993, 674)

Ambedkar refers to his experiences abroad in order to posit a different sense of normalcy. The comparison suggests a triangle of understanding and thus puts useful pressure on his "touchable" readers to call into question a system they themselves might be complicit with, while also offering his untouchable readers a vision of a society without untouchability. The very suggestion of each of these other types of readers in this translation triangle helps add legitimacy to his testimony. The foreign reader ostensibly expects her narrator to act as representative of the untouchables; the "touchable" readers worry about the shameful impression he is making on outside readers; and the "untouchable" readers are cognizant of the pressures this impression puts on upper-caste readers. When, for instance, Ambedkar confides that it would be awkward to ask any of his friends if he could stay with them – explaining that even if they themselves did not subscribe to the system of untouchability, their family members or servants might – he is demonstrating to his foreign readers the pervasiveness of the system, to his "touchable" readers how inextricably they too are implicated in the system whatever their intentions, and to his "untouchable" readers that even a well-educated and prosperous fellow "untouchable" faces these troubles. A lawyer by training, he offers personal testimony designed to call into question the entire caste system from multiple perspectives.

The second chapter is especially crucial in building the argument that caste-based oppression has effects throughout Indian society. The narrator recalls his reaction upon hearing of a Parsi inn that took paying guests:

> my heart was gladdened. The Parsis are followers of the Zoroastrian religion. There was no fear of my being treated by them as an untouchable because their religion does not recognize untouchability. (1993, 673–74)

However, after settling in he learns that "this inn was maintained by the Parsi community for the use of Parsis only" (1993, 674) and soon a Parsi mob arrives at his room and sends him fleeing. Looking back, he confides to his readers:

> This scene of a dozen Parsis armed with sticks lined before me in a menacing mood and myself standing before them with a terrified look imploring for mercy is a scene which so long a period as 18 years has not succeeded in fading away. I can even now vividly recall it and never recall it without tears in my eyes. It was then for the first time that I learnt that a person who is an untouchable to a Hindu is also untouchable to a Parsi. (1993, 678)

Every chapter of his account follows the same pattern: he recounts a scene of systemic discrimination, and concludes first that upper-caste Hindus cannot be trusted, then – as we see here – Parsis, followed by Muslims and even fellow Dalits. He offers the evidence of his own experience that untouchability is neither a thing of the past nor unproblematic, in much the same way that he might in an international court of law. Discrimination against untouchables, his account emphasizes, is pervasive.

Bama's narrative follows a similar pattern, but her tone conveys not so much moral superiority as sympathetic and even inclusive self-questioning. Written in post-Independence India six decades after Ambedkar's, her testimony benefits from nearly a century of Dalit activism, even if she has not been privileged to enjoy a life abroad, free from caste oppression. Given that the account was written originally in Tamil, it may seem to English-language readers of Lakshmi Holstrom's English translation that Bama's question, "What did it mean when they called us 'Paraya'?" posits an "us" to which "we" remain peripheral. Yet the question about the meaning of "Paraya" has particular relevance to those of us reading this narrative in translation, for the Tamil word itself has long circulated in the global English lexicon (as "pariah"). The geneal-ogy implicates us in unexpected ways in exactly the kind of discrimination that Bama at first misinterprets, and that an uninitiated English reader might imagine we are at a safe remove from, even as we judge the Naicker boss's actions negatively. It shows that the kinds of dynamic triangle of implied readers we noticed in response to Ambedkar's account have a continued and even more complex history with regard to Bama's testimony.

The *Oxford English Dictionary* (*OED*) suggests that the Tamil word "pariah" first came into English usage in 1613 ("The Pareas are of worse esteeme"), soon after Britain's East India Company was granted its royal charter, and well before the traders began assuming administrative responsibilities that would lead to India's becoming a British colony. (This transition is often associated with the Battle of Plassey in 1757.) The examples included in the *OED* entry draw a picture of the British struggling to find their place in a society they found morally ambiguous: some were repulsed by the Parayas themselves ("a sort of poor People that eat all sort of Flesh") as others were by those persecuting them ("The Parriar, and other impure tribes . . . would be beaten, were they to attempt joining in a procession of any of the gods of the Bráh-mans"). By the beginning of the eighteenth century, the word is used more generally in English to denote "[a] member of any low caste; a person of no caste, an outcaste" and a century later the meaning becomes even broader, more in keeping with what is in circulation today: "[a] member of a despised class of any kind; someone or some-thing shunned or avoided; a social outcast." We see in this shift an increasing ability to identify with the human toll extracted by the social mechanism of untouchability rather than simply taking sides for or against the victims. The *OED* definition notes that the word was "Orig. used by Europeans in India" and it is this history in particu-lar we must read into Holstrom's translation when Bama asks, "What did it mean when they called us 'Paraya'?" In English "us" can refer specifically to the community of which Bama is a part, but can also include anyone who feels shunned or avoided: the translated account raises larger questions about our conventions of collective meaning-making. What generic cues do Bama and her English-language translator mobilize when inquiring into the ways in which we participate in such acts?

The import of this scene shifts significantly depending on our own expectations of Bama's account as a genre. If we understand Bama to be offering a simple appeal as one would in a courtroom, we might notice that our well-intentioned effort to sym-

pathize with Parayas ("us") against the powerful ("these fellows [that] thought so much of themselves") puts us in the position of meting out justice, in a manner not so different from the British who first encountered untouchability. Such an approach assumes that the moral criteria by which we might judge such a scene are universal and straightforward, and – as Edward Said has most powerfully demonstrated – that the European outsider is in a privileged position to offer a sound verdict on the actions of the two adversaries. (Said discusses the example of the Orientalist William Jones's translating the *Institutes* of Manu from Sanskrit via Persian to fulfill the governor-general of India's mandate that "Indians be ruled by their own laws" [1979, 78]). I would like to suggest that, in this scene and throughout *Karukku*, Bama is offering a testimony in a different sense: she is not describing a scene of injustice as if in a global courtroom that would ascertain whether her adversary's actions were right or wrong, but is instead calling into question the traditional moral and legal codes ("their own laws") that render Parayas like herself pariahs, and that she herself is guilty of participating in unthinkingly. The collective "us" is both perpetrator and victim.

Compare this to a death scene witnessed over a century earlier, and written – in English – by an Indian colonial subject named Lutfullah (who identifies himself as "a Mohameddan Gentleman" in the title of his autobiography) as he travels with British agents, including one for whom he acts as an interpreter and language instructor. They are informed "that a sati (suttee) was going to be performed that forenoon at the village of Maholi, near the river side" (1857, 221) and, as in Bama's account, the scene's narration seems to suggest that the British agents side with the victim against the perpetrators. At first, the narrator seems to identify completely with the British agents' judgment of the act: he writes in the first person plural, "We could not believe that such an outrage could be committed with impunity whilst a British Resident remained near the capital" (1857, 221). Unlike Bama, however, Lutfullah describes interrogating the victim:

> Lieutenant Earle, being an excellent Marathi scholar, finding an opportunity, entered into conversation with her, and delivered a very eloquent speech, dissuading her most earnestly from this horrid suicide, which he said he viewed in the light of a wilful murder committed by the Brahmans, whose evil advice, contrary to the pure Hindu law, enticed her to a death of torture in both worlds. (1857, 222)

Lutfullah is at pains to commend Earle's language skills, in order to demonstrate, perhaps, that there was no miscommunication. Yet, it is clear from Lutfullah's version that a different kind of misunderstanding is at work. Lutfullah reports the widow's reply to Earle in such a way that allows him to convey an entire philosophy in a few eloquent words, and thus a measure of sympathy with her perspective:

> You may say what you please, but I will go with my lord. It was written in the book of my fate to be his wife, so I must be his wife only, to the full extent of the meaning, and that of nobody else. I loved him only, and can never love any one [*sic*] else with that

primary sincerity, so I must be his true companion wherever he goes. Take you no more
trouble, sir, about the matter. Peace be with you. (1857, 222–23)

Here and elsewhere her tone suggests her own brand of moral superiority (however
mild), and even the respectfulness with which she rejects their interventions conveys
a hint of condescension. We might imagine that this would put Lutfullah in an
awkward position, both during the encounter itself as well as afterward, as he narrates
it. Notice, for example, that the curious phrases he renders as "primary sincerity" and
"true companion" seem to be direct translations of the word "sati," whose roots are
related both to "truth" and to "being," and thus suggests some degree of understand-
ing of her perspective. Just as he offers both the roman-letter transliteration of the
Sanskrit word "sati" as well as the English version in parentheses "(suttee)" above,
here, too, he tries to offer multiple interpretations of the act. This dual perspective
invites us to attend to our own moral judgments of this scene, and to reflect on the
direction in which our own sympathies lie.

   Earle, for one, seems unable to accept the widow's reassurances. Lutfullah tells us
that "at the suggestion of Dr. Kay and myself" Earle begged her to listen to his good
advice to "act not against your reason" and to trust that "we would save you from the
horrid death by all means at a slight signal of your consent" (1857, 223). Rather than
remaining neutral, Lutfullah laments:

   But, alas! Her fanaticism had advanced too far beyond the reach of this and such
   wholesome advice; and with a scornful smile she told Mr. Earle that she did not stand
   in need; that her word was one and unalterable. (1857, 223)

He has cast this as a choice she has to make between reason and fanaticism. At these
junctures we might recall that this autobiography was published in London in the
very year (1857) of the Rebellion (also called "Mutiny") that put the British colony
in peril, and that the manuscript was edited by Lieutenant Earle himself. At first
glance, Lutfullah seems to be entirely complicit in the British judgment of the act.
Read this way, his autobiography demonstrates how effective Thomas Macauley's plan
in his 1835 "Minute on Indian Education" became,

   to form a class who may be interpreters between us (the British) and the millions whom
   we govern; a class of persons, Indian in blood and colour, but English in taste, in
   opinions, in morals, and in intellect. ([1835] 1995, 429)

   Lutfullah seems to endorse Earle's challenge to the widow to "try the experiment
of burning your little finger before committing your whole precious body to the
flames." However, he also seems to admire the strength of her resolve, for he tells us
that she "boldly" doused her handkerchief in the lamp oil, bound it around her little
finger, and lit it" (1857, 223). Lutfullah writes memorably that

it burnt on like a candle for a little while, and then diffused the smell of burning flesh, during which the young beauty talked on to the audience, without a sigh or sob to indicate the pain. (1857, 223–24)

He does point out that blood rushes to her face and also mentions her profuse perspiration, signs that he mentions "betrayed her feeling to our unbiased and sorrowful mind" (1857, 224). That he refers to his own opinion in the singular and plural at the same time ("our . . . mind") is not only contradictory, but further emphasizes the ambivalence at the heart of his narrative stance.

Postcolonial studies scholars have taught us to see as very precarious the seeming universals that underwrite moral judgments of an act (for example, sati as "this horrid suicide"), especially when they rest on an assumption of equivalence (for example, sati as "willful murder"). Lydia Liu's article "Legislating the Universal: The Circulation of International Law in the Nineteenth Century" demonstrates that the Chinese term first adopted in 1903 to translate "rights and privileges" for use in international law was a neologism, *quanli*, that brought together a character (*quan*) suggesting "power," "privilege," and "domination" with a word (*li*) that "brings to mind interest, profit, and calculation" and thus was anything but universal and natural (1999, 149, 152). Eric Cheyfitz's book *The Poetics of Imperialism* ([1991] 1997) argues that the legal concept of private property that the British brought to the Caribbean was itself the product of a particular local debate in England (enclosure vs. the commons) forced onto the native population in ways both legal and cultural: private property was equated with civility, and property held in common was a sign of savagery.

Here in his 1857 autobiography, Lutfullah does not overtly wonder about the legitimacy of "sati (suttee)" as an act. Instead, Lutfullah repeats Earle's claims that it is against "pure Hindu law" even though – as Lata Mani has since pointed out – this interpretation was extremely controversial leading up to and even following the British ban on sati in 1829. Mani explains that, in the nineteenth century,

[w]omen become emblematic of tradition, and the reworking of tradition is largely conducted through debating the rights and status of women in society, all hinging on deliberations over "what constitutes authentic cultural tradition." ([1990] 1999, 90)

Reformers like Ram Mohun Roy cited the Laws of Manu to argue that "the practice of burning widows alive on the pile and with the corpse of their husbands" cannot be "enjoined by the Hindu religion" (Mani [1990] 1999, 103), while orthodox Brahmins argued that "Hindoo widows perform of their own accord and pleasure – the sacrifice of self-immolation called suttee, which is not merely a sacred *duty* but a high privilege" ([1990] 1999, 107). Mani emphasizes that neither side argued their case in terms of the suffering of the widow herself, but instead, following the logic of the British and reformers like Ram Mohun Roy, "[t]he burden of the orthodox argument was to demonstrate that the East India Company's criminalizing of sati was based on erroneous

reading of the scriptures" ([1990] 1999, 107). The arguments for and against were both framed in terms recognizable to the British. In the first half of the nineteenth century, East India Company officials operated under the assumption that the best judicial system available to the native inhabitants of India would be a copy of the British judicial system, citing "Hindoo" holy scriptures in place of the Christian Bible.

Looking more broadly at British attempts to identify and govern India by "its own laws," Tejaswini Niranjana has suggested that these attempts at instituting justice themselves were based on a strong sense of moral superiority, which assumes, in her words:

(a)   the need for translation by the European, since the natives are unreliable interpreters of their own laws and culture;
(b)   the desire to be a lawgiver, to give the Indians their "own" laws; and
(c)   the desire to "purify" Indian culture and speak on its behalf. (1992, 13)

In the case of sati in particular, this sense of moral superiority led to what Gayatri Spivak has warned against: "White men are saving brown women from brown men" (1988, 297). Her words of caution remain relevant since we might easily replicate the morally superior stance of the colonial officials when we presume to take sides, presume to judge.

However dated, Lutfullah's narrative provides interesting opportunities for us to attend to our own ambivalences about the moral dilemmas presented, in such a way that avoids the triangles of which Spivak warns. Notice, for example, how difficult it is to take sides as Dr. Kaye tries to intervene at the scene of the widow's death:

> The pile now being ready . . . she then walked round [it] seven times, and having entered it, she placed the head of her dead husband in her lap, and herself holding a burning wick between the big and second toes of her left foot, she set fire to the combustibles with the logs of fire-wood. Upon her entering, the Brahmans began to stop the entrance with heavy pieces of timber, when Dr. Kaye, being much excited at the scene, could not keep silence any more. Though he knew very little or nothing of the language, he called out with as much fierceness as he could command, "You scoundrels, this is not fair; darwaza mat kholo," that is to say, "do not open the door," of course, meaning the reverse. Such erroneous expressions of the good doctor, even at this tragical [*sic*] moment, produced a smile from most of the bystanders. (1857, 224–25)

It is hard to sympathize with Kaye's hapless remonstrations – his lack of facility with the local language only serves to underscore the ignorance with which he pronounces the Brahmans "scoundrels" and the entire scene "not fair." The fact that Lutfullah includes Kaye's awkward outburst allows an opening for us to be critical of the interventions of the British. The moment provides some measure of comic relief as well, to see this self-appointed moral arbiter helpless and humiliated. The moment is certainly at odds with the otherwise dutiful descriptions of the scene as a tragedy that could have been avoided:

Immediately the poor woman set fire to the pile, the Brahmans and others surrounding it began shouting out the name of their god, Rama, and ordered the kettle-drums, flageolets, and cymbals that accompanied the procession to be beaten and played, and rent the air with their cries, in order that no cry of distress might be heard from the victim; and, as soon as the flames issued from all sides, they cut the ropes of the four corners of the platform of the pile with their hatchets, so the enormous weight of the firewood, falling at once upon the delicate girl, crushed her in a moment. (1857, 225)

Lutfullah does not admit to admiring the "delicate girl" for the strength of her resolve, nor does he mention being caught up in the drama of the moment, but instead distances himself from those "shouting out the name of their god" and offers an exceedingly cynical explanation for the crowd's loud euphoria. As one might expect from one of Macauley's class of interpreters, he reads the crowd's music and cries cynically as a ploy to silence her, and ends the scene by reflecting philosophically on the ways the "sublime" tenets of the Hindus have fallen prey to such "corruption" (1857, 226). Given that at this time "suttee" was legal if the widow was consenting, we might read in his narrative all the ingredients for a court-ordered defense: Lutfullah is sure to include her cogent testimony that she was a willing participant in this ritual, and he also shows that the British officials likewise did all they could morally and legally to offer her an alternative. But we also see in the writing a more personal grappling, as he struggles to reconcile not only what he believes to be the pure religious doctrine of his fellow citizens with current practices he finds abhorrent, but also the meaning of traditions that, like Bama's example of the Paraya elder, are strictly legal but morally reprehensible to him and presumably to his intended readers. If Lutfullah is acting as an interpreter for us of this morally complicated scene, how do we honor our own moral impulses and at the same time stay respectful of those of a character like the widow who has become sati, or the observer who is both heartsick and outraged? How do we avoid replicating the self-convinced superiority and moral awkwardness of a British agent like Kaye when taking virtual part in this scene?

We might start by noticing that in Lutfullah's account Kaye never stops to call his own moral perspective into question, never notices the contradictions in his approach. Urvashi Butalia struggles with a similar moral quandary in her more recent book, *The Other Side of Silence*, as she presents oral testimonies from survivors of the communal violence leading up to and following the Partition of India and Pakistan during Independence in 1947. A founding editor of the feminist press Kali for Women, she devotes two of eight chapters to an investigation of gendered violence – of women who have been forcibly taken by the other side and are then "recovered" by the state (see Butalia 2000, ch. 4, "Women"), as well as of girls and women who take their own lives in order to avoid such dishonor to their families (2000, ch. 5, "Honour").

Butalia explicitly defends "abducted" women's right to remain with their new families, explaining that often women had conceived children with their abductors and were reluctant to leave them in the name of some past notion of national allegiance. She asks:

> What was to be done if a woman claimed that the relationship she was in was voluntary? Who would sit in judgment on this? The tribunals that had been set up to decide disputed cases were made up of police officers from the two countries. Were they, people asked, competent to decide on the truth or otherwise of a woman's claim? (2000, 142)

Like the issue of sati, as we have already seen, the legal interpretation of a woman's right to choose depended on her version of events. Butalia shows male citizens from both sides setting out to recover "kidnapped" women, in the name of national "duty." She records one writing that "the problem [of abducted women] is a challenge to our manhood, no less than to our nationalism" (2000, 147). Even as Butalia is critical of such single-minded projections of loyalty and honor, she admits to being taken aback when she records an elderly Sikh woman in Delhi named Basant Kaur telling her, "My jeth killed his mother, his sister, his wife, his daughter, and his uncle. My daughter was also killed – we all talked and said we don't want to become Musalman, we would rather die" (2000, 157). She tells Butalia that all the women in her family took opium and jumped into the local well; Basant Kaur too stripped off her jewelry and jumped in, but, as she reports, "the well filled up, and we could not drown" (2000, 158).

Butalia allows Kaur to testify at length and ends by calling her account into question, suggesting that the phrases she uses to relate her story, and even the logic of it, conform to a pattern she encountered again and again in the oral testimonies and newspaper accounts.

> The tone adopted by *The Statesmen* . . . was similar to that adopted by families when they spoke of the hundreds of women they had "martyred" in order to "save" the purity of the religion. (2000, 162)

Like Lutfullah, Butalia scrupulously recounts their words, but then reframes key points in their testimony in a way that calls their perspectives into question. She does not pretend to have an "unbiased mind," however. In this case, she wonders aloud about their insistence that such acts are about "honour" and "martyrdom," and at their failure to read these incidents in terms of family violence.

We see this collision in perspectives most prominently in a scene told by a patriarch named Mangal Singh, whose "legendary status in his neighborhood," Butalia tells us,

> came from the fact that, at Partition, he and his two brothers were said to have killed the women and children of their family, seventeen of them, before setting off across the border. (2000, 154)

She admits, "I found this story difficult to believe: how could you kill your own children, your own family? And why?" Mangal Singh is at first reluctant to speak to her ("What is the use of raking all this up again?"), and once he agrees, Butalia notes with severity that he "refused to accept that the seventeen women and children had

been killed. Instead, he used the word 'martyred'" (2000, 154). For Butalia, his word choice implies that he has not taken sufficient account of his own part in this violence. Like Lutfullah, she passes along a testimony that invites us to become moral arbiters at a scene of great drama and complexity.

In her translation of Singh's oral testimony, the short explanation is framed by exigencies of flight during dire times:

> After leaving home we had to cross the surrounding boundary of water. And we were many family members, several women and children who would not have been able to cross the water, to survive the flight. So we killed – they became martyrs – seventeen of our family members, seventeen lives . . . our hearts were heavy with grief for them, grief and sorrow, then grief, our own grief. So we travelled, laden with sorrow, not a paisa to call our own, not a bite of food to eat . . . but we had to leave. Had we not done so, we would have been killed, the times were such . . . (2000, 154)

I have quoted the testimony in full as presented in Butalia's text, including the lyrical repetitions ("grief and sorrow, then grief, our own grief"), dramatic colloquialisms ("So we travelled, laden with sorrow, not a paisa to call our own"), and meaningful elisions ("not a bite of food to eat . . . but we had to leave.") Here and elsewhere Butalia's decision to transliterate key Panjabi terms (such as "jeth" and "Musalman" in Basant Kaur's account or "paisa" in Mangal Singh's) rather than finding English equivalents adds legitimacy to her efforts to retain elements of the original context. Given this, Mangal Singh's verbal stumble in Butalia's English translation ("So we killed – they became martyrs – seventeen of our family members, seventeen lives . . .") suggests a stumble in the Panjabi, rather than an effort on the part of the translator to gloss the mass killing as martyrdom. The moment becomes instead revealing of their individual uncertainty; Butalia follows up by asking: "Did they not deserve a chance to live? Could they not have got away?" and she reports that he "insisted that the women and children had 'offered' themselves up for death because death was preferable to what would almost certainly have happened: conversion and rape" (2000, 154). When she presses on, he retorts angrily, "[W]hat was there to fear? The real fear was one of dishonour" (2000, 155). Even though they are both speaking the same language, it becomes clear in her translated account that there is a basic failure to communicate. She is unable to accept his version of this event; like Lutfullah, the best she can do is try to convey his perspective, and register her own moral disagreement in the process.

Is this any more honest or even ethical than Lutfullah, who claims to possess an unbiased mind? Or than Ambedkar or Bama, whose express purpose is to convince readers of the injustice of untouchability? Each of these accounts invites the reader to consider ethical tangles that have no simple solution. As a group, they suggest that the function of written testimonies circulating globally in translation is to allow readers around the world to appreciate the complexity of these situations beyond easy binaries of right and wrong, or triangles that put us in the position of saving the

perceived victim. Bama's testimony is so effective in part because of the strength of her convictions that we might live in a world beyond easy distinctions between "us" and "them," and in part because she focuses on the act of interpretation as difficult, important, and collaborative.

See also Chapter 4 (Bassnett), Chapter 17 (Ben Baer), Chapter 28 (Ghazoul), Chapter 40 (Hare), Chapter 42 (Israel)

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Identities in Translation

20

Translocation: Translation, Migration, and the Relocation of Cultures

Paul F. Bandia

Introduction

In my previous work (Bandia 2008) I sought to explore the history and the role of translation in defining postcolonial identities through the transmutation of language as evidenced in postcolonial discourse. This essay investigates these translation phenomena in relation to migration, diaspora, and the relocation of cultures. This seems to be a logical transition, as the two paradigms of study are indeed complementary and have translocation as a common denominator, i.e., the intersection or encounter between disparate cultures brought about by the migration of people – either as a result of colonial imperialist desires or as a consequence of the movement of colonized peoples toward the imperial center.

An important factor common to the postcolonial experience in the postcolony as well as in the diaspora is the specific use of language based on innovative practices. This results in forms of linguistic and cultural hybridity that redefine our notions of textuality and challenge some fundamental concepts in translation, such as the notions of fluency and transparency, as well as the hierarchical relationship between the "original" and the "translated" text. Parallels can be drawn between the linguistic and cultural hybrid practices within the postcolony itself and similar practices in the diaspora or in migrant societies. It is important to highlight this point, as it is often taken for granted that linguistic and cultural hybridity are the prerogative of migrant societies in the metropole, and that migrants often come from culturally homogenous

societies. In fact, unlike their metropolitan hosts, most migrants from formerly colonized societies come from communities where linguistic and cultural pluralism are the norm, and life is experienced through constant negotiation or translation. One should not therefore overlook the specificity of the kind of translation or negotiation that takes place within migrant communities in the metropolitan center, where an overriding factor is the attendant power differential that is constantly at play between the immigrant and host cultures. Having acknowledged the specific nature of the linguistic and intercultural relations within migrant and diaspora contexts, it is important to highlight the interrelatedness of the concepts of migration, hybridity, and cosmopolitanism and the consequent overlap or intersection with translation.

Migration, a Metaphor for Translation

Translation and the postcolonial migrant condition frequently share displacement or relocation as a defining attribute. In a metaphorical sense, translation can be described as a sort of wandering or nomadic existence of a text in perpetual exile. Parallels can therefore be drawn between the act of translation and the experience of those writers situated on the borders of postcolonial culture. The importance of migration and migrant literature for an investigation in translation studies resides in its characteristic hybrid nature and its *métissage*, which are the result of the displacement and relocation of cultures and languages. Sometimes referred to as "border writing," migrant literature often straddles at least two different worlds and cultures and as a result assumes a translative nature. There are parallels between "border writing" practices and translation (in both the literal and the metaphorical sense of cultural exchange). Edward Said has characterized exile as "the unhealable rift forced between a human being and a native place, between the self and its true home" (2000, 49). The break with home is hardly ever a totally clean one, as what has been left behind continues to haunt the consciousness of the exile. Thus exile is often the force that drives its victims to great creative impulses. Said points out that, in large part, the canon of modern Western culture is the work of exiles, émigrés, and refugees, such as Samuel Beckett, Vladimir Nabokov, and Ezra Pound. The experience of exile is characterized by a tension between the fact of displacement from house and hearth and the permanently unfulfilled yearning to recapture the customs, language, and culture of a host country. Migration involves the transfer of people and, along with them, their social, cultural, and political ideologies. In *Culture and Imperialism* (1993), Said discusses the concept of hybridity in terms of the notions of overlapping and intertwining produced as a result of colonialism and, more recently, as a consequence of migration. For Said, imperialism engendered a significant overlap between otherwise mutually differentiated national histories, and hence forced a contiguous cultural exchange between colonizer and colonized. Imperialism therefore consolidated identities and histories that would have otherwise remained mutually exclusive. This calls for a new critical consciousness that takes into account the dislocated realities of identity, history, and

tradition. As Said states, "[t]hese people exist between the old and the new, between the old empire, and the new state, their condition articulates the tensions, irresolutions, and contradictions in the overlapping territories shown on the cultural map of imperialism" (1993, 332).

Indeed, migrants are what Salman Rushdie (1992, 17), and subsequently Pascale Casanova (2004, 254), have referred to as "translated men," whom I have recast as "translated beings" to be inclusive of gender-specific experiences of migration. Like postcolonial translations, migrants are removed from a familiar source ecology and thrust into a target culture environment which is often less familiar and sometimes hostile due to historical circumstances. Migrants are expected to negate or minimize their own history in order to fit better into the sociohistorical context of the host country in a way evocative of an ethics of domesticating or assimilationist translation (Malena 2003; Cronin 2006). As translated beings, immigrants display the kind of paradoxes or dichotomies that often form the basis of any ethics of translation: as they adapt to their new reality, they strive either to create the illusion that they are native to the target culture or to retain traces of the source culture, "proclaiming their difference and forcing transformation on the target culture" (Malena 2003, 9). Some immigrants achieve a high degree of translatability (hence of invisibility or blending in), while most remain visible because "they carry along many untranslatable components, ranging from visual appearance to cultural practices and beliefs" (2003, 9). This in effect means that immigrants always remain migrants or "(double-) exiles" at some level, by choice or by default, since they continue to belong to at least two worlds or cultures, usually in problematic or conflicting ways. The migrant's identity is therefore inherently hyphenated insofar as it is constructed and dependent upon different cultural systems, by virtue of the fact that he or she comes from somewhere else. The specific rapport between translation and migration has to do with the politics of this hyphenated migrant space, which involve issues of marginalization, difference, and otherness that the migrant condition brings to the forefront.

As a metaphor, migration raises issues of nationalism and forces Western countries to rethink and syncretize their national consciousness. In other words, the Western metropolis must come to terms with its postcolonial history as recounted by its migrants and incorporate their voices to construct a new narrative. In Homi Bhabha's words, "the margins of the nation displace the centre; the peoples of the periphery return to rewrite the history and fiction of the metropolis" (1990, 6).

In accounting for the migrant's voice or point of view, translation plays an important role in enacting the complexities of representing the postcolonial migrant experience. These complexities are revealed in the productive anxiety of simultaneously representing the postcolonial migrant subject as existing beyond national boundaries while being culturally and politically implicated within the myths of national origins. Translation not only enables the bridging of geographical distance and the transfer of previous experience from the migrant's home country, it also intervenes at the psychological and cultural levels in those issues foregrounded by the process of migration. At a deeper level, translation can account for how immigrants form new identities in

the public sphere as well as in the private or domestic sphere, as they seek to cope with the pressures of occupying a foreign space and dealing with the gaze of the host society. Immigrants have a unique "double vision," owing to their ability to communicate experiences from disparate worlds, from the position of being simultaneously an "insider" and an "outsider" in both worlds. This "double vision" also speaks to the plurality and instability of origin, as well as to the partial sense of belonging. Their experience as migrants allows them the flexibility to shift perspectives freely, and to see the world from new angles. The migrant's "double vision" (also "stereoscopic vision" – Rushdie 1992), and his or her ability to construct separate identities for public or domestic spheres, reminds one of W. E. B. Du Bois's concept of "double consciousness" (1903), with respect to African Americans, as a coping mechanism allowing members of a minority group to project an image in public that is different from that assumed in domestic surroundings.

Migration, Language, Translation

Because language is a major component of literary capital for any nation, it is interesting to see how linguistically dominated writers or peoples cope with their minority status within a global language, and how they search for ways to escape assimilation and dependency. How do people on the receiving end of empire, now settled within the metropole, appropriate metropolitan modes of representation? Although they do not have the power to control the excesses of the dominant culture, migrants at least have the means to subvert that culture. This is achieved through a process of transculturation, which basically describes how "marginal groups select and invent from materials transmitted to them by a dominant or metropolitan culture" (Pratt 2008, 7). For minority writers in the "contact zone" (2008, 7) transculturation involves a fair measure of decolonizing creativity, as they seek ways of representing themselves within the matrix of metropolitan modes of representation. These "deprived writers" (Casanova 2004, 255) employ a range of strategies to assert their literary and linguistic differences through the creation of a vernacular tongue, which may exploit the literary forms and themes of the dominant culture, but which also hopes to displace the dominant language. All dominated writers, regardless of their linguistic and literary distance from the center, face the question of linguistic difference, and generally seek to distance themselves from the dominant language by devising a distinctive use of the language or by engaging in what has been described as "the dynamics of creole self-fashioning" (Pratt 2008, 8). Mary Louise Pratt uses the term "autoethnographic expression" to refer to "instances in which colonized subjects undertake to represent themselves in ways that *engage with* the colonizer's terms" (2008, 9).

Autoethnographic texts are often bilingual, bicultural (Khatibi 1985), and dialogic (Bakhtin 1981), and are typically created through a process of heterogenization with input from various elements in the contact zone. This changes the terms of translation, which now has to deal with a multi-layering of languages and cultures rather

than a monolithic source. Such texts would often constitute a minority group's point of entry into metropolitan lettered culture (Pratt 2008, 9). Although the term has been used mainly in the context of travel literature, autoethnography can very well describe migrant forms of self-representation, accounting for the histories of imperial subjugation and various forms of resistance. This is indeed the case of migrants from societies that have long been under colonial domination, whose languages are not recognized in the global literary space, and for whom bilingualism and translation become an indispensable condition of existence. The experience of postcolonial migrant writers is one of vernacular cosmopolitanism whereby they seek to reconcile the migrant's cultural specificity with a translocal or transnational existence.

The relationship with the language of colonization becomes even more complicated given today's ecology of migration and diaspora. Many writers from the Third World now live in the colonial metropole or abroad in the global literary capitals, where the use of the colonial language is less a matter of choice than of necessity. The relocation of cultures due to migration and the proximity of cultures within a cosmopolitan environment may result in the formation of hybrid cultures that call for new ways of relating to the metropolitan center (Appiah 2006). For instance, the representation of Africanness by writers of African descent living in the colonial metropolis is far from being a straightforward translation or transposition of African oral culture or narrative for the benefit of an international audience. It is hardly a dualist or binary relationship between source and target cultures, but rather a complex one in which Africanity is just one aspect in a broader context of hybridity. The Euro-African writer's translation and representation of Africanness becomes therefore a movement from an oral culture perceived as relatively homogenous to a more heterogeneous or hybrid global culture. The writer thus has to fashion an expression with the global language that fully accounts for African sociocultural reality, while acknowledging the already complex or hybrid nature of the receiving global culture. This is how vernacular cosmopolitanism enables the minority culture to make globalism work for it. The writing of African orality paradoxically imposes a state of bilingualism, making it possible to be different linguistically and literarily in a global language that has become the medium of expression for a variety of peoples and cultures. Asserting one's identity through an emphasis on linguistic difference in a global language is a way to subvert or challenge the unsavory legacies of colonialism.

Translation and the Staging of Migrant Identity

Since the 1990s the themes of deterritorialization, uprootedness, dislocation, and relocation have taken center stage in postcolonial studies, with writers and critics alike adopting an almost celebratory attitude towards the perceived trend of postnationalism. Leading postcolonial theorists like Bhabha and Rushdie are known for their discomfort with nationalist filiations and their enthusiasm for issues related to migrancy and hybridity. Although postnationalism is manifest in terms of the writers'

relocation in Euro-American society and the preoccupation with themes of exile and migration, it would be misleading to think that migrant writers have resolutely turned their backs on their postcolony of origin. It would be more appropriate to view their craft as a literature of disillusionment with the postcolonial condition of their homeland (Coly 2010). The migrant writer is constantly inhabited by a feeling of ambivalence which can best be explained by the insider-outsider paradigm, being neither here nor there, of an in-between existence in what has been referred to as a "borderland." This ambivalence recalls the concepts of "double Consciousness" or "teleoscopic vision." The migrant writer therefore has a "split" or dynamic personality that is in constant evolution adopting multiple positions depending on whether he or she is dealing with the minority community or the majority host society. The relation with the host society is one of constant negotiation and translation, both literally and metaphorically. The migrant writer adopts a bifocal vision, split between homeland and host country, and attempts to blend both for the benefit of the host society, but without losing sight of the needs and expectations of the homeland. The fusion of both worlds accounts for the linguistic and cultural hybridity characteristic of migrant literature. The migrant writer's ambivalence would allow a different projection of subjectivities in public for the host society than in private in the company of the writer's migrant community. This has become the means to placate resentments from the host majority group and fend off suspicions of betrayal by the migrant community.

Francophone postcolonial literature has not been spared the postnationalist turn, especially in works dealing with migration or relocation of postcolonial subjects in the colonial metropole. A prime example is Calixthe Beyala's Belleville novels, so called because their setting is the Belleville neighborhood of Paris, a magnet for immigrants from Africa, the Caribbean, and some European and Asian countries. The fictional itinerary of a movement between France and Africa reflects Beyala's own translocated existence, which straddles both geographical spaces, and highlights the two cultural realities that make up the universe of her fiction. The experience of transculturation is manifest in her work through the familiar markers of postcolonial literature such as hybridity, creolization, and linguistic innovations. Also interesting for translation is how Beyala stages her identity vis-à-vis the established narrative of the majority culture. Beyala manages to accomplish this balancing act by practicing what has been referred to as "making strange" (Hitchcott 2006), by adopting a writing style that highlights the impact of other (migrant) languages on metropolitan French. Elleke Boehmer (1995, 227) has characterized postcolonial women's writing as having a "mosaic or composite quality" echoing Gayatri Chakravorty Spivak's concept of a "frontier style" (Spivak 1987, 13). This cross-hatched style of writing would appear to reflect the way in which migrant subjectivities emerge from a patchwork of different cultural positions (Hitchcott 2006). There is a constant back-and-forth movement in Beyala's writing, a "making strange" and a "making familiar" balance that seeks to fill the in-between space occupied by the diffracted yet recomposed identity of the migrant writer. To accomplish this balancing act, Beyala resorts to a range of registers

in her work, blending popular French, pidginized French, and her native vernacular grounded in a French discourse familiar to the metropolitan public. This mosaic fabric results in a hybridized French that bears the imprint of the kind of linguistic interference brought about by the encounter of linguistic communities through migration. The hybridized French is indeed indicative of the fact that most of Beyala's protagonists are non-native French speakers who must use the language in order to gain full acceptance and integration into the majority culture. Ironically, therefore, the lactification or "cultural whitening" (Hitchcott 2006) of immigrants has the unintended effect of transforming the language of metropolitan France. According to Nicki Hitchcott, "Beyala's language subverts the French of the Académie Française and reworks it to its own ends, thereby implicitly undermining the ideology of France's 'mission civilisatrice' and its contemporary legacy, integration" (2006, 79). Like most postcolonial writers, Beyala uses the language of the colonizer but bends and plies it to reflect the linguistic and cultural implications of the encounter between migrants and host society. In other words, the ensuing hybridity is indicative of a two-way interference in which both immigrants and indigenes have an impact on one another and thus share responsibility for the linguistic and cultural transformation. Beyala's eclectic language therefore reflects the multifaceted reality of postcolonial migrants and symbolizes the social and cultural separation of Belleville, an immigrant ghetto, from the rest of Paris, where her characters translate themselves or negotiate the boundaries between the various cultural spaces of their migrant experience.

Translocation and Translating Migrant Subjectivities

Translation is an important component in the performance of migrant identities both metaphorically, in terms of the translocation from one geographical or cultural space to another, and literally, as migrants and host populations seek to translate and transmit their specific cultures for the benefit of one another. A metaphorical conceptualization of translation recalls Homi Bhabha's concept of "cultural translation" (1994), which always implies a process of alienation for the postcolonial migrant and rejects the essentialism of an originary culture. Cultural translation is an evolving process of becoming that highlights the instability of cultural norms and disrupts claims to tradition and authenticity. According to Paul White (1995, 3), migrants perform their identities in a variety of ways: either they choose to maintain their identity of origin, thus marking their difference, or they seek full integration within the host culture and society, or they create a new identity independent of both their identity of origin and that of the host society, or they acknowledge the pluralism of migrant identities, living and moving between disparate worlds as a fact of life (quoted in Hitchcott 2006, 8–9). Although Beyala's characters variously perform these migrant subjectivities, successful migrants seem to be those who have come to terms with the inherent pluralism of migrant identity. These are the characters that successfully negotiate a new identity, translating themselves within the realities of their new home by finding

a balance, an in-between existence in the confines of the geographical spaces and cultural spheres they experience simultaneously.

The following excerpts taken from Beyala's novel *Les Honneurs perdus* (1996) illustrate Beyala's staging of migrant identities. The two opposing identities are meant to highlight Beyala's subtle translation or representation of migrant subjectivities with an implied subtext of a gradient or hierarchy of cultural translation in the performance and assertion of migrant identity. The first excerpt presents the main protagonist, Saïda, whose performance of identity embraces the pluralism and dynamism of the migrant condition.

> "What's all the fuss about, Miss?"
>
> Miss Julie was so taken aback by my question, she was tongue-tied. Sparks flew from her electric-blue eyes and she put her rock-hard fists on her hips:
>
> "But I need to read the world through your eyes!"
>
> "It's no use," I replied. "You will always be a stranger there, just as we are strangers here."
>
> "We're part of a whole," she protested. "I can give you a lot and I get back from you too."
>
> "I can give back everything you've given me, if it can make things better," I replied.
>
> Miss Julie shivered and I sensed she was about to shed a few tears to rinse out her bitterness. A voice inside me whispered: "She's a woman, and that now makes you inseparable both in joy and in sorrow, whether you like it or not."
>
> "Please forgive me, Miss. I grew up in an oral culture, but I am incapable of simulating an evening gathering for the simple reason that the basic conditions are missing. One needs a campfire, old folks, children gathered around, the griot and the nvet player as well as moonlight and the stars."
>
> Miss Julie threw her head back along with her sadness. A wide smile stretched her wrinkled face.
>
> "It doesn't matter, Saïda. I've often asked myself why I was so intent on inculcating knowledge in people like you. It's because I wanted to learn about your cultures and to understand them. Your people have preserved the magic that our modern societies have lost. In a nutshell, I venerate you as you are!" (Beyala 1996, 374–75; my translation)

Having grown up in Africa, the protagonist, Saïda, eventually migrates to France in search of a better life. The excerpt satirizes those schools created for immigrants to help them adapt and integrate into the host society. Mademoiselle Julie, a native Frenchwoman and instructor, is keen to help her students succeed in their new home, but she thinks the best way to do so is to teach them through their own culture. Idealizing the African culture that she associates with tradition and authenticity as opposed to Western modernity, she denies the migrants the possibility of direct translation into French society, not because she is xenophobic, but because she is enamored with the tradition and authenticity of the culture the migrants have left behind. Saïda, whose views represent the pluralism and dynamism of migrating

subjectivities, points out the incongruity and futility of trying to simulate African oral tradition as a strategy for educating illiterate African immigrants. They are not, after all, in Africa. The author uses indigenous African terms such as griot (a traditional bard) and nvet (a musical instrument) without flagging them in any way and without any attempt at translating or explaining them for the benefit of the non-African reader. Through the act of non-translation, Beyala for her part emphasizes the pluralism of migrant reality, the result of the encounter between migrants and host population. Migrant reality is not unidirectional but shaped by the experience of both the migrant and the host population. There is a clear rejection of cultural essentialism, the idealization of tradition, as well as the claim of authenticity as expressed by Mademoiselle Julie. Migrating subjectivities constantly evolve in response to our ever-changing world.

The second excerpt showcases the protagonist Ngaremba, whose performance of identity is closely aligned with an attempt at total assimilation in the host culture and the resulting complete detachment from tradition.

Paradoxically, as my social life improved, Ngaremba's got worse. She no longer had anyone over. Her house was no longer the place where Negroes gathered purportedly to find solutions to Africa's woes, to discuss its evolution, to savor oxtail gumbo stew or pepe-soup. That was all long gone, dead somewhere in the past. Gone were the quiet or stormy arguments on the real meaning of the equality of the sexes, on whether or not one should vote to allow abortion, on Marxism-Leninism as the basis for building a harmonious modern society, and many other key questions that kept them awake until the small hours of the night. The Princess-Dignitary-Negress capable of transforming the old Couscousière that I was into a modern woman dressed in short skirts and tight pants, given free rein to become an intellectual, was now in pretty bad shape.

. . .

Earlier, I thought only eating and making love gave any meaning to her life. Today, I know that this was the expression of her despair. One night, I surprised her by asking:

"Aren't you sleeping?"

"Too many worries."

"But, Ngaremba, you have a beautiful house, a beautiful daughter, a man who loves you."

"I am fighting."

"Who are you fighting?"

"I don't know. I'm fighting."

She threw herself on the sweets and growled like a wild dog as she chewed.

"An African cannot be happy," she said. "We have too many billion kilometers of past behind us, and not one inch of future ahead."

Despite her beautiful speeches, I did not want to be drawn into her painful vision of Africa, not even to compensate her for the many hours she spent encouraging me to read and write, to express my thoughts in French, in very simple form at first, and then in terms as complex as those used by the Negress . . . (Beyala 1996, 384–85, my translation)

Unlike Saïda, who represents Beyala's ideal of a migrating subjectivity flexible and able to adapt to an evolving migrant experience and environment, Ngaremba is the embodiment of a failed migrant subjectivity stuck in extremes between the experiences of the homeland and the receiving culture. Ngaremba has transformed herself through acts of cultural translation by becoming a thoroughly Westernized migrant rejecting the limitations of a patriarchal society on African women and feeling liberated and emancipated from the constraints of tradition. On the other hand, Ngaremba is an avowed black nationalist whose home is the meeting point for black nationalist intellectuals living in the metropole preoccupied, at least verbally, with the essentialized past and unpromising future of the continent. Ngaremba is torn between two extremes, and Beyala's fiction is known for staging this conflict between tradition and modernity in her characters, which essentially mirrors the fundamental dilemma of migration from postcolonial contexts to the metropolitan centers of the former colonial power. Unlike Saïda, Ngaremba, in spite of her sophisticated Western ways, fails to negotiate a new identity for herself flexible enough to account for the pluralism or hybridity characteristic of migrant society. In her characteristic writing style, Beyala refuses to engage in the literal translation of African cultural items for the benefit of the non-African reader for whom the experience becomes one of reading as translation. Traditional food items such as *ngombo queue de boeuf* and *pépé-soupe* are left to the imagination of the readers who must translate for themselves, given Beyala's conceptualization of migrant reality as hybrid, resulting from the encounter of both the migrant and the majority ethnic population. Both the migrant and host societies share responsibility for the linguistic and cultural interference in contexts of migration, as they are both transformed in the process.

Beyala's satirical mimicry of colonial discourse, evidenced in her flaunting of sensitive words like "Negroes" (*Nègres*) and the mockery of erstwhile anti-colonial discourse and left-wing revolutionary or liberation movements such as "to find solutions to Africa's woes," "the equality of the sexes," "whether or not one should vote to allow abortion," and "Marxism-Leninism as the basis for building a harmonious modern society," is meant to deride Ngaremba and her guests who, as migrants, rather than come to terms with their new reality and participate in forging a new pluralistic society, seem stuck in a bygone era and a nostalgia for the homeland. They engage in grandiose discourses about the homeland and belly politics in the comfort of their migrant condition without any attempt or the means to effect change in their homeland. It is colonial mimicry and mockery in the sense that it harks back to the kind of discourse used by colonial powers to dismiss the anti-colonial liberation movements who were often supported by communist regimes. The despair expressed here in what has been referred to as Beyala's "Afro-pessimism" (Boehmer 1995; Coly 2010) is encapsulated in Ngaremba's statement: "An African cannot be happy. . . . We have too many billion kilometers of past behind us, and not one inch of future ahead." This is the kind of despair that drives Ngaremba to commit suicide, despite the fact that she single-handedly turned Saïda into a modern, Westernized woman. As Saïda adapts and becomes happier in her new society, Ngaremba continues to slide into despair.

Beyala uses the word *Nègres* {as above} (Negroes) in her work with great abandon, and this raises ethical issues for the translator. It seems obvious that Beyala assumes some poetic license in her use of the term, perhaps claiming the right as a black writer to use the term, as some black artists do in popular culture. Yet the question remains whether the translator can enjoy the same poetic license. How would the anglophone readership perceive or react to the use of the term? Also, the term seems to have a slightly different connotation in French than it does in English, and has been used in French by Afrocentrists like Cheikh Anta Diop (1967), among others. In the context of the subaltern's colonial mimicry as a strategy to deconstruct or ridicule colonial propriety, it seems necessary to translate the term literally in order to retain its impact and the author's intent. Beyala's compound word formation is reminiscent of African oral tradition practice where names are like statements because they often express meaning. Beyala also highlights the hybridity and pluralism of contemporary cosmopolitan society through her frequent use of English words such as "cakes" in this excerpt, which is reflective of her personal multilingual experience in her hometown, where a great variety of languages were spoken by migrants from various parts of the country, including the English-speaking regions.

Conclusion

The context of migration, by its very nature, evokes translation and bilingualism as a fundamental condition of being. Translation therefore partakes of the cultural representation of otherness as a primordial instrument. Far from being an attempt to recover an original essence, translation becomes a mode of transplanting and transposing ideas into alternative contexts so as to generate contesting areas of interpretation (Sanga 2001). The task of the translator, therefore, is not only to inform but also to transform and "add to" the original, and in the process perhaps modify the original as well as the translating language. This is parallel to the act of mutual transformation effected on the migrant and the host as both subjectivities evolve in the context of migration. The translator's project may therefore involve extending the boundaries of language to assert identity or ensure cultural representation.

As transmigration continues to shape the world and more and more societies are made up of "translated beings," our understanding of specific location will evolve, requiring reading practices which reflect the communicative, political, and aesthetic concerns of translocal representation. To account fully for this trend, the term "translocation" is increasingly being used instead of relocation or displacement, terms that may carry negative connotations by privileging a sense of origin. Translocation denotes more than a simple "change of location" or "dislocation" or displacement, because unlike these terms "translocation" leaves open points of departure and destination, and does not imply a privileging of "origins" over "'new" locations. Translocation is not only a process (the movement of peoples or cultural products, movement across borders, etc.), but also a new kind of location, a trans-location consisting of fractured

and variously connected spaces and cultures. Ultimately, it might become more appropriate to discuss migration, diaspora, and translation in terms of the intersection or interconnectedness between translation and the concept of translocation.

See also Chapter 12 (Tymoczko), Chapter 18 (Batchelor), Chapter 22 (Spurlin), Chapter 24 (Grutman and Van Bolderen), Chapter 35 (Usher)

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21
Performing Translation

Sandra Bermann

What does it mean to "perform" translation? In one sense the verb "perform" simply means "to do or to complete." But a semantic subset of such "doing" is "to act, as in a play." Literary translation has frequently been described with both these meanings in mind. Translation is definitely something one *does*. But as Edith Grossman has noted, it can also be considered a "kind of *interpretive performance*, bearing the same relationship to the original text as the actor's work does to the script." Like an actor, a translator might be said to "perform" a source text for her new public, hearing the "voice" of the author and the sounds of the text in her own mind and then interpreting through different words, in her own voice (Grossman 2010, 11–12). Translation is, in this sense, a verbal play in which both a "me" and a "not-me" take active roles. It is also one that consciously and unconsciously acts with a range of other voices – intertexts or previous translations – as it performs for its audience and invites their response.

But for twenty-first-century students of translation studies, the phrase "performing translation" also evokes two related though hardly identical terms of art – "performative" and "performativity" – which speak not only to issues of doing and acting, but to philosophy of language and gender identities. The term "performative" evokes J. L. Austin's distinction between ordinary, constative statements that "say," and performative statements that "do" – that perform an action in themselves (Austin 1962, 3–6). A category extended and critiqued by Jacques Derrida in a longer discussion of citationality or iterability (Derrida 1988), Austin's performative has more recently emerged as a salient element in literary and cultural theory, not least through Judith

Butler's discussions of "performativity." In Butler's work, gender becomes a "doing," and sometimes a specifically theatrical doing, while translation later stages the doing of ethics itself (Butler 1990, 2012). But before discussing each of these terms and the ways they have challenged and transformed our sense of "performing translation," let me first turn to a brief performance poem that, in its simple and provocative format, stages the act of translation, and may help to frame our discussion.

The Theater of Translation

Caroline Bergvall's twenty-first-century performance poem, "Via" (available both in audio and written format), puts literary translation directly in the spotlight. It presents translation as an ongoing act, a performing that engages reader or audience as much as translators themselves. Here forty-eight English-language translations of Dante's initial tercet from the *Inferno* are offered, along with the name of each translator and the date of publication (Bergvall 2000, 2003). The title, "Via," immediately joins the English word meaning "by way of" or "through the medium of" to the Italian word "via" meaning "street," "path," or "way," such as the "way" ("via") Dante claims he himself had lost ("smarrita") at the start of the *Inferno*.

"Via"'s forty-eight translations of Dante's "Nel mezzo del camin di nostra vita, mi ritrovai per una selva oscura, che la diritta via era smarrita" proceed alphabetically according to the first word of the translation, so that neither the translator's name nor the date of the text is prioritized. They include nineteenth- and twentieth-century versions catalogued in the British Library – some quite famous, and others little known. Take, for instance, John D. Sinclair's standard prose, "In the middle of the journey of our life I came to myself / within a dark wood where the straight road was lost"; or Henry Wadsworth Longfellow's "Midway upon the journey of our life / I found myself within a forest dark / For the straightforward pathway had been lost"; or the less known Peter Dale's that begins the performance with "Along the journey of our life half way / I found myself again in a dark wood / wherein the straight road no longer lay." Bringing these and forty-five other versions together into an archive of citations, Bergvall highlights the multiple responses to a single tercet, revealing differences within apparent continuity. She also underscores the intertextual dialogue or "colloquy" of these many translating voices, a dialogue foreshadowed by other twentieth-century print Dante collections (Halpern 1998; Bermann 2011a). Here, the effect is magnified by the Web-based technology allowing auditors to listen and mentally respond, and to do so whether at home, in the office, or walking down a street ("via").

In the wake of these insistent variations, the sense of a single meaning in Dante's "original," as well as its hierarchical priority, quickly recedes.[1] Rather, its polysemous nature comes to the fore through the dramatic conversation of texts it has generated. The action of this poem belongs not only to the forty-eight translations, however, but also to Bergvall herself as reader and performer. Her well-paced, unemphatic recitation

of tercet, name, and date brings each translation into a space and moment of its own, with an equal stake in a larger translation history. Moreover, as reader and dramaturge, Bergvall intervenes with a woman's voice and a creative rearrangement of a predominantly male textual tradition. Without adding a version of her own, she transforms the whole through her non-chronological reading (Goldstein 2007; Reed 2007).

But "Via" stages more than a series of interpretations and the reader's/dramaturge's challenge to literary history. It also presents texts for a particular audience and calls for a response, creating what Andrew Parker and Eve Kosofsky Sedgwick call an "interlocutory space" (1995, 13). "Via"'s address to a specifically anglophone audience with its own particular literary and linguistic conventions is important, if only tacitly recognized. (What kind of audience or conventions would be invoked by a performance poem incorporating versions from one or more of the sixty-plus other languages into which the *Inferno* has been translated?)

With its address to an audience, "Via" includes, of course, an invitation to interpret. Though the list of tercets takes nearly ten minutes to hear, and a bit more to read in print, the narrative of the *Inferno* goes nowhere at all. Or rather it is continually interrupted. There is no discernible telos, no glimmer of Paradise and no sign of Virgil as guide. Instead, there is only repetition-with-a-difference, and a reinauguration of the pilgrim-poet's initial predicament: lost. Lost in translation, we as readers and listeners are nonetheless invited to do something ourselves: to interpret the theatrical situation, and perhaps our own, more closely.

To begin to make our way, let us briefly turn to Austin, Derrida, and Butler. Their various views of performance, performatives, and performativity may add new insights.

"Doing the Discipline": Austin's "Performative"

Austin's *How To Do Things with Words* begins by claiming that the usual business of a linguistic statement is to " 'describe some state of affairs,' or to state some fact, which it must do either truly or falsely" (Austin 1962, 1). Yet, the drama of his text was, of course, to highlight another set of utterances that until then had gone relatively unnoticed. These do not describe a state of affairs but in fact perform the action to which they refer, as in "I promise" or "I do" in a marriage ceremony. Austin calls such statements "performatives" and gives them a special linguistic function, telling us that these statements do not purport to tell what is true or false. Rather, as he puts it pragmatically, and with numerous examples, they are *felicitous or not*. He also makes clear that whether they are felicitous or not often depends on the circumstances in which they are uttered, the audience that attends to them, and the cultural conventions in play.

Though Austin eventually came to believe that performativity infused all language (breaking down his original binary), one might expect that it could especially well describe literary texts (both because literature *does* something – it creates a world filled with characters, places, and ideas – and also because literature, as Philip Sidney long

ago reminded us, "nothing affirmeth": it does not claim to be true or false). Indeed, Austin's theory of speech acts has served as the basis of important new descriptions of literary language and of literature itself (Miller 2007).

Austin's theory might also help characterize the history of translation studies. To be sure, in the early phases of translation studies, when it struggled for a foothold in the academy, theoretical linguistics was the discipline most often consulted, and brief textual comparisons reigned. But as scholars studied translation more broadly, and included the more contingent and contextual issues affecting the translation process – for example, gender, empire, inequality of languages, orality versus different written scripts – the field shifted its focus from the more formal and abstract strategies of linguistic equivalence toward a study of individual *acts* of translation and what these *did* in particular contexts. That is, if linguists first offered a view of translation in terms of *saying*, the attempt to restate in the receiving language what the source text said (and as accurately as possible), then later translation scholars, interested in the cultural and political *acts* and *effects* of translation, examined the *doing* of translation: the doing of languages and texts; but also the doing of translators, readers, and audiences. In the process, this displacement signaled a move to a less essentialist or ontological view of translation, one less tied to the hierarchy of an authentic "original" and a "secondary" translation meant merely to mirror the source. Scholars became more interested in examining translation's own productive and transformative potential, both in literary art and in what we call "real life." As translation studies turned in this "performative" direction, it often engaged with distinctly theatrical metaphors that heighten awareness of the interpretive act of translation, its citational quality, and the issues of gender and identity it implies (Robinson 2003, 3–22).

Though all of this may be true, none of it was quite what Austin had in mind. In fact, the theatrical metaphor is precisely where he draws the line. That is, he explicitly excludes literature – and dramatic performance – from his definition of the performative. His analysis, he claims, applies only to words spoken seriously and in ordinary circumstances.

> A performative utterance will, for example, be in a peculiar way hollow or void if said by an actor on the stage, or if introduced in a poem, or spoken in soliloquy. (Austin 1962, 22)

He speaks of such literary or theatrical uses as enfeebling, as "parasitic," indeed as "etiolations of language" (1962, 22).

Translation and Derrida's Drama of Iterability

Responding to Austin's text, Derrida performs a particular dramatic intervention of his own. He focuses precisely on Austin's theatrical exception – and makes his point, so to speak, by situating Austin's argument on a larger linguistic stage. From here he

shows that Austin did not in fact take into account the extent to which language of all kinds is a set of iterable, that is repeatable, citational marks. For Derrida, "iterability" (and he explicitly notes that *iter* probably comes from *itara*, or "other," in Sanskrit) is a general and fundamental characteristic of all language because for something to be a sign, it must be able to be cited and repeated in all sorts of circumstances, including "nonserious" ones (Derrida 1988, 7–11). Derrida asks, specifically:

> Could a performative utterance succeed if its formulation did not repeat a "coded" or iterable utterance, or in other words, if the formula that I utter to open a meeting, launch a ship or a marriage were not identifiable as *conforming* with an iterable model, if it were not then identifiable in some way as a kind of "citation"? (1988, 18)

Derrida notes that such a citational quality (the quality that makes language a code or a semiological system) inevitably undermines the sense of a writer's or speaker's intention. It seems "other" in relation to that intention, arising from a more general, systematic quality. Though this does not mean that intention itself will not exist:

> it will no longer be able to govern the entire scene and system of utterance [l'énonciation] . . . the intention animating the utterance will never be through and through present to itself and to its content. (1988, 18)

Language itself, through its ongoing citationality and otherness, will always create a break, or as Derrida describes it, a "dehiscence," or "cleft," in the subject's intended meaning. And this linguistic "fact" will mark all acts of language, whether "performative" or not, "serious" or not (1988, 18).

In other texts, Derrida relates the performative not only to this ongoing citational quality, but also to inauguration, the making of something new. He speaks, for instance, of a

> poetico-literary performativity at least analogous to that of promises, orders, or acts of constitution or legislation which do not only change language or which, in changing language, change more than language. (1991, 55)

Literature, that is, uses language to change the everyday world by creating new worlds of its own with characters, voices, settings to which we relate and in which, at times, we even "believe." In this, literature has its own inaugural power. It does something in and even *to* the world. It affects its readers, its audience.

If the performative quality of literary texts suggests an iterability that is also inaugural – one that has the potential to tell us something about the world while also affecting the world – then translation offers a particularly intriguing example of literary language. In part this is because translation is, one might say, "ostentatiously iterable." Just as all literary writing entails an ongoing iterability, along with an array

of intertexts and conventions, so does the language of translation. But translation adds to this its reference to a particular prior text (or "source"). By bringing within its scope this "other text" with its clearly different language(s), conventions and historical context, translation dramatizes the encounter with alterity that exists to a more limited extent in every instance of language use. Moreover, it prompts that frequent reference to the play of voices in the translator's mind with which this essay began.

At the same time, translation's scene-stealing encounter with otherness generates linguistic innovation. In Derrida's other texts on translation, he emphasizes, often with reference to Walter Benjamin, that translation entails a transformation and growth (not reproduction) of language. (Derrida 1985, 122). The translator inclines toward the language and conventions of the source in order to translate them into her own very different language. A new linguistic production results, one infused with the otherness of its source. In ways such as these, translation's ostentatious iterability reveals a quite uncanny potential for literary *action*, presenting a text from elsewhere to a new audience, while creating a new language that will, in some sense, belong to (and disrupt) them both.

In short, in "performing translation," we see the figure of Austin's actor once again. But in the light of Derrida's iterability, literary performativity does not bring a weakening or etiolation of language. Quite the contrary; its spectacular citationality offers ongoing opportunities for productive interpretations – of texts, languages, conventions, and subjectivities. As we shall see, such qualities also make a connection between translation and Butler's gender-troubling practice almost inevitable.

"Doing Gender": Translation and Butler's "Performativity"

The term "performativity" entered – and irrevocably altered – the literary and cultural scene in the 1990s, largely through the work of Butler's *Gender Trouble* (1990). And though this influential book does not discuss translation per se, its references not only to the central cultural category of gender but also to Austin's "performative" and to theatrical performance (especially drag) have proven particularly suggestive in rethinking the process and effects of "performing translation."

For Butler, gender is itself "performative." It is not what one *is* but rather what one *does*. Neither an essence nor an internal world that one possesses, gender is, rather, created by repeated acts over time. Invoking Michel Foucault's idea of discursive practices, along with Austin's discussions of "performative" language and Derrida's notions of iterability, Butler describes gender identity as produced through a "stylized repetition of acts" (1990, 140). Indeed, she suggests at one point that

> gender is an act which has been rehearsed, much as a script survives the particular actors who make use of it, but which requires individual actors in order to be actualized and reproduced as reality once again. (1988, 526)

Though the renditions will never be quite the same, the script itself exists in society long before we arrive on the scene. It acts as an inescapable social fiction.

Largely involuntary, and constructing the subject from birth, performativity is thus a matter of repeating the norms by which one is constituted. But though the roles are given, laid out in advance, and held in place as ongoing heterosexist norms, there is also the possibility of resistance and displacement. Butler writes, for instance:

> [Performativity] is a compulsory repetition of prior and subjectivating norms, ones which cannot be thrown off at will but which work, animate, and constrain the gendered subject, and which are also the resources from which resistance, subversion, displacement are to be forged. (1993b, 22)

Or again:

> To the extent that gender is an assignment, it is an assignment which is never quite carried out according to expectation, whose addressee never quite inhabits the ideal s/he is compelled to approximate. (1993b, 22)

There are gaps, slippages, openings that might be used to question and disrupt this gender-binding repetition.

Though Butler has at times been accused of claiming that gender is simply an everyday choice, a voluntarist decision, her position is in fact quite different. In her view, there is no "one," no formed and essential "self," who decides to adopt a gender norm (Butler 1993b, 23). Subject formation must rather be seen in anti-essentialist terms, depending largely on the prior operation of legitimating gender norms – these social and historical practices that we repeat consciously and unconsciously. In this sense, we do not "have" a gender, but play our given roles, solidifying them in practices over time. Though these practices are not easy to change, they are nonetheless open to critical reflection and resistance.

As is clear from even this brief résumé of a much more nuanced argument, Butler's "performativity" presents something related to, yet quite distinct from, Austin's "performative." Rather than describing individual linguistic "acts" dependent on context, Butler discusses repeated social practices and historicized norms. Rather than a subject who at a given moment freely chooses to say "I do," we have one who, having been "girled" by the world's welcoming "It's a girl!" and the gendering practices that follow, will likely later hear "I pronounce you man and wife" (Butler 1993b, 22).

Butler also embraces the issues of theatricality that Austin so firmly rejected. As has often been noted, the theatrical metaphor plays a significant role in her argument (Berger 2013). This is perhaps not surprising given the way everyday life is often called a social "performance" and given the role Butler attributes to gendering norms in shaping it. But, as she suggests, such gender norms can also be effectively heightened and parodied in aesthetic performance itself.

In *Gender Trouble*, Butler famously highlights the parody of drag. In it she finds a hyperbole for the way gender norms construct the everyday discourse of heterosexuality.

An allegory performed in the space of art, such theatrical play can "send up" static categories, since in drag these same norms are performed not as commands to be obeyed, but as imperatives to be cited, twisted, and queered. As she later writes, "The point about drag is not simply to produce a pleasurable and subversive spectacle but to allegorize the spectacular and consequential ways in which reality is both reproduced and questioned" (Butler 2004, 218). Though a clearer instance of gender subversion might include resignifying acts such as that of the term "queer" itself, morphed through time from an epithet of abjection to a positive, contestatory term, the theatrical space also has an important role to play (2004, 218–19).[2]

In sum, if Butler's work reveals gender identities as roles that imprison, constrain, and shame, it also clearly speaks, and often in specifically theatrical terms, to the hope of "opening up the field of possibility for gender without dictating which kinds of possibilities ought to be realized" (Butler 1999, viii). In this sense, it has given new impetus to queer theory (which contests constraining gender identities of all kinds), to gender and sexuality studies, and to literary, cultural, and translation studies as well.

Though the role of translation does not arise in *Gender Trouble*, gender performativity does put the act of translation in a particular light, and one that returns us to its ostentatious iterability. While translation is hardly drag, it can enact a similar theatrical repetition and questioning of social and historical norms. Using the citational potential of its mode, it can exaggerate, highlight, displace, and queer normative expectations across genders and cultures as well as languages. Such a conception allows us to see anew a number of twentieth- and twenty-first-century translational practices that, in different ways, challenge social and historical norms as they challenge traditional expectations for translation. Let me mention just two examples.

A group of writers associated with the Québecois journal *Tessera*, for instance, produced experimental feminist work on writing and translation in the 1980s and early 1990s. In two separate essays for the journal, Barbara Godard discusses the translator's work as "transformance," a neologism bringing together the terms performance, translation and transformation (1989, 46; 1991, 11–18). She explores not only translation's dramatic dialogism (the play of author's and translator's voices) but also the importance of repetition and transformation:

> By repetition to fix as form, as model? Or in repetition to carry across into a different state, to transform? The work of performing in the here and now is a turning, a making strange through a recontextualization that opens new networks or fields in which to situate a gesture, a body, a word. (Godard 1991, 11)

In transformance, Austin's "performative" has an explicit role in framing the utterance itself as a creative site. And the translator takes her role as "an active participant in the creation of meaning, who advances a conditional analysis" (Godard 1989, 50). If the work of transformance seldom questions the limits of the intentional subject (and in this it remains distant from Butler's conception), its citational play challenges norms of gender and translation (Godard 1991, 11; Von Flotow 2010, 7).

A second example of translation's apt citationality – one closer, I think, to Butler's own critique – arises in the feminist, lesbian, and queer work of the American poet Adrienne Rich, who explored the transformational qualities of translation throughout her career and highlighted these in poems dedicated to the theme (Bermann 2011b). In her early writing, Rich used her own translations – particularly from the Dutch and Yiddish – within her project of feminist re-vision. Here, citation and parodic reframing highlight gender norms and the poet's resistance, as in "Snapshots of a Daughter-in-Law," where quotations from a variety of languages and texts send up the gender norms of patriarchy (Rich 1993, 145–49). Another particularly intriguing translation project engages her in a collaborative translation of the ghazals of the Urdu poet Ghalib, a project that led her to a transformative reuse of the form for expansive, woman-centered themes (Ahmad 1971; Bermann 2011b, 102).

If Rich used translation in ways such as these to repeat, highlight, and transform the American poetic tradition while creating an opening for new feminist and lesbian constructions, she later takes up translation in a different vein, influenced by Gloria Anzaldúa and others. Here translation becomes a means to perform the complexity not only of gender but of subjectivity itself. Citing Edouard Glissant (1997), Rich describes an "identity not of roots but of meeting places, not a lingua franca but a multiplicity of languages, articulations, messages." A relational identity, made of encounters, it produces "a transformational mode of apprehending" (Rich 2003, 258). Translation, for Rich, thus becomes an invitation to otherness and a means to describe an anti-essentialist self. In this she foreshadows some of Butler's more philosophical statements as well as some recent turns to issues of identity – and ethics – in translation studies.

"Doing Ethics": Performing Translation

Though in Butler's earlier work translation was seldom a theme, in texts written between 2000 and 2012 it more often appears, sometimes dramatically. Here, it is not translation's parodic citationality but its heightened encounter with alterity that takes center stage. Equally important, translation's theater of operation has changed. Translation is not merely the interpretation that a translator performs on a literary or social script. Rather, translation itself – and particularly its encounter with other-ness – becomes a model for ethical and political action. In this sense, "performing translation" allegorizes an ethical, and politically effective, comportment.

In *Undoing Gender*, for instance, Butler addresses translation briefly through the work of Anzaldúa and Gayatri Chakravorty Spivak. Looking to Anzaldúa's writing, she notes the author's translational border-crossing and her "multiple," as opposed to unitary, subjectivity. As Butler puts it, this border-crossing itself makes an ethical demand on the reader:

> [Anzaldúa] is asking us to stay at the edge of what we know, to put our own epistemological certainties into question, and through that risk and openness to another

way of knowing and of living in the world to expand our capacity to imagine the human. (Butler 2004, 228)

If Anzaldúa suggests a multiple subject, Spivak's translations offer the image of a "fractured" one. In her translation of Mahasweta Devi, there is no smooth or automatic transit from source text to translation, nor should there be. As Butler states, "Devi comes to me through Spivak, which does not mean that Spivak authors her, but only that authorship is itself riven" (2004, 230). In remarks such as these, Butler underscores the "interruptions" of selfhood and the role of alterity intrinsic to the process of translation, while gesturing toward her own developing conception of ethics.[3]

In other texts, Butler places translation in the ambit of political theory. In "Competing Universalities," practices of translation help create connections within a field of competing, in many ways incommensurable, yet overlapping social movements. Through their contact with otherness, translational encounters subvert dominant, universalizing claims, allow new openings for a range of previously foreclosed subjectivities, and forge new languages that belong to no single group (Butler 2000, 168–69).[4]

Such a productive politics of translation, one that echoes Derrida, Benjamin, and Spivak, relies on specific "foreignizing" strategies. As Butler writes, "the dominant discourse will have to alter by virtue of admitting the 'foreign' vocabulary into its lexicon" (2000, 168). Even the previously unheard and "unspeakable" must be brought into the ongoing labor of "transaction and translation" without being simply assimilated. While aiming to "shatter the confidence of dominance," it will inaugurate a new politics and an interwoven, continually changing "language between languages" (2000, 179).

Building on these and a range of other reflections, the opening chapter of *Parting Ways: Jewishness and the Critique of Zionism* (Butler 2012), gives translation a leading role. As part of a discussion about Zionism and a plea for a diasporic, non-nationalist viewpoint in which social plurality rather than cultural sameness provides the basis for a one-state solution, translation acts as a model for political and ethical *relationality*. Indeed, translation becomes the allegory for the way hegemonic traditions – and "integral" subjectivities – can be transformed through encounters with otherness.

As Butler explains, the encounter with alterity is precisely what disrupts our frameworks for thought and action. Being "undone" by cultural otherness, ceding space to the "not-me," are essential:

> Indeed, ethics comes to signify the act by which place is established for those who are "not-me", comporting me beyond a sovereign claim in the direction of a challenge to selfhood that I receive from elsewhere. (2012, 9)

And translation, the literary mode that so effectively stages otherness within its lines, helps translate this essential relationality. It also describes the practical transmission of religious and philosophical texts (in this case Jewish and non-Jewish) that deeply

influence how we think about and debate political issues. At best, these texts emerge from the past in the "ruined but vibrant" form of their translations, interrupting our own idiom. As Butler reminds us, "ethics itself requires a certain disorientation from the discourse that is the most familiar" to us (2012, 12).

Again, if translation is to have these effects within and upon us, it must honor the alterity within translation that is, perhaps, its most salient feature:

> [T]ranslation cannot be a simple assimilation of what is foreign into what is familiar; it must be an opening to the unfamiliar, a dispossession from prior ground, and even a willingness to cede ground to what is not immediately knowable within established epistemological fields. (2012, 12)

In the process of opening to new and deauthorized fields of knowledge, beyond the bounds of given cultural norms, translation will inevitably lead to a critical relation with power as disparate traditions join in contested fields.

If Butler describes a "counterhegemonic trajectory of translation" in which "translation becomes the condition of a transformative encounter, a way of establishing alterity at the core of transmission" (2012, 17), she also formulates an ethics that will receive and translate these messages and demands into individual idioms and lives. Seeing such encounters as salutary if disruptive experiences, their very otherness interrupts our sense of selfhood and expands our capacity to imagine the human.

In Butler's interwoven argument about translation, transmission, the politics of Israel, and the debates about a one-state solution, her insights into translation as a performative trope affecting both language and the real have clear pertinence to our theme of performing translation. They also intersect with the views of a number of other intellectuals, among them Spivak, Rich, Anzaldúa, and Glissant. Different in any number of ways, all nonetheless underscore translation as a model not only for writing but for a more general ethical practice, one founded on an encounter with alterity that reduces any sense of sovereign selfhood as it prompts transformative productions of language, subjectivity, and power. In our conflictual world, it may be a model worth developing. For in performing translation along the lines that Butler suggests, a contract or relational promise is enacted, one that entails the risk of the unknown but also the enrichment that comes with new, more complex languages and ways of knowing in radically democratizing, if necessarily contested, fields of thought and action.

In conclusion, and in the light of these encounters with Austin, Derrida, and Butler, let us return briefly to the more limited context of Bergvall's "Via." Reflection on the forty-eight English versions might suggest that translation in fact refutes any hope for a single, perfect and complete translation. Indeed, it would appear that the "*diritta*" *via* – the "straight" way – can never be the way of translation. Rather, we find the plural, the diverse, the inevitably queer performances of re-writing. Moreover, what we might call a translation history (here produced in abbreviated and refracted form) is never a linear continuity but rather a re-writing across chasms of time, in dialogue with others.

But the drama of "Via" not only gives us the citational swerve, the queering, and the charged history that translation entails. It also endlessly stages translation's dramatic encounter with otherness. Dante's first tercet stops with the word *smarrita*, usually translated as "lost," but interpreted here in forty-eight different voices. The time of the reading is a time of loss, even dispossession, as reader and listener join poet and translator to absorb its effects. A powerful break in our own everyday narratives, a disorienting pause, it is one from which we can, however, hope to move on. Though it is a moment of loss, it is also a gathering of many human insights through as many different voices. If Dante's "via" and our own will never be quite the same again, our understanding will have opened and changed, preparing us for the long story ahead.

SEE ALSO CHAPTER 17 (BEN BAER), CHAPTER 22 (SPURLIN), CHAPTER 36 (JACOBS)

NOTES

1   In the audio version, the Dante is not read. It is cited in the print version.

2   For an excellent example including translation, see Bahia Shehab's use of Arabic script for "No, a thousand times no!" in esthetic and political contexts (Shehab 2012). I thank Jill Jarvis for this reference.

3   See especially *Giving an Account of Oneself* (Butler 2005).

4   See Butler's longer discussion of universality as it intersects with Marx, Hegel, and Gramsci and develops in conversation with Laclau and Žižek (Butler 2000).

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22

Queering Translation

William J. Spurlin

In an increasingly transnational world, the interstitial spaces produced in the encounters between sovereign nation-states have become salient sites for addressing how multiple lines of social invention, domination, and resistance continue to be activated both within national borders as well as across them. My own work, situated at the intersection of postcolonial and queer studies – at the border between two disciplines – has addressed how sexuality has operated as a vector of social organization and cultural arrangement in emergent democracies in specific locations in the postcolonial world. Yet how does the study of borders, and their deconstruction and rearrangement, impinge upon discourses and practices of sexual dissidence as they circulate across the globe? This essay explores the implications of these global circulations for translation as a mediating and transcultural practice. An obvious starting point for me in doing postcolonial queer work has been to explore the gender and sexual politics of translation by asking how to work with the specificity of the term "queer," which has its origins in Western anglophone cultures, when translating texts from non-anglophone and non-Western contexts, as well as texts from the past, which may not use terms translatable to modern, Western understandings of gay, lesbian, bisexual, transgender, or queer identities. What new translation issues arise when one recognizes that in some postcolonial cultures, for example, terms for same-sex sexual practices may be inscribed discursively in indigenous languages, but may name gender-defined *performances* of same-sex desires for which equivalent terms may not exist in modern European lan-

guages? This does not mean that "queerness," as a concept or cultural referent, does not exist in non-Western languages or cultures, or in cultures of the past, but that it is always already differentially inscribed, and connects critically with a key issue in contemporary translation studies to the extent that translation is not merely about language alone. At the same time, the politics of gender and sexuality are not intended to override translation studies in this essay, as I am interested in asking how translation theory may be broadened through the pressures of queer theoretical orientations, while exploring the extent to which translation operates as a queer praxis. Moreover, how can translation studies challenge the monolingual, anglophone biases of queer studies?

We have come to understand translation not as a mere linguistic process or linear operation, but as intimately intertwined with new forms of textual and cultural *production*, exceeding the *reproduction* of a text from one language into another. Catherine Porter, who organized a Presidential Forum on translation at the Modern Language Association's annual convention in 2009, reminds us that translation is a multidimensional site of cross-lingual correspondence on which diverse social tasks are performed (Porter 2010, 6), including, I would add, those pertaining to gender and sexuality. As comparatists, we are trained to read texts and cultures *relationally* rather than to look at what is thought to be given ontologically. This relational focus, which Emily Apter has described as "the places where languages touch" (2010, 61), is at the heart of translation work, creating crossings not only across linguistic and national borders, but across social categories as well, producing new, hybrid forms of meaning and new knowledge through these very encounters, even calling into question the actual borderizations, linguistic or otherwise, at the point at which they are crossed. Writing on translation as a form of hybridity and cross-cultural negotiation, Alfonso de Toro argues that he prefers the term *translation* over the more commonly used term in French, *traduction*, because the latter, he says, is linked in a rather limited way only to the linguistic and semantic domains of working across languages. The linguistic and semantic domains he mentions are part of the broader term *translation*, but translation also includes the spaces where various cultural systems, in addition to language, intersect, converge, and transform. Because language is both cultural and ideological, that is, a social invention, the act of translation, according to De Toro, will always produce an array of new codifications, textualities, and cultural meanings, as well as deterritorializations and reterritorializations of social and discursive systems (De Toro 2009, 80), rather than simply repeating what is thought to be *given* in the so-called "original" text in another linguistic code. Indeed, Derridean theories of signification remind us that all language works by a process of translatability, whereby one signifier continually replaces, and simultaneously displaces, another through an endless play of signification in the absence or deferral of a final meaning.[1] In working between languages, this suggests a sort of epistemological pause, or an attempt, as Apter argues, to allow contradictory meanings to emerge so that complexities are not oversimplified; this enables us, she says, to pay attention to what gets lost in translation and to activate translation *as theory* (Apter 2010, 53). Certainly, analyses of gender and sexual difference(s) in translation work can provoke new sites of knowledge production, as

well as stimulate significant shifts in social identities and categories, while focusing attention on the complex and nuanced ways in which gender and sexuality are inscribed in languages, a process that becomes elided when one works in and through only a single language. Moreover, are the very terms used for gender and sexual identities in one language necessarily reducible to equivalents in other languages, particularly when one works across historical periods and/or across cultures? Attention to these transgressions, these slippages of signification, these differences, when we work across languages and cultures is, in effect, a comparatively queer praxis.

While researching the politics of sexual dissidence emerging out of post-apartheid South Africa in the 1990s, and its effects in the region (Spurlin 2006), I was very struck by work I had found on the affective and sometimes erotic bonds common between women in Lesotho; these start during adolescence and often continue along-side heterosexual marriage, whereby one woman refers to her "very special friend" as *motsoalle* in the Sesotho language (Nthunya 1995, 4). In writing about these relation-ships, anthropologist Judith Gay found that the affective relations between women usually include an intense level of genital eroticism, wherein women are able to exercise a great deal of initiative and autonomy, as opposed to the formal rules of marriage, where they are constrained by the male-dominated family structure and migrant labor systems. But the romantic and sensual bonds that women initiate and sustain often continue alongside, and are compatible with, conventional heterosexual marriage (Gay [1985] 1986, 111), and frequently serve as the primary erotic relation-ship for the women and the basis for lifelong support. It would be erroneous, however, to translate the Sesotho term *motsoalle* (to describe intimate bonds between Masotho women) as "lesbian." Even the use of the term "very special friend," which is the way in which Limakatso Kendall has translated *motsoalle* in the short writings she has collected and translated by Masotho women who speak of their intimate lives, does not quite name the relationships precisely, especially if there is an erotic component to them, and the translated term serves also as a sort of euphemism to mask the potentialities of same-sex eroticism within the relationships. This implies, then, a moving toward, and a meticulous lingering over, the space of that which is not stated directly, as well as critical attention to the transgressive, anti-normative spaces where contradictory or deferred meanings may emerge. This is the space where we look for what Emily Apter has described, in citing the late critic Barbara Johnson, the various pressure points lost in translation (Apter 2010, 53). These slippages, these silences, these spaces of indeterminacy, these irreducible remainders in working across lan-guages are the very spaces where desire resides and they also instantiate translation as a queer praxis.

Emergent forms of sexual dissidence constitute sites of cultural struggle as repre-sented in new francophone "queer" writing emerging from the Maghreb. The Maghreb is a politically and intellectually compelling area of comparative inquiry, in my view, because both feminist writing and writing by lesbians and gay men in the region and in diaspora have located sites of resistance in the interstices between multiple lan-guages and cultures, thus pointing to the importance of an even more politicized

comparative praxis and the need in queer studies to examine sexual difference(s), and the indigenous cultures from which they have emerged, relationally rather than as self-contained and autonomous. A very vibrant tradition of Maghreb feminist writing in French, especially in Algeria, emerging within, and not separate from, existing social formations, has attempted to blur the generic borders between personal autobiography and history; I am thinking here of the work of Algerian feminist writer Assia Djebar (especially her book *Femmes d'Alger dans leur appartement*), which is often double-voiced and circulates nomadically in the spaces between multiple languages, histories, and cultures. Djebar often punctuates hegemonic narratives with her own experiences and interjections and those of other women as a strategy for interrupting and rewriting colonial as well as postcolonial history, as well as attempts by cultural nationalists to replace one history with another by erasing the significance of women's lives within the colonial history of Algeria. As Djebar blurs the borders of genre between history and autobiography, Rachid O, in his autobiographical work *L'Enfant ébloui*, similarly (though for slightly different reasons) blurs the borders of gender by dispelling myths around the development of masculine gender identification through a separation from femininity, and by resisting, textually and metaphorically, a broader, though normative, postcolonial narrative from the feminized colony, ideologically penetrated by the European colonizer, to the hypermasculinized nation-state. Rachid's narrator writes of embracing femininity at a young age when he is allowed to go to the women's hammam with female relatives until about the age of 7. He writes: "C'est un endroit, le hammam, où les femmes sont intimes et rigolent entre elles" ("The women's hammam is a space where women are close and enjoy each other's company") (O 1995, 33).[2] Rachid O's use of the French verb *rigoler* in describing the intimate bonds women share in the hammam, takes the adjective form *rigolo* or *rigolote*, which can mean *plaisant*, *amusant* or *curieux*, *étrange*, or, in English, "pleasant," in the first sense, but also "odd" or "queer"; there is a space here of uncertainty and ambiguity. As Gayatri Spivak reminds us, here "meaning hops into the spacy emptiness between two named historical languages" (Spivak 2012, 313). More importantly, the term *rigoler* does not quite translate into English from the multiple layered meanings it may have in French in the context of a young Arab Muslim boy's embrace of, rather than his separation from, the feminine cultural codes, meanings, and symbols in the women's hammam in Morocco.

At the same time, translation work implies that analyses of gender and sexual difference are not reducible to feminist and queer studies respectively; rather, they intersect with each other as well as with other disciplines and modes of inquiry, as I have argued elsewhere (Spurlin 1998). As Christopher Larkosh indicates, working across languages can both complement and question the ways in which we think about gender and sexuality within established disciplines, such as feminist and queer studies, while challenging our sense of certainty around our own gender and sexual positionality (Larkosh 2011, 4), through bringing to the foreground the slippages I mentioned earlier, and the gaps in the spaces between languages and cultures. This implies, then, a radical rethinking of the traditional ways in which translation work has been gendered,

whereby the translated text is feminized, always already referentially beholden to the more authoritative "original" text. As Carolyn Shread points out, this traditional view of translation's fidelity to the master text reinvents the masculinist privileging of autonomy, self-sufficiency, and independence of the individual in highly gendered terms (Shread 2011, 52). Yet taking a view of femininity as multi-layered, as ensconced by severality, as more than or less than one (2011, 52), calls to mind Hélène Cixous's notion of *l'écriture féminine.* As Tutun Mukherjee reminds us, Cixous uses the metaphor of the heterogeneity and multiplicity of female sexuality to celebrate feminine writing as transcending linearity, univocality, and the fixity of phallogocentric discourse through excess and circularity, thereby challenging phallogocentric ways of reading and articulating the world (Mukherjee 2011, 135). (Re)gendering translation studies in this manner also politicizes it, and points to the multiple strategies and approaches available to explain a text's movement from one language and culture to another, while exposing the translation of a text "faithfully" from one language to another as an impossible task (2011, 133). Preserving the gendered binary between the sovereign (masculinized) original text and the peripheral (feminized) translated text depoliticizes translation by evacuating the ideological inflections inherent to a textual practice like translation that operate in the very spaces where disparate languages and cultures meet and clash. Moreover, it fails to situate translation socially and masks relations of power in the very act of translation, such as the ways in which translation historically may have served the apparatus of colonialism as well as resisted it.

Dismantling the gendered binary further calls to mind the performativity of translation to the extent that translation does not merely facilitate communication across languages, as my examples show, but is a site of struggle in the negotiation and production of meaning, always capable of new possibilities of counter-translation. The meanings negotiated and produced in translation are not simply embodied in textual structures alone, but, as in Judith Butler's theory of gender performativity (where gender is not located on the body), these meanings are located culturally or transculturally, always missing the mark of the original whilst simultaneously calling it into question. In other words, when Butler writes about the impossibility of separating out "'gender' from the political and cultural intersections in which it is invariably produced and maintained" (Butler [1990] 1999, 6), what she is saying about gender can similarly be said about translation insofar as it exposes the myth of an "original" textual body and speaks to the uneven correspondence between languages and to translation as a performative act that is always already influenced by culture and not reducible to the textual body alone. This, in my view, takes the metaphors of femininity, heterogeneity, and multiplicity further and creates a space between languages that is amorphous, ambiguous, different, and quite possibly queer.

Speaking of translation and the spaces between multiple languages in the Maghreb in his book *Maghreb pluriel*, Abdelkébir Khatibi, asks us to focus on what cannot be translated directly, that is, on what is deferred, what is absent, what is *untranslatable*. He writes:

> The foreign language *transforms* the first language and moves it toward the untranslatable . . . translation operates according to this untranslatability, this gap [between languages] always being a setback and disruptive. (1983, 186)

In this regard, the translated text is no longer dependent upon the so-called original text, but actually transforms it, radically subverting the binary between original and copy. Taking this idea further, Gayatri Spivak sees translation as a form of social activism against the capitalistic conveniences of monolingualism that demand the homogenization of linguistic differences in a globalized world. She points out, citing Barbara Cassin, that our obligation to translate should be determined by this idea of the untranslatable as not merely something that one is unable to translate, "but something one never stops (not) translating" (Spivak 2010, 38), thus hinting again at the performativity of translation itself. And I would surmise that attention to this disruptive, subversive space of indeterminacy between languages, the space of *l'intraduisible*, is a *queer* space, one that challenges any normative idea of straightforward translatability.

But translation also operates at the encounter or contact zone between cultural borders. As I mentioned earlier, translation is a site of both textual and cultural production; therefore, it must be conceived not only as a linguistic praxis, but also as a praxis that addresses the vast system of codes, symbols, and signifying practices we understand as culture. Coming back to my previous example of the affective and erotic bonds between women in Lesotho, Judith Gay, the anthropologist who studied these relationships in the 1980s, has argued that the compatibility of intimate female relationships with heterosexual marriage challenges Western insistences on the hetero/homo binary. But her anthropological perspective is somewhat limiting politically and is a case of missing the epistemological pause, or the space of *l'intraduisible* in *cultural* translation, given that one of her conclusions is that same-sex relationships between women in Lesotho point to the growing recognition of bisexuality in the psychosexual literature, a recognition, she claims, that is specifically supported in studies of non-Western societies (Gay [1985] 1986, 111–12). So while Gay applauds the way these affective ties between women rupture the Western hetero/homo opposition, she still nonetheless "translates" directly the gender and sexual codes of the West (by referring to the relationships as bisexual) into an indigenous context without sufficiently deconstructing them. This calls to mind Gayatri Spivak's critique of the sex/gender systems of the West as one political economy that plays a role in the ways in which Western scholarship acts as a site of discursive (re)recolonization by assigning "a static ethnicity to the Other in order to locate critique or confirmation of the most sophisticated thought or act of the West" (Spivak 1999, 110). Can the close, affectionate, and sometimes intimate bonds women in Lesotho share be reduced to bisexuality? Thus, serious questions are raised about the "translation" of desire from one culture to another, and one risks repeating the imperialist gesture by assuming Western sexual categories as cross-culturally transmissible and self-evident.

What can the political shifts and recent forms of feminist and lesbian/gay writing in French from the Maghreb tell us about the rupturing of gender and sexual hegemonies through the mediation of cultures? I don't have the space here to analyze in detail the ways in which new forms of queer francophone writing are located strategically in the gaps between a rich inheritance of languages, cultures, and histories in the Maghreb as a way of (re)negotiating new forms of dissident gender and sexuality. Sexual dissidence has always had a history of representation in relation to the nation-state in francophone literature of the Maghreb; in Rachid Boudjedra's 1969 novel *La Répudiation*, for example, as Jarrod Hayes has argued, sexual resistance is not a mere mimicry of the sexual categories of the West, but may be connected intimately with a critique of the neo-imperialist tendencies of postcolonial nationalism and religious fundamentalism in post-independent Algeria (Hayes 2001, 92).

Yet, the negotiation of split subjectivity and borders, geopolitical and otherwise, is strongly evident in the texts of lesbian writer Nina Bouraoui. Multiply positioned and living in diaspora, Bouraoui asserts in her book *Poupée Bella*, written in the form of a journal, "I have several lives. I have several bodies under my body" (Bouraoui 2004, 21). Her statement confounds singular understandings and simplistic oppositions around sex, gender, and national belonging. In her novel *Garçon manqué*, Bouraoui writes: "Every morning I check my identity. I have four problems. French? Algerian? Girl? Boy?" (Bouraoui 2000, 163). An emphasis here on border encounters, crossings, and forms of cultural mediation between North Africa and Europe, as well as between the binaries of gender, necessitates not only a challenge to the homogenizing impulses of postcolonial nationalism in the country of origin and its hegemonic hold on national belonging, on the one hand, and a queering of an imagined fully integrated Europe on the other, but cultural translation operating as a strategy of agency and resistance in the spaces *between* two totalizing cultural worlds (as well as between the binaries of gender).

Another form of cultural translation as a site of textual and political struggle is evident in the fracturing of traditional cultural distinctions between gender-defined *performances* of homosexuality (active/passive) that seem to have their roots, on the one hand, in various forms of Arab Muslim cultural nationalism as the paradigm for sexual relations between Arab Muslim men, and in the search for sexual identity by some Arab Muslim men and women as a *discursive* position (gay, lesbian, queer, etc.) not merely reducible to its manifestations in the West on the other. While some work suggests that the active role in same-sex sexual relations between Arab Muslim men fulfills the same sexual position of virile masculinity within a regime of compulsory heterosexuality, and the passive role is seen as a betrayal of manhood and male power and is therefore stigmatized (see Murray and Roscoe 1997), Joseph Massad, in his book *Desiring Arabs*, while seeming to question this as strictly paradigmatic, nonetheless makes use of the active/passive binary himself in describing the social and sexual configurations of desire in Arab Muslim societies, which he accuses the Gay International of destroying (Massad 2007, 188–89). He also uses such terms as practitioners of "same-sex contact" to describe sexual relations between Arab Muslim men in con-

tradistinction to the taking on of a sexual identity by gay men in the West, since according to Massad, the hetero/homo distinction did not emerge historically or culturally out of Arab Muslim societies but is a distinctly Western (i.e., foreign) phenomenon (Massad 2007, 173, 40–41).

Despite his eloquent and well-researched history of homosexuality in the Arab Muslim world, Massad nonetheless maintains a problematic Occident/Orient opposition that does not entertain the possibilities of reciprocal interchange or cultural mediation through the effects of international travel, the media, the Internet, and social networking sites. For Massad, cultural translation would be reducible to the tainting of a supposedly preexistent cultural purity of Arab Muslim culture through the hegemonic filter of Western taxonomies of sexual identities. Yet if we accept that translation is never a straightforward, linear operation, but a form of cross-cultural negotiation, this opens up new spaces for the (re)negotiation of dissident sexualities that are reducible *neither* to Western understandings of sexual identity *nor* to simplistic understandings of active and passive homosexuality, including Massad's rather static embrace of non-identitarian, even perfunctory, sexual bonds between Arab Muslim men. Massad seems to retain the Occident/Orient binary as a way of preserving the specificity of Arab Muslim culture and resisting the ideological penetration of Western hegemony. But the more crucial question to ask is this: *Can any cultural system be purely itself and none other?*

Tunisian French writer Eyet-Chékib Djaziri addresses this very struggle and renegotiation of dissident sexuality in his novel *Un poisson sur la balançoire*. Early in the novel, the young protagonist, Sofiène, seems to occupy a space between gender. Two boys he meets on the street see Sofiène and say, "Look who's here! Is this a boy or a girl?" (Djaziri [1997] 2001a, 30). At first, Sofiène seems to take on the more passive role in his affective and homoerotic ties with boys, exchanging kisses with them, referred to as *poissons* to veil their forbidden nature. Here the French term *poisson* cannot simply be translated into English as "fish" as the term is acting as a site of resistance to social surveillance and social prohibitions of homoerotic desire between men; thus, understanding *poissons* as kisses exposes translation as a performative site where diverse social tasks are performed, as Porter has argued, and as a transcultural practice rather than merely being a linear process of finding equivalents for messages in another linguistic code. Yet the shape of the lips in forming the utterance *poisson* forms the shape of a kiss; or, the connection can be to the shape of the mouths of some fish as they swim or feed which resembles the shape and motion of a human kiss. In either case, this is a form of cultural translation not determined by the linguistic code alone, or even by prevailing cultural codes, but by the overdetermination of lips, which incite and symbolize homoerotic desire in this instance. In the sequel to *Un poisson sur la balançoire*, entitled *Une promesse de douleur et de sang*, Sofiène moves to Cherbourg, France, to live with his grandparents and continue his schooling. Required by his French teacher to study Molière's *Malade imaginare* by performing various scenes with a partner, Sofiène works with Sébastien, to whom he is attracted. While rehearsing a scene from the play, Sofiène observes Sébastien:

Je n'écoute plus les paroles qu'il prononce. Seule sa voix résonne à mes oreilles tandis que mon regard s'attache à ses lèvres qui remuent. . . . J'observe sa peau, blanche et fine. . . . Mes yeux remontent de nouveau vers ses lèvres au moment où, d'un mouvement de la langue, il les humidifie. Mon soudain silence l'intrigue. Il lève les yeux du livret et dit

– Qu'y a-t-il? Tu ne continues pas? Pourquoi me regardes-tu ainsi?

Sans réfléchir, n'y tenant plus, je réponds:

– Donne-moi un *poisson*!
– Un quoi?
– Un *poisson*. Je répète patiemment comme si je m'adresse à un enfant ou à quelqu'un qui ne parlerait pas ma langue.
– Comment ça, un poisson? réplique-t-il ahuri.
– Comme ça! dis-je, en approchant mon visage, n'arrêtant mes lèvres qu'aux abords des siennes. (Djaziri [1998] 2001b, 14–15)

[I no longer listen to the words that he is pronouncing. Only his voice resounds in my ears while I'm watching his lips which are moving. . . . I observe his skin, white and pure. . . . My eyes move up again toward his lips, at the moment where the movement of the tongue moistens them. My sudden silence intrigues him. He lifts his eyes from the booklet and says:

– What is it? You don't continue? Why are you looking at me like that?

Without thinking, no longer holding back, I reply:

– Give me a fish!
– A what?
– A fish. I repeat it patiently as if I am speaking to a child or to someone who does not speak my language.
– How do you mean, a fish? he answers back, bewildered.
– Like this, I say, approaching with my face, stopping only when my lips meet his.]

Even though both characters speak the same language, Sofiène remarks that he feels as if he were addressing someone who did not speak his language because Sébastien does not share the cultural code that aligns "fish" (*poisson*) with a secret, transgressive kiss between men.

During Sofiène's younger days in *Un poisson sur la balançoire*, while he is still in Tunisia, the gendered roles of active/passive, which have historically been deemed paradigmatic of sexual relations between Arab Muslim men seem, at first, very much inscribed in Sofiène's relations with other boys and men and are also inscribed textually. Yet this is by no means the full picture, though it serves as an anchoring point for same-sex relations between Arab Muslim men specifically in the Maghreb. Through Sofiène, Djaziri later writes in the novel:

> It is true that thinking here is so wrapped up with the man who is active [in a homosexual relationship], losing none of his virility, and even being able to talk about his conquests – this in fact will be applauded, encouraged. The man who takes the passive role will find himself treated with contempt as queer. Imagine my surprise to find out that a switching of these roles existed elsewhere, as with Frédéric, for example. (Djaziri [1997] 2001a, 70)

Here there is a hint of an opening into another kind of sexual intimacy between men with an *interchange* of sexual roles not prescribed in advance through binary taxonomies of gender. More importantly in both novels, there are imaginative and actual crossings of borders, between France and Tunisia (given also that Djaziri's mother is French and his father Tunisian and that he learned to oscillate between two cultural worlds, living both in France and Tunisia), between masculinity and femininity, between active and passive, between self and other, as well as locations in the liminal spaces *between* these binary opposites where agency and resistance reside in the struggle to attempt to name one's relation to the world. At the same time, this location in the space between two cultural worlds is potentially transformative. Challenging fixed national and cultural hegemonies both in the West and in the Maghreb, this liminal space is neither a simple capitulation to the sexual categories of the West nor to the forces of economic globalization, but shows that *multiple* and hybrid forms of same-sex sexual desires can coexist within the same culture, *both* in the performative *and* in the discursive sense, and can come about relationally in the dialogic encounter between Africa and Europe in both societies, rather than in the sense of progressive modernity, where one cultural model of sexuality is simply thought to replace a more premodern, more primitive form. More interestingly, these slippages of signification, these differences, these crossings, these anti-normative spaces where contradictory meanings emerge are creating new linguistic terms. In an interview with Marc Endeweld in *Minorités*, the gay Moroccan writer Abdellah Taïa observes that there has been a shift in the Maghreb, especially in Morocco, from the use of the Arabic term *zamel* (which Taïa translates as a passive homosexual in a pejorative sense), to *mathali*, an invented, more neutral, term to designate a gay man in Arabic without reference to gendered active/passive roles.[3]

Both "queer" and "translation" mediate between hegemonically defined spaces, and their critical conjunction offers the possibility of new sites of heterogeneity and difference as a vital heuristic for the work of comparative literary and cultural studies. The work of translation, like the work of queer, is never finished, as both modes of inquiry are committed to the endless proliferation of difference(s). Both are invested in setting aside understandings of our own cultural worlds and in creating critical discursive spaces for others to speak and to be heard. Queer is not simply about sexual rights in the same way that translation is not simply about seeking equivalences between one language and another, and the critical conjunction of translation studies and queer studies offers broadened opportunities for civic engagement and citizenship in a transnational world, as well as an important tool for knowledge production about sexual difference and for the decolonization of desire.

Notes

1   Think, for instance, of looking up a word (a signifier) in the dictionary for its meaning (what it signifies); indeed, the definitions of the word you find (assumed to be signifieds) are really made up of other words (that is, signifiers), and none of the definitions coalesce completely with the meaning of the original word looked up in the dictionary. There will always be a gap or space of indeterminacy between them, a space of excess. And to talk about these definitions (which are really other signifiers) requires other words, and so on. There is a trace of meaning in this chain of signifiers that links them together, but any full, final, fixed meaning is deferred. But Derrida's point would be that signification operates through a process of *translating* one signifier into another. As Derrida writes, "the signifier first signifies a signifier, and not the thing itself or a directly presented signified" (Derrida [1967] 1976, 237). In this sense, then, signification is an endless play of substitutions or translations: 'the signified is originally and essentially . . . trace, that it is *always already in the position of the signifier*' (Derrida [1967] 1976, 73). Translation work, then, is more than a system of equivalences across languages, but also operates on the level of the signifier and the systematic play of differences which defer or postpone any final, straightforward, or transcendental meaning.

2   Here and throughout, translations from original French sources are my own unless otherwise indicated through the listing of the source in the references below, where the translator is indicated.

3   From the interview Taïa states specifically: "I ascertain that homosexuality has passed from the usage of 'zamel' (passive homosexual; *pédé passif*) to 'mathali' (a neutral word, invented three years ago, in order to designate a homosexual in Arabic)." See Endeweld 2009.

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How Adolfo Caminha's *Bom-Crioulo* Was "Outed" through its Translated Paratext

Cristiano A. Mazzei

Postcolonial translation studies scholars have produced invaluable work on the misrepresentation of peoples and cultures in minority and marginalized positions through translation (Niranjana 1992; Bassnett and Trivedi 1999; Tymoczko 1999). However, with a few exceptions (including Keith Harvey [1998, 2000, 2003], who has written on issues arising from the translation of homosexual camp style and gay identity formation, and Christopher Larkosh [2004, 2006, 2007], who has proposed ways to articulate translation in terms of sexuality and migration, and to rethink common dichotomies regarding cultures and languages through translational, transnational, and transgender frameworks), considerably fewer scholars have written about issues arising from interlingual translation of different and marginalized sexualities.

This essay is intended to fill that gap by analyzing the translated paratext of the English edition of *Bom-Crioulo*, a Brazilian novel written in 1895 by Adolfo Caminha, investigating its use as a marketing strategy to make this particular story appealing to its new readership in the United States eighty-seven years after its publication in Brazil. Although homosexuality was indeed a revolutionary topic for any novel in the late nineteenth century, medical and scientific discourses about *le vice contre nature*[1] also abound in the text. This essay also interrogates the reasons for this seeming paradox and proposes some hypotheses as to why the translator and others involved in the English edition of *Bom-Crioulo* downplayed nineteenth-century stereotypes about homosexuality in this translation project, creating a tension between the promises of the translated book's paratext – i.e., all the elements that surround and frame

the main text, including cover, title, prefatory material, blurbs, and footnotes, along with more external factors, such as censorship and decisions made by different agents in the political and cultural context receiving the main text – and the actual content of the novel.

In addition to playing an important role in introducing a foreign work of literature into a target culture, paratexts also frame that work within the values of the receiving culture. For instance, paratextual elements provided very powerful tools for embedding minority cultures in Orientalist frameworks during the period of European colonialism, frequently (mis)appropriating and (mis)representing non-European people and their cultures. In *Packaging Post/Coloniality* (2005), Richard Watts reminds us that paratexts are produced in very abridged ways by the agents who present the new text. For instance, his research into the cover illustrations of colonized francophone writers' texts published in France in the 1920s show that, more often than not, they depicted a reductive visual cliché of indigenous cultures (2005, 5). As I shall indicate later in more detail, the particular project of translating *Bom-Crioulo* into English for a North American gay audience parallels such colonial translation projects. Because *Bom-Crioulo*'s textual depiction of male homosexuality in nineteenth-century Brazil is largely based on medical and scientific discourses surrounding such "pathological" conditions, the Gay Sunshine Press of San Francisco needed to reframe the translated novel through its paratext to make it appealing for gay readers in the United States of the 1980s, who would find the portrayal of homosexuality as "generative sickness" problematic. I shall demonstrate that tropes of colonial homosexual representation – namely, cross-generational, and interracial men-to-men love and/or sex – have been underscored in the translation project.

In *Colonialism and Homosexuality* (2003), Robert Aldrich suggests that homosexual travelers during European imperial expansion were more interested in their partners' bodies than their minds, and more often than not left these partners behind when returning to a world of privilege and power. When investigating European imperialism and its colonies as sites of homosexual fulfillment from the mid-nineteenth century onwards, Aldrich tells us that

> travelers and expatriates assumed that almost any foreign man was available to a passing European, and money could buy sex, if not love. Relations of power permeated colonial sexual culture. Non-European men were regularly and systematically "objectified" and "commodified." (2003, 9)

Prominent figures such as Henry Morton Stanley, T. H. Lawrence, E. M. Forster, Richard Burton, Arthur Rimbaud, and André Gide, to name a few, wrote about their adventures and experiences in the Orient, helping to spread the belief in Europe that homosexuality and other sexual "deviances" were endemic in the non-European world. As Aldrich writes, "the perception, and (to a limited extent) the reality, of the empire as a homosexual playground must not be underestimated" (2003, 5). The ideas expressed, accepted, and disseminated by these writers about the colonial "natives"

were very similar: racialized stereotypes, romanticization and idealization of foreign cultures, African men's generous genital endowments, Asian men's passivity, and the beauty and virility of half-naked savages.

When the United States took the world stage as the new imperial power in the twentieth century, the same interest was reproduced, with a slight change in the foreign countries and bodies being explored. The sites for homosexual fulfillment expanded from the West–East nexus to the North–South axis to include its closest neighbors, Central and South America. The relationship between the United States and Latin America has always been one of imperial contours. According to Greg Grandin in *Empire's Workshop* (2006), Latin America has played a crucial role in the formation of the United States empire, in some cases providing the opportunity for the country to spread its authority through nonmilitary means – using trade, cultural exchange, and multilateral cooperation (2006, 4).

This essay attempts to uncover the dynamics at play in the translation and marketing of *Bom-Crioulo* in the United States. In particular, it asks how the book's paratext in its English edition was used as a marketing strategy to reshape and exoticize the novel – emphasizing and replicating some traditional tropes of colonial/imperial representation of homosexuality and downplaying some of the text's disparaging views on same-sex desire based on legal-medical literature of the nineteenth century.

Adolfo Caminha, commonly referred to "the other Caminha" to distinguish him from Pero Vaz de Caminha, the author of Brazil's *Letter of Discovery*, had a prolific literary career in his short life. He wrote and published four books, ran his own literary magazine, and contributed to several newspapers in Brazil. Caminha died of tuberculosis at the age of 29 in 1897. According to some critics (Foster 1988; Howes 2001), *Bom-Crioulo*, originally published in 1895, was the first major Latin American literary work to take male homosexuality as its central theme. Foster goes even further, to claim that the novel is considered the "founding text of Brazilian gay literature" (1988, 13). Its English translation, by E. A. Lacey, was published in 1982 by the Gay Sunshine Press of San Francisco, under the title *Bom-Crioulo: The Black Man and the Cabin Boy*.

As mentioned previously, after the United States became a major player in the global sphere it often reproduced European colonial activities as its economic and cultural imperialism grew around the world. In *Beyond Carnival: Male Homosexuality in Twentieth-Century Brazil*, James N. Green tells us that

> a burgeoning gay tourist industry in the United States now prepares glossy brochures for middle-class gay globetrotters featuring Rio's "Mardi Gras" celebrations as a hotbed of sizzling sex and unabashed permissiveness. (1999, 2)

Brazil was the perfect site upon which to focus the project. Since Carmen Miranda's rise to stardom in Hollywood films of the 1940s and 1950s, which inspired her male followers in Brazil, the United States, and Europe to impersonate "the extravagantly dressed Brazilian bombshell" for decades thereafter, gay audiences in the powerful

North have always paid attention to this "other" Latin American country. Moreover, according to Green, *carnaval* in Brazil and its transgressive cross-dressing practice, "suggesting gender ambiguity and a gay sensibility," has also played a powerful role in attracting the attention of non-heteronormative admirers from more developed nations (1992, 2). Although large sectors of Brazilian society generally view same-sex activities with disapproval and condemnation, Green also reminds us how Brazil has been featured and advertised as a site where liberties can be taken, making it a perfect destination for sexual fulfillment (1992, 5). Thus Brazil plays a crucial role in the blurbs and prefatory material included in the Gay Sunshine edition of *Bom-Crioulo*, creating a totalizing interpretation of Brazil's male same-sex desires and feeding the imagination of an audience ready to receive such a story. Articles about Latin American "gays," with particular views of Brazil as a country for homosexual fulfillment, were also published in the *Gay Sunshine Journal* – the precursor of the Gay Sunshine Press – before the publication of Caminha's book in translation, to prepare the ground for its reception and ensure its acceptance within the target culture. The same press published two anthologies of Latin American "gay" fiction around the same time: *Now the Volcano: An Anthology of Latin American Gay Literature* (Leyland 1979), and *My Deep Dark Pain is Love: A Collection of Latin American Gay Fiction* (Leyland 1983).

In an article titled "Latin America: Myths and Realities," published in the *Gay Sunshine Journal* in 1979, three years before the publication of *Bom-Crioulo*'s English translation, the novel's translator expresses his views of Latin American "gay men." At times, he writes like a sex tourist giving tips on how to cruise for sex in the various places he has lived and visited, including descriptions – abounding with generalizations – of male genital size and dark-skinned bodies, and pointing out how easy it is to find men-to-men sex, echoing well-known accounts of colonial subjects during European imperial administration and control. Lacey reports, for instance, that

> sexually, one's Latin lover will tend not to be spectacularly well-endowed, especially if of Indian origin (genetics again takes cares of this; Negroes and mulattoes are much more promising in this respect) . . . (Lacey 1993, 491)

For tourists in search of the "noble savage," he gives the following suggestion: "For the average [gay] tourist, in the Indian nations of Latin America, sexual adventures will be scarce except in the Europeanized larger cities and other mestizo islands" (1993, 500–1).

It is true that the original Brazilian novel has all the necessary elements of colonial homoeroticism. It tells the story of the homosexual "love" between two sailors, a black man named Amaro/Bom-Crioulo in his mid-thirties and a 15-year-old white boy named Aleixo, thus engaging two homoerotic themes developed by many European writers during nineteenth-century colonial expansion, namely interracial and man–boy sexual relationships. Nevertheless, those are not the only tropes present in the narrative; the novel also includes depreciatory medical representations of homosexuality characteristic of the time, when a man who had sex with other men was viewed

as "inverted" and "trapped in a woman's body." For instance, the young man Aleixo is constantly described as the weaker/more feminine person in the "relationship," with the attitudes and physical appearance of a woman. The narrator repeatedly explains Amaro's fixation on Aleixo by describing him physically: "and he thought of the boy, with his blue eyes, with his blond hair, his *soft, plump curves . . .*" (Caminha 1982, 49; emphasis added); or "he looked just *like a girl* in that uniform" (1982, 51; emphasis added). In chapter 5, the narrator informs readers about Aleixo's appearance in the eyes of Amaro, who "had never seen such a beautifully rounded male body, such arms, such firm, fleshy hips. With breasts, Aleixo would be a real *woman*!" (1982, 75; emphasis added).

The cover, the translated title, and the prefatory material – including an introduction by Brazilian translator and literary critic Raul de Sá Barbosa, an essay on the novel by a specialist in Luso-Hispanic gay literature, Robert Howes, and a translator's preface – raise several interesting issues regarding the eroticization and exoticization of foreign others. The translation also makes extensive use of footnotes, which play a major part in the marketing strategy in that they enhance the authority of the translator and the translated novel. As Edward Said notes (for instance, when he discusses Richard Burton's copious use of footnotes as "knowledgeable interventions" in his translation of the *Arabian Nights*),[2] the more footnotes included in a translated book, the more it seems to readers that the translator and other agents responsible for the published translation possess the necessary knowledge and authority about the source culture. When critiquing the Orientalist translations of Egyptian novels into French through the case study of Naguib Mahfouz, Richard Jacquemond reminds us that there is an

> assumption of a totally ignorant reader, confronted with a totally new world, unable to come to grips with it unless he is guided step by step by the steady and authoritative hand of the omniscient Orientalist-translator, trained to decipher the otherwise unfathomable mysteries of the Orient. (1992, 150)

Before going into the analysis of *Bom Crioulo*'s English paratextual information and some aspects of its textual translation, I propose to look more carefully at the definition of paratext. In the introduction to *Paratext: Thresholds of Interpretation* (1997), Gérard Genette writes:

> The literary work consists, exhaustively or essentially, of a text, that is to say (a very minimal definition) in a more or less lengthy sequence of verbal utterances more or less containing meaning. But this text rarely appears in its naked state, without the reinforcement and accompaniment of a certain number of productions, themselves verbal or not, like an author's name, a title, a preface, illustrations. One does not always know if one should consider that they belong to the text or not, but in any case they surround it and prolong it, precisely in order to *present* it, in the usual sense of this verb, but also in its strongest meaning: *to make it present*, to assure its presence in the world, its "reception" and its consumption, in the form, nowadays at least, of a book. (1997, 261)

Although Genette does not address the case of translated literature, it seems clear from the above, especially in the words "reception" and "consumption," that these extratextual thresholds help shape the way a literary work is received, recontextualized, and consumed. Moreover, according to Richard Watts, "with works by a perceived cultural Other, the secondary function of the paratext . . . is one of cultural translation, especially for the metropolitan readership" (2000, 31). One of the ways to translate cultural alterity and address the information overload when tackling different cultures and languages is to add prefatory information, footnotes, and glossaries, which inform about the novel's historical background, offer facts about the author's personal life, and explain foreign lexical items.

Paratexts accompanying translations always entail choices by the translator and other agents involved in the publishing of a literary work regarding which aspects of a specific culture to favor and/or suppress according to the target frame of reference or political interests of the receiving culture. This model applies to the translation project of *Bom-Crioulo*, in which the paratextual material served to convey crucial new and foreign information and to stress some of the views about "gayness" expressed in the novel.

The first item that calls for attention in the paratextual project of *Bom-Crioulo* is the cover. The number of editions I have come across online and at various bookstores and libraries in Brazil indicate Adolfo Caminha's canonical position in Brazilian literature. Most Portuguese covers foreground the black character Bom-Crioulo, set against the depiction of local landscapes, ships, and the sea, alluding to the setting of the story: the Brazilian navy. By contrast, the cover of the Gay Sunshine Press edition of the book shows a blond young man, naked, leaning on a pink window in a very erotic posture, followed by a darker, more "masculine" man in his underwear, pulling down his pants. The cover's color palette is very pastel, soft, almost rainbow-like, and "gay." The pink shade of the window stands out amidst the soft blue tones coming from the light shining through the window, which seems to originate from the head of the younger blond man, the focus of the black man's desire. It seems clear that these two men have some sort of connection beyond what Eve Kosofsky Sedgwick calls "homosocial desire," and are about to engage in gay male sex.

Sedgwick's important contribution to, and founding role in, what has now become Queer Theory has been crucial to understanding the "continuum between homosocial and homosexual." According to Sedgwick in her seminal work *Between Men: English Literature and Male Homosocial Desire*, the key component of the "homosocial" takes the form of male bonding – e.g., the Greek model of older men mentoring boys, and the "pursuit of the adolescent boy by the older man . . . that we associate with *romantic heterosexual* love" (1985, 4; emphasis added) – which does not necessarily involve sexual exchanges. This component has been effaced in *Bom-Crioulo*'s translated paratext. Moreover, in *Epistemology of the Closet* (1999), Sedgwick argues that homophobia is very different from other forms of "difference" in that the latter mark people's bodies (race, age, size, and physical disability), so there seems to be less pressure to "come out" for groups of people whose bodies are clearly marked as different. Since coming

out was a major political move for early gay activism in the United States, the agents involved in the production and marketing of *Bom-Crioulo* to an English-speaking audience presumably felt the need to "out" this Brazilian story by stressing problematic colonial depictions of homosexuality.

Right on the cover, then, one finds two of the most common tropes of colonial homosexual representation: cross-generational and interracial contact. Although readers do not yet know the story, they can already form a fairly clear idea about the main topic of the narrative. Moreover, stamping the publisher's name – Gay Sunshine Press – on the book's spine also helps heighten the "gayness" of the novel. In a way, the cover anticipates the story, bringing the novel and its author "out of the closet." The problem here is that this is an extremely simplistic treatment of the original novel's very complex views about homosexuality and race in nineteenth-century Brazil.

Another crucial extratextual element is the title, which is a key feature in the marketing strategy of a book, and often the last feature added to an already written text. The choice of adding *Black Man and the Cabin Boy* to the English title not only makes sure that the book evokes homoeroticism, but also foregrounds the two major tropes of colonial homosexual representation discussed in this essay. Interestingly, this book did not receive an eroticized title with colonial reminiscence in countries other than the United States. It was also translated into German (by Rui Magone) under the title *Tropische Nächte* (Tropical Nights) in 1994; and into French (by Maryvonne Lapouge-Pettorelli) as *Rue de la Miséricorde* (Merciful Street) in 1996. The Portuguese original simply says *Bom-Crioulo*, translated literally as "The Good Black Man," which, according to James N. Green, "alludes to the amiable qualities of the protagonist while perpetuating the pejorative stereotypes associated with Afro-Brazilians at the time" (1999, 31). Although it clearly alludes to racial relations in Brazil, the Portuguese title does not refer to any same-sex relationship between the main characters in the novel. The English title *Bom-Crioulo: The Black Man and the Cabin Boy* underscores this aspect, however, and, as mentioned, "outs" the story for contemporary readers.

The three blurbs on the back cover of the English edition follow the same strategy of toning down Caminha's deprecating views of male same-sex desire. The first one underscores the "controversial" status of the novel, its "overt sexual" representation of the relationship between a "mature black man" and a "boy of 15" during their service in the "Brazilian Navy." The second blurb is a carefully selected excerpt from the translator's preface, in which E. A. Lacey highlights the surprisingly revolutionary aspects of the work with respect to its approach to homosexuality, race, and cross-generational and interracial contacts. The last paragraph is a carefully selected passage from the translated novel that emphasizes its homoerotic content:

> only with a man could he find what in vain he had looked for among women . . . he was not satisfied merely with possessing him sexually night and day. (Caminha 1982, 74)

Prefaces are also important marketing tools: by summarizing the book and reconstituting it in another register, authors of prefatory materials select aspects of the work that will speak to its audience. As with the cover, the prefatory apparatus of *Bom-Crioulo* anticipates and creates a tension between what is being said and some of the novel's content. In the introduction, Raul de Sá Barbosa informs readers about the importance of Adolfo Caminha's role in the Brazilian Naturalist movement, highlighting his "social awareness, his sexual frankness, his ready acceptance of the bad along with the good, his wholehearted adoption of unconventional human behavior turned opinion against him" (1982, 5), suggesting that the author condoned homosexuality. This suggestion is often contradicted, however, by the text of the novel itself.

The second item in the prefatory material is a literary analysis of the novel by Robert Howes, an expert in Luso-Hispanic queer literary criticism. Although Howes acknowledges the historical importance of the novel for addressing homosexuality and notes that Caminha's views about "scabrous" sexual matters were influenced by Naturalism, he implies that Caminha's approach to the issue was neither negative nor hostile, thus failing to recognize some of *Bom-Crioulo*'s problematic views on male same-sex relations. Moreover, Howes associates Caminha with Oscar Wilde, a well-known homosexual writer, by reminding readers that *Bom-Crioulo* was published in 1895 – the year of Wilde's trials in England – with the intention of promoting the novel to modern male gay readers. By adding that "the ending of the novel is not the stereotypic punishment reserved for The Homosexual but rather the inevitable outcome of a Great Passion" (1982, 11), Howes also implies that *Bom-Crioulo* is a "gay-friendly" novel, which is another misrepresentation of Caminha's story in its English edition.[3]

The characters of Bom-Crioulo and Aleixo are built on nineteenth-century scientific models of homosexuality, according to which it was a pathological condition. If ever two men could form a relationship, it would have to mirror a heterosexual one, fed by binary discourses (masculine vs. feminine, strong vs. weak). As will become clear below, Caminha disapproved of such behavior. However, as a good Naturalist, the author provides us with vivid descriptions of characters and their actions that could perhaps suggest a homosexual gaze for modern readers.

The translator's preface, the third item in the introductory material, addresses linguistic problems that E. A. Lacey encountered in his work, including technical and nautical vocabulary, slang, and "obscenities and profanities." The translator indicates that Caminha makes ample use of "*anatomo-medical* vocabulary, especially in dealing with human physiological and psychic phenomena" (Caminha 1982, 18; emphasis added), suggesting that Caminha was acquainted with nineteenth-century legal and medical literature on homosexuality. Furthermore, Lacey again reminds readers about the homoerotic content of the novel, and even suggests that the author may have been sympathetic toward male same-sex relations, noting that "living in a traditionally sexually relaxed country such as Brazil would tend to have made him tolerant of it" (1982, 19). These are very strong assumptions and contradict Caminha's own stated views on homosexuals.

When talking about researchers' lack of interest in studying "pederasty" in Brazil, the Brazilian anthropologist and historian Luiz Mott, in *Escravidão, homossexualidade e demonologia* (Slavery, Homosexuality and Demonology), notes that:

> [w]e cannot deny that, from the beginning of the century onwards, several works with homosexuals as a theme have been published in Brazil. From an extensive study on this topic we were able to locate more than one hundred articles, books, theses and communications, most of them addressing the "problem of the homosexual" from the point of view of legal medicine, criminology, psychopathology . . . (1988, 19)[4]

The historical insight above exemplifies the type of writing that was available at the turn of century in Brazil. Moreover, since the country always kept close ties with European cultural and political metropolises, the medical and legal knowledge that circulated at the end of the nineteenth century and beginning of the twentieth century in Brazil echoed the stereotypes promoted in Europe. Nowhere in these three essays is there any reference to Caminha's views about homosexuality. In Sânzio de Azevedo's *Adolfo Caminha: Vida e Obra*, the author informs us of an article published in Caminha's own magazine, *A Nova Revista*. After being attacked by literary figures of his time for writing *Bom-Crioulo*, Caminha explains his reasons: the work presents

> [n]othing more than a case of sexual inversion studied in Krafft-Ebing, in Moll, in Tardieu, and books of legal medicine. A rough sailor, of slave origin, uneducated, without any principle of sociability, in a fatal moment obeys the homosexual tendencies of his body and performs a vile action: he is a born degenerate, an irresponsible man for the vileness he commits, including murdering his friend, the victim of his instincts . . . in *Bom-Crioulo*, one studies and condemns homosexuality . . . (1999, 123)

In addition to all the racist and pathological references to homosexuality, Caminha ascribes homosexuality to the black man, who is "uneducated, degenerate, without any principles of sociability." The reference to Krafft-Ebing indicates that Caminha had access to *Psychopathia Sexualis* (1886), in which Ebing's categorization, illustrated by many individual cases, is structured around the distinction between "Psycho-sexual hermaphrodites (female men)," and "Homo-sexual individuals or Urnings (male homosexuals)." The characters of Aleixo and Bom-Crioulo seem to have been constructed on the basis of such notions. As suggested by Siobhan Somerville in *Queering the Color Line: Race and the Invention of Homosexuality in American Culture* (2000), Krafft-Ebing's work, and many other works on sexual practices of the time, relied heavily on existing racial science studies. Scientific assertions about racial difference were often articulated through gender, resting on the sexual difference of blacks. Through scientific models of race, sexologists constructed what they called the intermediate sex. Somerville writes:

> The analogy between the sexual invert and the mixed racial body was thus mobilized in contradictory ways within sexological discourse: it could exhibit this body as evidence of degeneration or of a legitimate place within the natural order. (2000, 33)

Sexologists and others writing about homosexuality borrowed the model of the racially mixed body as a way to make sense of the "invert." Finally, racial and sexual discourses converged into psychological models that understood "unnatural desires" as perversions.

Later in the novel, the white boy Aleixo is finally free from his early homosexual inclination and starts a heterosexual relationship with Carolina, the owner of the *pensão*, the lodge where Bom-Crioulo and Aleixo met. After the relationship had begun, the narrator tells us that Aleixo

> was afraid of meeting Bom-Crioulo, of having to put up with his whims, his nigger smell, his bullish instincts, and remembering all these things made him feel sad and displeased with himself. He had ended up despising the black man, almost hating him, full of aversion, full of disgust for that animal in the form of man, who said he was his friend only in order to enjoy him sexually. (Caminha 1982, 103)

Thus the narrator equates the black man with an animal and ascribes to him a "disgusting" man-to-man sexual desire, whereas the white boy appears to have been only temporarily "gay," and is "full of aversion" when he recalls his experience.

Given the attitudes toward homosexuality Caminha expresses in the novel, one can understand why elaborate paratextual strategies were needed to make *Bom-Crioulo* appeal to gay readers of the 1980s in the United States. Clearly the audiences of both novels are not the same in time, culture, or moral values, and this is an important consideration in any translation project, especially one that involves distinct eras and locales. *Bom-Crioulo* in Portuguese is a novel about complex notions of race and sexuality in turn-of-the-century Brazil. More importantly, it seems clear that its author had very particular views on homosexuality, which have been inscribed in the original text and downplayed in the translated paratext. For contemporary gay readers, this novel seems important for its historicity regarding traditional ideas about homosexuality, but reading all the depictions of same-sex desire as a pathological "perversion" continues to be uncomfortable in Portuguese and in English. Perhaps this is one reason why Brazilian gay-rights activists have not taken up *Bom-Crioulo* as a fundamental text on homosexuality, as has been suggested by critics in the United States, and why it does not appear in the gay and lesbian lists of major bookstores in the country. This feeling is expressed by one reviewer of the English translation of the book on amazon.com as follows:

> The main reason to read this book [*Bom-Crioulo*] is for its gay/lesbian/bi/trans historical value . . . especially for readers of a liberal bent, the dated concepts about sexuality may also be *frustrating*.[5]

In the English translation, the paratextual apparatus has minimized these "dated concepts," "frustrating" gay readers when they encounter the author's belittling views in the text. It is impossible not to feel the tension between the book's erotic paratextual promises and its stereotyped portrayal of male same-sex practices. When

selected excerpts of the novel were included in the anthology *Now the Volcano* (Leyland 1979) before *Bom-Crioulo*'s publication in English, all the parts presenting the author's disparaging views about homosexuality were left out. The excerpts focus on the homoerotic content of the novel, emphasizing the colonial tropes of homosexuality noted above. *Bom-Crioulo*'s English-language edition shows that the Gay Sunshine Press used translation to further the project of forging a literature that dealt with same-sex desire, albeit with problematic appropriations and substitutions of complex foreign sexual cultures. Like all human activity, translation is never free from ideological and ethical contours, and one can only hope that comparative translational analyses like this one may help us uncover some of the frameworks in which enterprises such as the English translation of *Bom-Criolo* have been undertaken.

See also Chapter 6 (Sapiro), Chapter 22 (Spurlin), Chapter 25 (Brian Baer), Chapter 27 (Galvin), Chapter 32 (Connor), Chapter 33 (Porter), Chapter 38 (Neather), Chapter 39 (Tahir Gürçağlar), Chapter 43 (Berk Albachten), Chapter 45 (Emmerich)

Notes

1 In the final pages of his famous translation of *The Arabian Nights*, Richard Burton turned his attention to pederasty – *le vice contre nature* – in his "Terminal Essay."

2 See Edward Said's discussion of Orientalist structures and the role played by translations in creating knowledge about the Orient (1979, 196).

3 See the important discussion and critique by Daniel Balderston and José Quiroja regarding the English translation of *Bom-Criolo* (2005, 127). Also, in "A Beautiful, Sinister Fairyland: Gay Sunshine Press Does Latin America" (2003), Balderston and Quiroga conduct a

thorough postcolonial reading of the Gay Sunshine Press's Latin American project, looking at the textual translations and original writings by the people involved in the project of "consuming" the region.

4 Unless otherwise indicated, all English translations are my own.

5 "Brave and Valuable Voice," amazon.com, 8 February, 2001. Accessed July 16, 2008. http://www.amazon.com/Bom-Crioulo-Black-Man-Cabin-Boy/dp/0917342879/ref=sr_1_1? ie=UTF8&s=books&qid=1216250327 &sr=1-1; emphasis added.

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24
Self-Translation

Rainier Grutman and Trish Van Bolderen

Like translation in general, self-translation can be viewed both in a narrow sense and from a much broader, even metaphorical, perspective. Instances of the latter can be found in analyses of gender-bending writers (from Oscar Wilde to Manuel Puig) who reinvent themselves sexually and artistically when changing countries and/or languages, either with or without translating their own work. Migration studies has also been known to use the term to describe the manifold ways in which writers' identities, their "selves," are remolded by the move to a new country and the integration into a new language-culture, a physical "translation" that can be accompanied or not by actual translations, in the conventional meaning of the word (Besemeres 2002). Even though self-translation (again like translation in general) invariably involves crossing more than one boundary, it is perhaps most fruitful, for the sake of clarity, to restrict the practice to encounters across language barriers. This common understanding is apparent in Anton Popovič's early definition of self-translation as "the translation of an original work into another language by the author himself" (1976, 19). The term is thus meant to include the process of transferring one's own writings into another language, and the product thereof, i.e., the self-translated text.

Before turning our attention to matters relating specifically to self-translation as a process and a product, we should point out its single most defining feature, namely the (rather obvious) fact that the authors of both versions are the same physical person. Which is not to say that these authors are absolutely identical: the self-translating persona often appears later on in a writer's career (Vladimir Nabokov being one of

many examples), and some bilingual writers even choose to differentiate between their respective personae in each language (think of Karen Blixen/Isak Dinesen in Denmark, Jean Ray/John Flanders in Belgium, or Julien/Julian Green in France). Popular perception nevertheless tends to defer to the powerful notion of authorship established in the Romantic era. This has two important consequences for the practice and study of self-translation, which can be labeled Authority and Agency.

First, because of the widespread tendency to reduce all writings by the same human being to what Michel Foucault called the "author function," the self-translating writer is commonly allowed to endow her work with an aura of authenticity that is rarely, if ever, granted to "standard" translations. By routinely identifying self-translations as the work of the original authors, without accounting for any of the nuances in terms of personae alluded to above, the author's authority is transferred metonymically to the final product, which thus becomes a second original. There is indeed a perception (perhaps particularly among writers) that self-translators are "recreators producing *a new original* on the model of the old" (Hokenson and Munson 2007, 199; emphasis added). A second consequence of the prevailing mode of thought is the agency granted self-translators (and routinely denied "standard" translators). In addition to being allowed to act on behalf of the original writers who make up their other persona, self-translators are often seen to have much more leeway in the decision-making process of translation. Instead of the mere wiggle room (begrudgingly) granted most modern translators (i.e., since the early twentieth century), self-translators are routinely given poetic license to rewrite "their" originals. This, in turn, can lead to a reversal, or at least a downplaying, of the hierarchy that normally favors the original over the translation, with neither version taking precedence. This phenomenon was most astutely described by Brian T. Fitch in his landmark study of Samuel Beckett's bilingual work:

> [W]hile the first version is no more than a rehearsal for what is yet to come, the second is but a repetition of what has gone before, the two concepts coming together in the one French word *répétition*. (1988, 157)

The self-translator's real freedom, then, would reside in this unique possibility of carving out a niche, a possibility that stems largely from her doubly privileged status as an author(ity) and as an authorized agent.

Why (Not) Self-Translate?

This privileged status notwithstanding, the fact remains that transferring a text into another language is a challenging and especially time-consuming task. For that very reason many writers who possess the appropriate language skills and bicultural background are still loath to engage in it. In the words of Mavis Gallant, an English Canadian who has made Paris her home since 1950 and feels perfectly at ease in

French: "Translating my own work would be like writing the same thing twice" (Woodsworth 1988, 52). By preventing a writer from devoting herself exclusively to the creation of "new" work, translating existing texts can be negatively perceived as an absurd exercise or, worse, a waste of time.

Another motive for resisting self-translation would be the perception that a particular language is inherently suitable to a certain work, thereby rendering other languages unsuitable. This explains in part why Elsa Triolet (Beaujour 1989, 61–62; Birden 2002), though a skilled translator from and into French and Russian, opted against translating most of her own writing. An additional reason was Triolet's weariness of her own creative instinct: in her eyes, bilingual writers like herself made for less than ideal translators because they followed their own creative bent at the expense of someone else's text – even if that someone else was the author himself or herself at a previous point in time, as Julien Green's testimony confirms (1987, 174).

Some writers have gone as far as condemning self-translation on political grounds. Such is the case of the Scottish poet Christopher Whyte, according to whom self-translations from Gaelic into English threaten "to render [the Gaelic text] superfluous. . . . They tend to support the assumption that, since we have the poet's own translations, the originals can be dispensed with" (2002, 69–70). Similar concerns have been raised by other writers, translators, and scholars working in contexts marked by power differentials between competing languages of highly variable prestige and diffusion. In Scotland and Wales, as in Catalonia or Galicia, self-translations into English or Spanish that achieve the status of "second originals" may indeed marginalize, dwarf, or even disqualify work initially written in a minority language.

This seems all the more unfortunate since gaining access to a new (and ideally larger) audience is probably the most commonly given reason for translating one's work. Particularly for bicultural writers with native or near-native access to a more widespread language, self-translation can be a powerful tool for individual self-promotion, giving them a competitive edge over their colleagues with no such access. Making their work known *urbi et orbi* without having to wait for a translator to do so, they can become their own ambassadors, agents, and even career-brokers.

In early modern times, for instance, self-translation from Latin into one of the state-sponsored vernaculars was an important way of reaching out to new elites while setting the terms according to which they could participate in ongoing debates. Both John Donne in England and Juana Inés de la Cruz in New Spain (Mexico) were able to inscribe their subjectivity in dominant theological discourse. While self-translation allowed Donne's arguments against the Jesuits to gain critical mass (Hokenson and Munson 2007, 101–2), Sor Juana used it to further her agenda by "bend[ing] familiar Church Latin tropes to new Hispanic and new gender contexts" (2007, 113). More recently, particularly in the last century, marketing existing material for new audiences and refashioning one's identity in the process have proven equally important for writers forced into exile by wars, revolutions, or economic hardships. Those whose careers had taken off before they changed countries often resorted to self-translation as a "rite of passage" (Beaujour 1989, 51) and as a means of learning the ropes of their

new language – an additional and often overlooked purpose of self-translation – before gaining enough confidence to write directly in their acquired tongue.

Displacement, whether forced or not, acts as a catalyst for self-translation. To the major figures of modernist exile whose "extraterritorial" condition George Steiner (1971) considered to be emblematic of the twentieth century, and to the many cosmopolitan writers drawn to the cultural hubs of Paris, London, or New York, one must add the scores of common immigrants who try to stake out new ground for themselves in the language(s) of their adoptive country. Not surprisingly, in both the United States and Canada, self-translators can be found in many immigrant communities: one need only think of Hispanic Americans like Ariel Dorfman, Chinese Americans like Eileen Chang, or Italian Canadians like Marco Micone.

While self-translation provides writers with broad opportunities, it is sometimes chosen not to attain goals (such as reaching readers in another language, improving one's language skills, or refashioning one's identity) but rather to avoid problems. A rarely contemplated but nonetheless real factor is money. Book-length translations are expensive, and few publishers are willing to embark on them without a guarantee of financial success. By translating their own work, writers are able to bypass this particular problem. Arguably more worthy of our sympathy are bilingual writers who face harsh criticism, even censorship, in one language and decide to translate their work in the hopes of escaping such nasty consequences. This is how André Brink (2003, 218) explains his decision to turn his novel *Kennis van die Aand* (banned by the South African government) into *Looking on Darkness*, his first foray into self-translation. Similarly, Syrian writer Samar Attar translated both of her Arabic novels into English "in response to continuous attempts to stifle and silence [her] voice as a novelist. The act of self-translation," she claims, has "given [her] a voice which [she] was denied as a writer in Arabic" (2005, 134).

Dissatisfaction with existing translations of their work – or apprehensions about what might possibly happen to their work at the hands of others – make up a final important category of reasons that writers decide to give it a try themselves. Rosario Ferré did so after being "disappointed by an initial second-hand translation" of *Papeles de Pandora* (Hokenson and Munson 2007, 200), while Nabokov was motivated to do so for fear of "the clumsy attentions of future, well-intentioned incompetents" (quoted in Beaujour 1989, 114). Those apprehensions are very common and can indeed point to a willingness on the authors' part to protect the integrity of their work (Santoyo 2003, 45). Yet such concerns can also be seen as signs of writers' need to control their work beyond national and linguistic borders. This seems to have been the case for several Latin American writers of the Boom generation (and later), to whom "self-translation presented itself as a means of determining the dissemination of their work to the world at large" (Munday 2008, 206). Beckett would be another striking example. Even though he confessed to Thomas MacGreevy that he was "sick and tired . . . of translation," and mused out loud about "the courage to wash [his] hands of it all [and] leave it to others" (quoted in Knowlson 1996, 393), he did no such thing. Instead, he closely monitored and sometimes even superintended translations into

languages that he was conversant with: not only French (as happened with Robert Pinget's version of *All That Fall*) but also German (as evidenced by Beckett's long and very close collaboration with the Tophovens) and even Italian (*Still-Immobile*). Beckett also vetoed the translation of certain texts (like *More Pricks than Kicks*) that he deemed of inferior quality and therefore unworthy of additional attention (Ousti-noff 2001, 71).

Process

Regarding the process of self-translation, several indicators suggest we are dealing with a specific type of language transfer. A first consideration relates to the direction in which this transfer takes place. While it is customary for literary translators to work from a foreign tongue into their native language, self-translators seem less likely to do so. Some do, of course. Years after breaking through in French Canada, Italian-born Montrealer Marco Micone decided the time was ripe to present his most successful play, *Gens du silence*, to an Italian audience back in Italy: the result was *Non era per noi* (Puccini 2010). In many other instances, self-translators work the other way round, producing a second version not in their native language but in their acquired tongue: think of minority writers self-translating into "bigger" languages in order to gain a wider audience (like Chicano author Rolando Hinojosa) or immigrant writers addressing (however reluctantly) a new readership in their adoptive countries (like Polish Nobel laureate Czesław Miłosz). In yet other cases, no consistency in the choice of source and target languages can be detected, the direction changing from one project to the next. The possibility of the translational flow thus becoming bidirectional is greatly facilitated by the linguistic fluency of self-translators, many of whom either come from bilingual and bicultural backgrounds or have so mastered their second language that it can no longer be called "foreign." Anne Weber moves to and fro between German and French, as did Nabokov between Russian and English, and Beckett between English and French. In fact, Beckett's career comprises different periods in this respect. His first attempt at self-translation was into French (*Murphy*), a language in which he was not yet ready to write directly; when that time came, he would change direction (hence the English reworking of *Godot*). Eventually, however, Beckett turned his manuscripts into bilingual laboratories of which the published, monolingual versions cannot even begin to give an idea.

Beckett allows us to highlight a second important feature of self-translation that sets it apart from other translation processes: namely, the variable gap of time between an original and its translation. Whereas standard translators are generally expected to work on complete texts, self-translators can start transferring their text in another language while it is still in progress in the first language. This phenomenon has been labeled "simultaneous self-translation" (Grutman 2009, 259), in contradistinction to "delayed" or "consecutive" self-translations, which are prepared after completion and even publication of their other-language counterparts. From this perspective as well,

Beckett can be said to have changed over the years, gradually narrowing the gap between French and English versions, thereby seeking to abolish the hierarchy between the two. By 1969, when he was awarded the Nobel Prize in literature, his "translations" followed so closely on the heels of their "originals" that the distinction had all but collapsed.

By combining the features of bidirectionality and simultaneity, Beckett was able to transform his entire oeuvre into a diptych, with parallel panels in each language. The resulting "bilingual work" is his single most arresting achievement. So much has been recognized, not only by scholars but also by bilingual writers for whom he has become the ultimate reference. Both French American Raymond Federman and Canadian-born French novelist Nancy Huston explicitly place their own practice under the aegis of Beckett. He was the topic of Federman's doctoral dissertation and, more recently, the subject of the tribute paid by Huston in her fittingly bilingual pastiche *Limbes/Limbo*. Huston, in particular, has stressed the advantages of a process that allows translators to continually adjust and improve their twin texts. An additional consequence of the mirror effects favored by simultaneous self-translation is that an author can anticipate the other version and sometimes even inscribe its future image in the "original."

Fascinating as they may be, simultaneous self-translations are significantly less frequent than consecutive self-translations. They mostly appear when the practice of self-translation is repeated to the point of becoming systematic, as it did for Beckett, Federman, Huston, and a number of other bilingual writers who committed themselves personally to making their work available in two languages. A writer's first try at self-translation, by contrast, usually involves an already finished text, to which its author feels compelled (for any of the reasons alluded to previously) to give an afterlife in another language. The time separating the two texts can vary dramatically, of course. It took Eileen Chang barely a year to rewrite her English short story "Stale Mates" in Chinese (Li 2006, 100), whereas, for instance, the Spanish version of sixteenth-century Jesuit Pedro de Ribadeneira's biography of Ignatius Loyola appeared no less than eleven years after its Latin counterpart (Santoyo 2003, 44).

A comparable time span separates the Polish and Argentinian editions of Witold Gombrowicz's *Ferdydurke*. Even while claiming he translated the novel into Spanish himself, Gombrowicz adds in the same preface that not one but several native speakers, "moved by the idiomatic paralysis of a poor foreigner," decided to form a "translation committee" with the goal of bringing to fruition a project that went far beyond his linguistic competence. Whether or not teamwork of that sort should be considered self-translation is a complex question (see Oustinoff 2001, 92; Jung 2002, 24). The main obstacle to a clear-cut answer lies in the varying degrees of authorial involvement and the difficulty of measuring them: they run the gamut from Guillermo Cabrera Infante's explaining many puns to the French translator of *Tres tristes tigres*, Albert Bensoussan (though he seems to have done much more than consult Suzanne Jill Levine on *Three Trapped Tigers*), to Milan Kundera's reviewing new French translations of his early Czech novels, to I. B. Singer's receiving invaluable input from native

speakers when self-translating into English, a language he never mastered completely in spite of repeated claims to the contrary.

This brings us to the range of resources to which self-translators have "privileged" access (Tanqueiro 2000). While any translator can consult native speakers, she rarely has access to, for instance, various drafts of the published source text. Self-translators, on the other hand, can potentially access an entire library comprising not only various stages of their own texts but also other people's work used during the initial writing, as well as of what they remember of their plans and discarded scenarios. By contrast, as Verena Jung points out, standard translators "cannot access the original, or even the memory of the original intention, let alone have access to the pre-verbal message" (2002, 268). Hence the oft-repeated idea that self-translators (who may well remember their original intention) are in a better position to make decisions about how their texts should be translated. Resting as it does on Romantic (and therefore historical, relative) notions of authorship and authority, this idea needs to be qualified, however. Even Jung does not see self-translators as omniscient: when facing a text written years before, they "do have to read it again and may not even completely understand their own motivation for choosing certain passages, certain examples or a certain style" (2002, 29). This is why she prefers to say they can access and reconstruct the memory of the original intention, rather than the intention itself.

Product

While the process of self-translation seems to possess several features that define it as an original practice or at least a particular category of translation (chief among those features are the potential for bidirectionality and simultaneity, as well as privileged access to private sources and the – albeit reconstructed – memory of original intention), it is much harder to pinpoint what sets self-translated texts apart as products. More research is needed before we can make general statements concerning the complex relationships between self-translations and original versions and especially to other, sometimes called "heterographical," translations.

Many writers and critics intuitively feel that translations signed by the original author not only can but almost should depart from standard translations. Because of the compounded effect of the original author's authority and agency, a self-translator legally, intellectually, and morally owns the source text and can thus have the impression she is less bound by it than another translator. While her freedom is certainly not infinite, she is generally allowed to invoke reasons of creativity when reworking or even rewriting her texts. It is quite striking, for instance, to note how commonplace it has become for self-translators to underscore (in prefaces or interviews) that their intervention is anything but a translation. Just as, in similar instances, standard translators almost always claim to have been faithful interpreters (regardless of what they actually did with the text), self-translators typically claim the exact opposite:

not loyalty but freedom – or, in Raymond Federman's words – "irresponsibility" (Waters 2001, 242).

Authorial statements to the effect that they are not "simply" translating but instead creating "second originals" (to use one of I. B. Singer's favorite expressions) are often mirrored by editorial decisions to market self-translated books as what Juliane House (2010) called "covert translations," i.e., texts meant to enjoy the status of originals in the receiving culture. It is not at all uncommon for such books to lack information about the translator's identity, a paratextual absence clearly intended to signal to prospective readers that they are getting the goods straight from the writer herself. Such is indeed the default hermeneutic position, since it would be naïve to assume that any text that does not mention the translator is a self-translation. Even when it turns out to be a self-translation, little notice is often taken of that fact: Fitch was astounded to see how much Beckett's texts had functioned as covert translations; they were routinely treated as original works, with neither French- nor English-language critics "making [any] allowance whatsoever for the[ir] foreign-language ancestry" (1988, 124).

In both instances we are dealing with constructions: self-translators superimposing their artistic and writerly persona on the much more modest figure of the translator, who is sometimes even cast in the unfavorable role of a drudge, and translations being passed off as ostensible originals. While this much is obvious, it has been insufficiently recognized in literary criticism and even in translation studies, where there is instead a distinct tendency to overestimate the creative aspect of self-translations.

To be sure, there is no scarcity of self-translating writers who "allow [themselves] bold shifts from the source texts" that normally "would not have passed as an adequate translation" (Perry 1981, 181). But Perry is quick to add that "one should check whether these shifts are really the consequence of the act of transferring from one literature to another, or whether they are changes that occurred in the poetics of the writer himself" during the interval between both versions. One could go further: when examining the liberties taken (or not) by a given self-translator, it would be fruitful to compare her with other writers of the same period and literary background, who have translated from and into the same languages and had to work with similar constraints (in terms of genre, esthetics, and so on). Equally instructive would be a parallel study of self-translations and other translations done by the same author, or of translations of the same author but by other hands. Armed with the results of such studies, we could discern self-translational trends in certain genres, countries, or periods. Until then, however, we would best refrain from making too many general statements on the matter. What we have now is an ever-increasing number of individual studies which do not yet allow us to characterize the precise nature of the product of self-translation. For each Eileen Chang, who deliberately expanded on her texts to the point of "undermining her own original formulations" (Li 2006, 99), and each Carme Riera, whose profound translingual refashioning of her own novels has prompted at least one publisher to commission a new translation by somebody else, we may well find counter-examples like André Brink in South Africa or João Ubaldo Ribeiro in Brazil. Despite their agency and authority as self-translators, they did not go beyond

generally accepted procedures but instead have been shown to conform to so-called "universals of translation" (Ehrlich 2009; Antunes 2010).[1]

See also Chapter 4 (Bassnett), Chapter 7 (Saldanha), Chapter 8 (Shreve and Lacruz), Chapter 18 (Batchelor), Chapter 25 (Brian Baer)

Note

1   For a more complete picture, in particular of studies of specific self-translators, we gladly refer to the regularly updated online bibliography on Eva Gentes's blog (http://www.self-translation.blogspot.ca), as well as to special issues of the following journals: *Semicerchio* (1999, 20–21) *Quimera* (2002, 210), *In Other Words* (2005, 25), *Atelier de traduction* (2007, 7), *Quaderns* (2009, 16), and *Orbis litterarum* (2013, 68).

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25

Translated Literature and the Role of the Reader

Brian James Baer

Introduction

The notion that the meaning of a text is constructed in the act of reading has long been a truism in literary studies. The traditional model of reading as the reconstruction of the author's original intentions was rendered unthinkable by twentieth-century theoretical movements, such as psychoanalysis and Marxism, which present authorial intention as historically determined, class-based, and shot through with unconscious desires. This post-positivist take on reading, predicated on the death of the traditional author, opened up new avenues for the interpretation of texts and empowered the reader, who was no longer imagined as a mere decoder of authorial clues but as a co-creator of textual meaning. In his seminal essay "The Death of the Author" (1977) Roland Barthes celebrates what he calls "readerly" texts, which display an interpretive openness that encourages the reader to take a more active role in establishing meaning(s). The distinction Barthes makes between readerly and writerly texts has parallels with Mikhail Bakhtin's opposition between monoglossic and heteroglossic texts (1981). For both Barthes and Bakhtin, new interpretive possibilities emerge with the deconstruction of the Romantic model of original authorship.

The reader, or the notion of readerliness, in these models represents an alternative construction of authority, for unlike the author of a text, its readers are always multiple and often in competition, and so could never pretend to the kind of absolute, "unitary" power once imagined for the Author. Within this post-positivist understanding of

language and literature, translation has assumed a central position as a kind of master trope for the notion that "all acts of reading or acts of translation are collaborative acts of writing, are versionings" (Littau 2010, 447). Liberated from traditional models that construct translation as an exercise in message transfer or semantic matching and the translator as a "neutral conduit" of information, translated literature is no longer defined by the now philosophically untenable concepts of fidelity and equivalence. And while this insight serves to blur the boundaries between "original" and translation – insofar as all texts are formed from other texts and from a language one inherits – there are certain unique features of translated texts that can be said to encourage or promote readerliness. This view of the translated text represents, in Karin Littau's words, "a shift from loss to gain, a shift from unattainable equivalence to an unstoppable proliferation" (2010, 440). David Damrosch echoes this notion when he describes world literature as "writing that gains in translation" (2003, 291).

The association of translated texts with foreignness, whether that foreignness is attenuated or highlighted in the translation, necessarily distinguishes the readerliness of translations from that of non-translated writing: translations invariably carry traces of their foreign origins in the paratextual material accompanying the text (i.e., the translator's name, the language from which the text is translated, and the translator's preface), as well as on the textual surface of the translation in the form of source text borrowings, annotations, and other interventions (Hermans 1996; Schiavi 1996).[1] For these reasons, translated texts are commonly associated with a kind of doubling, an inherent multi-voicedness or heteroglossia, to use Bakhtin's expression, that cannot help but challenge the exclusive authority of the source-text author and of the source text itself; in other words, readers of translated literature are always in the hypothetical presence of at least two different texts and another set of readers – something that has the potential to highlight the readerliness (as opposed to readability) of translated texts. As Lawrence Venuti asserts:

> Teaching world literature means teaching most, if not all, required texts in translation. Yet this inevitability need not be lamented as a distortion or dilution of foreign literatures. It can rather be seen as enriching literary study in unexpected ways. Translation broadens the range of questions that students might ask of languages, texts, traditions, and cultures as well as of the translations among them. (2009, 86–87)

Such a view of the possibilities represented by translated texts encourages us to see world literature not as a collection of classic texts but rather, as Damrosch puts it, as a "mode of reading" (2003, 281).[2] Indeed, one could argue that translated literature has a greater potential to foster more self-conscious reading practices, ones that incorporate what Bakhtin refers to as the "sideways glance." Moreover, when the readers of translated texts are bilingual and therefore able to read the source text in the original language and compare it with the translation – what Marilyn Gaddis Rose refers to as "stereoscopic reading" (1997) – then that readerliness expands exponentially. (Leo-Tak-hung Chen refers to such bilingual readers as "special readers" [2010, 9]).

This line of research suggests that literature in translation has the potential to foster the development of what the classicist John J. Winkler refers to as "double consciousness," which he defines as "a kind of cultural bilingualism on our part, for we must be aware and fluent in using two systems of understanding" (1993, 578). This double consciousness is intensified under conditions of censorship, when readers become aware of the existence of both official and non-official interpretations. In other words, the readerliness of translated texts – or "the special nature of translated fiction as text" (Chen 2010, 2) – is a potential that is variously exploited by specific socially constructed readers in specific historical contexts.

Readers as Agents

In translation studies, the study of readers of translated texts has until recently been focused almost exclusively on the translator as first or primary reader. In an attempt to challenge the traditional "invisibility" of the translator, both process-oriented and product-oriented research on reading translations place the translator center stage as the privileged reader of the source text, in line with Gayatri Spivak's description of translation as the "most intimate act of reading" (2004, 372). Freddie Plassard's textbook *Lire pour traduire* (Reading for Translation, 2007) is representative of much of reading-related studies, which are concerned with "how to achieve better translation results" (Chen 2010, 12). The focus on the translator as privileged reader, without incorporating the historical reader as reinterpreter of the translator's work, has not only hampered the study of reader response in translation studies but also risks placing the Translator on the evacuated pedestal of the Author as the ultimate controller of textual meaning (at least for the target culture audience). Even with the sociological turn in translation studies, the historical reader has been slow to emerge as an object of study. In John Milton and Paul Bandia's excellent collection *Agents of Translation* (2009), for example, the subject of investigation is expanded to include not only translators but also a wide variety of players, or agents, involved in any act of translation, such as editors, publishers, and patrons. The reader, however, is not among them.

At the same time, there are some notable exceptions, such as Mark Gamsa's *The Reading of Russian Literature in China* on the enormous influence of translated Russian literature in twentieth-century China. Gamsa describes his research as "a study of the history of reading across cultures" (2010, 1). Chen's *Readers, Reading and Reception of Translated Fiction in China* (2010) focuses on the Chinese reception of Western modernist works while offering perhaps the most complete methodological discussion to date concerning the question of how to study the reading of translated texts. The anthology *Literature in Translation* (2010), edited by Carol Maier and Françoise Massardier-Kenney, is also an important contribution to the study of the reception of literature in translation; it includes essays outlining the general cultural beliefs and values that shape the horizon of expectations of source text readers, values that may be obscured in translation. Reader response to translated literature has been more

thoroughly posed as a problem and addressed by comparatists working in the field of world literature. While much of that research focuses on the student as reader, offering classroom strategies to exploit fully the readerliness of translated literature, volumes tracing the reception of literary works across cultures, such as Earl E. Fitz's *Brazilian Narrative Traditions in a Comparative Context* (2005), Azade Sayhan's *Tales of Crossed Destinies: The Modern Turkish Novel in a Comparative Context* (2008), and *Contemporary Galician Cultural Studies* (2011), edited by Kirsty Hooper and Manuel Puga Moruxa, have appeared in the Modern Language Association series Reimagining World Culture, which "aims to develop new articulations of the connections among literatures and to give a sense of how these literatures and their cultures might be like and unlike one another." All these works take as their premise that world literature, or literature in translation, represents a particular "mode of reading," which Damrosch demonstrates so convincingly in his book *What Is World Literature?* (2003). In this essay, I will outline the contours of that mode of reading as practiced by specific groups of readers in specific cultural contexts. Special attention will be paid to what I refer to as "minority" readers, that is, readers who under conditions of censorship and repression dare to interpret texts in ways that run counter to officially sanctioned interpretations. Such readers arguably display the greatest degree of interpretive agency.

Reading Within

Generalized or abstract models of the "ideal reader," "common reader," and "state reader," have in recent years given way to more sociologically informed approaches. Post-positivist theories of meaning production, for example, have encouraged the study of historically specific interpretive communities. As Susan Rubin Suleiman remarks, "political effects reside not in texts but in the way they are read – not in what a work 'is' but what it does *for a given reader or community of readers in a particular place and time*" (1997, 53, 51–64; emphasis added). Richard Brodhead makes a similar point in *Cultures of Letters*:

> writing has no life separate from the particularized mechanisms that bring it to public life. But these instruments do not work on their own. Each of these schemes of literary production is bound up with a distinct social audience; in its production each addresses and helps call together some particular social grouping, a portion of the whole potential public identified by its readerly interests but by other unifying social interests as well. (1993, 5)

Brodhead's sociological model is related to the notion of interpretive communities put forward by his contemporary Stanley Fish (1980), which stresses that meaning is constructed *within* specific communities of readers. And although we commonly associate translated texts with travel *across* cultural boundaries – the word translate means "to carry over" – they are read *within* a target culture and so, to quote Gideon Toury,

are "facts of the target culture" (1995, 23). This is a necessary starting point for any study of the reading of translated literature.

Reading Across

The translation of the "great works" of world literature has long served to construct lines of identification and difference across cultures. In the Romantic age, for example, high-profile translations of Homer's *Iliad* and *Odyssey* and Virgil's *Aeneid*, among others, functioned not only to "enrich" the linguistic repertoire of the target language but also to construct the target culture as a worthy inheritor of the cultural capital of ancient Greece and Rome. At the same time, translation holds the potential for scandal, especially within the context of modern nationalism, to the extent that it at some level exposes the "incompleteness of the nation" (Venuti 2005, 178). At the same time, that potential for scandal allows minority readers to deploy translation as a means of resistance. In Soviet Russia, for instance, access to Western canonical works in translation offered members of the intelligentsia an alternative "canon," which they interpreted in ways that were largely at odds with the morality and aesthetics of official Soviet culture (Baer 2010a).

While the international reputation of certain authors, such as Shakespeare, Chekhov, and Dickens, would appear to support the existence of what Goethe referred to as "World Literature," an examination of the reception of these authors across cultures often reveals fundamental differences. For example, the enormous popularity of Oscar Wilde in post-Soviet Russia, as evidenced by the many re-editions of his work in Russian translation, would appear to confirm the Irish writer's status within the pantheon of world literature. A closer study of the Russian reception of Wilde, however, reveals a rather different reality. Wilde continues to be presented in Russia in deeply spiritual terms as a sensualist who is punished for his sins and repents, or in the words of one Russian reviewer, "as a tortured artist who finds his way to God" (Lavut 1997, 5). As Evgenii Bershtein puts it, "Wilde the dandy, Wilde the fashion plate, Wilde the queen – those very aspects of the British writer's persona that became central to his reputation in the Western world remained marginal in Russia. The Russian picture of Wilde was drawn in the tragic colors of rebellion, suffering, and saintliness" (2000, 169).

Or consider the French revolutionary poet Pierre-Jean de Béranger. His work was extremely popular in Russia for a number of reasons, the most obvious being the important role played by civic-minded literature in Russia. Béranger fit very neatly within this tradition – in fact, translations of Béranger's work stand at the very origins of civic-minded literature in Russia (see Baer 2010b). Moreover, the French poet was lucky to have had very talented and energetic translators to promote his work in Russia. Perhaps the most famous, Nikolai Kurochkin, took great liberties with his translations, often inserting daring references to the contemporary Russian political scene, making his work appear highly relevant to Russian readers. This was in sharp contrast to the

English translations of Béranger, which "systematically avoided the more contentious elements of Béranger's output" (Phelan 2005, 10). By the end of the nineteenth century, Béranger was probably more widely known and read in Russia than he was even in his native France, while, as Joseph Phelan notes, "The universal popularity enjoyed by Béranger in France was never, of course, replicated in Britain" (2005, 10).

The unpredictability of a literary work's reception across languages and cultures was set in stark relief by David Damrosch in his discussion of the Serbian writer Milan Pavić's novel *The Dictionary of the Khazars* and its translation into English. While Western critics embraced the novel in translation as "a work of international post-modernism," Damrosch points out that, "the book's international success involved the neglect or outright misreading of its political content" (2005, 380, 381). Specifically, the celebration of the novel's playful postmodernity is predicated on a certain blindness – an inability or unwillingness on the part of international critics to see the theme of Serbian nationalism, and specifically Serbian resentment over the Serbs' perceived oppression as the majority ethnic group in the multi-ethnic dystopia of modern Yugoslavia. (Damrosch notes that Catalan readers are likely to pick up on this theme and I would imagine that Russian readers would do so as well.) In any case, Pavić's novel, Damrosch maintains, "contains a political polemic that had been hidden in plain sight from international audiences who had welcomed the novel as 'an Arabian Nights romance,' 'a wickedly teasing intellectual game,' and an opportunity 'to lose themselves in a novel of love and death,' as the flyleaf of the American edition describes the book" (2005, 381).

Reading Between

Censorship and restrictive social norms foster reading practices and hermeneutic strategies that allow interested readers to read between the lines to construct alternative interpretations. Russian readers, for example, developed the ability, in Kathleen Parthée's words, "[to] recognize from 'half a hint' a politically daring subtext" (2004, 3). This is the "shrewd reader" described by the poet and scholar Lev Loseff in his classic study of Aesopian language in Soviet culture, *On the Beneficence of Censorship* (1984). The heightened significance attributed to foreign literature in the USSR led writers and translators to develop a system of screens and cues to shield "alternative" interpretations from the censor while encouraging sympathetic readers to make those interpretations (Loseff 1984, 51). This involved drawing historical parallels, uncovering intertextual references, and interpreting absences, among other things. Sergei Petrov, a Russian poet and translator who translated lyric poetry while serving time in a Soviet gulag, inserted prison slang into his translations, inscribing his own experience on the textual surface of the translation (Etkind 1997, 47). Russian translators often spoke through their government-sanctioned translations, as well. As Efim Etkind pointed out in the preface to an aborted 1968 edition of *Mastera stikhotvornogo perevoda* (Masters of Russian Verse Translation),

During a certain period, particularly between the 19th and 20th [Party] Congresses, Russian poets were deprived of the possibility of expressing themselves to the full in original writing and spoke to the reader in the language of Goethe, Oberliani, Shakespeare, and Hugo. (1978, 32)

The film scholars Tessa Dwyer and Ioana Uricaru explore the comparable use of "coded (allegorical) expression" in film subtitles in communist Romania as a "creative/productive practice" developed to evade state censorship of foreign films:

The understanding in the communicative exchange is built around the need to ensure the misunderstanding of the third party – the censor as representative of the government or the system. The communication is not about getting the message across but about getting the message around (the censor). (2009, 56)

One way to achieve this was through "double spectatorship," that is, the simultaneous comparison of the "original" soundtrack and the subtitles, made possible by "the national bias toward subtitling" (2009, 46, 47) – dubbing would have entirely blocked access to the source language.[3]

Censorship, one might say, challenges textual borders at both ends – when the censor intrudes to alter or erase passages and when the shrewd reader reads between the lines to produce "unofficial" interpretations. Censorship encourages the development of a "highly sophisticated system of oblique communication, of unwritten rules whereby writers could communicate with readers or audiences (among whom were the very same authorities who were responsible for state censorship) without producing a direct confrontation" (Patterson 1984, 53). Annabel Patterson outlines several factors contributing to the activation of this unwritten cultural code. First, she notes the role of timing, that is, "the importance of an exact chronology to determine what any given text was likely to mean to its audience at the time of its appearance" (1984, 55). Elizabeth I's reaction to Shakespeare's *Richard II* is illustrative of this. Drawing a connection between events in the play and those of her reign, Elizabeth purportedly exclaimed: "I am Richard II, know ye not that?"

Second, Patterson suggests that "provocation is given, or signification promoted, by some kind of a signal in the text itself' (1984, 55). This would be what Loseff refers to as a "cue." Third, Patterson notes that "censorship confers a greater importance on prohibited views than they would otherwise have had" (1984, 56), so that the very act of censorship can itself serve, in a sense, as a signal or cue to the reader, directing them just where to look for prohibited views. This was certainly the case in Soviet Russia, where the regime heavily censored foreign literature – in addition to imposing travel restrictions and even restrictions on interactions between Soviet citizens and foreign tourists – and thus served greatly to enhance the prestige value, the cultural capital of that literature, as documented by Maurice Friedberg in his study of Soviet readers, *A Decade of Euphoria: Western Literature in Post-Stalin Russia, 1954–64* (1977). Survey data revealed that Soviet university students expressed a

marked preference for foreign literature over Soviet works (Friedberg 1977, 71). A copy of the first Russian volume of Kafka, published in 1965, was soon selling on the black market for more than one hundred times its official price, more than the average weekly wage of a Soviet worker (1977, 274).

Finally, Patterson lists the "indeterminacy" of literary texts – the fact that "topical (and hence exciting) meaning may be present but cannot be proven to be so" (1984, 56) – as another crucial feature of reading under censorship. No matter how hard the official regime tries to control the interpretation of literary works through paratextual material and critical response, the reader has, so to speak, the final word. Consider, for example, the case of the first Russian translation of J. D. Salinger's *Catcher in the Rye*, which appeared in the journal *Inostrannaia Literatura* (Foreign Literature) in the late 1960s. The regime approved the translation and publication of the novel, seeing it as a damning critique of contemporary American society and its institutions (psychiatry, religion, education). Intelligentsia readers, however, had little trouble applying that critique to Soviet institutions, making the translation by Rita Rait-Kovoleva into "a fixture in the library of virtually every Russian intellectual" (Kratsev 2010).

Reading Among

While translated texts provide a site for the negotiation of foreignness, they also have been crucial in creating interpretive communities, especially in societies that are heavily controlled from above. As Kathleen Parthée notes in *Russia's Dangerous Texts*:

> The reproduction and preservation of unofficial texts also often turned into a collective enterprise. Samizdat required lots of energy and lot of connections: tireless spouses, trustworthy friends, armies of volunteer workers, intrepid foreign co-conspirators, and hard-to-obtain supplies. It was an illegal, continually risky business. Russia even has the grotesque distinction of having produced a typist-martyr, a woman who committed suicide after being interrogated by the KGB because of her connection to Solzhenitsyn. (2004, 156)

And while readers, Parthée insists, "knew that they were sharing in this experience with many other people throughout the country" (2004, 156), the sociological and anthropological dimensions of these interpretive communities of minority readers have yet to be fully developed in the literature.

These "interpretive communities" of like-minded readers arise to facilitate the unofficial production, circulation, and interpretation of censored works, and lend a degree of political agency to reading that is unavailable to the individual or solitary reader; in other words, they lend readers a social presence. Consider the significance of an alternative "gay" canon of Western literature in the formation of the modern homosexual rights movement. Gay readers located and circulated – typically hand to hand – passages from canonical works of European literature that acknowledged the

existence of homosexuality (Mitchell and Leavitt 1997). Dwyer and Uricaru also stress the communal nature of the Romanian film-watching parties, when friends gathered to dub over the censored subtitles of foreign films.

Vladislav Zubok stresses the importance of interpretive communities for the first post-Stalinist generation in Russia, who "had acquired a great appetite for forbidden cultural and intellectual fruits, and so they coalesced in groups of trusted friends, functioning as informal literary and musical societies" (2009, 40). This suggests that, to study readers of translation, one must not analyze them in isolation but rather embed them within the networks – some officially sanctioned, others quasi-official or even dissident – that organized them into interpretive communities. In the Soviet period, for example, state-sponsored translation workshops became important venues for the discussion of Western literature and of aesthetic values marginalized by the regime's official policies, while in the age of Pushkin, the semi-private genre of the album – an institution in the salon culture of the time – served as a privileged site for the circulation, in handwritten form, of censored foreign verse, both in the original language and in translation.

The American Slavicist Sonja Franeta provided a wonderful example of the "alternative" reading practices of the minority reader and their relationship to community formation in her collection of interviews with Russian gays and lesbians in late Soviet Russia. Franeta asked Lena from Novosibirsk how she met other people "like herself," to which Lena replied:

> I was a guest once in someone's home and saw a volume of Sappho on the shelf. I began to read it and realized that these poems were a hymn to female love [*zhenskaia liubov'*]. This, as they say, breathed life into me. I wanted to know who the owner of the book was. It belonged to the host. . . . He had a boyfriend and I could visit him with my girlfriend. . . . We were very happy that, thanks to Sappho, we had found each other. We would read her verses aloud. We looked for other books on the topic. At the time it was already possible to find some things. We had a very interesting time. (Franeta 2004, 54)

Lena was able to access that interpretation of Sappho through her own life experience, despite the efforts of the Russian editor who no doubt insisted in the introduction on the exclusive heterosexuality of the Greek poet. Her reading of Sappho's poetry against the grain of the official Soviet position on the poet led her in turn to a community of like-minded minority readers.

Reading Against

Perhaps the greatest evidence of the readerliness of translated texts is the existence of retranslations, that is, competing or alternative translations of a "single" source text, which fosters the practice of reading one translation *against* the other.[4] It is not unusual to see "translation wars" break out over the rendering of the classic works

of world literature. This was especially true in regard to the great works of ancient Greek and Roman literatures, which were translated by nations in the early modern period and beyond as almost a rite of passage, establishing their cultural credentials and asserting the maturity of their own language and literature. Heated debates took place in early nineteenth-century Russia, for example, over the translation of Homer's *Iliad* and *Odyssey* and whether to abandon the French alexandrine verse in favor of a more Russian verse form like the hexameter. Writers and politicians took sides over which meter and style should be used to best render these classic texts into modern Russian. But perhaps the most critical debates took place in early modern England, when Protestant translations of the Bible into English were used to challenge dominant religious identities; while Catholic translators consistently translated the Greek term "ecclesia" as "church," lending authority to organized religion, their Protestant counterparts insisted on translating the term with the less institutional "congregation" (Bobrick 2002). Moreover, the translation of the Hebrew *ha-goyim* and the Greek *hoi ethnoi* as 'nations' in the King James version of the Bible reveals the translation to be thoroughly intertwined with rise of English nationalism (Damrosch 2003, 283).

Reading Beyond

For many readers of translated texts, especially under repressive conditions, the reading experience involves not only reading between the lines but also reading beyond the boundaries of the text. This is often done by invoking privileged background knowledge about the translator and the conditions under which the translation took place. Reading beyond typically reinforces the bonds among the readers of a particular interpretive community who share this special knowledge. For example, the popularity of the French poet André Chénier among Russian poets of the early nineteenth century had much to do with his biography – he was imprisoned during the French Revolution but continued to write poetry until his execution. He was championed in Russia by poets who themselves were threatened with or actually experienced political exile (i.e., Pushkin, Lermontov, the Decembrists). These Russian poets produced several translations of the French poet Jean-Vincent Arnault's lyric poem "La Feuille" (The Leaf), which on the surface appears to be a meditation on the fleetingness of life; but among these bilingual Russian readers, the leaf torn from the tree became a symbol of internal exile. Unlike texts marked by Aesopian language, nothing in this poem or its translations offers a cue to the reader; the reader must bring outside knowledge to the text to construct this allegorical interpretation of the leaf.

Including the reader in our consideration of translation holds the potential to complicate in interesting and productive ways our conceptual models of reading translated texts. To study the various ways translators and readers have "used" translated texts to reach beyond the target culture encourages an alternative view of translation, not as a secondary, necessarily flawed work, but as a kind of doubling,

which encourages the reader to read from within the culture, often between the lines and in communities of like-minded readers, and always with a "sideways glance."

See also Chapter 7 (Saldanha), Chapter 8 (Shreve and Lacruz), Chapter 12 (Tymoczko), Chapter 23 (Mazzei), Chapter 24 (Grutman and Van Bolderen), Chapter 32 (Connor), Chapter 35 (Usher), Chapter 39 (Tahir Gürçağlar)

Notes

1 Historically, of course, this was not always the case.
2 With this focus on reading, Damrosch seeks to address the contradiction at the heart of world literature, imagined as a set of universally admired texts. Tracing the history of the reading of great authors in a variety of cultures suggests that behind this universal admiration lie profound cultural differences.
3 Dwyer and Uricaru note that, in its preference for subtitling, Romanian society differs from its eastern European and Russian neighbors, which prefer dubbing. This national preference for subtitling created an opportunity for "double spectatorship" that was impossible in societies that practiced dubbing.
4 I place *single* in quotation marks because retranslations are often inspired or instigated by changes to the source text itself. That such changes to the source text occur, of course, challenges the traditional opposition of a stable source to more ephemeral translation. Postmodern editing, which presents in a single format all the different versions or redactions of a literary work, challenges the notion of a single, unitary original, stressing the aspect of versioning. In fact, there is still ongoing debate among Slavicists as to which version of Tolstoy's *War and Peace* is the "definitive" original. The first published version – I will avoid calling it the original – contained long passages in French, which were subsequently removed in the second edition and later replaced in the *Complete Collected Works*, edited by his wife, Sophia. Just recently, a new version of the novel appeared in English translation, based on a previously unpublished manuscript version of the novel; it was touted as the "true" original (Tolstoy [1869] 2007).

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Translation and Comparative World Literature

26
Translation and National Literature

David Damrosch

Translation has always played a formative role in the creation of national literatures. With the exception of the earliest Sumerian and Egyptian texts – written when no one else in the world knew how to write – individual literatures have never been chthonic self-creations, but have always taken shape within a broader international and translational framework. Ancient Sumerian literature itself developed during the early third millennium BCE in symbiosis with Akkadian, and by the second millennium poems and wisdom texts were circulating widely around the Near East. The Bible opens with a primeval history whose elements reflect sources in Babylonian literature, such as the creation epic *Enuma Elish* and the flood stories in the *Atrahasis Epic* and the *Epic of Gilgamesh*, and close relations can be seen between Egyptian traditions and biblical wisdom texts and love poetry. In East Asia, even the great poetic tradition of China, whose writers rarely took an interest in other people's literary productions per se, was nonetheless shaped in part by the flood of Buddhist scriptures that began in the first century CE and was epitomized by the epochal "Journey to the West" of the monk Xuanzang (c.602–64), who then spent years translating the many Sanskrit manuscripts he brought back from India.

With the rise of the modern nation-state in recent centuries, national traditions have grown up within an international matrix, as a nascent nation's writers have defined themselves in and against the context of the literatures before and around their own, often reading these works in translation. Translations have had both creative and destructive consequences in times of cultural ferment, particularly when the

literature of an imperial power was introduced into (or imposed upon) a colony or client state. During the nineteenth and early twentieth centuries, translations of European novels destabilized the poetic traditions of Egypt, Turkey, Japan, China, and many other countries, at once marginalizing entire genres and paving the way for new waves of creativity (Moretti 2005). Thus from the days of the Young Turks in the early twentieth century to the awarding of the Nobel Prize to Orhan Pamuk in 2006, modern Turkish literature has taken shape in the context of its authors reading extensively "beyond the nation" (Seyhan 2000). Or again in China, the leading figures in the May Fourth movement who revolutionized Chinese writing in the early decades of the twentieth century included prominent writers who were also major translators of foreign literature, most notably Lu Xun. He translated dozens of works from both Japanese and German, and wrote his seminal "A Madman's Diary" (1918) shortly after translating Gogol's "Diary of a Madman" from Japanese into Chinese.

Translations have generally flowed "downstream" from hegemonic powers and metropolitan centers to peripheral or colonized regions, with much less translational traffic "upstream" from the periphery to political and cultural centers of power. There were many translations and adaptations of Babylonian literature into such peripheral languages as Hittite, Hurrian, and Hebrew, but we know of no corresponding translations made in the other direction. Lawrence Venuti (1998) has identified the imbalance of translational trade as one of the "scandals of translation," but even the relatively smaller proportion of translations in a hegemonic culture can have a substantial impact, as in the formative influence that Chinese poetry had on Ezra Pound in his elaboration of a modernist poetic aesthetic. All modern national literatures participate to one degree or another in a literary "polysystem" (Even-Zohar 1979) that influences their writers, whether in providing models to imitate or influences to resist. Itamar Even-Zohar emphasizes that peripheral literatures are particularly shaped by translations, but a major theme of Pascale Casanova's study *The World Republic of Letters* ([1999] 2004) is the importance that works from the periphery play in the revitalization of metropolitan French literature. Her perspective can already be seen in Johann Wolfgang von Goethe's early comments on world literature in the 1820s. Goethe recognized international literary circulation, usually in translation, as a key to the revivification of any national culture. As he wrote in his journal *Kunst und Alterthum*, "Left to itself every literature will exhaust its vitality [*ennuyiert sich*], if it is not refreshed by the interest and contributions of a foreign one" (Schulz and Rhein 1973, 8) – a cosmopolitan viewpoint only underscored by Goethe's choice of a French loanword to express his concern. Indeed, as he remarked to his young disciple Johann Peter Eckermann, "I do not like to read my *Faust* any more in German," adding that in a new French translation he found his masterwork "again fresh, new, and spirited" (Goethe [1836] 1984, 276).

Translation studies today often emphasize the dynamic interplay of national literatures and the international circulation of works (Bermann and Wood 2005), and new scholarship is exploring networks of transmission and translation well beyond those fostered by the European empires (Thornber 2009; Tsu 2010; Ricci 2011). This new

work counters an older understanding of translations as playing a secondary role in the formation of national literatures. Too often, literary historians and critics have treated translations as only an external backdrop against which a national tradition defines itself. On such a view, a nation's writers create their works in the "national language," and the sum total of their works forms the literature of their nation. Imported works may continue to influence the developing national literature, but apart from a few exceptional cases such as the King James Bible or Alexander Pope's *Iliad*, such imported works have rarely been considered to be integral parts of the national tradition itself. My argument here will be that influential translations have regularly played a major role at the heart of national traditions, in many ways achieving a presence almost indistinguishable from that of home-grown works. We will gain a better sense of the real shape of national literatures if we think of them less in terms of national languages than of national markets. In these markets, foreign and local products alike share space in bookstores, readers' libraries, and writers' awareness. Seen in this way, national literatures should not be construed simply on the basis of a fatherland's *Muttersprache*, or on authors' passports, but on their works' effective presence within a nation's literary culture, whatever their land and language of origin.

Translations had varying importance in the relatively separate literary cultures of the premodern world, but by the time we come to the early modern era – the time in which we can begin to speak of "national literatures" in a full sense – translations were playing a vital role, not merely as sources of outside inspiration but as constituent parts of most if not all national traditions. If we attend to what was being published and read in a given time and place, we will often find that the national literary space includes a far higher proportion of translated works than our courses and our literary histories usually allow. Tracing the growth of English fiction, for instance, English departments have typically given students survey courses that move from *Beowulf* to Chaucer and on to "the Rise of the Novel" in Defoe, Richardson, Sterne, and Fielding. Yet such a parochial evolution would have surprised Fielding, whose *Tom Jones* (1749) was written in comic dialogue with his epic master Virgil but who had never heard of *Beowulf*; its sole surviving manuscript had yet to be discovered by Grímur Jónsson Thorkelin, an Icelandic scholar who visited England in 1786 seeking Scandinavian material on commission from the Danish government. And when Laurence Sterne's opinionated hero Tristram Shandy comes to discuss his favorite authors, neither Chaucer nor Defoe makes the grade. His great inspirations, he says, are "my dear Rabelais, and dearer Cervantes" (Sterne [1759–67] 1960, 169). Fielding read Virgil in Latin, but Sterne would have read Cervantes in Charles Jervis's popular translation of 1742, and likely read Rabelais in the translation begun by Thomas Urquhart and completed by Peter Motteux in 1708.

It is little wonder that Tristram preferred *Don Quixote* over such works as *The Canterbury Tales*. Cervantes was far more widely read in eighteenth-century England than was Chaucer, and he was far from the only influential author on the scene. "Translations," as one translator noted in 1654, "swarm more . . . then ever" (Sauer 2006, 276). From the sixteenth century until Sterne's day, Spanish and French plays and

romances would often have outnumbered home-grown productions in London book-sellers' shops. Their plots, themes, and imagery made their way into English-language writing in much the same way as local material would do, adopted by writers who did not cordon off translated works in a separate mental folder from English-language originals. In this connection, it may be recalled that Sir Thomas More's *Utopia* – written in Latin and published in Holland in 1516 – is indebted not only to Plato's *Republic* but also to the peninsular literature of travel and exploration. More casts his narrative in the form of conversations – in Antwerp – with Raphael Hythlodaeus, a Portuguese sailor who had supposedly traveled to Brazil with Amerigo Vespucci and then branched out on his own for further explorations around the globe. Never published in England during More's lifetime, *Utopia* only became part of English literature in 1551, when it was published in London, in an English translation.

Beginning in the colonial period, the transatlantic book trade reinforced the interplay of the local and the foreign within the British and the nascent American national traditions. The growing field of transatlantic English studies is deepening our sense of the binational quality of Anglo-American literature from the seventeenth century onward, but here too more should be done to take into account the full range of literatures being written and read in North America as well as England – keeping in mind that Mexico is part of North America, even as substantial parts of the American West and Southwest were long part of colonial New Spain. I would propose that an influential colonial author such as Bartolomé de Las Casas should rightfully be seen as part of British as well as of Spanish literature. In the original Spanish, his *Brevísima relación de la destrucción de las Indias* (1552) is a major work on colonial Mexico and the Caribbean; in English translation, it circulated in England during the seventeenth century with literary as well as political results.[1]

Of particular interest is the second English translation of the text, published in London in 1656. The translator, John Phillips – who was also an early translator of *Don Quixote* – evidently undertook the translation of Las Casas at the request of his uncle, John Milton, who treated him almost as an adopted son. Though the *Brevísima relación* had been translated several decades before, a new version would be useful to Oliver Cromwell as he sought to counter Spanish hegemony in the New World. Having failed to do so by direct action – the Spanish soundly defeated a fleet he sent to the Caribbean in 1654 – Cromwell turned to textual means. In 1655 he published *A Declaration of His Highness, by the Advice of His Council, Setting forth . . . the Justice of Their Cause against Spain*, a tract which Milton translated into Latin for foreign consumption. Soon afterward, John Phillips was commissioned to translate Las Casas, as part of the propaganda effort to highlight the evils of Spanish misrule.

In an illuminating article, Elizabeth Sauer (2006) notes that in the introduction to his translation, Phillips echoes language that his uncle had employed in his *Observations on the Cruelties of the Irish*, a tract that Milton had written in support of Cromwell's violent suppression of the Irish rebellion of 1641. To a modern eye, England's Irish subjects might seem more readily parallel to the Amerindians than to the conquistadors, but to Milton and to Cromwell the common term was Catholicism, and they

sought to combat the insidiously spreading power of the papacy and the Holy Roman Empire then governed by Spain's monarchs.

In translating the *Brevísima relación*, Phillips played up the human drama of the Spanish practices denounced by Las Casas. "The destruction of the Indies" – the region – becomes *"The Tears of the* INDIANS," and an expansive subtitle mounts a wholesale attack on Spanish imperialism, typographically weighted toward the West Indies, the primary area of British imperial concern:

> *The Tears of the* INDIANS:
>   BEING
> An Hiſtorical and true Account
> Of the Cruel
> Maſſacres and Slaughters
> of above Twenty Millions
> of innocent People;
> Committed by the Spaniards
> in the Iſlands of
> *Hiſpaniola, Cuba, Jamaica*, &c.
> As alſo, in the Continent of
> *Mexico, Peru*, & other Places of the
> Weſt-Indies,
> To the total deſtruction of those Countries.
>
>
> Written in Spaniſh by *Caſaus*,
> an Eye-witneſs of thoſe things;
> And made Engliſh by *J. P.*

Illustrations for the English edition further the redirection of the text, with lurid images giving a pornography of violence. The caption to one four-panel image makes explicit the link between politics and religion. The conquistadors are shown conducting an "inquisition for Bloud," and the hapless natives in one panel sink under the weight of a great anchor, at once an image of Spanish naval power and a religious *Ancora Spei*. The natives are lashed by a demonic Spaniard, as though they are Jesus struggling to carry his cross to Golgotha. Flames shown in all four panels strengthen the identification of the conquistadors as the Devil's henchmen, visually echoing Phillips's preface, which declares that

> it hath been the Satanical Scope of the Tyrant, to set all the European Provinces at Variance, and to keep them busie at home, that they might not have leisure to bend their Forces against his Golden Regions. (Sauer 2006, 279–80)

Furthering the satanic theme, strung-up body parts associate the Spanish with the cannibalistic Aztec priests, widely viewed as minions of the Devil in his Mexican guise of Huitzilopochtli, god of war. One Spaniard is even shown cutting the heart out of his dismembered victim, Aztec-style. The overall effect of Phillips's presentation is

thus very different from that of the Spanish original. For all the severity of Las Casas's critique of the conquistadors' excesses, his was a plea for reform within the Spanish imperial project. In John Phillips's hands, his book became something very different, a wholesale denunciation of Spanish rule, even an attack on Catholic culture at large – a radical revision that would have shocked Las Casas himself.

If John Phillips drew on his uncle's tracts in framing his translation, *The Tears of the Indians* became a resource for Milton in turn, inflecting his portrayal of Satan in *Paradise Lost*. Often seen in terms of classical paganism, Milton's Satan is closely associated as well with Catholic imperialism. In Book 4 of *Paradise Lost*, Satan voyages from Hell to the "boundless Continent" of Earth, where he hopes to increase his "Honor and Empire with revenge enlarg'd, / By conquering this new World" (Milton [1664/74] 2003, 4.390–1). The tears of the Indians come to the fore as Adam and Eve contemplate their fallen bodies in their newly sewn clothing:

> O how unlike
> To that first naked Glory. Such of late
> *Columbus* found th' *American* so girt
> With feather'd Cincture, naked else and wild
> Among the Trees on Isles and woody Shores.
> Thus fenc'd, and as they thought, thir shame in part
> Cover'd, but not at rest or ease of Mind,
> They sat them down to weep, nor only Tears
> Rain'd at thir Eyes, but high Winds worse within
> Began to rise, high Passions, Anger, Hate,
> Mistrust, Suspicion, Discord, and shook sore
> Thir inward State of Mind, calm Region once
> And full of Peace, now toss't and turbulent . . .
>
> (9.1114–26)

The tears of Adam and Eve, brought about by a Hispanized Satan, are the mirror image of the tears of the Indians caused by Phillips's satanic Spanish monarch, who foments discord in Europe in order to keep rivals away from his New World possessions.

As Elizabeth Sauer says,

> The dialectical process of England's identity formation was decisively shaped through its religious, cultural, political and economic relations with Spain. . . . Textual representation, appropriation, and translation serve . . . as vital but neglected "forms of nationhood." (2006, 286)

In this perspective, *The Tears of the Indians* should be considered as much an English as a Spanish work, significantly reframed by John Phillips for its English audience.

Indeed, the translation's title page puts the matter very aptly: the Spanish original has been "made English" by *J. P.*

Such national reframing often happens at the hands of a work's translators and publishers, but it can also be accomplished directly by authors seeking to build their own tradition through original compositions based on foreign sources. As an example, we may consider the foundational work of modern Vietnamese literature, Nguyen Du's *Truyen Kieu*, or *The Tale of Kieu* (c.1810), a verse adaptation of a Ming Dynasty novel, *Jin Yun Qiao zhuan* (late 1600s). Nguyen Du made far-reaching changes to the original novel in creating his verse narrative. He wrote *The Tale of Kieu* not in Han Viet (Sino-Vietnamese) but in Chu Nom, the independent Vietnamese script derived from Chinese, and he employed a native poetic form taken from oral poetry, known as the *luc-bat* or "six-eight," with couplets of six syllables in the first line and eight in the second.

Nguyen Du's ambitious reframing of his Chinese source text was part of a general movement by the writers of his era to create a literature of their own by refashioning their Chinese literary heritage. As John Balaban has noted,

> While concurring on the prestige of Chinese writing, Vietnamese literati were intent on establishing the independence of Vietnamese writing, even as they accepted models from the full range of Chinese literary forms, especially the "regulated verse" form, or *lüshi*, of the Tang dynasty. . . . The form reached aesthetic heights in Vietnamese hands in the 19th century, with poets such as the concubine Ho Xuan Huong, who composed regulated verse poems that were complete double entendres, filled with tonal puns (*noi lai*). Still others created regulated verse palindromes that would be in Vietnamese from start to finish but then, going backward, ideogram by ideogram, became poems in Chinese, switching languages on the reversal. (2009, n.p.)

As an adaptive transformation of a Chinese novel, *The Tale of Kieu* can rightfully be considered part of the wider Chinese tradition – though it has been little discussed by Chinese literary scholars, who mostly consider it as a mere translation of a minor work of Chinese fiction. Yet Nguyen Du turned the story to dramatically new uses for himself and his culture. In his hands, the tale reflects Vietnam's long struggle for independence from China and also the new reality of the growing influence of the French, who had provided support to overthrow the Le Dynasty in Vietnam not long before Nguyen Du began his poem. Having worked as an official in the older dynasty, Nguyen Du had reluctantly begun working for its successor, the Nguyen Dynasty (no relation to Nguyen Du himself), evidently concluding that lingering loyalty to the deposed dynasty would not help rescue the country from chaos.

In retelling the story of Kieu, Nguyen Du not only adapted a novel from Chinese prose into Vietnamese verse, but he also translated his own experiences into hers. Kieu's romantic struggles implicitly reflect his own political turmoil; she has to sell herself into prostitution to redeem her family from gambling debts, then has a series

of misadventures and love affairs before finally becoming reunited with her first love. Even as he shapes Kieu's story to reflect his own circumstances – elevating her to be his central character, over her warlord lover who dominates the Chinese novel – Nguyen Du makes clear his deep connection to the Chinese tradition throughout the novel. It is interesting that, as a male poet on the periphery of the sinophone world, Nguyen Du more than once identified himself with female Chinese artists. Not only is the fictional Kieu an accomplished poet, calligrapher, and lutenist; Nguyen Du also identified with an actual woman poet, Hsiao-Ching, a seventeenth-century poet who was forced to become a concubine to a man whose jealous primary wife burned almost all of her poems. In a poem called "Reading Hsiao-Ching," Nguyen Du reflects on her fate, and his own: "A smudge of rouge, a scent of perfume, but I still weep. / . . . this misery feels like my own" (2009, 253).

Nguyen Du had a double struggle: for poetic recognition, and for the creation of an independent nation whose poet he could be. *The Tale of Kieu* is also a poem about a woman poet, and in one key scene Kieu's poetic ability saves her before a judge who is about to condemn her. While *The Tale of Kieu* broadly follows the outlines of its Chinese source, Nguyen Du significantly changed the story's ending, having Kieu finally renounce her still loyal first love, Kim. She persuades him to marry her sister, so that she can live with them as a Buddhist nun, free from romantic attachments – a notable departure from the happy reunion and marriage with which the Chinese novel ends. Throughout the poem, Nguyen Du emphasizes Kieu's exceptional physical charms along with her artistic ability, often comparing her to a blossoming flower, but these images finally lead up to a Buddhist emphasis on transience and renunciation rather than an erotic fulfillment: flowers bloom but then fade, bees invade their innermost recesses, reeds are flattened by the north wind, bamboos split and tiles slip from roofs. A founder of vernacular Vietnamese poetry, Nguyen Du was also a devotee of the classical Chinese canon that he evokes on every page. Yet in making Kieu an emblem for an oppressed nation, he envisions a nation very different from imperial China and France: his will be a nation that renounces power and security, a nation that doesn't insist on sexual, ethnic, or literary purity. He is at once a proud member of an international Sinitic poetic tradition and an innovator in Vietnamese verse, a poet of passion and of renunciation, political engagement and withdrawal, his creative innovation fueled by the interfusion of foreign and local traditions.

During the period of anticolonial struggle against the French, *The Tale of Kieu* was transliterated from Cho Nam into the new, French-derived alphabetic script, Nam Viet, embraced by many Vietnamese intellectuals as helping them to reach the masses and promote political action against the foreigners who themselves had introduced the alphabet. The activist poets of twentieth-century Vietnam looked back to Nguyen Du as the founder of their literature and an inspiring figure in the struggle for Vietnamese independence. A good expression of this view is a mid-century poem, "Thoughts on Nguyen," by Che Lan Vien, founder of the Vietnamese Writer's Association. Addressing his poetic predecessor, Che writes that "Kieu spoke your thoughts and crystallized your life." He sees the poem not just as a quasi-autobiography, but

as an act of cultural, even national, resistance: "You fought and won your feats on waves of words. / You planted stakes in the Bach-dang of time" (Che Lan Vien 2009, 282) – recalling the tactics of the Vietnamese general Tran Hung Dao, who planted stakes in 1288 in the tidal Bach-dang River in northern Vietnam to impale invading warships sent from China by Kublai Khan.

As inspiring as Che finds *The Tale of Kieu*, he nonetheless regrets that Nguyen Du had used a Chinese source for his poem: "Why borrow foreign scenes?" he asks; "Why split yourself?" (Che Lan Vien 2009, 282). He is clearly uncomfortable that Nguyen Du has borrowed his story from abroad: as a committed nationalist, he really would prefer for the foundational work of modern Vietnamese literature not to have been based on a foreign source at all. Recalling the several pen names that Nguyen Du used (partly to avoid censorship), Che Lan Vien suggests that his predecessor unduly "split himself" between Chinese and Vietnamese traditions through his direct use of a Chinese source, a "splitting" that Nguyen Du himself would not likely have experienced as such, since Vietnamese literati of his era still considered literary Chinese as part of their own heritage and culture.

As a Vietnamese poet rewriting a Chinese work in Vietnamese, Nguyen Du gives a relatively clear-cut case of national belonging. Yet we can also cast our net more broadly, conceiving of our national traditions as including works on a broad spectrum of national and linguistic identity, for many important "national" writers have had transnational identities. We have always recognized the presence of a favored few migrant authors within national literary space: T. S. Eliot is regularly included in anthologies of British literature, even as Americanists justifiably continue to claim him as one of their own. And why not? Though he was born and raised in St. Louis and received crucial intellectual formation during his years at Harvard, he made his career in England and even became a British citizen, exerting a tremendous influence on British literary life through his poetry, his criticism, and his editorial work for Faber & Faber. Yet what of Marie de France? Though this major medieval writer also made her career in London, and drew heavily on British Arthurian themes in her *lais*, for many decades she remained a wholly owned subsidiary of French departments, simply because she wrote in Anglo-Norman and not Anglo-Saxon or Middle English. And this, despite the fact that her very name means Marie *from* France – a name that no writer active in France would ever have had.

Marie would long since have been taken up by English departments if she had translated her works into Middle English, or, better, if she had abandoned her cultured French to begin writing directly in the language of the London streets. From the time *Lolita* hit the bestseller lists in the mid-1950s, Vladimir Nabokov has been recognized as an American as well as a Russian writer. American studies of Nabokov regularly take into account his earlier Russian-language works, which entered American literary culture once they were translated by Dmitri Nabokov under his father's watchful eye. Yet what of Marguerite Yourcenar? Like Nabokov, she emigrated to the United States relatively early in her adulthood, and she spent most of her working life in her adopted country – actually her second adopted country, as she had earlier moved from her

native Belgium to Paris, anagrammatically simplifying her dual Flemish/French family name Cleenewerck de Crayencour to "Yourcenar." Yet she never shifted from French to English after emigrating to the United States. She continued to set her novels and memoirs in Europe, and in 1980 she became the first woman ever elected to the Académie Française. Though she is certainly a major French writer, we misrepresent her work, and the American literary culture of her era, if we consider her exclusively as an eternal European.

Yourcenar moved to the United States in 1939, and lived in New England for the dozen years preceding the publication of her masterwork *Mémoires d'Hadrien* (1951), a book she had begun years before in France but then set aside, returning to it in 1949. I have earlier argued that we shouldn't gauge a national literature simply by writers' passports, but in fact Yourcenar became an American citizen in 1947, and so she was indeed an American writer, legally speaking, when she composed her most famous novel; she continued to live primarily in Northeast Harbor, Maine, until her death in 1987. Like Marie de France before her, however, she has been discussed almost exclusively by French scholars, who tend to treat her American sojourn as a charming aberration in a cultural wasteland that can have had no significant impact on her writing. Yet Yourcenar not only lived with her American lover Grace Frick for four decades but also traveled widely in the United States, praising its expansive breadth to her friends – "If I were you I would start by hitchhiking to San Antonio or San Francisco," she wrote to one friend; "It takes time to get to know this great country, at once so spread out and so secret" (Savigneau 1993, 197). She collected African American spirituals in the South and translated a volume's worth of them, published under the title *Fleuve profond, sombre rivière* (1964). She published a French translation of Henry James's *What Maisie Knew* in 1947, two years before resuming her work on Hadrian, and later translated James Baldwin.

These active relations to American literature and culture go largely undiscussed by Yourcenar's French critics, and are all the more neglected by the Americanists who have never written about her at all. Yet it is likely that Yourcenar's American experiences enriched her meditations on Hadrian's far-flung empire and informed her hero's bemused tolerance of minority populations such as the Jews in Roman Judea. Living in Connecticut and teaching at Sarah Lawrence as she worked on the *Memoirs of Hadrian*, Yourcenar was surely gathering impressions from her students as well as information from the Yale library, where she conducted the extensive research that underlies her great novel. Even her relative disengagement from much of American culture can be seen as contributing to her Olympian portrayal of the Roman emperor. As Edmund White shrewdly noted in a review of Josyane Savigneau's Yourcenar biography, "Yourcenar's aloofness at Sarah Lawrence sounds remarkably like Vladimir Nabokov's at Cornell" (White 1993). Both novelists, it may be noted, lectured on comparative literature at their respective colleges, and in the very years that Nabokov was gathering local color for *Lolita* at Cornell, Yourcenar was plotting out her universalized portrait of Hadrian in Connecticut and Maine. Her choice to settle in the United States, she later said, "is not that of America against France. It translates a

taste for a world stripped of all borders" (Savigneau 1993, 197) – a particularly American take on life at the time of works such as Kerouac's *On the Road*. In her afterword to *Memoirs of Hadrian*, Yourcenar wrote of the intense pleasure of resuming her long-abandoned novel while on a transcontinental road trip of her own, by train, in February of 1949:

> Closed inside my compartment as if in a cubicle of some Egyptian tomb, I worked late into the night between New York and Chicago; then all the next day, in the restaurant of a Chicago station where I awaited a train blocked by storms and snow; then again until dawn, alone in the observation car of a Santa Fé Limited, surrounded by black spurs of the Colorado mountains, and by the eternal pattern of the stars. . . . I can hardly recall a day spent with more ardor, or more lucid nights. (Yourcenar [1951] 1954, 328)

Ever sensitive to place – she became an environmental activist in her later years – Yourcenar drew inspiration from the expansive American landscape, at once local and universal (surrounded by the black spurs of the Rockies and the eternal pattern of the stars), both linked to the landscape and separated from it, "alone in the observation car of a Santa Fé Limited." Not long before Nabokov would work on *Lolita* while pursuing butterflies in Colorado, she continued to write her novel while touring New Mexico with Grace Frick.

Yourcenar's American experience inflected her novel on many levels, and the *Memoirs of Hadrian* entered American literary space in turn when it was published in New York in 1954. It came out in the lucid translation lovingly prepared in Northeast Harbor by Grace Frick, corrected on a nightly basis by Yourcenar, who rightly or wrongly prided herself on possessing a greater command of English prose style than her American companion. The *Memoirs* received glowing reviews around the country and stayed on the *New York Times* best-seller list for twenty weeks, from December 1954 through May of 1955. It was eventually edged off the list by a varied group of American and imported novels, including Françoise Sagan's *Bonjour Tristesse*, Thomas Mann's *Confessions of Felix Krull*, and – very different in provenance and tone – Mac Hyman's *No Time for Sergeants*. Nabokov's *Lolita* was in press during those months, and it is not unreasonable to suppose that Nabokov was intrigued by his fellow émigré's portrayal of a philosopher-king and his passion for his young lover, Antinous. The popular success of Hadrian's fictional memoir helped pave the way for Nabokov's next novel, the tragicomic commentary-memoir of the deposed Zemblan monarch Charles X. Kinbote.

Examples as varied as Bartolomé de Las Casas, Nguyen Du, and Marguerite Yourcenar can suggest something of the international variety that is regularly to be found within a national literary culture in various modes of translation. What such cases show is that the national and the transnational are by no means opposed spheres. Instead, the "national language" itself is the medium through which original and translated works circulate together to form our ineluctably international national literatures.

SEE ALSO CHAPTER 27 (GALVIN), CHAPTER 36 (JACOBS), CHAPTER 44 (DAVIS)

Note

1 The following discussions of Las Casas and
   then of Marguerite Yourcenar have been drawn
   from my article "National Literatures in an
   Age of Globalization" (Damrosch 2010).

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27

Poetic Innovation and Appropriative Translation in the Americas

Rachel J. Galvin

I

"With its powerful, direct imagery, this poetry in Spanish is unlike any you've ever read before, a poetry of masculinity and strength," the *National Observer* announced in 1962, heralding Robert Bly's anthology *Neruda and Vallejo: Selected Poems*. The United States reading public was introduced to Chilean Pablo Neruda and Peruvian César Vallejo largely through the translations of Bly, Wright, Robert Kelly, Jerome Rothenberg, Clayton Eshleman, and John Knoepfle, all of whom were associated with the Deep Image movement. The translations first appeared in the magazine *The Fifties: Poetry and Opinion* – which later became *The Sixties* and *The Seventies* – and in anthologies published under the auspices of *The Fifties.* The Deep Image poets opted for a casual, "tough" register (Knoepfle 1962, 175) in their translations. They made lexical choices that rendered Vallejo's and Neruda's poems more colloquial and more obstreperous with the addition of expletives and vulgar idioms, at the expense of other elements such as sound patterning. In Bly's translation of Vallejo's renowned early poem "Black Riders," for example, "el lomo más fuerte," usually translated as "the strongest" or "the hardest" back, becomes a virile, "bull-like back," although no animal appears in the original line (Bly 1962, 179). In translating Vallejo's "Poem to Be Read and Sung," which concludes with the phrase "Pero me busca y busca. Es una historia!", Eshleman offers, "But she looks and looks for me. What a fucking story!" (1962, 247). The injection of the expletive radically departs from the tone, semantics, and lexical field of the original. Translations like these contributed to establishing an idiolect

proper to Deep Image poetics. The "masculinity" of this poetics can be understood in terms of heteronormative gender models, since it is situated within the "poetry of masculinity" of the Cold War era, as Michael Davidson calls it, referring to both the aesthetics and the type of group formation prevalent in the period (2004, 27).

Translation of Latin American literature had begun to take off in the 1930s, and by the early 1960s, with the interest sparked by the Cuban revolution, the Boom, and the publication of Jorge Luis Borges's work in English translation, Latin American literature had acquired significant cultural capital for its readership in the North (Munday 2008, 51–56). By the mid 1960s, Neruda numbered among the most popular poets in the US (Cohn 2012, 73). The editors of *The Fifties* and *The Sixties* helped broaden the audience for poets writing in Spanish by printing original poems by Neruda, Vallejo, and others alongside their translations, which increased the circulation of the Spanish originals and gave readers the chance to read across the margin.

These translations, however, are imprinted with an idiosyncratic reading socially and historically conditioned by the Deep Image desire to turn away from European modes and find within Latin American literature an antidote to the enervation of US poetry.[1] The translator's knowledge of the source language is de-emphasized: he is granted the freedom to translate simply through possession of a dictionary: "I taught myself Spanish by looking up words in Neruda poems," writes Bly (1984, 284). This appropriative translation boomerangs back to further domestic poetic production by highlighting the target language's own resources. At the same time, it creates "a feeling of the foreign" in the target language (Schleiermacher [1813] 2004, 53), which is ultimately a nationalist practice by which a translator aims to fuel a domestic literary movement. On a linguistic level, the Deep Image translations are notable for their focus on nouns and verbs, and a disregard for the idioms, cultural associations, intertextuality, and cultural situatedness of Spanish-language verse. They participate in a number of the "deforming tendencies" of translation that Antoine Berman identifies: quantitative impoverishment (lexical loss); qualitative impoverishment (the replacement of terms); and the destruction of underlying networks of signification, linguistic patterning, vernacular networks, idioms, and, most pertinent to the present discussion, rhythms ([1984] 2004).

Édouard Glissant's idea of "relation" is useful for conceptualizing literary contact in the Americas mediated through translation. It suggests a dynamic, unsystematic process in which "each and every identity is extended through a relationship with the Other" (2009, 11). Glissant builds upon Gilles Deleuze and Félix Guattari's notion of the rhizome (1987), which connects

> any point to any other point . . . [It] is reducible neither to the One nor the multiple. . . . It is composed not of units but of dimensions, or rather directions in motions. (Glissant 2009, 21)

Rather than a concept of transculturation that suggests the aggressive absorption of the Other into a totality, a rhizomatic model emphasizes the fundamental inextricabil-

ity and non-hierarchical relationship of its constituent elements. The translations of Bly, Wright, and Eshleman may be appropriative, prone to deforming tendencies, and conditioned by cultural bias and geopolitical privilege, but we must understand the Deep Image poetic as resulting from its relation to the work of Neruda and Vallejo, regardless of how idiosyncratically it is translated.

The Deep Image poets stressed the importance of the poetic image against their contemporaries' emphasis on sound – from William Carlos Williams's innovative prosody to the projective verse of Black Mountain (Charles Olson, Robert Creeley, Robert Duncan) and from Allen Ginsberg and the Beats to the New York School's conversational poetry – because of the image's putative access to the "deep" motor of poetic composition, the Jungian unconscious. "The poem *is* the images," Robert Bly writes in 1959 (*Fifties* 1959, no. 2, 14). In the second issue of *The Fifties*, Bly urges Creeley to "deepen his own imagination, perhaps by learning a new poetry in another language, certainly by searching for more richness of language and image" (*Fifties* 1959, no. 2, 21), claiming that the work of Creeley and other Black Mountain poets is too "abstract" and "barren" because it is only nourished by the American tradition. This claim is debatable, since Black Mountain was in active dialogue with – and was in part formed by – European artists and aesthetic trends. Regardless, the notion that Deep Image diverged from contemporaneous movements because of its interaction with foreign poetics was integral to the movement's self-fashioning and a central principle of its cohesion.

One assumption underpinning the Deep Image push to translate was the Occidentalist idea that an essence of Latin American poetry could be located, transferred into English, and presented in small magazines to re-energize US poetry. Occidentalism is a "geopolitical figure that ties together the imaginary of the modern/colonial world system," according to Walter Mignolo (2012, 51). It is the "overarching metaphor around which colonial differences have been articulated and rearticulated through the changing hands in the history of capitalism and the changing ideologies motivated by imperial conflicts" (2012, 13). Mignolo describes the colonial imaginary of Latin America – a counterpart to Edward Said's Orientalism – that considers the Indias Occidentalis, or America, as a place and a people without history (2012, 51). The Deep Image writers participated in this imaginary, as they sought their own self-definition through an Occidentalist vision of Latin American poetry. Ever since the Romans translated Greek texts, translation has often been fueled by a similar impulse to "enrich" or "energize" a target language through the linguistic resources of other languages (Bellos 2011, 58). This is the explicit modus operandi of numerous twentieth-century poetic movements, as poets ranging from Ezra Pound to Charles Olson employed a rhetoric of renovation.

While Deep Image translations may manifest the ancient, "imperialistic impulse" (Venuti 2004b, 20) of translation, they also possess qualities specific to their socio-historical moment. First, despite their rhetoric of renovating the entire US poetic tradition, the rationale for these translations is central to an ambition to establish a particular poetics that counters other, prevailing poetics. Secondly, the translations

are conditioned by their emphasis on image above sound: "I don't think you have any right to change images. Form may have to be abandoned, but not the integrity of the image" (Bly 1984, 285). This is a clear set of aesthetic values, stemming from an Occidentalist viewpoint that reduces the importance of hearing and replicating the sound play in the Spanish original. Thirdly, the focus on the image had a curious effect on the style of the Deep Image poets' own poems. The poems tend to possess what has been called a "'translated' quality": a tone that does not seem to belong to a native speaker of English (Mayhew 2009, 90). The tone of flat translation itself became enthroned as a new poetic style in the composition of English-language poems (Mayhew 2009, 98–100).

Wright confessed, in a letter dated December 13, 1959, that his lack of aptitude with Spanish irked him:

> I'm haunted by what that lady asked me at NYU: "How much Spanish do you know?"
> Very little. I am trying to *discover* it, the way an explorer discovers a new continent.
> (2005, 228)

Wright's metaphor is revealing. The "cultural tourism" (Molloy 2005, 197) that informed the reading that the Deep Image poets were engaged in not only permitted free handling of a language with which they had limited familiarity, but it also positioned the poet as a colonial explorer encountering a New World poetics. Eshleman recounts a similar origin tale in his first encounter with Neruda, Vallejo, and translation, also employing the verb "discover" to describe his experience. In 1957 he first read an anthology of Latin American poetry and was "particularly impressed" with Neruda and Vallejo. "Without knowing any Spanish, I began to tinker with the versions," he writes.

> [I] spent the summer reading Neruda's poetry, as well as writing most of the poems that were to appear in my first book, *Mexico and North*, in 1962 . . . Discovering the poetry of Neruda and Vallejo made me realize that poetry was an international phenomenon and that North American poetry was but one part of it. (2007, 677)

Eshleman's *Bildung* tale of a young man whose purview is broadened by foreign literature sets translation as the central episode. "I felt at first that Vallejo's words could be improved on in English," Eshleman writes in the introduction to his translation. "The first three versions of *Human Poems* are shot through with arbitrary words and line breaks. This was Vallejo's failure to budge" (1968, xv). Years later Eshleman would comment that he had been "wanting to shovel some of their psychic coal into my own furnaces" (1989, 230) and acknowledged that a dynamic of "translational imperialism" had been in play (1989, 229).[2]

It is in this light that we can understand the "domestic remainder," as Lawrence Venuti terms it, that the Deep Image translations generated: "Translating is always

ideological because it releases a domestic remainder, an inscription of values, beliefs, and representations linked to historical moments and social positions in the receiving culture" (2004b, 498). Sound patterning in the original was not prioritized in translation, as was consistent with the aims of a group seeking to elaborate a poetics of the image against various poetics of sound. Some translations of Vallejo's poetry illustrate these tendencies. The title of the early poem "Espergesia," rendered in other translations as "Epexegesis" or "Verdict," becomes, in Wright's version, "Have You Anything to Say in Your Defense?" (Bly 1962, 216–19). This relaxed diction and emphasis on spoken cadences is bolstered by the insertion of modifiers and fillers, and the use of possessives instead of generic terms:

> Yo nací un día
> que Dios estuvo enfermo.
> . . .
> Hermano, escucha, escucha . . .
> Bueno. Y que no me vaya
> sin llevar diciembres,
> sin dejar eneros.
>
> Well, on the day I was born,
> God was sick.
> . . .
> Brother, listen to me, Listen. . . .
> Oh, all right. Don't worry, I won't leave
> without taking my Decembers along,
> without leaving my Januaries behind.

> (Bly 1962, 216–17)

This shift is subtle but has tremendous effect on the overall tone. The poem is padded with the hedgers "oh" and "well"; "don't worry" is added, although this does not appear in the original; and the Decembers and Januaries suddenly belong to the speaker. The expression of a wish through the use of the subjunctive ("que no me vaya") becomes a definite assertion: "I won't leave." All of these choices emphasize the presence of the poetic speaker, an informal, chatty interlocutor in Wright's poem.

Latinate terms are also often integral to Vallejo's strategic use of *esdrújula* (a word accented on its antepenultimate syllable), such as *espléndido* (splendid), *lágrima* (tear), and the word *esdrújula* itself. Such words were prominent in Golden Age Spanish poetry and returned to popularity during *modernismo*. For Vallejo the prosodic allusion is important, as he wrote many poems with Golden Age poets such as Quevedo, Lope de Vega, and Góngora in mind. At times Vallejo composed sonnets only to undo them, pulling away their scaffolding to create new forms, as he does in "Quédeme a calentar la tinta en que me ahogo." Along with the *esdrújulas amígdala* and *endecasí-labos*, the term *incógnito* is repeated elsewhere in the poem:

> he aquí que caliente, oyente, tierro, sol y luno,
> incógnito atravieso el cementerio,
> tomo a la izquierda, hiendo
> la yerba con un par de endecasílabos,
> años de tumba, litros de infinito,
> tinta, pluma, ladrillos y perdones.

<div align="right">(Bly 1962, 244)</div>

This poem is self-reflexive about the process of writing, envisioning a hendecasyllabic line – traditionally, the most balanced line of Spanish verse – as a farm tool for cutting the grass. The wandering speaker's action mimics the boustrophedon motion of writing. Here is Bly and Wright's translation:

> Here I am, burning, listening, masculine-earthlike, sun-like, masculine-moonlike,
> I cross the graveyard unrecognized,
> Swerve to the left, cutting
> The grass with a pair of hendecasyllables,
> Years in the sepulcher, liters of infinity,
> Ink, pen, bricks, and forgiving.

<div align="right">(Bly 1962, 245)</div>

Perdones is a common plural form of "pardons," but Bly and Wright give us "forgiving," which makes the term less ambiguous and more related to the subject – yet more mystical and surprising than it actually is. In the highly unusual line, "he aquí caliente, oyente, tierro, sol y luno," Vallejo uses the nouns *tierra* (earth) and *luna* (moon) as adjectives that relate to the male poetic speaker, so that they match his gender. Michael Smith and Valentino Gianuzzi translate this line as "the fact is that – warm, hearer, earth- and sun- and moon-like" (Vallejo 2005, 169). Compare this with Bly's version: "here I am, burning, listening, masculine-earthlike, sun-like, masculine-moonlike." Like the "bull-like back" discussed earlier, this translation takes several steps beyond Vallejo's own strangeness, turning up the heat on "warm" until it is "burning." In their essays, too, the Deep Image poets contributed to the ideological construction of Latin American poets as "natural and exotic" (Munday 2008, 50). In an essay accompanying his translations of Vallejo, Knoepfle writes that the poet "expresses in masculine tones the massed, present anger of the poor man" (1962, 175). Neruda is likewise described as possessing magical knowledge: "Neruda has a gift, comparable to the fortune-teller's gift for living momentarily in the future, for living briefly in what we might call the unconscious present" (Knoepfle 1962, 3). The two poets are cast as gurus and stripped of their intellectual complexities. Bly even writes of Vallejo's "wildness and savagery": "Like a great fish, he follows the poem wherever it goes into the sea" (Bly 1962, 169).

The reader of *Neruda and Vallejo: Selected Poems* and *The Fifties* ultimately receives an impression of Eshleman's or Bly's reading of the Spanish. This is always true of translation to some extent – by putting one's ear to the seashell of the text, one hears the ocean as it is whispered by the translator, rather than the original waves. These translations reveal the tonalities of the "masculinized" version of Neruda and Vallejo that the Deep Image poets fashioned to fuel their own work. The clearest information these translations communicate, beyond the original text or its cultural associations, relates to the poetics of the translators themselves and their aesthetic and social values and cultural biases. Years later, in an essay titled "Translator's Ego," Eshleman noted that, in retrospect, he had participated in "ego imposition" (1989, 229), by which a translator "colonizes" the "foreign terrain of an original text" (1989, 227). This has "somber implications, especially in the case of a 'first-world' translator working on a 'third-world' writer," he wrote (1989, 227). He expressed regret at having translated Vallejo's "Es una historia" as "What a fucking story!" (1989, 228) and amended the translation to remove the expletive. Eshleman has described his own process of poetic composition as intimately related to his translation practice:

> Over the years, I constantly tried to skim my own imaginings of Vallejo off the surface of the translations and let them ferment in my own poetry. I came to understand that if a translator does not do this, he runs the risk of building up an imaginal residue in his translation, which, with no outlet of its own, spills into the text. (1989, 230)

Just as Eshleman suggests an economy of imagination between his own two enterprises, the Deep Image poetic exists in inextricable, rhizomatic relation to the poetry translated under its auspices.

The Deep Image movement endured until the 1980s. It introduced a poetics that became an important counter-vein over a span of thirty years, contributing to subsequent movements, trends, and poetics. It fueled Bly's *Iron John*, a mixture of masculinist fairy tales, Jungian psychology, and self-help advice, and the mythopoetic men's movement of which Bly was part. Other results include Jerome Rothenberg's ethnopoetics, which grew to be allied with Language poetry and experimental poetries of diverse kinds; and the visionary tradition in late twentieth- and early twenty-first-century US poetry, which takes heterogeneous forms in the work of Galway Kinnell, Mark Doty, Mark Strand, and James Tate. The "new" poetics set out in the *Fifties/Sixties* relied on Spanish-language poetry instead of French surrealism, provided an alternative to dominant American poetic modes of its time, and, crucially, employed appropriative translation as a main component of its self-fashioning.

II

Appropriative translation also played a key role in fueling a new Argentine poetics in the 1980s: Neo-Objectivism "Every time that a translation seduced me, it was

because it spoke the same idiom that I was looking for in my contemporaries in my own language," editor Jorge Aulicino writes in the Buenos Aires-based literary magazine *Diario de poesía* (1988, 27). Aulicino outlines a translation poetic that boomerangs back, advancing literary composition by highlighting Argentine literature's own resources:

> Thank God, this was a country that translated: it rewrote the culture of its time . . . and found, far away, what it was seeking right here. . . . We read Stevens knowing he is an invention of Girri. (1988, 27)

The translations and essays of Alberto Girri were essential to the diffusion of Wallace Stevens's, Ezra Pound's, and T. S. Eliot's work in Argentina and the establishment of a "deliberately minor tone" in the 1980s (Dobry 2006, 123–24). Poets such as William Carlos Williams, who was involved with Objectivism during its early years, were also important to young Argentine poets (Octavio Paz, quoted in Dobry 2006, 123).

   In the same issue of *Diario*, Martín Prieto praises Marianne Moore's work for its relation to what is already happening in Argentine literature. He not only reads an Argentine poetic program into the US poet's work, but he also suggests a concept of relation between literatures that avoids the directionality implied in terms such as "influence" or "borrowing":

> I suspect that the attentive reading of these poems from Moore – in these impeccable versions – will orient certain ways of writing poetry in Argentina, not because Moore signals a *new* way of writing for us but because the most interesting Argentine poetry that is being written today has much to do with those old poems from Moore and because contact with this . . . [translation] can fend off suppositions and attract certainties. (1988, 33)

Moore's poems may not always be considered Objectivist, but they often appeared in Objectivist anthologies and journals, and Prieto specifically associates her poetry with that group. Argentine Neo-Objectivist poetry aimed, as *Diario de poesía* poet and critic Daniel Freidemberg phrased it, "not to document anything but to reinstate the principal question that Symbolism left us nearly a century ago: what do things have to say to us?" (Freidemberg 1988, 36). According to him, Neo-Objectivism describes or "registers" objects – things, people, events. The Neo-Objectivist poem is an exercise in perception, as it attempts to read the world (1988, 13).

   Neo-Objectivism appeared after the socially grounded, politically committed poetry of the 1960s, the colloquial poetry of the 1970s, and poetry of the seven-year dictatorship that ended in 1983. As Jorge Perednik has noted, the dictatorship period was marked by the "censorship of texts and the persecution of people, when even the appearance of thinking was suspicious" (1992, 9). Combined with significant economic obstacles, this meant that publishing magazines was enormously difficult

(1992, 10). Moreover, "uncertainty, suspicion . . . fracturing, displacement" changed the national sense of language between 1976 and 1983 (1992, 20). The return to democracy spurred the founding of new magazines, including *Diario de poesía*, which first appeared in 1986 (Fondebrider 2006, 28).

From its first issue, *Diario* articulated a Neo-Objectivist aesthetic: a citation from e. e. cummings praises "precision which creates movement" (Samoilovich 1986, 1). The journal's first editorial, signed by poet-critic Daniel Samoilovich, takes to task poets and critics who overly complicate poetry:

> We have imagined a sensitive, intelligent, and interested reader, although not necessarily a scholar, and we decided to create for him a sphere in which all the voices that seem of value to us could be heard, regardless of their "clarity" or "obscurity." (1986, 2; my translation)

Samoilovich's opposition between "clarity" and "obscurity" in contemporary verse alludes to Neo-Objectivism's self-perceived contrast with the Neo-Baroque. The Neo-Objectivist poets sought clarity, precision, and a focus on the "object" against the fluid, allusive, verbal labyrinths created by Neo-Baroque poets (Dobry 2006, Porrúa 2007) – a mode that had allowed poets writing under the dictatorship's censorship to critique its authoritarianism (Perednik 1992, 19–20).

Although *Diario* did publish Neo-Baroque poetry, it was primarily instrumental in providing a forum for Neo-Objectivism. The Neo-Objectivists sought to create linguistic artifacts that would have "the obviousness and availability of objects" (Samoilovich 1990, 18). A prose poem by Daniel García Helder, "On Corruption," published in the fall 1987 issue, can be read as an ars poetica:[3]

> It may be that every form is a gesture, a cipher, and that in the stones endurance is heard, fugacity, in the insects and the rose; each of us may even think he is a priest of these and other symbols, each capable of converting the concrete into abstraction, the invisible into a thing, movements. But to refute or give credit to such an argument, I know that now, at least, it is better that I don't interpret messages in anything, nor decipher what comes in the gusts of air and does not last (the clear image, pestilent, of exhausted Saturdays at the sales counters, on the coast). (García Helder 1987, 12; my translation)

García Helder criticizes poets who treat objects as symbols to be interpreted, instead advocating a poetics of objects – from meteorological phenomena to the everyday world of commerce –which will offer the reader access to the phenomenological world.

What relation did Neo-Objectivism have to its northern counterpart, the US Objectivism of the 1930s? The northern movement, which grew out of Imagism, stressed concrete language and the sensuous properties of objects, rather than viewing objects as correlatives by which to convey abstractions. Although Objectivism

encompassed a variety of styles, its goal was "a clear, precise naming of things," Eleanor Berry writes, quoting Louis Zukofsky's mandate to "think with things as they exist" (Berry 2012, 964). The designation "Neo-Objectivist" may seem misleading since the Argentine movement as it was represented in *Diario* did not draw specifically from the core Objectivist poets George Oppen, Louis Zukofsky, Charles Reznikoff, Carl Rakosi, or Lorine Niedecker. Argentine scholar Ana Porrúa consequently asserts that the Neo-Objectivism presented in *Diario de poesía* diverged from US models so much that the US poets are "negated" and rendered "invisible." Instead, she writes, Argentine poets returned to the source of Objectivism in antecedents such as the work of Pound and Williams: an archaeological gesture, as they attempted

> to go back, perhaps to the place in which the North American Objectivists began in the 1930s, and to work against private property; to extend the definition, make it more labile and create a writing practice that takes up the thread of some earlier resolutions, rather than programmatic versions. (Porrúa 2007)

Building on Porrúa's point, I suggest that the relation between Argentine and US objectivisms reflects the political and sociocultural matrix in which Argentine poetry is embedded and, as Aulicino claims, reveals its local idiom. It stands in rhizomatic relation to the North American poetic, as it reinvents Objectivism on its own terms. Neo-Objectivism was therefore not simply a result of an intra-Argentine debate. It developed through its translation poetics and its appropriation of Objectivism, which is in fact very visible in *Diario*. A feature about contemporary US poetry, written by María Negroni, an Argentine poet living in New York City, praises Gertrude Stein and Louis Zukofsky in contrast to the "voluptuousness and lightness" of other US tendencies – a description that recalls critiques of the Neo-Baroque (1987, 28). Negroni associates Stein and Zukofsky with Eliot, Pound, Charles Olson, and Sylvia Plath, as she searches Anglo-American modernism for an Objectivist poetic. In issue 16, Negroni (1990) links Objectivist poet Lorine Niedecker with contemporary Language poets Susan Howe and Rosmarie Waldrop, and translates all three in a special feature. In translating Niedecker's poem "Old Mother turns blue and from us . . . ," which draws on the ballad form, she replicates the sonic effects – rather than the images – of a poem that alludes to musical forms (1990, 24). But Negroni's translation also significantly strays from the original, creatively recombining the poem with another, "He lived – childhood summers," so that they appear to be the same text. Leaving out the syllepsis in the first line (which serves as the poem's title), Negroni allows the character "he" to disappear in the gender-neutral verb form of "vivió," so that the barefoot male figure of the second poem is elided into the "old mother" of the first. The closing couplet, "a weedy speech, / a marshy retainer," becomes the euphonious and rhyming "un lenguaje maltrecho / un cuerpo de deshechos," which could be literally translated back into English as "a language in a bad way, / a body of shortcuts." Negroni's valorization of sound patterning contrasts with the Deep Image translation poetics discussed earlier. But the translations published in *Diario* do not all display these priorities: Carlos Viola Soto's version of Pound's "Con Usura

(Canto XLV)" (1986) adheres to most of the semantic and idiomatic valences of Pound's poem, yet leaves out archaic verb tenses ("hath," "seeth") as well as the rhythm of the biblical anaphora. His translation chooses content over sound, and prefers contemporary clarity to the replication of archaisms.

Porrúa suggests that the significance of Williams in the development of Neo-Objectivism can be read in a set of Argentine poems that draw from his work ("Mirada objetiva"). She interprets Prieto's "Desde la ventana" ("From the Window") as a version of "The Red Wheelbarrow":

> El mundo es una estación de trenes
> casi invisible por la lluvia.
> Hay, entre las vías, un resto:
> una naranja brillante
> apoyada contra el riel.
> El hombre tiende la mesa
> > (blanco el mantel, bordado)
> > y cree cambiar en algo las cosas.

> > > (Prieto 1986, 11)

> The world is a train station
> almost invisible because of the rain.
> There is, between the tracks, a remainder:
> a brilliant orange
> rests against the rail.
> The man sets the table
> > (the tablecloth white, embroidered)
> > and believes he changes things into something.

> > > (My translation)

Porrúa emphasizes that Prieto's central image, which relies on a strong splash of color and a gleaming, rained-upon object – like the red wheelbarrow – recalls Williams's poem. However, unlike "The Red Wheelbarrow," there is an element beyond the field of vision that implies an intervening subjectivity. These characteristics exceed the parameters of a strictly Objectivist poem and lead Porrúa to conclude that it is a "pastiche" of Williams. The term implies that Prieto's poem lacks originality in its imitation of Williams's poetic gesture, style, and form, as pastiche "uses recognizable ingredients but offers no new substance" (Bowen 2012). However, Prieto interprets what is left enigmatic in "The Red Wheelbarrow." Prieto's poem differs dramatically with regard to its formal structure, contemplative mood, and jump between two scenes. It is neither composed of one single sentence nor does it have the precise, condensed word count of Williams's couplets containing a three-word line followed by a one-word line ("so much depends / upon"). Prieto's poem therefore stands in a rhizomatic, rather than a dependent or subordinate, relation to Williams's work.

Translation is crucial to the fashioning of the Neo-Objectivist poetic, and its challenges are reflected upon in *Diario*, as the editors present several possible translations of one poem, discussing the qualities of each. In the Spring 1988 issue of *Diario*, the editors problematize the translation process by offering several features in which readers can compare three versions of one poem – for example, Williams's "The Red Wheelbarrow" (1988, 24). Williams's opening line "so much / depends upon // a red wheel / barrow" is translated by Agustí Bartra as "Mucho depende / de una // carretilla / roja"; by Octavio Paz as "cuanto / depende // de una carre / tilla roja," maintaining Williams's mid-word break on "wheel / barrow"; and by Ernesto Cardenal and Coronel Urtecho as "Tanto depende / de // una carretilla / roja," in which "tanto" corresponds most closely to "so much." In editor Mirta Rosenberg's assessment, Cardenal's version is preferable because it conserves the poem's rhythm, sound patterning, enjambment, and word play (1988, 24). Similarly, three versions of poems from T. S. Eliot, Eugenio Montale, Horace, and Baudelaire are evaluated, with emphasis on the sufficiency of the translations' rhythms (1988, 23–26). The Neo-Objectivist translations published in *Diario* may not be homogeneous in their principles, but overall they are distinguished from the Deep Image translations in their emphasis on sound patterning and valorization of the multiplicity of possible versions of a given text.

To adapt Aulicino's comment cited earlier, translating poetry, just like composing poetry, has been celebrated as a kind of writing that allows the translator to find his or her language through that of another ("it spoke the same idiom that I was looking for in my contemporaries in my own language" [Aulicino 1988, 27]). Praising and preserving elements of the other is, ultimately, a way of defining oneself. This is especially visible in situations where the group itself is a loose designation in contrast to other more codified movements. Neither the US Objectivists of the 1930s, the Neo-Objectivists of the 1980s, nor the Neo-Baroque writers hailing from a variety of Latin American countries have necessarily seen themselves as subscribing to a cohesive poetics – and in fact many have vehemently repudiated such a notion. But the refusal of group membership is itself a noteworthy element in the trans-American drama of self-fashioning through translation. In two countries at two different historical moments, poets understood the importation of exogenous modes as a way to breathe new life into poetry at home: the boomerang effect of appropriative translation.

See also Chapter 23 (Mazzei), Chapter 26 (Damrosch), Chapter 36 (Jacobs), Chapter 39 (Tahir Gürçağlar), Chapter 44 (Davis)

Notes

1   Other non-US poets featured in the magazines include Federico García Lorca, Antonio Machado, Juan Ramón Jiménez, Miguel Hernández, Henri Michaux, Paul Celan, Gottfried Benn, and Georg Trakl.

2   Although the editors of *The Fifties / The Sixties* articulated these points in prose texts published outside of the magazine, they did not submit the magazine's translations to anything like the "Test of Translation" that Eshleman included in

Caterpillar, his literary journal of the late 1960s. The "Test" featured evaluations of the imagery, cultural references, and sound patterning in recent translations by other writer-translators.

3 For a discussion of this poem in relation to the Neo-Objectivist poetics of *Diario de poesía*, see Ana Porrúa (2007).

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28

Majnun Layla:
Translation as Transposition

Ferial J. Ghazoul

Majnun Layla, the love story of two seventh-century Bedouins in Arabia, poses a special problem in translation studies. Widespread as the story is, to the point of being considered a work of world literature, it has no original text or authentic source. It lies on the borderline between orature and literature. In terms of genre, it is also a hybrid case: both a narrative and a collection of love poems, it offers an account of something that happened as well as an imaginative construction. The figures in the story, Qays ibn al-Mulawwah (occasionally given other names), known as Majnun (Madman), and his beloved Layla, are (probably) historical figures wrapped in legendary lore. Arab historical chroniclers and literary historians not only differ in how they represent the couple's story but also contradict each other and offer inconsistent accounts. They occasionally deny the very existence of Majnun and Layla while also appealing to a reliable and authoritative chain of oral transmitters that attest to their life and actions. Whether their love story is real or fictional is of little relevance to translation. However, the reports themselves – even if entirely imagined – are confusing to the point of losing the thread of what actually took place even on a fictional level. These reports simultaneously inscribe the story of Majnun and erase it. So how are we to handle the translation of a text that is multiple, ambivalent, and self-erasing? The fluidity of the text cancels out the categories of fidelity or infidelity that are often used when discussing translation.

The migration of *Majnun Layla* to Western and Central Asia can fit neither under the rubric of adaptation nor under that of translation. Translation studies – often associated with present centers of scholarship in the West – has relied heavily on

critical terms used in European languages. There have been occasional efforts to coin new terms such as the portmanteau term *tradaptation*, coined by the Canadian poet, translator, and dramatist Michel Garneau to refer to operations that lie somewhere between translation and adaptation. Tradaptation is mainly used in relation to performance, as in the case of a play that has to adapt slang or modify allusions to fit into a new frame of reference or convey tone through dramatic dialogue in a different cultural ethos.

   Not only is translation enmeshed with power relations and explicit or implicit national hierarchies, but so are the fields of knowledge, including translation studies. As Peter Fawcett and Jeremy Munday point out:

> Much of the work in translation studies has been centered on major world, especially major European, languages and ideologies, and this has created its own imbalance to the detriment of lesser-used languages . . . But the ideological focus on concepts that are rooted in Western models of translation is increasingly challenged. Tymoczko . . . discusses some of the alternative perspectives on translation in non-Western cultures: the very words and metaphors for "translation" used in India . . . in the Arab world . . . and China . . . for example, indicate a radically different focus, one where the goal of close lexical fidelity to an original is not given. Furthermore, there are contexts and forms of translation which challenge traditional thinking in Western translation studies. (2009, 140)

   Indeed, the rendering of the Arabian work *Majnun Layla* in Persian is a case that warrants the introduction of new technical terms to accommodate its specificity. The most appropriate term I find is the Arabic verb *naqala* (noun: *naql*) which in itself is an equivocal term that falls under what is called in Arabic *addad* – a word that means something and its opposite. The trilateral root *naqala* means the following in English:

> to move from its place, move away, displace; to remove, take away, carry away, carry, transport; to transfer, transplant, shift, translocate, relocate; to transmit, convey, communicate, bring, deliver, make over, pass on, hand over; to remove, dismiss, to move, remove; to copy; to translate; to hand down, pass on, report, relate (from or based on, someone or a source), to quote; to render; to enter, post; to communicate, spread, infect; to transfer, assign, convey, cede. (Wehr 1961, 994)

This term contains the paradoxical operations of translation and adaptation. *Naql* is both a copy and a making over – in short, it is a case of transplantation. The best equivalent term in English for *naql* is transposition in the sense of recasting. Transposition has been used in some essays on the semiotics of translation and adaptation, although essentially in relation to transforming a novel into a film, as in Nicola Dusi's "Translating, Adapting, Transposing" (2010).

   Here I propose to address the hazy and unfinalized Arabic source of *Majnun Layla* and the way it was transposed into Persian. "Transposing" is used in a general sense as relocating, or translocating, but it does not necessarily imply localizing. It is also

used in a more specialized sense in music and in mathematics. In the three uses of the term, an element is moved from one place to another without dissolution or disappearance of the rest. In music, it indicates playing a piece in a different key. In algebra, it indicates moving an element in an equation from one side to another. In all these cases the matrix remains, but there are other changes; the identity is preserved but modified, in a process one might call *textual becoming* – a textual identity in progress – rather than a *textual being*, with an essentialized identity. In the case of the Arabic *Majnun Layla*, the process of rendering the text into the Persian *Layali and Majnun* means transposing it from one language to another. This is more than rewriting the story and freely editing a work in the same language. In the process of conveying the story in another language the genre is also changed from *akhbar* (a collection of accounts) to a *namah* (epos). Though the generic change is less radical than "adapting" a work from one medium to another, such as fiction to film, this transposition of Majnun's story goes beyond intertextuality to partake in intercultural poetics and generic conventions.

The Traces of Majnun in Arabic Works

In the oldest extant historical reference to Majnun Layla, Ibn Qutayba (828–89), writing on poetry and poets in his book *Al-Shi'r wal-shu'ra'* (Poetry and Poets), states the following:

> Some say Majnun was Qays ibn Mu'ad, others say he was Qays ibn al-Mulawwah. Some say he belonged to the clan of Ja'da ibn Ka'b ibn Rabi' ibn Sa'sa'a. Others say he belonged to the clan of 'Uqayl ibn Ka'b ibn Rabi'a.
> He was nicknamed al-Majnun (the Madman), since his reason had left him because of the intensity of his passion. Al-Asma'i used to say that he was not mad, but a little crazy . . . He was one of the best poets but they have ascribed to him much tender poetry similar to his own. (Khairallah 1980, 136)

His identity is further debated in the most extensive reference to him in *Kitab al-Aghani* (The Book of Songs) by Abu al-Faraj al-Asbahani (897–967), where it is said that Majnun's real name – based on a long chain of transmitters – is Qays Ibn al-Mulawwah Ibn Muzahim Ibn 'Udas Ibn Rabi'a Ibn Ja'da Ibn Ka'b Ibn Rabi'a Ibn 'Amir Ibn Sa'Sa'a. On the other hand, when the clans of Banu 'Amir are asked about Majnun, none claims any knowledge of him (Miquel and Kemp 1984, 213).

These two examples of the opening reports on Majnun give an idea of how *isnad* (the chain of oral transmitters used to authenticate an incident) is used ironically. The elaborate transmissions of witnesses, who have heard oral accounts, assert and negate. They put forth a name and undermine it simultaneously. But this is relevant only to the question of Majnun's historical existence. When it comes to narrating his story with Layla, the Arabic sources – apart from casting doubt on his identity and existence

(and also on Layla's) – engage in presenting incidents and anecdotes attached to Majnun. These anecdotes often overlap as one chronicle is copied from another, but they are not identical. The foremost Lebanese specialist on Majnun Layla, As'ad Khairallah, describes the Arabic source of this story as follows:

> The classical Arabic version of this intriguingly simple story keeps its mosaic structure of anecdotes built around poetic excerpts that grow with time into what I call a "collective composition" of literary, scholarly and popular sources. Rather than presenting a real composition, these texts follow the Arabesque tradition of repeating motifs with minor variations. (Khairallah 2006, 236)

It is important when examining orally transmitted material to take into account Burton Raffel's distinction between two oral preservations of material:

> [O]ral transmission . . . is a very different thing from what we think of, today, as memorization. Memorization, that is, is understood by us as an essentially word-for-word affair. Oral transmission, on the other hand, plainly works with larger blocks of material, using thematic and a variety of traditionally derived patternings to aid retention. (Raffel 1986, 11)

One finds more anecdotes in the later work, *al-Aghani*, than in the earlier *Kitab al-Shi'r wal-shu'ra'*. The way Majnun fell in love with Layla, for example, varies. Ibn Qutayba's text puts it this way:

> When, as children, Majnun and his companion Layla used to tend the lambs together, he grew attached to her with a childlike love, which he expresses as follows:
>
> > I fell in love with Layla when she was a heedless child,
> >   when no sign of her bosom [had] yet appeared to playmates.
> > Two children guarding the flocks, Would that we never
> >   had grown up, nor had the flocks grown old!
>
> When he grew up, he would sit and talk to her among some of his people. Handsome and gracious, he was brilliant in conversation and poetic recitation. But she would shun him and converse with others, to the point where he was hurt. When she realized that, she turned to him and said:
>
> > In front of other people, we both display hatred,
> > while each of us is entrenched in the other's heart.
>
> Things worsened for him so much that his reason left him, and he wandered aimlessly with the wild beasts. He would not put on any garment without tearing it to pieces, nor would he understand anything unless Layla was mentioned to him. Once she was

mentioned, he would recover his reason and talk about her without dropping a letter. (Khairallah 1980, 136)

Another version of their first encounter in *al-Aghani* follows a different account. Qays as a young man was a womanizer; at one point he visited a group of women, entertained them with his conversation, and slaughtered his camel to them as a gesture of generosity, but as soon as another handsome fellow arrived, they turned away from him to the newcomer. Layla, however, was captivated by Qays; the next time they met, the affair started (Al-Asbahani [1927] 1963, 2: 12–13).

In these two major accounts of Majnun Layla, a number of incidents are mentioned by one oral transmitter only to be denied by another. The accounts are interspersed with poetry attributed to Majnun and Layla's verses in response to his. The story line, which is not always linear or chronological, includes some episodes that are repeated within the same account. Ibn Qutayba's work is precisely on poets and poetry and al-Asbahani's book is on songs, many of which were poems put to music, including Majnun's. Their accounts are concerned with poetry and song rather than biography. Wherever narrative shards are given, they are meant to contextualize the poems and songs. The narrative element is auxiliary; thus there is no effort to systematize or to make the poet's trajectory coherent. Ibn Qutayba's account comes to about ten pages (1977, 2: 567–77); it begins by identifying Majnun, presenting possible biographical sources, and noting that some of the poems attributed to him might have been forged. The opening casts doubt on the authenticity of Majnun and his poetry, and yet the text goes on to characterize him and narrate snippets of his biography.

Four other episodes in the life of Majnun are mentioned in this relatively early account of Ibn Qutayba (written down more than a century after the presumed life of the couple):

1   The deputy of the Umayyad governor, Nawfal, tried to save Majnun, dressing him properly and promising him Layla in marriage. However, he failed to keep his promise: Layla's father refused, because publicizing Majnun's love for her was considered shameful according to tribal customs. Nawfal, to Majnun's great disappointment, had to give up, as he did not want bloodshed.

2   A man from the Umayyads who was traveling toward Najd met Layla without knowing who she was. She asked him where he came from and when she learned that he had been with 'Amir tribe, she asked about Qays, and when the man gave her his news, she wept and broke into verse.

3   When Majnun's father could not get Layla's father to allow her to marry his son, he took Majnun to the Kaaba sanctuary to be cured, but instead Majnun fell unconscious when he heard someone calling Layla's name.

4   A man from the Murra tribe came across Majnun's father and was told how Layla had been forced to marry another man and how Majnun had gone mad. The family tried to confine him, but later had to release him as he was hurting himself, so he roamed in the desert with wild animals. The visitor wanted to meet Majnun, and he was told how to approach him through poetry that he admired – which worked.

However, when he went back the next day, he could not find Majnun nor could he find him the day after; when the whole family went to look for him, they found him dead.

Such incidents are also present in *al-Aghani* with more elaboration and detail (Al-Asbahani [1927] 1963, 2: 1–95). When Majnun goes on a pilgrimage in order to be cured, instead of asking God to forgive him and cure him of his love, he asks God to increase his love for Layla, according to al-Asbahani. There is also an incident of a guest coming to Majnun's house; when not enough provisions are available, Majnun is sent to Layla's to borrow some. Layla pours oil for him and lends him burning coal to cook with; the two lovers are so smitten with each other and distraught with love that the oil spills and the hot coal burns Majnun's clothes. In another incident, Layla wonders whether she deserves Majnun's love and praise; her neighbor assures her that she does. Following her forced marriage to another man, Layla sends for Qays when her father and husband are away, and they spend nights together. Majnun is pictured in the wilderness, drawn to gazelles because they resemble Layla. At one point he gives a camel to a hunter who has caught a gazelle in order to release the animal. Similarly, Majnun sympathizes with doves crying over the departure of their mates. When it is time for prayer, he thinks of her and directs his supplication to her rather than to God. Angered by her husband, who had cursed him, he writes a couplet in which he openly says how he had kissed her and how they had been entangled body with body. Finally, when Majnun is found dead, Layla's father cries and feels guilty over the suffering he caused Majnun.

Early Arab interest in the story of Majnun focused on the poetry, which was later compiled into a divan by Abu Bakr al-Walibi in the ninth century (though even the compiler's existence has been questioned). With time, other compilations followed with commentaries and interpretations of the poems. Beyond the popularity of the story, what captivated the Arab audience was the beautiful verse. The indeterminacy of the story's details did not have much significance, since it was not the plot line that mattered but the verse. Sufis came to use the figures of the protagonists to allude to their beliefs and their passionate love for the divine. However, Majnun's story was not developed in Arabic written texts, as were the stories of other religious figures or secular heroes such as *Qisas al-anbiya'* (Stories of the Prophets) and the folk epic of Abu Zayd al-Hilali.

The references to Majnun's life in Arabic works fall under the genre of *akhbar* (plural of *khabar*), which means "news items," reports on factual incidents. In some sense they fall under the heading of historical accounts; hence the need to identify reliable authorities who transmitted the incident (and their sources in turn). In the case of Majnun, the *khabar* turns into an anti-*khabar* whose historicity is questioned. In order to understand why the historical/fictitious figure of Majnun the poet took such hold in Arab thought, one needs to understand the culture of the time. Poetry has been both the repository of tribal history and the genre that tapped the imagination of pre-Islamic and post-Islamic Arabia. Muhammad Ghunaymi Hilal, the Egyptian

comparativist, puts forward a hypothesis concerning the genesis of love poetry (commonly known as *'Udhri* poetry) in early post-Islamic Arabia as a separate genre (whereas it had only been used as a prologue in pre-Islamic odes); he attributes this development to the changes brought about by the new religious doctrine that released members of society from tribal concerns, thus allowing them to express their own individual feelings (Hilal 1960, 13–23). The Tunisian sociologist of literature Tahar Labib defends a different explanation as to the rise of the poet singing of his unfulfilled love in *'Udhri* poetry in early Islam: as power shifted from Arabia to Syria, the poet in his unfulfilled love poems was the political unconscious of his marginalized people on the periphery of Damascus under the Umayyad rule. His unfulfilled romance is a metonym of his community's sense of powerlessness (Labib 1973).

It is important to note that, as far as early sources of the legend of *Majnun Layla* are concerned, the story is about profane love with occasional carnal and sensual encounters. As for the spiritual dimension, Majnun does not express piety on his pilgrimage; in fact, his behavior is scandalously iconoclastic. Yet Majnun has been integrated into Arabic lore as a chaste lover akin to *'Udhri* poets known for their *ghazal* (amorous poetry) and devotion to the beloved. In the medieval Islamic imaginary, Majnun was viewed as an ascetic mystic. It was the power of love and the identification of Sufis with knowledge of the heart that turned Majnun into a vehicle and example of transcendental love. What helped such projections is the lack of a definitive account. This made twisting, adding, marginalizing, and dismissing certain details and episodes from the early sources possible.

What is more, there were addenda to Majnun's story in mystical literature. The eleventh-century mystic al-Qushayri, for example, recounts in his Epistle: "Someone dreamt of Majnun and asked him: 'How did God treat you?' Majnun said: 'He pardoned me and made me the argument for the lovers'" (quoted in Seyed-Gohrab 2003, 73). The twelfth-century Andalusian philosopher and mystic Ibn 'Arabi also saw in Majnun the exemplary lover who seeks spiritual profundity. He wrote in *Al-Futuhat al-makiyya* (The Meccan Revelations) that on one occasion Majnun called out agonizingly to Layla. She came near to him and said: "Here I am." Majnun responded: "Away from me; your love is distracting me from you." This has been interpreted as evidence that Majnun loved the transcendental beloved rather than the manifest physical beloved (Ibn Tulun n.d., 9).

A Persian Rendering of *Majnun Layla*

There are several works on Majnun Layla in Persian, but the one I will focus on is *Layli u Majnun* (Layla and Majnun) by Nizami (1141–1209), the first comprehensive Persian rendering of Majnun's story. Not only does Layla's name precede Majnun's in the title, but Layla herself is represented in the work as both human and divine. This will be imitated in Persian, Turkish, and Urdu. One other work in Persian will imitate Nizami's and accentuate the Sufi and spiritual dimension of Majnun: Jami's

fifteenth-century *Layli u Majnun*, which influenced European versions of Majnun in turn. What was hinted at in Nizami becomes central in Jami, in whose account Majnun becomes a whirling Dervish instead of simply a raving lover.

What had been a collection of anecdotes in the Arabic sources became an organic plot in Nizami's hands. What had been a series of inconsistent accounts became structurally and stylistically systematized. What had been above all a passionate human love affair with all its carnal desire became a chaste love. Though married, Layla remains a virgin in Nizami's rendering. There are changes in the way the protagonists are portrayed in the Persian work, but the setting remains the same. The lovers' story takes place in Najd in Arabia and many Arabian folk beliefs are evident in Nizami's text. Instead of meeting as children herding a flock as in the Arabian sources, they meet each other in school. Since details varied from one version to another, Nizami had license to innovate when transposing. But he did retain almost all the incidents and the setting of the Arabian Majnun, even though he added others and displaced some. For example, he elaborated on the battle scene between Nawfal, Majnun's patron, and Layla's clan, calling on the epic conventions of his own culture. This should not be viewed as deviating from the "original," since the original itself is neither original nor unique. Also, we do not know for sure whether or how Nizami combined the Arabic sources with popular oral variants of the tales in Persian.

Translation theorizing has been based predominantly on translations of canonical written texts, literary or sacred (Jones 2009, 153); thus its emphasis has been on loyalty to the esteemed and privileged text. With works that are partly written and partly circulating as oral literature with different variants, such an approach hardly works. To add to the complexity of the situation, Nizami's text itself, in its many editions, is not always the same. The subplot of Zayd that parallels the love story of Majnun but has a happy ending is considered by some to be an interpolation and is thus omitted in some editions. The more productive analogy pertaining to the multiple Majnun works is not the unearthing of an ur-text from which variants and translations came forth. Rather, the analogical grasp of the process should be based on the figure of mobile texts that have to be seen as balancing and complementing one another, as if engaging in dialogue among themselves. In other words, the primacy of an original text or of a given text is not helpful in applying the conventional standards of translation in this case.

How does Nizami turn the story into an epic romance rather than a collection of anecdotes interspersed with verses? Nizami probably had recourse to the Arabic accounts of Majnun (Ibn Qutayba, Al-Asbahani, Al-Walibi, etc.) and heard Majnun's stories as assimilated in Persian folk and oral tales. Nizami was multilingual, and Arabic was a lingua franca in his time, besides being the language of religion and letters. While Nizami acknowledged his specific sources in his other works (acknowledging Firdousi, for example, in his *Khusrau and Shirin*), in the case of *Layli u Majnun* he does not refer to any specific source. The narrator's sources are ambiguously mentioned and the chain of transmission, *isnad*, is done away with for the most part. The

narrator refers seventeen times to having heard the story – sometimes referring to the transmitter as "the wise man of speech {who} recollects in this way" – but two references stand out : "The learned orator from Baghdad imparted the news of the secret of speech thus . . ." and "The eloquent *dihqan*, Persian-born, recalls the condition of the Arabs as follows . . ." (Seyed-Gohrab 2003, 55). I interpret the reference to "the orator from Baghdad" as a metonym of the Arabic source, since Baghdad was the center of Arabic culture in the twelfth century. There are a number of places where Nizami paraphrases Arabic verses attributed to Majnun (Nizami 1934, 73, 80, and 131, among others), showing intimate familiarity with the Arabic sources. As for the reference to the "eloquent *dihqan*," the village narrator, it is a metonym for the oral rendering of the story in Persian folk literature. Storytellers recited their own version of Majnun and his Layla.

Here are the opening lines of *Layli u Majnun* by Nizami in a well-known English prose translation:

> Once there lived among the Bedouin in Arabia a great lord, a Sayyid, who ruled over the Banu Amir. No other country flourished like his and Zephyr carried the sweet scent of his glory to the farthest horizons. Success and merit made him a Sultan of the Arabs and his wealth equaled that of Korah. (Nizami 1977, 1)

From the first chapter of the book, Nizami offers more than a simple and direct unfolding of the story. We can glean the didactic intention in such phrases as:

> The thread of our fate ends outside the visible world and what today we mistake for a padlock, keeping us out, we may tomorrow find to be the key that lets us in. (1977, 2)

Instead of the economical characterization of Majnun and Layla, often in a few words presenting their beauty and eloquence as found in the Arab sources, Nizami waxes lyrical. The birth of Qays is seen as a God-fulfilled wish of his father after a long period without progeny:

> He was given a boy, who looked like the smile of a pomegranate, like a rose whose petals have opened overnight, like a diamond which transforms the darkness of the world into sheer light. (1977, 2)

Likewise Layla is presented as a "miracle of creation" (1977, 5) and although Arabian, she is also Persian in what one may call an instance of fusion: "To look at, she was like an Arabian moon, yet when it came to stealing hearts, she was a Persian page" (1977, 4). The hybrid nature of the Persian romance – its transposition from the desert to a courtly setting – manifests itself in a Bedouin protagonist presented as the epic hero of an Iranian saga, starting with his birth, exceptional childhood, and upbringing.

Despite Majnun's splendid attributes, Layla's family object to allowing their daughter to marry him, as in the Arabian source text, because their love has become known

and thus defames not only Layla but her family. The problem of Majnun's madness is another reason for the rejection:

> It became too much for Layla's people. Was not the girl's honor also that of her family? More, that of her whole tribe? Was it right that this mad fellow, this Qays of the Banu Amir, should play around with her until her name became a laughing-stock? (Nizami 1977, 9)

Though Majnun remains an Arab Bedouin of Banu 'Amir tribe in Nizami's *Layli u Majnun*, the world-view tends to reflect urban and sophisticated medieval Persia. Modifications of the Arabic involve not only removing the cumbersome *isnad* and repetitive episodes, but also polishing the style and turning the Arabic source that wavered between prose narrative and monorhyme verses into the *mathnawi* (couplets) characteristic of Persian narrative poetry and epos. The rhyme scheme in Nizami's *Layli u Majnun* is aa, bb, cc, and so on, which gives an aesthetic order and a poetic coherence that are often lacking in the Arabic sources. The verse couplets offer a prosodic order while allowing for the unfolding of a complex narrative. Certain details absent from the Arabic source might have been present in the Persian oral variants of the story; these are worked into the heroic mode with the anticipated features of the hero. The heroic mode, the battle scenes, and the garden motif are likely to have been Persian additions that Nizami did not create out of whole cloth. The opposition between light and darkness associated with Manichaean duality and Iranian spirituality are woven into descriptions:

> A year went by and the boy's beauty grew to perfection. As a ray of light penetrates the water, so the jewel of love shone through the veil of the body. (Nizami 1977, 3)

Here once again the body is associated with a veil that covers the invisible treasure. The metaphoric language is already preparing the reader to go beyond the visible. Nizami himself refers to his words as "the mirror of the invisible" (Seyed-Gohrab 2003, 31).

As in the Arabian versions, Qays is gifted with words: "when he talked it was as if his tongue was scattering pearls" (Nizami 1977, 4). Layla, unlike her counterpart in the Arabian source, is not a poetess who breaks into verse in response to Majnun and seems to be a poetic match for him. She is presented using similes of flowers, and she is associated with a paradisal garden. Such differences might reflect other oral sources, or they might be attributable to the new cultural script, or even to Nizami's own invention. Other key metaphors prepare the reader for the mystic allegory:

> Majnun was her slave and a dervish dancing before her. Layla held in her hand the glass of wine scented with musk. Majnun had not touched the wine, yet he was drunk with its sweet smell. (1977, 14)

Intoxication and wine are stock metaphors in Sufi writing, and they are absent in the Arabic version.

We should not underestimate the role of patronage in shaping the translation. Nizami wrote *Layli u Mujnun* after being asked to do so by Abu al-Muzaffar Shirwan-shah Akhsitan in 1188. Not only was Nizami commissioned to write the story of Layla and Majnun, but his patron was clear about how he should write it in terms of elevated language and style:

> I wish you now in Majnun's recollection
>   to speak poetic words like pearls of perfection
> In jewels of Persian and Arabic too
>   adorn this bride so fresh and new
> Not in the Turkish way do we keep a promise
>   so writing in the Turkish manner doesn't suit us.
>
>   (Kalpakli and Andrews 2000, 29–30)

Nizami was hesitant when faced with this project, but he undertook it nevertheless. It turned out to be his best-known work globally. He developed what is called *gharib* (a strange, unfamiliar) style; a rare, unique, or new stylistics (Seyed-Gohrab 2003, 31). Mixing foreignized events with domesticated figures of speech, he succeeds in creating a distinctive style. Describing Majnun rushing to see Layla, he writes *hazar par dasht*, "he had a thousand wings" (Seyed-Gohrab 2003, 35). Avoiding the simplicity of the everyday language used in the Arabic sources, he creates new expressions relying on visual images and music. Instead of saying "astrologers," *sitara-shinasan*, he uses the term "seekers of the height," *bala-talaban*. He compares the lovers to musical instruments such as *chang*, "harp," and *rabab*, "fiddle" (Seyed-Gohrab 2003, 34–35). Above all, as critics of the work have all attested, he presents the romance as an instance of devotion that is both profane and spiritual.

The finale is also indicative of the inversions that Nizami strives to achieve. Just as, in the Arabic sources, Majnun had sympathy for animals that resembled Layla in their grace and associated himself with doves that seemed to cry for their mates, in Nazami's text, Layla feels like a free gazelle when her husband, Ibn Salam – whom she never allows to consummate the marriage – dies:

> Ibn Salam, then, was dead.
>   And Layla? What did she do? Although she had never loved him, he had, after all, been her husband and she pitied him. On the other hand – she felt relief. For how long had she veiled her heart like her face! Now she felt like one of the animals, gazelles or wild asses, which her beloved had freed from the hunters' snares: the shackles she had worn for years suddenly fell off. (Nizami 1977, 165)

Nizami then reverts to the Arab custom of keeping a widow veiled and secluded in a tent – a withdrawal from the world that pleases Layla and that echoes the Sufi

withdrawal from the world. With autumn Layla withers like flowers shedding their petals and leaves falling from trees. She dies, and her last words announce her long-kept secret: she has lived and died for Qays and now she wants to be dressed like a bride in her grave:

> [S]prinkle the rose-water of his tears on my head and veil me in the scent of his grief. I want to be clad in a blood-red garment, for I am a blood-witness like the martyrs. Red is the color of the feast! Is not the death my feast? Then cover me in the veil of earth which I shall never lift again. (Nizami 1977, 167–68)

Qays's grief over Layla's death appears in both the Arabic source and in its Persian transposition. In the latter he dies at her grave and is buried next to her; thus death brings them together when life separated them. In the post-finale Zayd, who disseminated their story in Nizami's version, sees a vision showing how they are faring in the other world. Al-Qushayri, in the Epistle mentioned earlier, refers to God pardoning Majnun and seeing in him an exemplary lover; similarly, in Nizami's version there is a scene reminiscent of Paradise in the Islamic imaginary:

> In the shade of a solar rose, a divan draped with heavenly brocade has been set up beside a stream. Two angelic beauties were seated in this place of pleasure, arrayed like the houris of paradise in raiments of light. Facing springtide with wine in hand, they were together as in a fairy tale, pressing their wine cups, and then joining in a kiss. (Nizami 1977, 175)

Having removed the erotic aspect of the story of Majnun and Layla as inscribed in the Arabic source, Nizami views their union as the crowning of their chastity and devotion, and guaranteeing their union in the world above. Transposing a fluid literary work entails both preserving it and modifying it. It is a case of poetic transmigration, *naql* par excellence.

SEE ALSO CHAPTER 1 (BAKER), CHAPTER 3 (YOUNG), CHAPTER 4 (BASSNETT), CHAPTER 12 (TYMOCZKO), CHAPTER 13 (CHEUNG), CHAPTER 15 (DENECKE), CHAPTER 19 (MERRILL), CHAPTER 43 (BERK ALBACHTEN)

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29
Benjamin's Proust: Commentary and Translation

Michael Wood

I

In a celebrated essay Walter Benjamin defines translation as a form – a term that might seem to leave almost nothing out. But in a later dialogue, written in 1935 or 1936 and published only after his death, he says "translation is, above all, a technique. And as such, why should it not be combined with other techniques? I'm thinking primarily of the technique of commentary." He goes on to say that when translation does not seek to elevate itself into "an autonomous art form," when it "acknowledges its own role by means of commentary," it represents a "successful form of translation" that has "unfortunately been on the wane in modern times" (Benjamin 2002, 250).

   These are suggestive thoughts, and mildly unexpected, since most of Benjamin's critical writing is aphoristic, discursive, associative, and doesn't much resemble any sort of close commentary, which is precisely what the remarks above invoke. Benjamin himself would be part of the waning he names. When he writes about Charles Baudelaire he considers, among many other things, the city and gambling; when he writes about Marcel Proust he is concerned with the nature of experience; when he writes about Franz Kafka he tends himself towards the parable. But what if we were to take some of this wide-ranging critical work as commentary after all: commentary on translation and even commentary as translation? This would, I think, be a constructive and revealing way of reading Benjamin's literary relation to Proust, and that is the possibility I want to test in this essay. I am thinking of translation in its quite

literal modern sense, but also holding certain intriguing archaic usages in mind. I cite the *Oxford English Dictionary* for the phrasing:

> The removal of a bishop from one see to another; removal from earth to heaven . . . without death; to take a worn, old pair of shoes or boots, and by repairing them make them appear as if left off with hardly any wear.

What these usages have in common is the idea of a strange or invisible constancy within change: such removals and repairs are not just removals or repairs, they are also forms of persistence.

Benjamin, Robert Kahn reminds us in his introduction to a recent French selection of the critic's work, was one of the first German-speaking writer-readers of Proust, along with Spitzer, Auerbach, Curtius, Rilke, and Hofmannsthal. We might add Adorno, who in 1957 said he had been reading Proust for thirty years. When Kahn says Benjamin "translated, analyzed and rewrote" Proust (Benjamin 2010, 7), he is referring first to Benjamin's now lost translation of *Sodome et Gomorrhe*, the fourth volume of *A la recherche du temps perdu* (this was done some time in the mid-1920s – in September 1926 Benjamin said he had completed it and sent it to his publisher "long ago," "seit langem" (Benjamin 1987b, 588) and to the translations Benjamin and Franz Hessel together made of volumes 2 and 3 of *A la recherche*, *A l'ombre des jeunes filles en fleur* and *Le Côté de Guermantes*, which were published in 1926 and 1930 respectively. What Kahn is calling analysis appears in Benjamin's essay "Zum Bilde Prousts" (1929), in various remarks in his essay "Über einige Motive bei Baudelaire" (1939), and in the *Passagenwerk*. A fuller inventory of a Proustian presence, if not of analysis, in Benjamin's work would include *Pariser Tagebuch* (1930), *Berliner Chronik* (1932), some shorter essays, and – essential for my purposes – the secret architecture of "Über den Begriff der Geschichte" (1940). Finally Kahn very imaginatively sees *Berliner Kindheit um 1900* (1933–38) as a rewriting of Proust, "réécriture minimaliste, fragmentée, et assumée ou même revendiquée, de l'immense *Recherche du temps perdu*" (Benjamin 2010, 8).

Benjamin came to worry about his relation to Proust, and his worry went well beyond the foreseeable complaints about the difficulties of translating Proust's French: "the thing is limitlessly difficult" ("die Sache ist grenzenlos schwierig"), he told Gershom Scholem in January 1926; to Hoffmannsthal the next month he said it was impossible to get the long sentences to work "in a similarly rich and surprising way" ("ähnlich beziehungsvoll und überraschend") in German. A little over a year later he told Hoffmannsthal that any translation that didn't have a practical or scholarly purpose had "something absurd" ("etwas Absurdes") about it. But then in a letter to Scholem written a little earlier, changing his tone and topic considerably, he said the work on the translation made him "ill in a certain sense" ("in gewissem Sinn krank"), and that he felt he was being contaminated, even poisoned, by his sustained contact with Proust, that he was experiencing "something like inner poisoning phenomena" (Benjamin 1987b, 592, 593, 594).

II

Benjamin's posthumous fame as a critic and thinker has placed his work as a translator from the French somewhat in the shadow. But there is a lot of such work: Balzac's *Ursule Mirouet*, six stories by Marcel Jouhandeau, excerpts from Aragon's *Le Paysan de Paris* and St-John Perse's *Anabase*, essays by Tristan Tzara and Léon Bloy, as well as Baudelaire's "Tableaux Parisiens" – a section of *Les Fleurs du Mal* and the occasion for the essay "Die Aufgabe des Übersetzers."

Critics have, rightly I think, been a little embarrassed by the Baudelaire translations, and Benjamin himself said that "meter had not posed itself as a problem" – that is, as enough of a problem (Sanders 2003, 37). The polite thing has been to bury them in the introductory essay, or see them only as indirect expressions of a linguistic philosophy (Mälzer 1996, 58; Sanders 2003, 2). We might also feel that Benjamin's commitment to literalness must involve a certain amount of plod. None of this, however, can be said or needs to be said of his Balzac translation or of the Proust translations he did with Hessel. In the case of the Proust, which concerns us here, there is greater literalness than in either the earlier or the later German versions, but also much sensitivity to the movement of sentences and how the cadences fall. Scholars have said that Benjamin and Hessel privilege metaphor over syntax and rhythm in Proust's style (e.g., Fravalo-Tane 2008, 305), but it's not clear to me why this in particular would be a choice to make, and the German text is often very agile in its fidelity to Proust's effects. Certainly Benjamin and Hessel, as has been remarked, do break up sentences, supply grammatical connections, and convert Proust's vaguer rhetorical questions into assertions. But they also often stay very close indeed to what is in front of them, in lexical as in syntactical forms, translating "interférence" as "Interferenz," for example, repeating "vielleicht" four times to echo Proust's four "peut-êtres" (Proust 1988, 631, 614; Benjamin 1987b, 331, 315). Even semi-colons are kept:

> Le modèle chéri . . . bouge; on n'en a jamais que des photographies manquées. (Proust 1987, 481)

> Das geliebte Modell . . . bewegt sich; man bekommt von ihm nur mißgluckte Photographien. (Benjamin 1987a, 65)

And when a colon replaces a comma it is to preserve a terminal shock effect:

> En réalité, dans l'amour il y a une souffrance permanente, que la joie neutralise, rend virtuelle, ajourne, mais qui peut à tout moment devenir ce qu'elle serait depuis longtemps si l'on n'avait pas obtenu ce qu'on souhaitait, atroce. (Proust 1987, 571–72)

> In Wirklichkeit gibt es in der Liebe ein dauerndes Leiden, das wohl von Freude neutralisiert, virtuel gemacht, vertagt wird, aber jeden Augenblick werde kann, was es längst ware, wenn man nicht das Ersehnte erreicht hatte: entsetzlich. (Benjamin 1987a, 156)

Elle m'entrainait loin de ce que je croyais seul vrai, de ce qui m'eut rendu vraiment heureux, elle ressemblait a ma vie. (Proust 1988, 79)

Er führte mich weit von dem fort, was ich fur das allein Wirkliche hielt, was allein mich glücklich gemacht hätte: er glich meinem Leben. (Benjamin 1987a, 291)

In sentences like the following we glimpse both a distinct but liberated loyalty to Proust's thought and some interesting differences between what is available in the different languages:

La vie en se retirant venait d'emporter les désillusions de la vie. (Proust 1988, 641)

Das Leben entführte im Entweichen auch die Enttäuschungen des Lebens. (Benjamin 1987a, 340)

Benjamin and Hessel replace the timing of "venait de" with a simple past tense, and they add an "also" that is not present in the French, giving a consoling touch of logic to the paradox of the double use of the word "life." But they do keep the double use without further explanation and it is in large part the German language rather than the translators that supplies the other alterations: none of the other major words in the sentence (two verb-forms and a noun in French, one verb and two nouns in German) quite match in meaning, although the effect of the whole is one of closeness. To lead away is not to carry off; to withdraw is not to fade; disillusion is not (quite) the same as disappointment. This is where the old idea that a translation should read as if it were written in the source language appears at its shakiest, even as delusional. Julian Barnes suggests, for example, that in seeking out a translation of *Madame Bovary* in English we "want it to read as if it had originally been written in English" (Barnes 2010, 7). William Gass similarly suggests that we want English translations of Hölderlin to read as if the poet had "been English" (Gass 1999, 52). J. M. Coetzee insists firmly that "if Hölderlin had 'been English' in any sense, he would have written a different poem (Coetzee 1999, 39). If Proust had been German he might have written what Benjamin and Hessel, did, but that is not quite the same proposition.

A slightly longer quotation will give us a fuller sense of the question:

Mais il est rare que ces grandes maladies . . . n'élisent pas pendant longtemps domicile chez le malade avant de le tuer, et durant cette période ne se fassent pas assez vite, comme un voisin ou un locataire "liant," connaître de lui. C'est une terrible connaissance, moins par les souffrances qu'elle cause que par l'étrange nouveauté des restrictions définitives qu'elle impose à la vie. On se voit mourir, dans ce cas, non pas à l'instant même de la mort, mais des mois, quelquefois des années auparavant, depuis qu'elle est hideusement venue habiter chez nous. (Proust 1988, 612)

Aber meistens suchen große Krankheiten . . . schon lange Zeit hindurch bei dem Kranken sich einen Wohnsitz aus, ehe sie ihn töten, und machen sich in dieser Zeit wie ein Nachbar oder ein "entgegenkommender" Mieter ziemlich geschwinde mit ihm

bekannt. Eine entsetzliche Bekanntschaft, weniger wegen der Schmerzen, die sie mit
sich bringt, als weil sie in befremdend neuer Art dem Leben endgültig Beschränkungen
auferlegt. In solchem Fall sieht man sich sterben, nicht im Augenblick des Todes,
sondern Monate, bisweilen Jahre vorher, sobald er sich einmal häuslich bei uns angesiedelt
hat. (Benjamin 1987b, 312)

Benjamin and Hessel convert a negative proposition into a positive one ("it is rare
that they do not" / "mostly they do"); change a noun sequence into a causal claim
("the strange novelty of restrictions" / "because it imposes restrictions in a strange
new way"); and drop the adverb "hideusement." "Häuslich" seems to take its place,
but the meaning is quite different, and suggests a misprint or a misunderstanding
rather than a conscious departure from the French. Generally, though, the effect is
both fluent and faithful, and the incomplete sentence in apposition – "'Eine entset-
zliche Bekanntschaft" for "C'est une terrible connaissance" – does what the best
translations always do: create a style out of a choice of difference, a new writer who
recalls the old one more vividly than a mere imitator could do.

One of the most intriguing questions about translating Proust into German doesn't
come up in the Benjamin/Hessel versions, and can't come up. Proust's narrator writes
very little about the "mémoire involontaire" except in the first and last volumes of
his book. The term does not appear anywhere in the two volumes translated by Ben-
jamin and Hessel, and although the phrase "souvenir involontaire" appears twice in
Sodome et Gomorrhe, and so would have been translated by Benjamin alone in the lost
version, a "souvenir" is not a "'mémoire," that is, a remembered sensation is not a
capacity for such remembering. Benjamin would no doubt have used the word "Erin-
nerung," whereas in his essays he renders "mémoire involontaire" as "unwillkürliches
Eingedenken." This is not the place for an excursus on the topic, but it is notable
that where English has one word for memory (leaving aside "recall," "recollection,"
etc.) French has two ("mémoire," "souvenir") and German has three ("Gedächtnis"
"Erinnerung," "Eingedenken"). "Memory" names a capacity and the image that capac-
ity evokes or stores; the French terms name a capacity and an image respectively; and
the German terms name a capacity, an image which may also be a capacity, and a
different, more inward and active capacity. A good example of the use of the first two
terms in French and German appears in *A l'ombre des jeunes filles* and its translation:

Ces impressions multiples, la mémoire n'est pas capable de nous en fournir immédiatement
le souvenir. (Proust 1987, 520)

Für so vielfältige Eindrücke vermag uns das Gedächtnis Erinnerung nicht unmittelbar
zu liefern. (Benjamin 1987a, 105)

I shall return to "Eingedenken," and by way of comment on the terminological situ-
ation I shall add only that it places Benjamin as an interpreter of Proust in possession
of a slightly finer-grained distinction than Proust himself can make – or can make
immediately with a single word.

III

Benjamin told Hofmannsthal that he was thinking of collecting his reflections on translating Proust into a series of aphorisms "as they take shape in the rhythm of the work" (Fravalo-Tane 2008, 302). This project was to become "Zum Bilde Prousts," a work that has been much and well commented on and does not require extensive discussion here. I wish only to underline those aspects of the essay that cling to the notion of translation, aspects that part company with Proust, so to speak, while seeming to stay with him.

After asserting the greatness of *A la recherche*, and making an elegant but perhaps slightly prudish remark about Proust's life ("Not everything in this life is exemplary, but everything provides an example" / "Nicht alles in diesem Leben ist musterhaft, exemplarish aber ist alles"), Benjamin reminds us that the novel does not recount a life as it was but a life as the one who has experienced ("erlebt") it remembers it. He then says instantly that this formulation is blunt and far too gross, because the chief role in the novel is played not by the author's experience but by the "weaving of his remembering, the Penelope-work of memory" / "das Weben seiner Erinnerung, die Penelopearbeit des Eingedenkens" (Benjamin 1999, 237–38; 1977, 335). This description is still too conventional for Benjamin, though, and he follows it with two remarkable questions:

> Or should one not rather speak of a Penelope-work of forgetting? Does not the involuntary memory, Proust's *mémoire involontaire*, stand much closer to forgetting than to what is usually called remembering? (Benjamin 1999, 238)

> Oder sollte man nicht besser von einer Penelope arbeit des Vergessens reden? Steht nicht das ungewollte Eingedenken, Prousts *mémoire involontaire* dem Vergessen viel näher als dem, was meist Erinnerung genannt wird? (Benjamin 1977, 335–36)

Benjamin completes (and further complicates) his thought by an elaborate development of the figure of Penelope's tapestry. Remembering and forgetting are the warp and woof of the fabric of involuntary memory, but Penelope is a counterpart to Proust rather than a likeness, because Penelope undid at night the work she had completed during the day. With Proust the day itself undoes the work of the night, and in the morning we hold in our hands only "a few fringes of the tapestry of lived life in the form in which forgetting has woven it in us" / "ein paar Fransen des Teppichs des gelebten Dasein, wie Vergessen ihn in uns gewoben hat" (Benjamin 1977, 336; 1999, 238).

For Benjamin involuntary memory represents not an escape from time but a concentration of it. Life itself is an interplay of (voluntary) remembering and aging. The miracles of involuntary memory, even as they literally rejuvenate us, make the world older. Proust actually says nothing of the kind. For him the world gets older outside of consciousness, all on its own, and involuntary memory, in spite of the title of Proust's last volume, cancels time rather than regaining it. Benjamin quotes

Baudelaire's "Le Voyage" – "Ah! que le monde est grand à la clarté des lampes! / Aux yeux du souvenir que le monde est petit!" – and says that Proust creates a mode of

> concentration, in which things that normally just fade and slumber are consumed in a flash . . . Proust's method is actualization, not reflection. He is filled with the truth that none of us has time to live the true dramas of the life that we are destined for. This is what ages us – this and nothing else. The wrinkles and creases on our faces are the registration of the great passions, vices, insights that called on us; but we, the masters, were not at home. (Benjamin 1999, 244–45; translation slightly modified)

> diese Konzentration, in der, was sonst nur welkt und dämmert, blitzhaft sich verzehrt . . . Nicht Reflexion – Vergegenwärtigung ist Prousts Verfahren. Es ist ja von der Wahrheit durchgedrungen, dass wir alle keine Zeit haben, die wahren Dramen des Daseins zu leben, das uns bestimmt ist. Das macht uns altern. Nichts andres. Die Runzeln und Falten im Gesicht, sie sind die Einträgungen der grossen Leidenschaften, der Laster, der Erkenntnisse, die bei uns vorsprachen – doch wir, die Herrschaft, waren nicht zu Hause. (Benjamin 1977, 344–45)

Benjamin is adapting a trope of Proust's here – in the essay "Sentiments filiaux d'un parricide" we find the notion that only a son's misdeeds make a mother grow older – but we are in his world now rather than Proust's. Proust's involuntary memory is elusive and fragile, and may not save or redeem a life as it seems to promise. But while it lasts it restores the world; the fading world is not consumed in a lightning flash. Proust writes repeatedly of "félicité," and once of "une joie pareille à une certitude" where Benjamin evokes "a painful shock," "ein schmerzlicher Chock." Benjamin's aphoristic method allows him to remember Proust's "will to happiness" on one page and forget it on another. Pascale Fravalo-Tane notes the "inadequacy" of Benjamin's term here, but not the flagrant contradiction between pain and felicity (2008, 323). Shock is one of Benjamin's key words, used twenty-nine times in the Baudelaire essay and twice in the Proust essay, and he is not going to let it be ousted by any mere moment of happiness. The shock, the consumed world, and the lightning all belong to the scenario of Benjamin's rigorous melancholy. We might say he believes in loss even more than Proust does.

Does Proust's narrator actually claim that we do not perceive reality as we live it? This is certainly what Benjamin says Proust is saying: we were there but we were not there. We are there now, with the help of involuntary memory.

> Only what has not been experienced explicitly and consciously, what has not happened to the subject as an isolated experience, can become a component of *mémoire involontaire*. (Benjamin 2003, 317)

> Bestandteil der *mémoire involontaire* kann nur werden, was nicht ausdrücklich und mit Bewußtsein ist "erlebt" worden, was dem Subjekt nicht als "Erlebnis" widerfahren ist. (Benjamin 1977, 190)

Benjamin says he is translating from Freud's language to Proust's here. In this perspective, it wouldn't have helped if we had been at home when the visitors called – or rather we *were* at home, and missed them even though we talked to them at length

and thought we knew them, thought we were living out our passions and vices. We can now glimpse clearly another difference that separates Benjamin from Proust.

It's a double difference. Benjamin is interested in the past, and when he is able to see, he sees that past itself, in its broken but specific detail. Proust is interested in what he calls reality, an intense sensation of being alive and in contact with the world, and it is this sensation he regains when he says he regains time. Time in this sense is not the past but "true life"; and Proust's method is not actualization, as Benjamin says, but invention and combination.

IV

The section on the telephone in Benjamin's *Berlin Childhood* opens with a pastiche of a Proustian sentence – of many Proustian sentences – but of one in particular. The many sentences are those that involve the structure "soit que" ("whether it was") – what Benjamin calls "the interminable [*unabsehbar*] chain of *soit ques*" – where Proust's narrator offers reason after reason for whatever is going on, often with the effect of suggesting the abandonment of the very idea of explanation in favor of the proliferation of probable and even improbable causes, a sort of philosophical comedy of hypothetical worlds. One can find something of the same effect in the sentences of Henry James. The particular sentence is this one:

> Whether it is because the faith which creates has dried up in me, or because reality takes shape only in memory, the flowers I am shown today for the first time do not seem to me to be real flowers. (Proust 2002, 185)

> Soit que la foi qui crée soit tarie en moi, soit que la réalité ne se forme que dans la mémoire, les fleurs qu'on me montre aujourd'hui pour la première fois ne me semblent pas de vraies fleurs. (Proust 1987, 182)

Here is Benjamin:

> Whether because of the structure of the apparatus or because of the structure of memory, it is certain that the noises of the first telephone conversations echo differently in my ear from those of today. (Benjamin 2002, 349)

> Es mag am Bau der Apparate oder der Erinnerung liegen – gewiß ist, daß in Nachhall die Geräusche der ersten Telephongespräche mir sehr anders in den Ohren liegen als die heutigen. (Benjamin 1977, 279)

The sentences perform a discreetly witty act of wondering that isn't an act of wondering at all, since both writers are dedicated to replacing pretty much every *either-or* with a *both-and*. Creative faith has died in the narrator of *A la recherche*, of course. Only the discoveries of involuntary memory will reawaken it, convert actual flowers back into real flowers. Similarly, Benjamin affects not to know why the telephone calls of

his childhood do not sound in the memory the way current calls sound in the air. But of course he doesn't believe for a moment that the sounds of memory could be those of present-day life, and it would be most unlike him to forget possible changes in technology. Both Proust and Benjamin are proposing to us a model of style as a practice of inquiry. Once the *either-or* has become a *both-and*, every *both-and* can become an *and, and, and* . . . At the same time an impeccable logic seems to reign, like good manners in a world that has almost forgotten them.

But then in a famous section of *Berlin Childhood* (Benjamin 2002, 384–85; 1977, 286–88), Benjamin revises Proust quite openly, although not any more thoroughly than we have seen him do in the essay "Zum Bilde Prousts," and this time without mentioning Proust at all. The section concerns the "bucklicht Männlein," the little hunchback, a figure once well known to German children, and whose canonical appearance is in the collection of folk songs and poems called *Des Knaben Wunderhorn*, brought together by Arnim and Brentano.

Benjamin recounts his memories of gazing into underground rooms through gratings on the city street, and the reversal of this gaze in his dreams, where creatures from the rooms are looking at him, gnomes in pointed hats. He recognizes the kinship of these figures with the little man in a children's book he has, and he quotes a stanza from the poem:

> When I go down to my cellar stores
> To draw a little wine,
> I find a little hunchback there
> Has snatched away my stein.
>
> Will ich in mein Keller gehn,
> Will mein Weinlein zapfen;
> Steht ein bucklicht Männlein da,
> Tat mir'n Krug wegschnappen.

The gnomes and the hunchback belong to the same lineage ("Sippe"), to the same mythological stock ("Schlag"): they are at home in cellars, they are the mischief-makers of folklore. They cause trouble just for fun but they terrify the young Benjamin. As a child he didn't understand them and he didn't know what to call the hunchback; "only today" has he recognized the name because he remembers that whenever he fell down or broke something, his mother would say, "Mr. Clumsy says hello." "Ungeschickt": the little man is clumsiness itself, one's own clumsiness showing up as a person. In such moments, Benjamin now thinks, the little man must have been looking at him, because whomever he looks at fails to pay attention. "Wen dieses Männlein ansieht, gibt nicht acht". A failure of attention, in this idiom, could run from clumsiness to neglect.

Wherever the little man appeared, Benjamin says, "I had aftersight," "Nachsehn," something like an afterthought in the realm of vision: belated sight perhaps. Howard

Eiland imaginatively translates the phrase ("hatte ich das Nachsehn") as "to look on uselessly." "Nachsehen" can also mean regret or guilt, something like clinging to the idea of a fault. But the context suggests rather a failure of memory to be true to the perceptions of a former time. Things withdraw themselves from this form of sight, shrink in it, so that the garden, the room, the bench all become dwarf versions of themselves. "Sie schrumpften." The little man appeared to the child Benjamin everywhere, kept getting in the way. Yet he did no harm, only introduced "the half part of oblivion," "den Halbpart des Vergessens," into everything at which the child arrived, "jedwedem Ding, an das ich kam." "I never saw him," Benjamin says of the little man. "He only always looked at me. And all the more sharply the less I saw of myself."

Benjamin imagines that the "whole life" that is said to pass before a dying person's eyes is made up of the pictures the little man has of all of us. They flutter past, "sie flitzen rasch vorbei," like the pages of the flicker books that anticipated the movies. We have the pictures of the boxer and the swimmer, the little man has a set of pictures of Benjamin as a child. For a time the little man watched Benjamin everywhere, at the zoo, by the telephone, on the skating rink – the very places we hear about elsewhere in *Berlin Childhood.*

If the little man is a manifestation of what we break or forget through inattention, through a failure of *acht*, then the contamination of aftersight, which is the little man's contribution to the aging process, the withdrawal or shrinking of things in the memory, is also a failure of attention – as if attention, or a sufficient quantity of attention, might have been able keep them the right size. The little man is a figure for distraction, and he is harmless – but so are small losses, until we add them up. There is no involuntary memory here to restore things to their own old dimensions.

We find a strong confirmation of this reading in the little man's reappearance in Benjamin's Kafka essay. He is associated with Kafka's strange creature Odradek, described as "the form which things assume in oblivion" / "in der Vergessenheit," and identified as the "prototype of distortion"/ "dem Urbilde der Enstellung." The little man is "at home in the distorted life" / "der Insasse des entstellten Lebens" (Benjamin 1999, 811; 1981, 31–32). He is a figure now for alienation itself, a life that is not only shrunken in memory but separated from itself in forgetting. When Benjamin imagines Kafka as responding to the little man's request that we pray for him, the prayer is to take the form of attention. The little man is to be given what he takes away from us, or what we, in moments marked by his presence, fail to give ourselves or the world.

The little man, we might say, is one more obstacle that stands between Proust and Benjamin, however close they may be in other respects. But Benjamin is also faithful to the vision he can't share, and in a speech he made on his fortieth birthday – in 1932 – he evokes, if not the little man, at least the images that pass before the mind of the dying person and the flicker book. These are instances now not of a lost or shrunken past but of the treasures of involuntary memory, the real record of "the most important images" of our lives. But Benjamin has added an intriguing detail to the

performance of this kind of memory: it resurrects not what forgetting has preserved for us – Proust writes of a memory which, "thanks to forgetting," makes such surprising connections – but of "images that we had never seen before we remembered them." Rebecca Comay, glossing the concept of "Eingedenken," says it "inaugurates repetition as the return of that which strictly speaking never happened" – and she goes on to make a brilliant link to Benjamin's history essay: "it announces the redemption of a failed revolutionary opportunity at the moment of most pressing danger" (Comay 1993, 266).

For Benjamin, realities are literally born in memory, because in memory we can look at what wasn't looked at in the present. The phrasing is not easy, and I follow Kahn's translation from the manuscript: "Nous voilà devant nous-mêmes, comme nous l'avons certainement été dans le passé le plus lointain, mais jamais sous notre propre regard" / "There we are facing ourselves as we certainly have been in the most distant past, but never under our own gaze" (Benjamin 2010, 105–6). There is a beautiful reversal of the little man story here. He looked at the child all the more sharply the less the child looked at itself. Now the grown child, the adult, is able to look at itself, to be present in its own unshrunken past, and memory at last becomes a refutation of forgetting, not a Penelope work at all, but a new tapestry that calls for no unraveling.

V

In one of the notes for his history essay, as Barbara Kleiner reminds us (Kleiner 1980, 33), Benjamin strikingly inverts an image of Marx's. What if revolutions are not the locomotives of history but instances of the passengers reaching for the emergency brake? For Benjamin even Marx was too dedicated to a progressive, linear view of history, and those passengers are involved in a reaction to what Benjamin calls in the essay "a moment of danger," the moment in which, with any luck, the past will flash up to help us. This is what it means, Benjamin says, to "articulate the past historically." He doesn't mention Proust in the essay, but we recognize the involuntary memory in its ambitious new political guise, and in case we don't, we find the connection in Benjamin's notes: "The dialectical image can be defined as the involuntary memory of redeemed humanity" / "Das dialektische Bild ist zu definieren als die unwillkürliche Erinnerung der erlösten Menschheit" (quoted in Teschke 2000, 111). The memory here is Proust's "souvenir involontaire," what is involuntarily remembered, rather than his "mémoire involontaire," the faculty for remembering involuntarily, but the larger Proustian context remains.

Here are the two crucial sentences:

> Articulating the past historically does not mean recognizing it "the way it really was." It means appropriating a memory as it flashes up in a moment of danger. (Benjamin 2003, 391)

Vergangenes historisch artikulieren heißt nicht, es erkennen "wie es denn eigentlich gewesen ist". Es heißt, sich einer Erinnerung bemächtigen, wie sie im Augenblick einer Gefahr aufblitzt. (Benjamin 1977, 253)

Of course the involuntary memory becomes a little less involuntary in its alternative career. It was no part of Proust's thought that one could appropriate such a memory, still less have power over it ("sich bemächtigen"). Benjamin insists that "there is nothing inevitable about the dependence on chance in this matter" and rather wishfully finds in Proust a possibility that "voluntary and involuntary memory may cease to be mutually exclusive" ("Willkürliches und unwillkürliches Eingedenken verlieren so ihre gegenseitige Ausschließlichkeit"; Benjamin 2003, 315, 316; 1977, 188, 189). These claims are true of Proust's practice in several important ways, but couldn't be further from his theory and from the large-scale myths about memory and the will he wants his work to orchestrate.

There is much chance in all this, Proust writes, "il y a beaucoup de hasard en tout ceci" (Proust 1987, 43). There is only chance. It's true that Proust romanticizes the difficulty, embraces it, and Benjamin hopes it will go away, but structurally Benjamin's political translation remains loyal to Proust's apolitical theory. Even if we can make ourselves masters of the memory when it flashes up, we can only hope that the flash will occur when the danger is upon us. Benjamin is asking us to think about *translatio* in one of its oldest, most extraordinary senses, a way of getting to heaven without dying.

SEE ALSO CHAPTER 2 (KRISTAL), CHAPTER 33 (PORTER)

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30
A Crisis of Translation:
Early European Encounters
with Japan

Valerie Henitiuk

Renowned translator Edith Grossman has described the cultural deficit associated with international literature as a "crisis in translation," reminding us that this "so-called age of globalization" falls somewhat short of the mark when so many important literary figures remain unknown to English-language readers (2010a). Whereas in mainland European or Latin American countries roughly 30 percent of books published annually are translations, the figure for the US or UK is 3 percent. This persistent unidirectionality from English into other languages inevitably gives rise to isolation and insularity in anglophone countries, and Grossman goes so far as to say that our ignorance of the world's broader literary heritage "represents a new kind of Iron Curtain that we have constructed around ourselves" (2010a, n.p.).

   This essay will introduce the initial, faltering attempts to decipher and assess the literature of Japan, revealed when another sort of curtain was abruptly drawn open between East and West in the 1850s, and present them in terms of a crisis *of* translation. "Crisis" comes from a Greek word meaning "to separate" and thus etymologically underscores the power of distinguishing, the challenge of addressing borders or boundaries. Accordingly, it should make us consider questions such as who does the assessing; who judges literatures as worthy of being circulated, translated, and read; and who actually bears responsibility for the translating process. A fertile term to describe the fraught encounter of distinct cultures meeting under less than auspicious circumstances, it helps us address the assumption of more than a few Western scholars of the day that they had a God-given right to determine what should and should not

be rendered into more hegemonic languages, even as we sympathize with the challenges they faced.

   The nineteenth century as a whole represents a pivotal moment in Western translation history, an opening of doors that permitted a vastly wider view of the globe's cultures. In 1799 the Rosetta Stone had been unearthed, allowing Jean-François Champollion to decipher Egyptian hieroglyphs by the 1820s. The ancient Mesopotamian *Epic of Gilgamesh* was rediscovered in the 1840s by archaeologists Henry Layard and Hormuzd Rassam and, some three decades later, finally decoded by George Smith. And William James's influential rendition of the Indian classic *Śhakuntalā* had been published in 1789, with the translation of Sanskrit texts really picking up steam shortly thereafter, as the British sought ways to justify their colonial rule of the subcontinent. Along more theoretical lines, in 1827 Johann Wolfgang von Goethe made his famous statement that the time had come for a *Weltliteratur* that would further universal understanding through the translation and circulation of literary texts.[1] Engaging in what was in effect an earlier debate on globalization involving other contemporary thinkers such as Rousseau, Goethe (himself a translator from several languages) urges his fellow Germans to read beyond "the narrow confines of our immediate surroundings" (quoted in Schultz and Rhein 1973, 6), commenting: "I like to look about me in foreign nations and advise everyone to do the same" (quoted in Damrosch 2003, 1).

   Nothing, however, better elucidates the spirit of the age, with its sense of boundless possibility coupled with what was nonetheless experienced as a profound disorientation, than the European and American encounter with Japan. The Tokugawa Shogunate had since the early 1600s enforced a policy known as "locked country": a limited number of Dutch East India Company employees were allowed to live and work on Dejima, a tiny island in Nagasaki Bay, but all other access by Westerners was forbidden. In 1853, the nation was forcibly opened for trade by US Commodore Mathew Perry, who sailed his black ships with their imposing firepower into Tokyo harbor. Following upon this incursion, the West finally obtained, in addition to the new markets for which it had been pressing, a glimpse of Japan's hitherto unsuspected literary wealth. Importantly, what was being "discovered" was not a collection of long-buried artifacts – it was a living, fully functioning artistic phenomenon that had simply been hidden from external view, lacking a means of interfacing with the wider world. Granted, a handful of intellectuals in Europe had already tentatively undertaken studies of the language, despite the extreme scarcity of pedagogical or other resources, but "few countries were as indefinitely formed in the Western imagination as Japan" (Ewick 2003, n.p.) at this time. Suddenly, scholar-diplomats, philologists, and interested amateurs enjoyed real, albeit problematic, access. How was one to go about reading, much less translating, a language known to virtually nobody outside Japan and – even more significantly – works that often proved so foreign in conception to everything that the West thought it knew about literature? How could the texts and traditions that actually existed be reconciled with the long-established image of the Orient then prevalent abroad? How was one to understand genres with

no Western counterparts? How should the unprecedented importance of women writers be addressed? What nineteenth-century Europeans and Americans experienced vis-à-vis Japan can accurately be described as a translational crisis: generally convinced of the significance of what they were finding, and under pressure to communicate it, these early mediators nonetheless struggled to find ways of rendering comprehensible a literature "in all essentials different to . . . the prose and poetry of Europe" (Chamberlain 1877, 106), even as they questioned the propriety of seeking to do so.

"Japan" had long occupied a special place in the Western imaginary: given the dearth of reliable data prior to the latter half of the 1800s, the West was happy to use the label for its own purposes. At the turn of the thirteenth century Marco Polo confidently described an island he had never visited, and in 1492 Christopher Columbus set sail for India and "Cipangu" and their imagined riches (only to arrive in America instead). In eighteenth-century France, we find the phenomenon of the *contes japonais* (Japanese tales), which have nothing whatsoever to do with the actual country and everything to do with an image of the Other that is both exoticized and eroticized. Owing to their fabulous plotlines and characters, these popular tales have been rightly characterized as "brazenly frivolous" (Dobie 2001, 83). Often baldly parodic, many examples functioned as *romans-à-clef* obliquely referencing the scandals of the day. An entertaining example is *L'Écumoire: ou Tanzaï et Néadarné, histoire japonaise* (The Skimmer: or Tanzaï and Néadarné, a Japanese story) published in 1734 by Claude Prosper Jolyot de Crébillon fils. It tells of a young prince obliged to carry around a dairy implement (i.e., for skimming cream from milk) with a long wooden handle; at one point a genie punishes him by transforming his genitals into that same skimmer, with understandably awkward results. Such stories, "simultaneously satirical and licentious" (Dornier 1999, 445[2]), are indicative of how Westerners felt free to appropriate the East and its cultural identity for their own unrelated purposes, and to mock what they neither knew nor understood.

Well into the modern period of contact, we continue to see examples of an imagined Japan that bears scant relation to reality. Gilbert and Sullivan's operetta *The Mikado* would from its first performance in 1885 entertain audiences with a cast of characters bearing such invented, ridiculous names as Nanki Poo and Yum Yum, living in a town called Titipu. And with his 1887 *Madame Chrysanthème* (later developed into Puccini's *Madame Butterfly*), novelist Pierre Lotí fed European readers' belief in a nation full of self-sacrificing Japanese women, suggesting a naïve, submissive society that was just begging to be exploited by Europeans.

It should be borne in mind that Japan was also eagerly translating the West at this time, while struggling with its own misgivings about the degree to which it was itself being translated, literally and figuratively. In the 1850s, the government had established an Institute for the Investigation of Barbarian Books in a bid to control what they feared would turn into a dangerous flood of the foreign. Many novel ideas were first accessed through Dutch, which the particularities of Japanese history had made the most widely disseminated European language in the country, but French, German, and especially English came to take precedence. And of course, once the

gates had been thrown open to the world, external forces could no longer be neatly contained. European influence was felt in education, finance, architecture, fashion – even the Japanese language itself; virtually all aspects of life departed radically from traditional practice. The abrupt encounter could not help but be experienced by both sides as a significant turning point.

Intriguingly, many otherwise genuine literary products originating within Japan's borders reached the turn-of-the-century public abroad through the pen of a non-native, non-Japanese-speaking author, someone with few of the linguistic capacities one would typically consider prerequisites for the task of translating. The author Lafcadio Hearn, for example, produced numerous well-loved volumes of traditional stories, including *Glimpses of Unfamiliar Japan* and *Kwaidan: Stories and Studies of Strange Things*, despite the fact that his command of the language never developed beyond the rudimentary. Having married into a local family shortly after his 1890 arrival, taking the name Koizumi Yakumo, Hearn relied on his wife and pupils to provide him with narrative glosses that he then polished and published to wide acclaim throughout a brief but successful career. His rewritings were, oddly enough, taken by even some Japanese as somehow more authentically representative than direct translations from the national canon. Okakura Kazuko (whose 1906 *Book of Tea* argues for the value of Asian culture to the broader modern world) complains that the West's understanding of his homeland "is based on the meagre translations of our immense literature, if not on the unreliable anecdotes of passing travelers" (Okakura [1906] 1964, 33–34), while characterizing Hearn as a rare champion of the "real" Japan, whose "chivalrous pen . . . enlivens the Oriental darkness with the torch of our own sentiments" (1964, 34).

Any significant lifting of this supposed darkness would have to wait until much later in the century, however. In his study of the assumptions underlying Western attitudes toward the Middle East, Edward Said famously defined Orientalism as "a Western style for dominating, restructuring, and having authority over the Orient" (1979, 3). Though Said was primarily analyzing the Anglo-French-American experience of the Arabs and Islam (1979, 13), a similar instinct can be glimpsed in the reactions of these early translators of Japan, no matter how positively inclined they may have been toward the country and its people. Unequal power relationships between East and West cannot help but encourage patronizing attitudes and thoughtless assertions of authority. In 1871, Édouard Laboulaye – an author and lawyer perhaps best known as the mind behind France's gift of the Statue of Liberty to the United States five years earlier – effuses over what he sees as a thrilling new phase of his age's "intellectual revolution":

> The ancient Orient has delivered up its secrets: India, Egypt, Assyria, Arabia now belong to us. It is the conquest of erudition. And almost simultaneously, the steamship bringing people into contact has opened up for us these ancient empires of China and Japan, so long shut off from our curiosity. The world has no more mysteries, there is no longer any privileged literature. (1871, v)

The mysteries of the East were widely perceived as something to be solved unilaterally, primarily through the European translation of the previously unknown "Orient"; the opening up of the globe was assumed to be made possible through the technologies and scholarship of the West. Such chauvinism is only reinforced by the widespread confusion or denial of many Westerners when faced with a reality that did not always coincide with what they had expected to find. And of course Laboulaye conveniently neglects to acknowledge that the conquest went well beyond the intellectual to include the political and economic.

The traders living on Dejima before the mid-nineteenth century had had no particular reason to be interested in that country's literary arts; it is therefore not surprising that very few developed even basic skills for accessing them. An 1841 volume published in London, titled *Manners and Customs of the Japanese*, represents the first attempt to provide English readers with a summary of all first-hand knowledge that had to date been gleaned about that culture, drawing on a selection of the diaries, letters, and other scattered writings produced within the trading enclave. Its anonymous author (understood to be historian Mary Margaret Blait Busk) reveals a high opinion of Japan's advanced state of development and achievements, alongside a sense that there was much more to be learned. Referencing the travelers' tales so popular at the time, her book opens as follows:

> Whilst English travellers are almost overwhelming the British public with information concerning the most remote, the most savage, and the least interesting regions of the globe, there is an extensive, populous, and highly though singularly civilized empire, which remains as much a *terra incognita* now, as it was an hundred years ago. (Anon. 1841, 1–2)

Nor did the state of overall knowledge of this civilization improve at all rapidly. An important article published over a decade later, in the *Edinburgh Review*, comprising everything "we really do know about Japan" (Knox 1852, 352), comes to a mere thirty-six pages.

Although the country was still off-limits to the West, some small but significant steps had already been taken toward demystifying its culture. In 1847, the autodidact August Pfizmaier produced the first European translation of any length of a Japanese work of literature. And in 1853, a precocious 16-year-old schoolboy named Léon de Rosny (who by 1868 would become France's first professor of Japanese) was able to claim that he had been learning the language for some time (Anon. n.d.). Nevertheless, when Perry was preparing to set sail for Japan in order to impose the trade treaty and permanently open the country, although he is said to have devoured everything he could lay hands on that had been written about his destination, that entire course of reading would likely have taken him through perhaps a few dozen volumes. The sole monograph available in English even then about the Japanese language was W. H. Medhurst's 1830 *English and Japanese, and Japanese and English Vocabulary* – Medhurst was a Sinologist who did not actually speak any Japanese (Ewick 2003) – and there

were no books at all dealing with the literary arts. The state of anthologizing regarding Japanese literature as late as 1877 can be suggested by a volume ambitiously titled *Classic Literature, Principally Sanskrit, Greek, and Roman, with Some Account of the Persian, Chinese, and Japanese, in the Form of Sketches of the Authors and Specimens from Translations of their Works*. C. A. White's account of Japanese letters here is in fact limited to the final five pages of a total of 425, and includes not a single excerpt. This abbreviated discussion is justified with the aside that all literary texts from that country "still await the modern spirit of research, and the skill of the translator" (1877, 422). This was indisputable; all Busk, for instance, had offered her readers was a general statement that Japanese literature seemed to comprise "works of science, history, biography, geography, travels, moral philosophy, natural history, poetry, the drama, and encyclopedias" (Anon. 1841, 301). She had been unable to provide any details and it would not be until the very end of the century that English-speaking readers could finally lay their hands on an informed exposition of Japan's literary monuments, namely Roger Riordan and Tozo Takayanagi's *Sunrise Stories: A Glance at the Literature of Japan* (1896).

As mentioned above, Pfizmaier had in fact translated a contemporary illustrated tale (*Ukiyogata rokumai byôbu* [Six Screens of the Floating World], by Ryutei Tanehiko) into German even while Japan remained resolutely isolated. His laudable objective had been to rectify a situation whereby "[a]ll the lighter reading, such as novels, plays, poems, etc., have been quite inaccessible to the researches of the scholar" (quoted in Turner 1851, 38), but the challenges facing him were almost unfathomable. He had first to compile his own dictionary of the Japanese language, for example, before even beginning to decipher the text, and so it should come as no surprise to learn that "[n]otwithstanding the pains bestowed by Dr. Pfizmaier on his translation . . . it is very obscure, and sometimes quite unintelligible" (Turner 1851, 52). The text was filled with countless allusions and references to customs, historical events, and people wholly unfamiliar to the translator, who struggles to make any sense of it at all. Nonetheless, as another, much later reviewer would point out, although "in some spots the translation itself leaves much to be desired" (Walker 1949, 216), it is an amazing achievement.

Over the subsequent decades, scholars and diplomats from across western Europe invested a great deal of time and energy in studying this unfamiliar literature and the traditions from which it arose. Descriptions of and translated excerpts from many works of classical and contemporary Japanese start to appear in the journals of the day and serve as the subject of countless talks given before learned societies.

The initial response to Japanese verse in particular was mixed, to say the least: it is common for Europeans to express disappointment at its apparently slight quality. We find disparaging comments by the diplomat Ernest Satow, who writes of the "so-called poetry" of the Japanese, dismissing its main accomplishment as nothing more than "a dexterity in punning" (Satow 1874, 557). The prose renditions of a handful of poems that had appeared in *Manners and Customs* had displayed a strong tendency toward elaboration, causing the compiler to grumble that they "show that either the

Japanese language has great power of compression, or the Dutch translator is very prolix" (Anon. 1841, 304). Even those who opt to avoid elaboration when rendering Japanese poetry into Western languages admit to a discomfort with its extreme brevity. It was said that *haiku*, for example, "suggest rather than state a thought or fancy, and often require a world of explanation to be intelligible. They are titles of unwritten poems, rather than themselves poems" (Dickins 1906, 309). Even the great Japanophile de Rosny expresses not a little surprise at the warm reception his own anthology had received, given that in his view the poetry "so esteemed in the Far East, possessed few of the qualities that we seek in verse compositions from any time or climate" (de Rosny 1877, 99). He admits that his first impression had been that Japanese poems offered little but word games, and not always terribly clever ones,[3] and acknowledges that he saw "so obvious a difference" and "ideas so distant from our own" (de Rosny 1871, I) in this verse that he had seriously debated whether to translate anything at all. And Dickins, for many years a prolific translator, was among those who finally despaired of finding anything to match the pleasures he readily encountered in more traditionally European pursuits and returned to the study of ancient Greek and Roman texts, commenting that

> I now know that my falling in love with things Japanese in the early [18]60s was a terrible misfortune for me – there is nothing in Japanese literature to compensate one for the energy and time lost in its mere decipherment. (Quoted in Kornicki 1999, 75)

While specific content and form posed difficulties, the most rebarbative aspect encountered by anyone seeking to translate poetry or prose was of course the language, one entirely unfamiliar to Europeans of the day. The conditions under which these early diplomats and scholars labored to master Japanese were far from ideal: they write of having to contend with everything from loneliness in a foreign land, to a lack of teachers, to the inescapable din to be endured in the cheap accommodations provided lowly consular officials.[4] Comments to the effect that it was impossible to gauge "the value of this Japanese literature – so ancient, so voluminous, locked up in so recondite a written character" (Chamberlain 1890, 276) continue to reveal conflicted feelings about the ratio of effort to reward. Given the inadequacy of language-learning resources, it should come as no surprise to see the Japanese language so frequently under attack. There are repeated calls demanding abolishment of the "absurd script" (Revon [1910] 1918, 19; see also Chamberlain 1885) that was proving the bane of even the most dedicated foreign students. Despite some astounding progress, widespread complaints about "this terrible . . . this inextricable Japanese language" (Bellessort [1918] 1926, 117) would continue for decades.

Attempts to orient themselves via-à-vis this extreme foreignness left many scholars at a loss about the literature's true worth, oscillating in their opinions between glowing praise and outright condemnation. Missionary and translator Clay MacCauley's general conclusions are that Japan's literary works may not be such as to attract a broad or enthusiastic readership, although he does refreshingly acknowledge that

Japanese literature naturally "had its springs in conditions and circumstances very different from those of the literature of the Occident" ([1899] 1917, 25). While not denying that Japanese literature is "strange and alien" (1917, 25), MacCauley argues that it would be unjust to dismiss it out of hand and holds tenaciously to the belief that translation remains worth the trouble it demands.

The challenging language and its daunting script; the unfamiliar genres, authors, and allusions; as well as the difficulty of simply acquiring texts to read, much less determining which deserved to be translated first – while each of these factors undeniably made it difficult for the initial translators to establish any kind of secure footing, they were not entirely unforeseeable. It was something else entirely that caused immense disorientation and added to the sense of crisis, namely "the remarkable fact that a very large proportion of the best writings of the best age of Japanese literature was the work of women" (Aston 1875, 122). The era referred to is the Heian period (eighth through twelfth centuries), a time of great cultural flourishing amid unique circumstances that encouraged female authorship. The men of the aristocratic class at the time composed primarily in Chinese (which had a similar and similarly gendered status to that of Latin in Renaissance Europe), leaving it to their wives and daughters to write in the mother tongue; these highly educated women turned this freedom to great advantage, setting the standards by which the literature would be judged to the present day. The noblewoman Ono no Komachi was counted among the six greatest *waka*[5] poets of the classical age, and the mid-Heian period – widely understood to be the pinnacle of Japanese literature as a whole – boasted numerous canonical women authors, in addition to the great Murasaki Shikibu and Sei Shônagon, who established the foundations of Japanese prose literature. While Europe admittedly had Sappho and a handful of other female writers, there was no parallel anywhere in the Western tradition for such a well-established and fully integrated tradition of women's writing.

While titillated by the novel idea of women circulating so freely in the public sphere, at least through the medium of their texts, and thereby competing with men, the early European translators (exclusively male, it goes without saying) were often unsure how much literary value to accord to female-authored work. Commentators note dismissively that Japan's classical literature has "some clever and many pretty things in it" (Chamberlain 1890, 275–76) or that the descriptions of dress and ceremony may perhaps be of interest to the ladies. On another level of difficulty for the Victorians especially was the amount of sexuality depicted, or the amount they suspected was depicted, in Japanese literature as a whole. Chamberlain writes ruefully that many works play

> upon words, allusions, apparent want of point, the pourtrayal [*sic*] of a state of manners, deeply interesting in itself, but stamped by peculiarities that render it unfit for discussion in our more prudish tongue. (1877, 107)

The fact that Sei Shônagon mentions having lovers in her *Pillow Book*, or that the hero of Murasaki Shikibu's *Tale of Genji* is so promiscuous, were often pointed to as

evidence of Oriental decadence. Several of the translators seem to fear becoming complicit with the communication of something liable to challenge or undermine the values of their own societies, and worry about their ability to protect readers from the potential dangers (of immorality etc.) to which they may be exposed.[6] Even decades after contact between the cultures had been made, we find Anglo-Americans commenting that

> in much that must be accepted as literature proper, as the *belles-lettres* of the Japanese, there is a free display of thought and act forbidden in recent centuries by the moral standard of the approved literature of the West. (MacCauley [1899] 1917, 25)

The West's encounter with Eastern alterity has long been colored by that "remarkably persistent motif in Western attitudes," namely the "'almost uniform association between the Orient and sex" (Said 1979, 188). The assumption that Japanese women's writing was awash with uncontrolled sexuality long proved tenacious, although there were dissenting voices on the other side of the Channel, where the question of loose morals tended to be presented as less critically significant. One reason can be found in France's own history of female authorship. When reading Sei Shônagon, for instance, French readers are urged to call to mind "one of those Frenchwomen of the past, bold and spiritual tomboys, who sometimes scandalized the court and the city, but were nonetheless, at heart, the most serious of women" (Revon [1910] 1918, 197). Of course, given their stereotypical views of French manners and sense of decorum, this defense proved less than reassuring to Anglo-Americans.

Intriguingly, we do find certain translators wondering whether it may be themselves who prove inadequate to the task of successfully representing to the world the literary masterworks that they were encountering, so foreign in language and tradition and thus so challenging to re-present successfully to the target audience. As Japanese literature started to circulate somewhat more broadly in translation, Westerners could not help but be struck by the sophistication displayed by that country's civilization and culture. Virginia Woolf famously wrote in 1925 that the Japanese were producing works of great elegance and lyricism at a time when the British could do little more than "burst rudely and hoarsely into crude spasms of song" (Woolf [1925] 1967, 427), and certainly it was hard even in the earlier stages of discovery to deny the richness and elegance of the premodern literature of Japan. As Laboulaye had pointed out:

> We Europeans must make a real effort to experience a foreign life, and understand a people separated from us less by physical distance than by the diversity and difference of its genius. (1871, viii–ix)

De Rosny was among the first to recognize that the only way to understand Japanese poetry was perhaps to accept its inherent otherness from the outset, to acknowledge that it would inevitably differ from that of European cultures "by its most essential

features, its form, its genius and even, to a degree, its objective" (1871, II). Ultimately, the French scholar had modestly decided to give it the benefit of the doubt:

> Aware . . . of the pretentiousness, especially for a foreigner, of condemning outright national works of art admired by an entire people, I sought, by renewed study, to be more profoundly inspired by the genius of these poems and somehow identify myself with their contexts. (1871, II)

The West needed gradually to learn from its exposure to Japanese literature, to understand its unique characteristics and judge them on their own merits. As Chamberlain remarks, to judge any piece of literature "by its adaptability to the purposes of translation or presentation to foreign minds" (1877, 116) is looking at things the wrong way around.

Grossman suggests that the Anglo-American "stubborn and wilful ignorance" of the broader literary worlds beyond our own little corner of the planet "could have – and arguably, already has had – dangerous consequences" (2010a, n.p.). Ignoring literature that began its life in another language means forfeiting the opportunity to be challenged, entertained, and informed about the otherwise interrelated communities within which we live and work. She further argues that access to translations may offer a counterbalance to the "menacing babble of incomprehensible tongues and closed frontiers" that we see represented in contemporary news reports, a means for increased mutual understanding (2010a, n.p.).

Translated literature reflects the crisis occurring when foreign cultures encounter one another for the first time, but also contains the means for resolving it. It is worth remembering that the oft-cited, apocryphal story of the Chinese word for "crisis" being made up of two characters, one meaning "danger" (危) and the other "opportunity" (機), could be applied to the Japanese equivalent. However, just as in Chinese, the second character in the Japanese expression does not necessarily mean "opportunity"; in fact its primary denotation is "machine." But given that technological superiority was a large part of what allowed Commodore Perry to force Japan to open trade relations in the first place, the term may in fact offer other meaningful insights regarding this unique and striking example from the global history of translation. The mid- to late nineteenth century offers countless examples where the imperative of dealing with the foreign is coupled with a recognition that the means to do so were lacking, but this was exacerbated in the case of Japan. Not infrequently did the early European translators make false starts or even lose faith with their project under the pressure, struggling to make sense of such an unfamiliar literary tradition or grasp its full value with the limited resources and knowledge then available to them. Eventually, however, they did weather this crisis of translation and managed to lay the groundwork for later generations to gain real, meaningful access to the explosive beauty and power of Japanese literature.

See also Chapter 15 (Denecke), Chapter 31 (Lowe), Chapter 45 (Emmerich)

<div style="text-align:center">NOTES</div>

1   "National literature is now a rather unmeaning term; the epoch of world literature is at hand, and everyone must strive to hasten its approach" (quoted in Damrosch 2003, 1).

2   Unless otherwise indicated, all translations are my own.

3   "There are only collections of wordplay of more or less bearable taste" (de Rosny 1871, II).

4   Satow, for example, writes of his struggles as a young diplomat studying on his own: "It was very uphill work at first, for I had no teacher and living in a single room at the hotel, abut-

ting too on the bowling alley, could not secure quiet" (quoted in Sioris 1988, xi).

5   A *waka*, literally "Japanese poem," has thirty-one syllables; as a verse form now more commonly called *tanka*, or "short poem," it remains popular today.

6   The early translators often use metaphors that suggest the handling of dangerous materials. They write of a need for purification, filtration, or a process of distillation, and in one case even liken translation from Japanese with the act of attempting to strangle a toxic jellyfish (see Henitiuk 2010b).

<div style="text-align:center">REFERENCES AND FURTHER READING</div>

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Revisiting Re-translation: Re-creation and Historical Re-vision

Elizabeth Lowe

The Translation Paradox

The paradoxical nature of the translator's task is illustrated by Jorge Luis Borges's marvelous meta-fictional story about an attempt to re-create Don Quixote word for word. Borges, like Walter Benjamin before him, raises central questions regarding the task of translation: is it possible to translate at all, and if so what is the nature of equivalence and particularly the transfer of meaning across languages and time zones? To consider re-translation necessarily involves re-examining these questions, along with others, such as the reasons why re-translation is undertaken, and what the process of re-translation entails. Translation is a unique discipline, spanning many different fields in the humanities and the sciences. One can argue that it is an art and a craft, and some would say it is a science. It is hard to think of another concept so central to the creation of human knowledge. Translators do not simply fix a problem, the unavailability of a text in a particular language. Translation forges new zones of contact between cultures and eras. This not only gives readers access to new texts, but enriches the language and literature of the culture into which the text is translated; indeed, more aspects of the texts themselves are revealed as they move into new languages, times, and cultures. Without the constant creative and scholarly work of translation, we would lose our way to the texts that matter most to us. It is this broad, dynamic vision of translation that speaks to the need for re-translation. Texts evolve as they cross cultural and temporal boundaries. Cultures themselves revise their guiding principles as contexts shift and assumptions collapse. It is not only literary

works that have such an impact in translation and re-translation. Knowledge, in Scott Montgomery's words, is a "mobile form of culture" (2000, 2). Human endeavor, whether literary or scientific, has passed through the filter of translation as it has traveled through wars, commerce, religion, immigration, and discovery. In fact the "transfer of learning" has been the essential building block of culture, and this transfer has entailed passing on not only concepts and methods but also ways of expressing knowledge. In the broadest sense, translation is defined as a "process of communication every bit as varied as writing itself and no less central to what we commonly call 'civilization,' built by movements of knowledge from one people to another" (Montgomery 2000, 5).

One of the great themes of translation scholarship is the concept of the "instability of texts." Prior to the era of print and electronic text production, books were never stable objects but rather subject to constant variations that would occur with manuscript reproduction or numerous printed editions over years and centuries. Works written prior to the invention of printing (late fifteenth century) were literal reconstructions cobbled together from existent manuscripts. Not only were texts themselves in a constant process of recombination, but the transition from manuscript to print versions resulted in a process of continuous change in the appearance of texts and thus of their meaning. Walter Benjamin, the great literary critic who wrote the brief but seminal essay "The Task of the Translator" ([1923] 2002) as a preface to his German translations of Baudelaire, touches on many concerns that endure to this day when we discuss translation and re-translation. One key concept introduced by Benjamin is that of the "afterlife" of a text, created by the act of translation or re-translation. The life of a text in the context of time and space shares properties of organic bodies – survival through constant change. The translation is not a replication of the original, but a "developmental stage" of the text. Lawrence Venuti has used Benjamin's concept of the "afterlife" of the text to refute the false dichotomy of the "original" and the "translation" that encourages notions of a translator's subordinate or "invisible" status (Venuti 1992, 6). Translation is "the processes through which written works acquire history" (Montgomery 2000, 284). Translation is thus always interpretation, and indeed translations are often responsible not only for the longevity of a work but also for bringing the original and the translation into their respective canons.

Benjamin also stresses the foundational concept of equivalence, which has enormous implications for translation and the need for re-translation. He brings the argument to the word level, stating that there is no possible exact equivalence between words in different languages. Words in different languages may express the same concept, but the form of the word and its connotation in the mind of the speaker of each language may be completely different. Moreover, words are in a process of constant change as language changes, and thus, over time, texts must evolve through re-translation. Through constantly shifting contexts translation makes possible a series of new "originals" that will acquire relevancy to new contexts. As new "originals" arise from older versions, we must consider the debate about the philosophical problem

of "incommensurability," or whether it is possible to transfer meaning across different languages. If translation is always interpretation and meaning is not stable, then it is difficult to accept the notion of shared meaning. Scott Montgomery suggests that if translation is a "means of creating an embrace between languages, the producing of offspring," then the issue of "commensurability" can be viewed in perspective. He proposes that we "accept incommensurability as a given," freeing us from allowing the notion of "equivalence" to distract us from the reality of translation as a transformative process (2000, 291).

Why Re-Translate?

A number of reasons have been given to justify the re-translation of a work. The first is that a publisher believes that available translations are not well done and that there is a market for a better version of the text. This is not necessarily related to problems of mistranslation or errors of omission or insertion of material not in the source text; it can also concern questions of style. Often, the publisher will have determined that extant translations lack literary quality, that a new rendering can bring out aspects of the text or author's "voice" that were suppressed in earlier versions, or that the language of earlier translations is no longer accessible to the contemporary audience. This is the case with the 2012 project by New Directions to "resurrect" Clarice Lispector with new translations. Clarice Lispector (1920–77) is one of the great voices of Brazilian literature, but her deeply introspective, experimental prose, while revered by mid-twentieth-century English-language writers like Elizabeth Bishop, was little known to readers in the US and the UK. According to her biographer Benjamin Moser, the published English translations of her work "do not give a good representation of the quality of her work" (quoted in Teicher, n.d.). When Moser heard that New Directions was preparing to reissue a translation of Lispector's last novel, *The Hour of the Star*, he contacted the editors of the series and persuaded them to consider new translations of not only that novel, but also three others. Moser created one translation as a sample in what he described as "jagged, jerky, odd and utterly compelling prose," which Moser insists is how Lispector sounds. Moser felt that one of the problems with existing translations of Lispector was that they were done by different translators and that the voice changed from translation to translation. He felt that "she needed to speak with a single voice in English" (quoted in Teicher, n.d.).

This example of a decision to re-translate, initiated by a translator who convinced a publisher to proceed in this fashion, raises interesting questions of translation politics, and the issue of who is the arbiter of an author's "voice." John E. Woods, in his article "A Matter of Voice," argues that his task as a translator is to

> [r]ecreate that voice (or the many voices controlled by that voice) on as many levels as possible in English. Of course my own reading ear conditions what I hear; and of course my own native tongue conditions what that voice can say; of course contemporary readers

will hear things neither the author nor I intended and miss others. A translation is always a new text for new readers in a new context. (2002, 86)

He illustrates this point with the example of Helen Lowe-Porter's translations of Thomas Mann. He contends that the voice that Helen Lowe-Porter heard in Mann "was her own." Because of her work the Thomas Mann that American readers heard was that of a "prude, a man with a Teutonically challenged sense of humor, a writer given to flights of odd diction, and turgid, occasionally sloppy syntax" (2002, 86). So Woods undertook to re-translate Mann because he "heard a great voice" in Mann and hoped to provide a translation for new readers that would allow them to "hear echoes of that splendid voice" (2002, 87). Helmut Frielinghaus offers an analogy to "voice" in translation with the concept of "sound." He points out that one aspect of re-translation that some do not take into account is the "sound of the times" that translation preserves. He gives the example of the work of translator Annemarie Horschitz-Horst, who had an affair with Ernest Hemingway and subsequently became his translator. While her German translations, according to Frielinghaus, are "riddled with mistakes," they carry the sound of the times. She was the author's contemporary, she had close association with him while he was writing his books, and she translated them soon after they were published. Frielinghaus contends that the sound of these bad translations had an enduring influence on German authors in the post-Second World War period (2002, 79).

It is said that the "half-life" of a translation is thirty years, and that translations age more quickly than the original. Thus re-translation can be seen as a kind of historical revision, a modernization of the text to reflect changes in language and context. This is the case of translation of many canonical texts produced in different literary periods, from the classics to the twentieth century. Sometimes publishers will set out to produce a series of texts in new translations to bring works to a new audience. An example of this is the Library of Latin America series published by Oxford University Press, which sought to "make available in translation major nineteenth-century authors whose work has been neglected in the English-speaking world." The editors go on to say that the period of national formation in Latin America, between 1810 and into the early twentieth century, was an important period of nation-building in the region, a period that "should be more familiar than it is to students of comparative politics, history and literature" (Assis 2000, vii). The famous Penguin Classics series created in 1945 had as an objective to "return to a more faithful but readable approach to translating" (Vanderschelden 2000, 4).

Another justification for re-translation is that a new edition of the source text has been published and replaces earlier versions as the new standard reference. Scott-Moncrieff's translation of Marcel Proust and Geoff Woollen's translations of Émile Zola were criticized because the translators were working from incomplete editions (Vanderschelden 2000, 4). A new translation may be justified because it fulfills a special need or function in the receiving culture. This is often the case in the theater,

when plays are translated and adapted for modern audiences. Classical examples are Molière and Shakespeare, whose works have appeared in many guises on the stage.

Translation and Re-creation

Reinhard Kaiser points out in his essay "The Dynamics of Re-translation: Two Stories" that even literary critics are surprised to learn that the work of the translator is akin to that of a musician who interprets a score or an actor who plays a role. There is some degree of freedom in the translator's work. Kaiser believes that this freedom must be used; otherwise a bad translation will result (2002, 84). The work of William Gass illustrates the notion proposed by many important translation theorists, from Benjamin to Venuti, that re-translation is a re-visioning or re-creation of a text, an act of co-authorship. While Gass is not convinced that works of literature require frequent re-translation, he agrees that some translations are inadequate. He cites the case of Daisy Brody's 1953 German translation of *Babbitt*. He finds the German version of Lewis's description of American life in the early twentieth century "not only outdated for our time but also unsuitable for the time at which the novel was written" (2002, 77). He wonders if the German language of the postwar era had become "numbed" by the Nazi experience. In his masterful work, *Reading Rilke: Reflections on the Problems of Translation*, Gass does a line-by-line comparison of sixteen translations, including his own, of Rilke's *Duino Elegies*. As he analyzes the poems and their translations in the context of Rilke's life and times, Gass lays out a poetics of translation and re-translation. A foundational premise is that "translation is reading, reading of the best, most essential kind." Translation, indeed, is "transreading . . . one language and one particular user of the language reads another" (1999, 50). Successful transreading is to ask the right questions of the text. Gass's poetics reaffirms the inevitability and necessity of re-translation in stressing that "every poem is a version of many poems that have been written before it and of many more to follow" (1999, 90). Perhaps the most important lines pertaining to re-translation come at the end of the book, on the death of the poet, when Gass muses about the "paradox of the poem" and by extension the paradox of translation. Because poems return again and again to new readers in new translations, they endure and are internalized as a "state of the soul." The poem, like air, will disappear, in the way the things it speaks of vanish, but because it is "made of meaning" it is immortal and the "celebration will go on" (1999, 186).

Moving from the world of letters to the world of ideas and political movements, we can also assert that re-translation often involves a re-visioning of society based on certain historical and political conditions. We will look at two cases from different time periods: the impact of the Luther Bible (1520) on secularizing the German language and society, and the contribution of the Brazilian work *Os Sertões* (1902) by Euclides da Cunha to the formation of the new Brazilian republic.

Bringing a Language into the Modern Era

One interesting question presented by the Bible is how translation functions not to carry a text from one culture to another, but in the very formation of culture, as rival traditions translate a common text. Martin Luther is responsible for one of the most important milestones in the evolution of the German language into a modern idiom. Luther worked on his translation from 1519 to 1522. His New Testament was published in 1522 and his rendering of the complete Bible in 1534. Luther's belief that faith rested on personal salvation and not the intercession of the Church spurred him to attempt a vernacular translation of the Bible, in direct disobedience to the Church's prohibition of such an act. His purpose was to make the Bible more accessible to all the people of the Holy Roman Empire and the German nation. He translated from the ancient Greek, rather than the Latin Vulgate officially sanctioned by the Roman Catholic Church. Ruth Sanders, in her work *German: Biography of a Language* (2010), shows how Luther had to negotiate between the many different German dialects that were used in his time, before a single German state was created. Luther made use of an emerging standard called "chancellery German," used by the Holy Roman Empire, as a point of departure. His innovation was to use language he heard on the streets of Saxony in his rendition of the Bible. He interviewed friends and colleagues to determine which dialectal variants would be most widely understood. The Luther Bible is still the most widely used German translation, and the impact it has left on the German language is indelible. Interestingly, while Luther has been recognized as central to the rise of German literature, Luther scholarship has mostly been done by theologians and historians (Haile 1976, 816).

According to H. G. Haile, the impact of Luther's translation was most perceptible in the rise of literacy rates and the growing tendency to treat the Bible as literature. Of these the most significant was the dramatic rise in literacy from the early 1520s to the end of the century. Until this time, literacy was the privilege of the clergy and the nobility. The processes of standardization of German and the reform of the Church merged and were reinforced in his work and resulted in "unprecedented change" (1976, 817). The confluence of the rise of new technologies like the paper mill and moveable type fed the desire of the common man to follow the drama of Luther's argument with the Church. This created a strong motivation to read, and Luther produced prodigious amounts of pamphlet literature. While the pamphlets were short-lived, the power of print permanently changed the European mind. In addition to fueling political debate, the Luther Bible for the first time made the ancient stories relevant to the lives of its readers. Luther is described by Haile as a "popular artist" who, unlike his predecessors, "consciously played to the gallery" (1976, 818). Luther was also a songwriter, and his popular lyrics, like his interpretations of the Bible, captured the imagination of the German people by drawing on the strength of their popular speech. Luther employed the techniques of the lyricist in his Bible renditions; for example invective, neologism, direct speech, humor, and word play (1976, 819).

He played with proverbs, accented with rhyme, to bestow on the common man a voice of authority in capturing biblical wisdom. Luther's signature as a translator, sermonist, and writer is that he sought to persuade his audience by appealing to their own experience (1976, 824). Haile concludes that Luther's philosophy of translating "was determined by his recognition that a translator must know the language and culture into which he is transferring the text and must show as much regard for the uniqueness of this culture as for the text itself" (1976, 826). Luther literally brought the Bible home to his people.

How a Translation Becomes Part of the Canon

The 2010 re-translation of Euclides da Cunha's seminal work, *Os Sertões* (1902) came about as part of an effort to bring new versions of important Latin American classics to the contemporary English-language readership. The book has also been translated, and re-translated, into at least seven other languages, including Spanish, French, German, Italian, Dutch, Danish, and Swedish. Although famously first translated by into English by Samuel Putnam in 1944, the work still remains largely unknown to the general English-language audience. While the Putnam translation kept the Brazilian classic available in English for over sixty years, it was deemed that this epic chronicle of a war in the heart of the backlands of northeast Brazil from 1896 to 1897 was ever more relevant to a post-September 11, 2001, world. Described by some as a national epic that is also the "Bible of the Brazilian nation," the book ends with a small chapter called "Two Lines" that reveals the heart of its message: "It is truly regrettable that in these times we do not have a Maudsley, who knew the difference between good sense and insanity, to prevent nations from committing acts of madness and crimes against humanity" (Stavans 2010, vii).

The impact of this book in the United States since its first publication in English has been significant. As Brazilian studies grew in importance in the US starting in the 1960s, when the US Department of Education promoted the study of Portuguese and interdisciplinary programs focused on strategic Latin American countries, Putnam's 1944 translation appeared on the reading lists of Latin American history and comparative and world literature courses, as well as disciplines related to Latin American and Luso-Brazilian literatures in translation. The English translation and the Portuguese original also influenced several generations of European and Latin American writers, including Mario Vargas Llosa, whose novel *La Guerra del fin del mundo* (1981) became a bestseller in Spanish and in English translation. George Barbarow wrote in *The Hudson Review* in 1958 that he considered the Putnam translation to be one of the "half dozen best books of the century." He noted that it is as "much a tour of the backlands of mankind as the backlands of Brazil," its relevance lying in how a local incident, in a place few readers can find on a map, was rendered "with emotional power and breadth of view" (1958, 155–60). The task of re-translating *Os Sertões* was that of creating a new version of an iconic text already rendered into a canonical

translation by Putnam, and making it relevant to a contemporary English audience, while at the same time "preserving its barbarous artistry and tropical exuberance" (Stavans 2000, xx). Many critics have hailed Euclides da Cunha's work as an artistic masterpiece, and Putnam's version has likewise been praised for its style and power. Thus the task facing a new translator was indeed formidable. The only way to go about it was to take a close look at the text itself, to discover a new voice that perhaps was not fully revealed in the first translation. That is, in fact, what I sought to do and in the process made several discoveries.

Understanding the genre was important to the work of re-translating this book. While *Os Sertões* can be read as a novel, and many readers describe its gripping effect on them, it is in fact not a novel. An American reviewer mistakenly classified the book as fiction, which can be understood, according to Barbarow, because the arrangement of facts takes precedence over the facts themselves. Olímpio de Sousa Andrade questions whether this is a work of history or of fiction. He compares it to the romance for its "imaginary elements and intended veracity," concluding that it is a work of art (Straile and Fitz 1995, 51). In fact, the book is inter-generic. Recognizing this makes all the difference in rendering it. Written by a "polymath author," it combines elements of historical writing, scientific field notes, editorial journalism, the chronicle, the essay, military orders, and the political and philosophical treatise. It is also a national manifesto. The expressed intent of the book was to present a sweeping thesis of Brazilian nationality in a style that fused the discourses of art and science. The author stated that this was his major achievement: to create "a full synthesis of science and art, more than any single aspect, is the highest expression of human thought" (Santana 2005, 229). As Afranio Peixoto, also a member of the Brazilian Academy of Letters, affirms in his preface to the Putnam translation, it is certainly a "different" kind of book, at times lyrically eloquent and at other times raw and unedited (Putnam 1944, xix). Understanding this as the nature of the text led to my decision not to smooth it out, but to re-create it in all its rough edges and strange ambivalence.

The second discovery in careful reading came from close attention to style. It became evident that Euclides da Cunha wanted to give his narrative the authority of a scientific text (in the style of French and German scientific writing of the late nineteenth century), while at the same time layering over this foundation borrowed phrases and terms from the indigenous Tupí language, and nineteenth-century poetic imagery in the style of the Brazilian Symbolist and Naturalist poets. Thirdly, it was important to remember that da Cunha (like Putnam) was a journalist. He wrote the book based on his experience embedded as a journalist with the Brazilian army in the São Paulo Battalion in 1897. The book was an effort to provide an eyewitness account of the entire two-year military campaign against Antonio Conselheiro and his religious followers. While he witnessed just a month of the action, he wanted to create the illusion that he had covered the entire campaign. To compensate for lack of first-hand information, he did research using other newspaper reports and writings on the history and physical geography of the region. Ilan Stavans points out that this "overcompensation is evident in the unbalanced structure of the book: almost two-thirds is about everything but the campaign" (Stavans 2010, xii).

Thus my conclusion that re-creating this richly inter-generic style was paramount to the new rendering of the book. The great Brazilian abolitionist Joaquim Nabuco praised da Cunha, saying that he wrote "with a *cipó*," a liana stalk. The author himself said that he wrote with the "crude pen of the *caboclo*, the Brazilian Indian" (Barbarow 1958, ix). What is clear is that the style in English had to be as vivid as the original. Alfredo Bosi, in his introduction to the 1973 "didactic edition" of the book, the source text used for the 2010 translation, remarks how the narrative diction is structured along the lines of classical principles of rhetoric: intensification and antinomy. Superlatives and antitheses are distinctive features of the prose. The author was criticized for his "Latinizing tendencies" and his numerous Eurocentric allusions to Greek and Roman mythology. Yet alongside poetic and introspective passages we find the rugged, dispassionate writing of a war correspondent whose mission is to draw his reader into the conflict and to convince him that this event was a crime of war. Like the great Brazilian novelist of the nineteenth century Machado de Assis, Euclides da Cunha often addresses the reader in the first person, offering asides, personal opinions, and snide commentary on events and personalities associated with the doomed conflict. There is a very modern, cinematic aspect to the narrative: the point of view shifts, like the camera eye, from wide-angle, panoramic shots of the landscape to close-ups of the horrors of war. The structure and pace of the book, with its modern technique of replaying key events, create the illusion of slowing time.

Of importance to the 2010 translation were considerations of syntax and punctuation, in particular the ellipsis, which Putnam suppresses. Alfredo Bosi comments that da Cunha's work relies strongly on the comma, which he uses somewhat idiosyncratically. The matter of syntax was of primary concern in seeking to preserve the unique and sometimes abrupt cadence of the original while striving for readability and relevance. The use of ellipsis, very important to the style of this book, serves to engage and manipulate the reader. Paula Straile and Earle Fitz have argued that the regular suppression of ellipses in the Putnam translation is its greatest weakness, because it diminishes the dramatic effects that the author sought to achieve. "Because the ellipsis is so rare in scientific writing, it calls special attention to itself. It indicates that the author intends some sort of special emphasis on a particular passage, and it provides a space for the reader to enter into the narrative and contemplate its implications. Putnam's translation, however, does not allow the reader this space" (1995, 48).

In form and style, Euclides da Cunha challenges the translator with his encyclopedic knowledge and references to the work of social and natural scientists doing research in Brazil at the end of the nineteenth century. This raises the challenge of terminological research necessary for an accurate translation. The author employs a staggering range of technical terms from an array of disciplines, including geology, geography, botany, biology, climatology, meteorology, ethnology, anthropology, sociology, theology, and military science. The terms not only had to be validated as appropriate to the turn-of-century English-language scientific context but also some had to be researched anew, as in the case of the terms for weapons used in nineteenth-century military campaigns in Europe that had been mistranslated in the Putnam edition. The question of how to deal with regional terms became a significant challenge.

Putnam created a rich glossary of regional terms and it proved immensely useful. Rather than duplicate the Putnam glossary, an editorial decision was made to make more use of parenthetical explanations, and notes placing the regional terms in context. One of the great contributions of Euclides da Cunha's work was to incorporate indigenous knowledge and to place it on a par with the European scientific theories of the day.

Jonathan Tittler emphasizes the dialectic between the translation of a work and the original: "Nothing emerges quite so clearly from the attempt to bridge the difference between the original and translated versions as the original itself" (1988, 241). Straile and Fitz suggest that a possible explanation for Putnam's stress on content rather than on style was that he envisioned readers with little or no knowledge of Brazil or the Canudos rebellion (1995, 49). Da Cunha's readers were, of course, keenly aware of the campaign and its disastrous outcome. Thus, for da Cunha, style was central to his purpose. He wanted his readers to grapple with the ethical, social, and political consequences of the event. Da Cunha, in fact, wanted Brazil to face the responsibilities of becoming a modern nation, and to participate in bringing Brazil into the future. It is clear that Putnam's translation entered the English-language canon of Latin American literature because, as he hoped, his translation contributed to hemispheric understanding and brought readers an important Brazilian work. Peixoto opined in his preface that the book was deserving of "appearing in a language that is broader, more universal in its appeal (than Portuguese)" (Putnam 1944, xxi). Ilan Stavans described the book as "an extraordinary document about a reporter at war, and, as such, a meditation on journalism as eyewitness to history" (2010, viii). The 2010 translation employed "a decidedly modern lexicon . . . to make us feel as if the Canudos campaign was unfolding before our eyes" (2010, xxi). Time will tell if the second English version of *Os Sertões* makes it into the canon, but its very existence reaffirms that the goal of re-translation, as chartered by Friedrich Schleiermacher (1992), is to move a new generation of readers to the text and to give it new life.

Back to the Future: The Enduring Power of Re-translation

Translators who agree to embark on the journey of re-translation enjoy the perspective of hindsight in knowing how the first translation was received in the target culture. Isabelle Vanderschelden explores this notion in her essay "Why Retranslate the French Classics? The Impact of Translation on Quality." She quotes Geoffrey Wall, who wrote in his preface to his translation of *Madame Bovary*:

> Translating afresh the already translated classic text, the translator is drawn into dialogue with his or her precursors. Though I was working on different principles, and though I found that I eventually disagreed with some of their most cherished effects, I have profited from the posthumous conversation of three previous translators of Madame Bovary: Eleanor Marx, Alan Russell and Gerard Hopkins. (Quoted in Vanderschelden 2000, 8)

Vanderschelden also cites Antoine Berman (1994), who notes that "the distinction between [first and second translations] constitutes a reflection on the temporality of the translation act. The one who re-translates is not just dealing with one single text, the original, but with two that occupy a specific space . . . one can say that it is in this space that translation produces its masterpieces. First translations are not (and cannot be) the greatest" (2000, 16; Vanderschelden's translation). Berman states that a great translation is possible when it has come at the right time to a receiving culture. Furthermore, a "great translation can only be made by a great translator." He reverses the paradigm of "translation loss" by speaking of the "abundance" of great translations – "rich language, extensively or intensively, rich relationship with the source text, textual richness, rich meaning" (quoted in Vanderschelden 2000, 17). Berman concludes that translators who benefit from the experience of previous translations and their reception in the receiving culture gain freedom to make decisions that will improve on the first. In fact, for Berman, the first translation is a "hesitant" first draft that will later be improved in new translations. As diachronic and synchronic acts, the possibilities for translation and re-translation are infinite. An important lesson to draw from many translation historians, practitioners, and theorists, is that there is no final, perfect, right or wrong translation. If conditions are right, a "great translation" will emerge, resonant in the literary heritage of the receiving culture, and thus reaffirming the place of the original in the source culture canon.

See also Chapter 9 (Pérez González), Chapter 18 (Batchelor), Chapter 30 (Henitiuk), Chapter 32 (Connor)

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32

Reading Literature in Translation

Peter Connor

I

In "The Penguinification of Plato" (1987), to which Lawrence Venuti has drawn attention (Venuti 1998), the classicist Trevor J. Saunders lists the tactics he developed while translating *The Laws* for (as he puts it) "your casual Greekless reader." These include: dividing Plato's continuous text into "attractively labeled" (1987, 158) sections and subsections; making liberal use of colloquialisms (e.g., "done the dirty" [1987, 156]) and familiar locutions (e.g., "cakes and ale" [1987, 158]) to add "spice" to Plato's "rather wooden" style; engaging in "overtranslations" in the interest of making a version that is "louder" than the original (1987, 157); and willfully mistranslating the source text through the commission of "deliberate technical inaccuracy" (1987, 158). Saunders's goal is to produce for the receiving culture a rendering of Plato that in no way resembles a translation, a work that can be considered a "creative achievement" in its own right. "In point of literary style," Saunders concludes, "your version should read as little as possible like a translation. The Greekness of the Greek should not poke through into the Englishness of the English" (1987, 155).

Saunders's remarks provide a rare glimpse into the mindset behind what today we would call, following Antoine Berman (1992), an "ethnocentric" translator. The ethnocentric translator conceives of his task as an act of linguistic and cultural adaptation; anything in the source text deemed alien to the values of the target culture – which is to say, anything foreign – is negatively connoted, and can gain entry into the target culture only after having been remodeled in conformity with the latter's dominant

norms and values (Berman 2009, 29). The roots of ethnocentric translation can be traced as far back as the cultural and linguistic imperialism of the Romans, who "despise[d] the foreign word as something alien but appropriate[d] the foreign meaning in order to dominate it through the translator's language" (Friedrich 1992, 13). But Saunders's assertion that a translation ought to present itself as an original composition, as well as his conviction that it should refashion the original rather than seek to preserve the particularities of its form and style, owe less to Cicero and St. Jerome than to the edicts of his publisher. The Penguin house style, largely dictated by E. V. Rieu, founder (with Sir Allen Lane) and general editor from 1944 to 1964 of the Penguin Classics series in which Saunders's version of *The Laws* was published, revives for the modern era the annexationist philosophy of translation prevalent in Rome. In Rieu's words, the series sought to

> present the general reader with readable and attractive versions of the great books in modern English, shorn of the unnecessary difficulties and erudition, the archaic flavour and the foreign idiom that renders so many existing translations repellent to modern taste. (Quoted in Bellos 2011, 294)

Rieu, whose translation of *The Odyssey* launched the series, established the rudiments of translation practice not just for the translation of classical literature, the initial focus of the series, but for much of modern European literature in English as well. As David Bellos writes, the Penguin Classics series was a "collective enterprise . . . sustained by a conscious and explicit culture of translation" (2011, 294), and Rieu shaped this "culture" both through the imposition of an adaptive style of translation as well as through his choice of a particular type of translator for the task (finding the professoriate ill suited to the production of the specifically "modern" English he demanded, he increasingly assigned the work to non-academic writers). Between the choice of non-specialist translators, less prone than academics to cleave to the letter of the original, and a strict editorial policy emphasizing fluency, Rieu ensured a remarkable degree of consistency, even homogeneity, across the highly diverse group of European texts entering the world market in that period. As Bellos writes, "the first two hundred Penguin Classics read as if they had all been written in the same language – fluent, unpretentious British English, circa 1950" (2011, 295).

The kind of translations that are put into circulation, of course, shape and sustain the fiction of the general reader that dictates translation policy: the tactics of Penguinification both reflect and inflect the reading practices of the "modern" reader they are designed to address. This is one reason translation studies has an important role to play in safeguarding literacy. If, in the interests of shielding the reader from any risk of cultural shock, translations are aligned seamlessly with the norms and values of the target culture, if every asperity of style, every unpalatable idea, every oddity of form is elided in order to guarantee easy readability, then the reader will inevitably sink further and further into his and her condition of "generality." And there is every

reason to believe that the normalizing practices Saunders describes as Penguinification remain operative today.

II

What has translation studies done, and what might it still do, to upset or offset such ethnocentric, domesticating, and normalizing translation practices, practices that traduce the world represented in the source text by remaking it in and on the terms of the target culture, and that mislead the reader by concealing, diluting, or deforming the cultural otherness that might effectively challenge, enlighten, and even perhaps delight him or her?

As regards the analysis of literary translations, translation studies has pursued two mostly separate lines of inquiry, each requiring a distinct theoretical and methodological approach, and which we can call, following André Lefevere, the analysis of "process" and of "product" (1992, 1). The analysis of process focuses on the translated text in its relation to the source text, and generally includes consideration of specific challenges (syntactic, lexical, formal, cultural, etc.) facing the translator, the solutions he or she has opted for, and the degree of equivalence obtained between the source and target texts. Such analysis, very much concerned with issues of meaning and interpretation, frequently relies on conceptual tools derived from hermeneutics, literary criticism, and linguistics. The analysis of product focuses on the function of a literary translation in a given culture; it considers the social and cultural forces – systems of patronage and distribution, target audience, cultural authority, etc. – that influence what gets translated, how translations are performed, and the place a translation will occupy in the receiving culture. This approach, less concerned with evaluating the adequacy of a translated text vis-à-vis the original, draws largely on sociological models for its methodology; of late, the work of Pierre Bourdieu has assumed an important position in this type of analysis. The two approaches are rarely found conjoined, and indeed constitute something of a scission within translation studies today. I will choose what I consider to be a representative instance of each of the two approaches in order to illustrate their strengths and limitations.

One of the most detailed protocols for the reading and analysis of translated literature is in the work of the French translator and translation theorist Antoine Berman. Berman is best known for his critique of "ethnocentric translation," for his advocacy of "foreignizing" translation strategies, and for a list of what he calls "deforming tendencies" in translation – the multiple ways in which translators, consciously or unconsciously, distort the source text. It is in his late work *Toward a Translation Criticism: John Donne* (2009), however, that he offers the most systematic account of how we might approach translated texts if we wish to understand and analyze them as critically as we do original texts. Here, Berman lays out the theoretical premises of what he terms "productive criticism," and illustrates this type of criticism through

an analysis of a series of French translations (and one Spanish translation) of John Donne's love poem "To His Mistress, Going to Bed."

The "analytical path" that Berman sets down is divided into "successive stages" (2009, 49). The stage corresponding to what he calls "the preliminary work," i.e., the actual reading of the translation, is of particular interest here. To begin with an obvious point, which Berman himself underscores, a reader of a translated work of literature does not necessarily know how to read it. "One is not born a reader of translations," Berman argues, "but made one." (The title of a useful essay by Venuti, "How to Read a Translation" [in Venuti 2013], makes the same assumption.) At the same time, no reader of translated literature is completely unformed, but comes to the translated text with, at a minimum, the foreknowledge that it has been translated. This awareness significantly informs the way we read. On account of an ingrained association between translations and betrayal (the adage *traddutore, traditore* is only the most common formulation of this connection, which pervades the contemporary culture of translation in numerous insidious ways), the reader of translations is a leery, even ambivalent, reader. This is not altogether a bad thing; it means that the reader of translations is far from naïve: from the outset, he or she is on the hermeneutic path, as it were, suspicious of appearances, and mindful of his or her dependence on the mediation performed by the translator. Still, this reader's "distrustful and finicky" gaze, to use Berman's translator's terms, is at the same time an obstacle to the just appreciation of a translated text: it tends to lead, especially in cases where the reader knows something of the original language, to a rush to compare source and target texts, a largely "negative" enterprise that Berman likens to a hastily conducted trial. To prevent a rush to judgment, Berman stipulates that the translation be read through, twice, without reference to the original:

> To a distrustful and finicky eye . . . let us oppose a *receptive ga*ze that places only limited trust in the translated text. Such is, and such will be, the fundamental gesture of the critical act: to suspend any hasty judgment, and to embark on a long, patient activity of reading and rereading the translation(s), *while completely setting aside the original text*. The first reading still remains, inevitably, that of a foreign work in French. The second reading reads the translation as a translation, which implies a conversion of perspective. (2009, 49)

The cultivation of a "receptive gaze," which is something like the readerly equivalent of Freud's "floating attention" in the analytic session (Berman frequently has recourse to psychoanalysis as a model for translation analysis), is the precondition for a measured yet critical reading of a literary translation. It safeguards against the "aggressive orientation," the "fighting position" (2009, 35) that for Berman is an impoverished if common approach to translation analysis and which in extreme cases (Berman cites the virulently critical attitude of Henri Meschonnic) results in "a simple work of destruction" (2009, 7).

The first and not the least consequential effect of Berman's "fundamental gesture" – the setting aside of the original text – is to de-dramatize, even de-

neuroticize the reading of translations. The febrile search for error and "defectivity" in the translated text, involving an exhausting, sporadic, and usually unprincipled comparison of (parts of) the translated text with the original, is averted; the "tendency to want to judge a translation, and *to want to do only this*" (2009, 29) is supplanted by a composed, "patient," and above all non-judgmental reading. This initial methodological premise grants the translated text a kind of provisional sovereignty; at this stage on the analytical path, it enjoys all the rights of an original composition, such that the prejudicial effects of the "very old accusation" leveled against translation – that of *not* being the original, of being *less* than the original" (its "secondariness"; 2009, 29) – are mitigated if not entirely dispelled. To encourage readers to approach translations, initially, as primary, autonomous texts is a crucial gesture not only in terms of teaching us how to read a translation, but also in terms of what it contributes to the accrual of "symbolic status" for translation criticism as a disciplined method, and hence to what Berman calls the "dignification" of the translator and his or her work, without which, Berman contends, "no 'discursive practice' can literally be established as legitimate" (2009, 30).

The "conversion of perspective" that emerges with the second reading of the translation marks a significant refinement of the reader's gaze: while remaining "receptive" and non-judgmental, the reader attempts in this phase to determine "whether the translated text 'stands' . . . as a real text," and to ascertain its "degree of *immanent consistency* outside of any relation to the original" (2009, 50). This means, broadly, whether or not it is "'well written' in the most elementary sense" of the term. In order to make such a determination, the reader must be alert to "'textual zones' in which defectiveness can be glimpsed," places where the translated text suddenly weakens (loses its rhythm, becomes too easy or fluent, is overrun by fashionable words, etc.). Inversely, the rereading also brings to light textual zones that are, in Berman's words, "miraculous," both

> obviously accomplished passages but also writing that is *writing of translation*, writing that no French writer could have written, a foreigner's writing harmoniously moved into French without any friction (or if there is friction, a beneficial one). (2009, 50)

Such "writing of translation," which is "full of grace and richness . . . full of *felicity*," is the peculiar property of the translated text that "stands." It is writing that diverges from the norms of the target language and "in which the translator has *foreign-written* in French and thus has produced a new French" (2009, 50–51).

Berman readily allows that detection of such zones in a translated text relies upon a reader's "impressions," and that because translations can be "misleading," these impressions may well be "false." In order to uncover the internal logic of the translation, the reader must proceed to the next step in the "textual pre-analysis," which is the reading and rereading of the original (this time setting aside the translation). Here the reader is in search of the stylistic traits that "individuate" the work in question, and is also looking for "signifying zones," passages where a work "reaches its own

purpose" and where writing has "the highest degree of necessity" (2009, 54–55). These passages will ultimately be scrutinized in relation to their corresponding passages in the translation during the "confrontation" phase of the analysis, as will the "textual zones" already uncovered through the reading of the translation (the preselected zones in the translation and in the original do not necessarily match).

It is clear from the above that Berman's method is directed at readers of considerable literary sensitivity, capable of discerning linguistic deviance in a translated text without consultation of the original, and that error (potentially false impressions) is constitutive of the process of determining the "truth" of a translation. Berman's recommendations for analyzing a translation mirror, by design, a particular tradition and mode of literary criticism (in particular that of Schlegel and Benjamin); translation criticism is for him "one of the genres of Criticism, with a capital *C*" (2009, 2–3).

Along with the readings of the original, Berman insists on the importance of considering what he calls the translation "supports," meaning any available paratextual materials – the translator's introduction, preface, postface, notes – as well as "parallel readings" (other works by the author, biographies, critical works, etc.). The work of the conscientious reader of translations thus retraces the path that a conscientious translator might have followed in order to carry out his or her task. Such shadowing allows the reader to form an impression of "the translating subject" (2009, 57). "It is becoming increasingly unthinkable," writes Berman, "for the translator to remain the total stranger he is most of the time." Again, Berman's aim is to dignify the translator with the sort of inquiry we might make of an author ("After all, when faced with a literary work, we relentlessly ask, 'Who is the author?'"), thus countering the historical secondarization of the translator and his or her work. A reader may be interested in an author's life and "moods," but not in a translator's; the data of interest to Berman concern "whether he is French or foreign," whether he is primarily or exclusively a translator or also an author of literary works, his knowledge of languages, what else he has translated, if he has written articles about the works he has translated or about his own practice as a translator, and so on (2009, 57–58). The gathering of this information is indispensable to a genuine "hermeneutic of translation"; it is the basis for grasping the translator's "position" (his "specific relation to his own activity, a certain conception or perception of translation, its meaning, its purpose, its forms and modes" [2009, 58]), "project" (the specific "mode" and "style" chosen by the translator in order to realize the literary transfer [2009, 60]) and "horizon" ("the set of linguistic, literary, cultural, and historical parameters that 'determine' the ways of feeling, acting, and thinking of the translator" [2009, 63]).

The scare quotes around the word "determine" are significant: Berman does not wish to suggest that the translator – who is a central, heroic, and rather Romantic figure in this narrative, which relies heavily on concepts drawn from German Romantic theory – is entirely bound or constrained by social forces. Berman's translator is a relatively free, highly individuated subject ("there are as many translating positions as there are translators" [2009, 59]). The ultimate stage of his analytic of translation,

intended to guide critics toward what he calls "productive criticism" (the term is from Friedrich Schlegel), affirms this freedom. This stage involves the "confrontation" of the selected passages from the translated text with the corresponding passages in the original, as well as comparison of the particularly problematic or accomplished "textual zones" found in the original with their renderings in the translation. Here Berman insists on the usefulness of consulting other translations of the work in question, where they exist, and also translations of the original made in other languages. Such comparative analysis, Berman writes, has a marked "pedagogical value" (2009, 68). For Berman, comparing different versions of a translated text opens up a "dual plural dimension," that of translation, which is revealed to be always a matter of translations and indeed of re-translations (even a "first" translation "calls for a retranslation" [2009, 67]), and that of the work itself, shown through translation to be irreducible to a single, selfsame truth.

At a minimum, Berman's protocol for reading translations brings order and method to a process that has long remained unregulated. By postulating a "writing of translation," he attempts to mark the singularity and originality of translation as a creative, even poetic, act (see Massardier-Kenney 2010), a specific "mode" of writing, in the sense that Walter Benjamin evokes when he writes that "translation is a mode" (2004, 76). And just as the translator and the translator's work in Berman's analytic is "dignified," as a result of Berman's promotion of translations to the status of primary and largely autonomous texts, so the reader of literature in translation (and the act of reading literature in translation), often regarded as ignorant and hapless, is dignified, inasmuch as he or she, endowed with a method and critical tools adapted to the task, is raised up out of the ignominious condition of "generality" that has sometimes been regarded, by publishers in particular, as a kind of destiny.

III

The goal of translation criticism, in Berman's hermeneutical understanding of the latter term, is to "bring out the truth of a translation" (2009, 3). This "truth," as we have seen, is intimately bound up with the figure of the translating subject, whose position has shaped it and whose project, inscribed in the translated text, is discoverable by means of careful hermeneutic inquiry. For other scholars in the field of translation studies, the "truth" of any translation is commensurate with the cultural, social, and institutional forces that have shaped it, the mechanisms that serve to promote it, and the uses to which the translation is put in the literary polysystem of the target culture. These scholars are less interested in the microtextual analysis of a given translation (the specific lexical choices of the translator, their degree of equivalence or deviancy vis-à-vis the original, the philosophy or psychology implied by these choices, etc.). They focus, rather, on the processes of selection and promotion that bring a translation into being, the contributions of multiple actors (translators, editors, publishers) to the fabrication of a translated text, and the factors and agents (reviewers,

critics, academics, prizes) influencing the success (or failure) of a translation in the literary marketplace.

To illustrate the difference between the Bermanian method of translation analysis and the more broadly sociological approach, we might look at how the latter considers the role of the translator in the process. By way of example, we might consider the history of the first English translation of Simone de Beauvoir's *Le Deuxième Sexe*, which reveals, quite dramatically, the interest of viewing the translator, who in Berman's work sometimes appears in near-Napoleonic isolation, as one figure within a network of actors engaged in the manufacture of a final product. Published by Knopf in 1953, the "bible of feminism," as *The Second Sex* came to be known, was translated by Howard M. Parshley, an American professor of zoology working in the areas of entomology, genetics, and the science of reproduction. While he had a sound knowledge of French, the fact that Parshley's expertise lay in an area largely unrelated to the subject matter of Beauvoir's work, together with his inexperience as a translator, made of him "a highly visible and easy target" for critics, many of whom ascribed the perceived failings of the translation solely to his shortcomings (see Bogic 2010a, 87).

Anna Bogic (2010a, 2010b, and 2011), relying on a seminal essay by Margaret Simons ("The Silencing of Simone de Beauvoir: Guess What's Missing from *The Second Sex*" [1983]), as well as on scholarship on Parshley's translation by Meryl Altman, Sheryl Englund, and Toril Moi, has catalogued the diverse failings critics have detected. First among these are the many cuts and omissions. The American edition of Beauvoir's text omits 10 to 15 per cent of the original French. Margaret Simons points out that the cuts are far from anodine, but seem to obey a logic of "sexist selecting," targeting crucial passages about women's role in history. Some of Beauvoir's copious and lengthy quotations (most of the quotes from the journals of Sophie Tolstoy, for example) are deleted; several of those that survive the cut are condensed. Meryl Altman observes that the translation does not render in their integrality the psychoanalytic case histories from Wilhelm Stekel that Beauvoir references at length: five of these are left out, seven are subject to cuts, and some are summarized in one or two sentences, with the result that Beauvoir's relation to psychoanalysis is obscured. Parshley comes in for severe criticism for having misunderstood and traduced Beauvoir's very precise use of the philosophical lexicon. Toril Moi argues that Parshley is deaf to the Hegelian subtext of Beauvoir's work and mistranslates key terms such as "subjectif," "réalité humaine" and "aliénation." The result of these cuts, condensations, missed allusions, and mistranslated philosophical terms is that Beauvoir's theory of the subjugation of women in a patriarchal society is, at a minimum, misrepresented and at times incomprehensible. Because of the missing quotations, her argument can appear undeveloped or unsubstantiated, to the extent that Beauvoir appears "a careless and inconsistent thinker" (Moi 2002, 1022). Parshley's failure to recognize key philosophical terms (he translated "réalité humaine" as "the real nature of man," for example, whereas it was at the time the accepted French translation for Heidegger's *Dasein*) reduces a complex theory of subjectivity to the merely banal.

Critics impute responsibility for the "sorry mess" (in Moi's words: 2002, 1008) of the translation to Parshley, with even Beauvoir herself expressing annoyance ("I begrudge him a great deal," she told Simons in an interview [Bogic 2010a, 87]). Without contesting the validity of the objections raised, it is helpful and illuminating to contextualize Parshley's role in the translation process, and to relativize the extent of his influence over the finished product. Bogic's rereading of the Parshley scandal relies on an examination of around 150 letters exchanged between Parshley and Alfred A. Knopf, founder of the publishing house, Blanche Knopf, vice president, and Harold Strauss, its editor in chief. These letters, housed in the Smith College Archives, reveal the contentious relations between the translator and his publishers, their differing assessment of the nature and qualities of the original, their radically opposed philosophies of translation, and, generally, what Bogic calls "the intricacy and 'messiness' of the translation process" (2010a, 86). They also suggest the extent to which both specific translational choices and the overall translational method were decided not by Parshley alone, but through arduous and often belligerent negotiation between the translator and the publishers. On the issue of cutting and condensing quotations, for example, Parshley, while making concessions, is seen to vigorously resist the publisher's blanket injunction to "cut, slash" (Bogic 2011, 161), struggling valiantly against Alfred Knopf's contention that Beauvoir writes in "concentric circles" and "suffers from verbal diarrhea" (Bogic 2010a, 87). Strauss, while more conciliatory in tone, was unwavering in his support of Knopf's line of thinking.

> "I don't agree with you at all that the quotations give a valid notion of the attitude of these authors . . . American readers will be quite prepared to take general statements from De Beauvoir regarding the opinions of these authors as valid." (Quoted in Bogic 2011, 161)

The letters also show the publishers exerting pressure on Parshley to make the translation conform to the perceived needs and desires of the target audience. Throughout the correspondence, the notions of the "general reader" and the "average American reader" serve as touchstones for Strauss, invoked whenever necessary to justify cuts and to impose questionable translational choices. "I think it is essential to do everything possible to lighten the burden of the American reader," Strauss tells Parshley. "The truth is that people do not really like good books and therefore for the most part have to be either wooed or browbeaten into reading them" (Bogic 2011, 162). Wooing seems to have been the preferred option, implying, above all, minimal use of unfamiliar words (especially philosophical terms). In one letter Strauss expresses regret that Parshley sometimes goes out of his way "to use an esoteric word where a more familiar one would suffice," arguing that "the general reader should be sent to the dictionary as seldom as possible." (Parshley's response is once again spirited: "I haven't consciously employed unusual words just for the hell of it!") (Bogic 2010a, 85). Frequently at issue in this respect was the existentialist vocabulary upon which

Beauvoir relied to advance her arguments. Both editor and publisher felt that the readership of *The Second Sex* would be unfamiliar with and uninterested in philosophical content; accordingly, Blanche Knopf was at pains to keep it out of Parshley's preface, arguing that "existensialism [*sic*] is really a dead duck." "Where you have to mention it," she tells the translator, "of course you will, but it seems of no great importance any longer in the literary world of France or anywhere else" (Bogic 2011, 160).

Clearly, the Knopf publishing house and Parshley held to radically different appreciations of Beauvoir's book. A large part of the problem was that Blanche Knopf, who had first "discovered" Beauvoir's book, appears to have envisaged it as an English counterpart to the recently published Kinsey report on *Sexual Behavior in the Human Male* (1948) (Bogic 2010a, 88). The conflicting visions of the basic nature of the original inevitably led to confrontations, throughout which Parshley sought to protect the philosophical content and language of Beauvoir's thesis. To his credit, Parshley read widely in an attempt to educate himself about the then fairly unknown philosophy of existentialism, which, he riposted to Blanche, "has provided philosophy with some new insights of permanent value." Ahead of his time, he was also keen, in translating some of the key terms, to avoid domestication and to oblige the American reader to move toward the author, arguing, for example, with regard to the word "altérité," that "if it doesn't exist, in English, as alterity, perhaps it should, and we might introduce it" (Bogic 2011, 159).

The research into the manufacturing of *The Second Sex* reveals the extent to which a translator, far from acting independently and in isolation, is part of a larger network of "hidden actors" (see Bogic 2010b; also Buzelin 2005), and can be more comprehensively understood as a "translating agent," "a main figure in the act of translating, certainly, but an executor of many other demands and impositions" (Bogic 2011, 160–61). Parshley, who cannot be exonerated of all the errors in the English version of *The Second Sex*, emerges as a translator struggling to defend his principled positions within the complex and unequal power relation of the translator–publisher dynamic. Awareness of the conflicting interests of translator and publisher – the former, in this and probably in most cases, trying to preserve the integrity of the original against the editors' urgings to "jazz it up" (Bogic 2010a, 82) – enhances the reader's ability to arrive at a measured assessment of the translation, one that takes into account the often anonymous involvement of publishers in managing and shaping translations for the book market.

IV

While much contemporary translation criticism shows a predilection for one approach over the other – emphasis on process over product (or vice versa), preference for internal, textual analysis rather than external, sociological analysis, focus on the microtextual rather than the macrotextual, etc. – the two approaches to reading literature in

translation described above are not mutually exclusive. Venuti's *The Scandals of Translation: Towards an Ethics of Difference*, for example, unfolds under the aegis of Berman's work ("I follow Berman . . . Good translation is demystifying: it manifests in its own language the foreignness of the foreign text" [1998, 11]), yet focuses on how social, cultural, and economic institutional forces (corporations, governments, the publishing industry, the Modern Language Association, etc.) contribute to the stigmatization of translation as a form of writing. In a different mode, Lance Hewson (2011), in a minutely detailed study of translations of Gustave Flaubert's *Madame Bovary* into English and Jane Austen's *Emma* into French, deploys both hermeneutic and sociological conceptual tools in an overt attempt to overcome the divide. It is interesting that Bourdieu's notion of "field," on which recent works in the sociological vein of translation analysis rely (e.g., Casanova 2004; Sapiro 2008), is conceived expressly by Bourdieu as a means to "overcome the opposition between internal and external analysis" of cultural artifacts, allowing for an assessment of literary texts (including translations) that is "at once esthetic and political" (1996, 205). But the polemical nature of Bourdieu's enterprise, which sets out to combat the "economic angelism" of purely formal analysis, often results, in translation analyses based on Bourdieusian premises, in an exclusive focus on extrinsic forces and a relative neglect of the translator's role in the production of the translated text.

The underlying, urgent issue raised by the reading of literature in translation is an ethical one, having to do with the pact between translator and reader (see Godard 2001). This pact is a matter of constant negotiation and renegotiation, up until the final word of a translated text; the various methods for reading and analyzing translations are attempts to render its nature explicit and to subject it to some form of verification. For Berman, ethics in translation is fundamentally a matter of transparency: "the translator has every right as soon as he is open" (2009, 75). In this respect, Saunders must count among the most ethical of translators, not only on account of the candor of his essay, but because his choices, such as "cakes and ale," plainly advertise their anachronistic relation to the original. No reader, however naïve, would ever imagine that Plato thought or expressed himself in the idiom of *Twelfth Night*, which popularized the phrase (although Somerset Maugham's *Cakes and Ale; or, the Skeleton in the Cupboard* (1930) is as likely a reference for Saunders's public as Shakespeare's play), any more than a modern theater-goer would be thrown by the sight of a citizen of ancient Athens in a tuxedo. Renato Poggioli writes that translation always lends to the original "a strange clothing" (1966, 137). Reading literature in translation really begins with an inkling of the strangeness and "difference" of the translated text, which may obtrude to a greater or lesser degree but is always discernible, an incipient awareness, as Isabel Garayta has put it, that "'we're not in Kansas anymore'" (2010, 32). Without this sense of disorientation, the feeling that we are in unfamiliar territory, we are not truly reading-in-translation. Hence the importance, for teachers, of presenting translations *as* translations. As Carol Maier and Françoise Massardier-Kenney point out in their introduction to *Literature in Translation*, all too often "students read translated material, but they do not read *in* translation" (2010, 2). The

purpose of translation criticism, in part, should be to help readers measure the precise contours – geographical, linguistic, cultural, and historical—of their remove from the original (Garayta 2010, 32). The challenge is to do so without de-defamiliarizing the territory, which means, *pace* Saunders, allowing the Greekness of the Greek to poke through the Englishness of the English.

See also Chapter 1 (Baker), Chapter 6 (Sapiro), Chapter 7 (Saldanha), Chapter 8 (Shreve and Lacruz), Chapter 12 (Tymoczko), Chapter 23 (Mazzei), Chapter 25 (Brian Baer), Chapter 31 (Lowe), Chapter 33 (Porter), Chapter 34 (Heim)

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Part III
Genres of Translation

Varieties of Translation Practice

33

The Expository Translator

Catherine Porter

Students and theorists of translation often characterize the field in terms of binary oppositions. Source texts are traditionally categorized as "literary," "poetic," or "works of art," as opposed to "non-literary," "communicative," "functional," or simply "non-works," mere "information." Theorists may acknowledge that actual source texts fall somewhere on a continuum between these loosely defined poles, but they generally assign a positive valence to the "literary/poetic" end of the spectrum. While this valorization is not always explicit, it finds expression in a variety of ways, beginning with the familiar "X vs. non-X" dichotomy in which "non-X" has so little value it is not even named. Many discussions that purport to focus on issues pertaining to translation in general in fact choose their examples exclusively from the literary realm. Others address the distinction between literary and non-literary translation directly, only to dismiss the latter and deal exclusively with the former. An extreme case is offered by the famous opening of Walter Benjamin's "The Translator's Task," in which Benjamin privileges the poetic, disparages translation for readers who cannot read the original, and discounts any translation "that aims to transmit something":

> What does a poetic work "say" . . .? What does it communicate? Very little, to a person who understands it. Neither message nor information is essential to it. However, a translation that aims to transmit something can transmit nothing other than a message – that is, something inessential. And this is also the hallmark of bad translations. (Benjamin [1923] 2012, 75)

In this account, only translation of the literary merits attention. And in fact, aside from language-specific studies in semiotics and comparative linguistics, relatively little theoretical work in translation studies has focused specifically on issues of concern to the non-commercial but "non-literary" translator, whom I propose to call here the expository translator.

For evidence to support these assertions, I turn to Lawrence Venuti's *The Translation Studies Reader* ([2000] 2012), a diverse and richly provocative collection of essays whose successive editions have offered a much-needed reference for students, teachers, and practitioners of translation alike. The translator of expository prose who works her way through the volume may nevertheless encounter a peculiar version of "the translator's invisibility," a condition explored elsewhere at length by Venuti (2008). For of the thirty-one essays in the 2012 reader, at least three-fourths focus exclusively or primarily on the translation of literary works and/or ancient classical texts. One essay in the sphere of cultural studies (Brisset), three linguistic and typological studies (Jakobson, Toury, Vermeer), and Venuti's concluding essay address issues broadly applicable to all text types; the only texts that deal specifically with a non-literary corpus focus respectively on the translation of documents produced within institutional frameworks (Mason) and the ideological function of translation in the American political and diplomatic context (Rafael).

If the *Reader* makes translatorial activity visible and significant, it also reflects a common presupposition that translation theory needs to address only the translation of "works" in the strong sense: "works of art," sacred or sacralized texts, literary or philosophical works that have become or are presumed likely to become canonical, works whose specific forms were intended by their artist-authors and ought therefore to be reconstructed insofar as possible as perfect copies. In "The Name and Nature of Translation Studies," James S. Holmes remarks on the uneven distribution of critical attention within translation studies and points to a paradoxical difficulty underlying the imbalance:

> Authors and literary scholars have long concerned themselves with the problems intrinsic to translating literary texts or specific genres of literary texts; theologians, similarly, have devoted much attention to questions of how to translate the Bible and other sacred works. In recent years some effort has been made to develop a specific theory for the translation of scientific texts. All these studies break down, however, because we still lack anything like a formal theory of message, text, or discourse types. (Holmes [1972] 2004, 187–88)

In the absence of a formal theory, translation specialists may rely on conventional distinctions and traditional classifications, but these can offer little guidance to the expository translator seeking to establish whether – or perhaps the degree to which? – a given source text can be categorized as a "work."

The position occupied by a given source text on the literary/non-literary continuum takes on critical importance for an expository translator in search of appropriate norms

for the task at hand. Those theorists included in Venuti's *Reader* who do address both ends of the scale often suggest that "works" and "non-works" call for different approaches to translation. Antoine Berman, after citing Michel Foucault's distinction between translations that aim to "go from like to same" and those whose task is "to use the translated language to derail the translating language," adds his own version:

> Doesn't this distinction simply correspond to the great split that divides the entire field of translation, separating so-called "literary" translations (in the broad sense) from "non-literary" translations (technical, scientific, advertising, etc.)? Whereas the latter perform only a semantic transfer and deal with texts that entertain a relation of exteriority or instrumentality to their language, the former are concerned with *works*, that is to say texts so bound to their language that the translating act inevitably becomes a manipulation of signifiers, where two languages enter into various forms of collision and somehow *couple*. (Berman [1984] 2012, 241)

While this distinction is somewhat more expansive than Benjamin's, it presupposes the same hierarchy and a similar goal: Berman insists that "the properly *ethical* aim of the translating act (receiving the Foreign as Foreign)" has been "skewed, perverted, and assimilated" by translators who apply techniques fit only for "lower" forms of writing and thereby "deform" works of art ([1984] 2012, 241–42).

Is the expository translator's task, then, little more than mechanical? Is transmitting information somehow incompatible with, or only marginally related to, any other translatorial function? Is the expository source text necessarily a "non-work" in Berman's sense? Are there not intermediate possibilities, in which a source text would simultaneously manifest features of "works" and of "non-works"? Lacking established grounds on which to base answers to such questions, the expository translator has to make ad hoc judgments about the presence or absence – and/or the degree – of "literariness" manifested by the source text at hand. Once this determination is made, however tentatively, a corollary question arises: how is the translator to establish norms appropriate to the source text according to its position on the "work"/"non-work" scale?

Roman Jakobson's well-known schema of the constitutive factors and functions inherent in acts of verbal communication suggests one response. If we take the source text of a literary translator to be, by definition, a "work of art" possessing a unique linguistic shape and texture in which the Jakobsonean poetic function predominates, this is not to say that other functions are absent or insignificant (Jakobson 1960). The literary translator who privileges "the message for its own sake" will presumably give priority to the poetic aspects of the source text; this need not mean neglecting the other functions and factors in play (Jakobson's emotive, referential, conative, phatic, and metalingual functions, corresponding to the addresser, context, addressee, contact, and code), but it implies treating them as subordinate when there are strategic translation decisions to be made. In contrast, we may take the source text of the expository translator to be by definition one in which the referential function or "context" predominates;

the translator can privilege the context, in Jakobson's sense, without neglecting other aspects of the source text, including the poetic. From this standpoint, a translation may be said to be "faithful" to the extent that it reproduces the hierarchy of functions manifested in the source text. The dichotomy between literary and non-literary texts is displaced by a continuum along which we can locate texts in which the poetic function predominates over the referential function or vice versa. Rather than an unbridgeable gap between "literary" and "expository" translators, there is an unbounded zone of potential overlap.

Can thinking about translators and text types in this way have a bearing on the identification of appropriate norms? How might a translator – and in particular one who has determined that the source text at hand is predominantly referential – decide on a strategic approach? To what or to whom should the translator attempt to be "faithful"?

Like the translation product or "target text," the practice of translation itself is frequently described in terms of polar opposites, between "interlinear gloss" and "creative transposition"; both extremes can be traced through Venuti's *Reader*. Referring in particular to work by Gideon Toury and Eugene Nida, Shoshana Blum-Kulka sums up these conflicting tendencies by observing that

> translations "proper" operate with respect to two opposing sets of norms: on the one hand, that of showing concern for the contemporary reader (thus being licensed to restructure the SL in the TL); and on the other hand that of remaining as faithful as possible to the SL. . . . The prevailing norm in the 20th century has been, on the most general level, to expect translations to live up to some expectation of "faithfulness" . . . most published translations are regarded as attempts to render a given text in another language, and *not* as attempts to convey a given message to a new audience. (Blum-Kulka [1986] 2004, 297–98; author's emphasis)

In sum, while the age-old tension between author- or source-text-centered norms and reader- or target-text-centered norms persists, it appears that the former have dominated the practice of translation in recent decades and continue to do so. But it might be more accurate to say that the former have dominated the practice of translation at the literary end of the spectrum, and that, in the absence of strong arguments to the contrary, their applicability to other types of translation has either been assumed or (where other types of translation have been dismissed out of hand as unworthy of consideration) deemed irrelevant. I would argue that, unlike the literary translator pressed by the prevailing norm to emphasize fidelity to the source text over concern for its target-language reader, the expository translator operates under implicit norms that require her not so much to choose between these two aims as to refine and reconcile them. To the extent that the translator privileges the poetic dimension, the aesthetic intentions of an implied author, she in some sense reifies the source text *qua* text: the text is presented – albeit in altered linguistic form – as a stable, sacralized object that the reader is invited to approach and appreciate on its own terms. In contrast, the translator who privileges the referential dimension – the informative

intentions of an implied author – need not view the source text as a sacred and inviolable object; she may choose to alter it in various ways with the aim of making its content or message clearer or more accessible to the anticipated reader.

In "The Nature and Role of Norms in Translation," Gideon Toury distinguishes usefully between "preliminary norms" – which govern both the selection of texts for translation into a given language in a given place and time and also cultural attitudes toward indirect translation (i.e., translation of a translation) – and "operational norms," which include "matricial" and "textual-linguistic" norms that

> may be conceived of as directing the decisions made during the act of translation itself. They affect the matrix of the text – i.e., the modes of distributing linguistic material in it – as well as the textual make up and verbal formulation as such. (Toury [1995] 2012, 172)

Starkly summarized, preliminary norms govern the choice of source text; matricial norms govern the translator's decision to alter, move, retain, or cut a given text segment; textual-linguistic norms govern the choice of words and syntactic structures within given text segments. Toury notes, however, that translational norms vary according to the text-type and the sociocultural context, are inherently unstable, and have yet to be subjected to scientific study. In short, norms exist, but at present, for the most part, we have no reliable way of knowing what they are. Toury's work suggests an ambitious agenda for future research; meanwhile, translators are left to develop their own norms as best they can, making inferences from existing translations and drawing on any pertinent critical or theoretical formulations they may encounter ([1995] 2012, 176).

For a wide variety of reasons, an expository source text may need significant alteration to meet anglophone publishing standards. A researcher who has expertise in his field may lack native mastery of the source language, or may simply be an unskilled communicator. A professor may turn her lecture notes into a book without taking the time to ensure coherence and cohesion. A scholar working without adequate library access may submit a bibliography full of holes. A writer operating in a homogeneous cultural context may assume background knowledge on the part of her readers that cannot be assumed in the target-language environment. Some practices accepted in formal written discourse in the source culture may be associated exclusively with informal oral discourse in the target culture. The source-language text may have been published from a raw, unedited manuscript, leaving gaps, inconsistencies, and errors intact. Indeed, copy editors are not standard fixtures in many non-anglophone publishing houses; expository translators often have to compensate for their absence in order to prepare a manuscript that meets the standards of an American or British commercial or academic press. While some published expository source-language texts are carefully crafted and manifest the kind of intention-driven integrity that would meet at least one definition of "works," others call for editorial intervention of a sort that is often unavailable in the source-language environment.

It may be helpful to turn to discussions of editing, then, in the search for norms applicable to the expository translator. In the anglophone publishing world, editors make countless norm-governed decisions at both the preliminary and the operational levels. Many of the textual-linguistic norms invoked in the editing process are codified in standard style manuals and/or in-house style sheets; however, the selection of the text to be published, the overall approach to its presentation, and specific "matricial" decisions fall outside the scope of such documents. Editor and scholar G. Thomas Tanselle defines editing as "the considered act of reproducing or altering texts." He distinguishes between "scholarly" editing, "in which the aim is to preserve or reconstruct a text as it existed at some prior moment," and "creative" editing, which aims to improve the text, "according to one or another standard of literary excellence or marketability." While Tanselle does not include translated texts in his analytic framework, the fundamental question he raises with regard to editing might seem equally applicable to translating. Is the translator's aim "to approach texts historically," that is, "to receive communications from the past," or to "collaborate with the author to improve the work" (Tanselle 1995, 10–14)?

Tanselle's observation about readers, critics, and editors can surely be extended to translators, who play all three roles:

> anyone who wishes to read or comment on a text, or on the work it purports to represent, must make textual decisions – must, that is, engage in a form of textual criticism – whether or not the work is being thought of as a communication from the past. (1995, 15)

However, not all of the choices open to editors are available to translators. As Tanselle insists with regard to the publication of documentary texts, "[t]he fundamental dichotomy is actually between making no alterations at all and making some (whether many or few) alterations" (1995, 17). By definition, a translator cannot produce a facsimile edition or a literal (diplomatic) transcription of an oral text. The production of a counterpart text in the target language unavoidably entails a wholesale alteration of the discursive fabric of the source text, and thus involves judgment and evaluation on the translator's part at every turn. The question, then, is not whether the translator will "alter" the text with which she began, but how to characterize the alterations introduced in the process of translation and the purpose behind them: how to identify the operational norms at work. This way of posing the question makes it easier to see where and how the approaches taken by the expository translator and the literary translator may diverge, on both the matricial and the textual-linguistic levels.

Unlike Benjamin's limited and dismissive notion of communication, Tanselle's clearly encompasses works of art. Indeed, in his discussion of scholarly editing, without any explicit acknowledgment of the limitation, terms such as "author," "work," and "document" appear to be used primarily with reference to artistic creation. In this framework, the source text is viewed as an inherently intangible "work" of literary value, any material representation of which can only be an imperfect copy.

Like the editor whose purpose is historical (and who is not attempting to produce an unaltered facsimile), the translator of a literary work will strive to reconstruct a version of the work, one that is believed to correspond to the author's intent, after adopting a particular editor's version of the source text. In contrast, like the editor whose purpose is non-historical, the translator whose source text is predominantly non-literary will strive to produce a necessarily altered version that meets a target-culture standard of intelligibility or marketability or both.

To the extent that the translator privileges the conveying of referential content to a reader over the reproduction or re-creation of an aesthetic object intended by an author, she may adopt the stance Tanselle calls "collaborating with the author to improve the work." An expository translator who faces any of the challenges identified above is dealing with a demonstrably "imperfect" product from the standpoint of the target culture. Unlike a literary translator, who may attribute every detail of the source text to authorial intent and who may see form and content as inextricably intertwined, an expository translator can acknowledge and attempt to remedy textual deficiencies that would otherwise interfere with the transmission of the referential content. At the textual-linguistic level, a mistake in spelling or grammar, a stylistic infelicity, or a clearly inadvertent logical inconsistency need not be preserved in the target text only to be corrected later by a target-language copy editor. At the matricial level, the expository translator may decide to sacrifice concision and/or ambiguity in order to amplify or clarify a point that would be self-evident to a source-language reader but opaque to a target-language reader. For increased clarity, or to avoid distracting from the message by reproducing stylistic features peculiar to the source-language environment, the expository translator may reshape the text by altering the length or position of segments, removing redundancies, and so on. If the "default" position remains maximal fidelity to the source text in all its dimensions, each decision to deviate from that position stems in principle from a careful assessment both of the balance of functions operating in a particular text segment and of the text's overall style and thrust.

In the foregoing discussion, I have repeatedly used the modal verb "may" to express both possibility and – presumptuously – permission. Given sufficient space, it would not be hard to demonstrate that expository translators do indeed make such moves, take such "liberties," as part of an implicit collaboration with the author aimed at finding the most effective way to convey the latter's message in a different language to a different audience. As I have sought to suggest here, the norms applicable to expository prose may diverge in important respects from those that appear to prevail in literary translation. The additional "liberty" that may be exercised by the expository translator who positions herself as "the author's collaborator" has to be earned in the first place by a reading that includes close attention to the discursive play of positions of subjectivity within the text.

The expository translator has to navigate not only between two language systems but also between two reading cultures and two different contexts for publication, and in the process has to make a whole series of large and small decisions that determine, among other things, how the authorial voice will be represented. Does this initial

drafting and recrafting make the translator in some sense an author or co-author, as well as an editor, of the text she is reworking? To think about what it might mean to "collaborate with an author to improve the work," it is useful to look back at the seminal text in which Michel Foucault interrogated the very notion of authorship in 1969. Early in "Qu'est-ce qu'un auteur?" Foucault evokes Samuel Beckett's formulation: "Qu'importe qui parle . . ." – or, in Beckett's own translation, "What matter who's speaking . . ." (Beckett [1954] 1974, 16). Starting from the premise that contemporary writing – or the form of writing he italicizes as *écriture* – has positioned as its horizonal ground the suspicion of or indifference to authorial identity that Beckett's question implies, Foucault emphasizes the problematic boundaries of "the work" and explores the problematic nature of the author's name.

> [T]he "author-function" is linked to the legal and institutional system that surrounds, determines and articulates the universe of discourses; it is not exercised uniformly and in the same manner in all discourses, in all eras and in all cultures; it is not defined by the spontaneous attribution of a discourse to its producer, but by a series of specific and complex operations; it does not refer purely and simply to a real individual but can give rise simultaneously to a number of egos or subject-positions that different classes of individuals may come to occupy. (Foucault 1969, 88[1])

The Foucauldian framework subtends as well what we may call the *translator-function* in its relations with editorship and authorship. Like the author-function and the editor-function, the translator-function, too, is bound up in the legal and institutional web surrounding discourse; it operates in varying ways according to the era, the culture, and the discursive realm in which it is practiced; it has to be defined in a precise and complex way, rather than by the spontaneous attribution of a translated text to its translator.

Each of Foucault's first three observations could give rise to abundant illustration and commentary based on experience with translating different kinds of texts for different audiences and publishers in varying material contexts. But it is specifically on Foucault's fourth and final point, having to do with the agent or subject that a text positions as its author, that I propose to focus here.

From the closing reflections Foucault offers in his essay, we discover that his implicit answer to Beckett's rhetorical question is not that "it doesn't matter in the slightest who's speaking," but rather that "Who's speaking?" is no longer the appropriate question. Foucault hypothesized in 1969 that the author-function was evolving toward a time when a different set of questions would be pertinent: "From what standpoint was [this discourse] articulated, how can it circulate, and who can appropriate it? . . . Who can fulfill the various subject functions?" (1969, 95). If questions such as these are asked about a translated work, it becomes clear not simply that the act as well as the effects of translation must be taken into account, but that translation is now, to use Foucault's term, one of the work's *modes of existence* in discourse. The translated work exists and circulates in a different discursive universe from that of the

source text, and also in a different marketplace. If the various subject functions generated by the original and its "copy" were to be mapped out, there would undoubtedly be zones of overlap, but also zones of non-convergence, since it is no longer the author but the translator who has to assume the responsibility of reading the audience and bending the writing to its needs.

How do we identify the various subject-functions within a text? Foucault indicates several of the ways in which they are inscribed:

> The text always incorporates a certain number of signs [personal pronouns, adverbs of time and place, verb conjugations] that refer back to the author. . . . But . . . these elements do not work in the same way in discourses that manifest the author-function and those that do not. In the latter, such "shifters" refer to the real speaker and to the spatio-temporal coordinates of his discourse. . . . In the former, in contrast, their role is more complex and more variable. . . . In fact, all discourses provided with the author-function include a plurality of selves. (1969, 87–88)

As it happens, we have at hand a surprisingly pertinent example that can help us investigate this hypothesis. Foucault's essay on authorship has been published in English translation at least twice under the title "What Is an Author?" in anthologies of Foucault's work: by Donald Bouchard and Sherry Simon in 1977, and by Josué Harari in 1979.

"Qu'est-ce qu'un auteur?" was originally delivered as a lecture before the Société française de philosophie in February 1969. In other words, it was a text prepared to be conveyed as oral discourse to an audience of peers. In his prefatory remarks, Foucault notes that, had he followed tradition, he would have brought the results of already-completed work to the society for examination and criticism, but that he has chosen to do something different:

> Unfortunately, what I am bringing you today is much too thin, I fear, to deserve your attention: . . . it is an attempt at analysis whose broad outlines I barely glimpse myself. (1969, 75)

He goes on to explain that he hopes to benefit from the criticism, support, and suggestions of his listeners; he situates his talk squarely within a dialogic context, and maintains his discourse on this level throughout the text through his use of shifters, or deictics.

In a note, Bouchard and Simon mention that the text was first given as a talk, and they allude to Foucault's introductory remarks, but neither their translation nor Harari's includes the remarks themselves. Furthermore, the Harari translation also omits a lengthy passage in which Foucault responds to objections to his own previous work and acknowledges that he could legitimately be criticized for the way in which he had used proper names. Thus, from the outset, access to the subject-positions constructed by authorial self-representations in Foucault's text are much less available

to readers of the English-language translations than to readers of the French. However, from a remark embedded in an introductory section in Harari's collection of essays, we learn that the translator was working from a revised version of the text. Without access to that version, a detailed comparison would be illegitimate; the discussion that follows will thus be limited to the Bouchard–Simon translation.

At the sentence level, one set of decisions operated by the translator-function involves the use of deictics. In Foucault's French text, the first person singular pronoun appears in various forms 96 times, as opposed to 46 in the translation. The second person plural pronoun appears 23 times in the source text, and not at all in the translation. There are 11 shifters of the "here" and "now" variety in the source text, only 3 in the translation. The reader of the translation will encounter an argument that retains a number of rhetorical questions but has lost most of its explicit links to the authorial voice that framed them, as well as its explicit references to the context in which they were uttered and to the interlocutors to whom they were addressed. Rather than being perceived by its English-language readers as a contribution to an ongoing philosophical dialogue among peers, or to put it more critically, as a speaker's exercise in constructing a relation of complicity with an audience, Foucault's discussion comes across in English as a masterful, impersonal statement issued by an individual thinker operating more or less in isolation. The new, more authoritative subject of discourse that unfolds in the translation thus differs quite significantly from the cautious and cagey authorial subject we encounter in Foucault's essay. Read in the light of the motif in "What Is an Author?" that challenges us to rethink the concept of authorship as a function of possible subject positions, the translation illustrates almost uncannily the way subject positions may be transformed in the process of translation. It thus suggests that the co-authorial work of the translator-function lies at least in part in the elaboration of subject positions for the translated text.

In an early article titled "The Translator's Invisibility," Lawrence Venuti illustrates several ways in which a translator's lexical and syntactic choices can inflect subject positions and can even "subvert the concept of the transcendental subject" (1986, 192).[2] Venuti situates writing and translation alike within an Althusserian conception of the productive process. Translation is viewed as a social practice in which both the original text and the text produced by the transforming act of translation are overdetermined by cultural histories and ideologies as well as by the specific historical conjuncture. Venuti insists on the implications of the translated text's status as an object for consumption, arguing that fluent, "readable" translations produce an impression of transparency on the reader and create the illusion of unmediated access to "a foreign author's personality or intention or the essential meaning of his text" (1986, 187); in other words, the ideal of fluency presupposes the reinscription of a transcendental subject that presides no less over the translation than over the original. Following George Steiner (1975), and, like Steiner, implicitly limiting his scope to literary translation, Venuti advocates opposing "fluency" and its attendant ideological baggage with a strategy of "resistancy" which "foregrounds the materiality of the text as a translation, as something that cannot be confused with either the source-language

text or a text written originally in the target language" (Venuti 1986, 190). This is not to say that he seeks to put the translator in the author's place as transcendental subject:

> It should be evident that if I am combating the translator's invisibility with the idea that translation is a social practice which involves a very complicated labor of transformation, it is not quite in order to elevate the translator to the status of another author who is the fixed and transcendental origin of the translation and who thus competes with or displaces the foreign author. My discussion has rather argued that the activity of the translator, and that of the foreign author as well, is shaped by social determinations of which they may or may not be aware, linguistic, literary, and historical materials which constitute their texts and may very well signify beyond their intentions. Hence both author and translator are decentered, and the text, whether original or translation, emerges as the uneasy tension of heterogeneous elements that Roland Barthes describes as "the death of the author." (1986, 196)

Contending, after Barthes, that a translation, like every other text, is "a tissue of quotations," Venuti claims that

> [i]f we oppose the prevailing commonsense notion that the author expresses himself or a personal truth in the text, we can go some distance toward describing the precise way in which the translator actively produces a determinate object for consumption in the target-language culture. (1986, 197)

Venuti's hypothesis is compatible with Foucault's – indeed, it could be characterized as an extension of Foucault's – and despite its focus on literary translation it seems to lend itself to a broad range of text types. Do hypotheses of this sort, postulating the "death of the author" and/or the agency of the translator, help us address the questions that I raised cautiously at the outset about the expository translator's responsibility, about the order of constraint and the implicit norms at work in the practice of expository translation? Foucault's approach and Venuti's both invite readers of a given text – and *a fortiori* its translator – to be particularly attentive to sites in which the author-function manifests itself. But a reader-focused expository translator is less likely than a text-focused literary translator to heed Venuti's call for a strategy of resistancy. Paradoxically, the expository translator's affinity with the anticipated reader may produce a form of identification with the author that leads to "co-authoring," collaborative moves in the interest of cogency. A translation that records the expository translator's reading – a process of decoding and recoding – remains author-oriented and aligns the translator-function with the referential or constative dimension insofar as its work is that of reinscribing the subject position of an author conveying information, analysis, and arguments. The translator's own transformative performance comes more forcefully into play when she proceeds to recast the target text in order to make it more fluent and readable, privileging intelligibility as a way of enacting the text's perceived emphasis on the transmission of a message to an audience. If this gesture entails complicity

with the regime of consumption, this is no less inevitable than was the original author's complicity with the same order in writing for publication. Any means of displaying a translator's performance necessarily embraces the displacement of the source text's authorial subjectivity toward a dual or multiple, ambivalent reading/revoicing that is a sign of the author's implicit pact – with editors, translators, publishers, readers – amounting to an agreement to allow for a rearticulation for the wider audience. The fluency achieved in translation thus derives from an affirmative presupposition about communication as a transformational process. Fluency can be understood as a legitimate outcome whether or not it also, secondarily, serves the processes of commodification and capitalization that yield a marketable translation.

The key question, then, is not whether a tilt toward intelligibility is to be condemned in and of itself, but whether unacceptable sacrifices are made in the process. The translator practicing a strategy of resistancy that attributes positive value to opacity has to decide how far to go in sacrificing cogency and accessibility, with an anticipated reader in mind; the translator who privileges clarity and coherence has to resist the loss of a certain *un*intelligibility (which might arise, for example, from a systematic practice of disambiguation, explicitation, or simplification), in order to be faithful not so much to the presumed intentions of the author but to the intentions that are decipherable within the text itself. To the extent that these strategic orientations are posited as norms, they may be invoked by any translator, literary or expository – but only after a critical analysis of the source text and a critical assessment of the target context have justified the adoption of a particular approach to the task of transformation.

S<small>EE ALSO</small> C<small>HAPTER</small> 3 (Y<small>OUNG</small>), C<small>HAPTER</small> 6 (S<small>APIRO</small>), C<small>HAPTER</small> 23 (M<small>AZZEI</small>), C<small>HAPTER</small> 29 (W<small>OOD</small>), C<small>HAPTER</small> 32 (C<small>ONNOR</small>)

N<small>OTES</small>

1   Translations from "Qu'est-ce qu'un auteur?" are my own.
2   Venuti further developed and illustrated the theme of the translator's invisibility in a 2008 book by the same title.

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Varieties of English for the Literary Translator

Michael Henry Heim

All things being equal, literary translators work from a language they have learned, the source language, into their primary language, the target language.[1] But literary translators are not merely people who have mastered a language in addition to their primary language; they are first and foremost *writers* in their primary language. True, they need to know the source language backwards and forwards, but to exploit all the resources of the target language, the language in which they will be read after all, they need total immersion in that language.

National Variants

But what if that language consists of more than one recognized national variant? Such is the case with a number of languages, especially those spoken by the former colonialist powers. English, French, Spanish, and Portuguese are the obvious examples. Dutch in Africa went a bit farther, splitting off to become Afrikaans, while Dutch at home, like German, has literary varieties reflecting dialects rather than geopolitics.

Given the length and breadth of the British dominion and the current status of English as the language of globalization, the status of English variants is exceedingly complex. Literary translators, however, can in most cases limit themselves to the two main variants, which I will abbreviate as UK (the English of the United Kingdom) and US (the English of the United States and Canada).[2]

Let me stress at the outset that I do not in the least subscribe to the well-known but poorly documented quip often attributed to Shaw (and sometimes Wilde or even

Churchill – though, as far as I know, never to an American) to the effect that the UK and the US are countries divided by a common language. The truth of the matter is that it is nothing short of a miracle that a language transplanted across an ocean and constantly bombarded by waves of immigrants speaking not a word of it has undergone as few changes as it has.

Ask rank-and-file citizens of either of the two countries to pinpoint the primary differences between British and American English, and they are likely to bring up pronunciation and spelling. But the difference between "received pronunciation" and the standard American pronunciation adopted by radio and television announcers is much less than the difference between standard British and nearly any British dialect. As for spelling, it is a mere representation of language, a superstructure, not language per se. Furthermore, the spelling system adopted for a translation is generally determined by the country in which the translation is published.[3]

On the other hand, the audience for translated literary prose in either country will readily distinguish a UK text from a US text on the basis of a number of mostly lexical – though occasionally grammatical – differences. If that text was originally written in English, readers will take the differences for granted. But what if it was originally written in French and is now being read in English?

When Coleridge devised the concept of "suspension of disbelief" in his *Biographia Literaria* (1817), he meant that if readers were to derive pleasure from Romantic literature they would have to accept certain supernatural elements, elements that flew in the face of reason. With time the term has broadened its scope to cover the convention all of us tacitly accept when reading any work of literature: fully aware that the text is fiction, we nonetheless pretend it actually happened.[4] If we must suspend disbelief when reading all fiction, we must suspend it doubly when reading fiction in translation: we must not only pretend that the "lies" are "true"; we must pretend that although we are actually reading the novel in English we are somehow simultaneously reading it in French.

What happens when a French character in the novel addresses friends as "old chaps"? The British reader may not be perturbed, but the American reader cannot help being shaken out of the second layer of suspended disbelief. What happens when that French character addresses his friends as "you guys"? This time it is the British reader who suffers a suspension of suspended disbelief. Each of the expressions will be understood by the other side, but each is indelibly marked as UK and US respectively. As a result, both readers are suddenly jerked out of the illusion of being immersed in another world.

While these examples, which come from the colloquial register, are comic in their incongruity, examples from the neutral register abound. How many Americans are aware that "to start over" or "mailbox" sounds American to the British ear? How many British are aware that "to ring off" or "a sweet" sounds British to the American ear? Of course translators are more likely than the general population to appreciate such nuances: they read more – and more analytically – than even the most sophisticated lay reader. But how many have thought to turn this aspect of their knowledge

into a translation strategy? In fact, quite the opposite has often been the case: editors like to tout their wares as "a new American translation" or "a new British translation," thereby intervening in the translation process. Quite apart from the questionable sales value of their claims – surely "a new English translation for the world" has the potential for combining both the American and British markets – they actively encourage translators to Americanize or Briticize.

Some translators may agree with the advisability of a militantly "national" translation, be it UK or US, but those who see some wisdom in the desire to avoid the suspension of disbelief connected with the intrusion of an Americanism or Briticism into a "French" text will wonder how such an "international" translation can come about. What I propose is a "mid-Atlantic" approach.

By mid-Atlantic English I mean the English both British speakers and American speakers regard as unmarked, that is, neither British nor American. Needless to say, mid-Atlantic English predominates overwhelmingly: primary speakers of both varieties can read pages and pages of English without being able to identify their national provenance. That holds as much for translations as for any text. But while there is obviously no reason to aim for mid-Atlantic English in texts originally written in British or American English, in translated texts it has the advantage of warding off the pitfalls outlined above. A British translator, who may unthinkingly – and correctly – translate *raccrocher* as "ring off," can just as easily translate it by means of its mid-Atlantic "hang up"; an American translator can avoid translating *recommencer* as "start over" by consciously choosing the mid-Atlantic "start again."

Translating into mid-Atlantic has the patent advantage of obviating the need for publishing two variants of a translation. Of course the market ordinarily allows publishers the luxury of separate editions only in cases of a potential bestseller, but economic considerations are not the only reason to look askance at separate editions. What may happen when an American translation is Briticized or a British translation Americanized is that the manuscript will be removed from the translator's jurisdiction and placed in the hands of a person unversed in the source language. But the same danger can occur when only one version comes onto the market: a UK publisher who has contracted with a US translator (or vice versa) but wishes to make the language more acceptable to its home audience may well farm it out to an outsider for Briticizing (or Americanizing), regarding the process as merely mechanical. Two editions or one, the loss in autonomy will be of concern to every translator.

Another advantage of aiming for a mid-Atlantic base text is that it gives the translator extra sources for differentiating stylistic registers. *Translation: An Advanced Resource Book* opens with a multilingual sign on the facade of a local restaurant showing a British flag with "Welcome" written underneath and an American flag with "Hi" written underneath (Hatim and Munday 2004, 3). In "Literary Style in England and America," Evelyn Waugh writes:

> To the American, English writers are like prim spinsters fidgeting with the china, punctilious about good taste, and inwardly full of thwarted, tepid and perverse passions.

> We see the Americans as gushing adolescents, repetitive and slangy, rather nasty sometimes in their zest for violence and bad language. (Waugh 1983, 480)

Clichéd as it may be, the perceived overall characterization of British vs. American English is formal vs. informal. True (*pace* Waugh), both variants have vibrant slang, but slang is by definition ephemeral: it is either quick to vanish or eventually melds into a language's colloquial register. American English has embraced colloquialisms as well as borrowings from other languages more willingly than British English. Hence the dichotomy.

It is a dichotomy that translators who adopt mid-Atlantic as a point of departure are better situated to turn to their advantage than those who do not: they are in a position to make conscious use of the formal aspects of British English to convey the formal register in their source language and the informal aspects of American English to convey the informal register. One important caveat must be kept in mind: choices must be limited to those words and expressions they know to be comprehensible to the educated readership of both audiences.

How do translators desirous of cultivating a mid-Atlantic bias to their translation style go about learning what is perceived as UK by Americans and US by the British? As members of the educated readership they willy-nilly bring knowledge of basic differences to their work: everyone who reads British and American fiction and news reports and watches British and American films and television develops a latent competency in the matter. But translators have a duty to extend that competency far beyond the layman's.

One way to go about it is for British translators to immerse themselves in a number of periods and styles of American literature and American translators to do the same with British literature, paying special attention to relevant lexical items and turns of phrase. A pleasurable method, to be sure, though a long-term one.

Another more immediate way is to gain familiarity with one or more of the reliable books on the subject listed in the References below (Algeo, Davies, Hargraves, Hatim and Munday, McArthur, Schur, Trudgill and Hannah). Any one of them can serve as the basis for a personal list, which might be set up along the lines in the table below.

UK	Mid-Atlantic	US
coffin	coffin	casket
soft drink	soft drink	soda, pop, soda pop
bring up	bring up	raise
rear, breed	rear, breed	raise
grow	grow	raise
cigarette end	cigarette butt	cigarette butt
tot up	add up	add up
gawp	gawk	gawk
vest	(no mid-Atlantic variant)	undershirt
waistcoat	(no mid-Atlantic variant)	vest

Finally, for instant information about a single word an up-to-date monolingual English-language dictionary is essential. More and more such dictionaries, in the wake of the sub-category known as learner's dictionaries, now routinely and consistently indicate UK or US for every entry that does not qualify as mid-Atlantic.[5]

Establishing mid-Atlantic alternatives acquires special significance when the US and UK forms of the same word have different meanings. While the US "corn" designates "maize" in British English (though sweetcorn in tins and corn on the cob have become standard in the UK), the UK "corn" can still designate "grain." In the latter meaning, then, "grain" is mid-Atlantic. The colloquial "bomb," when referring to, say, a theatrical production or commercial product, designates "a hit" in UK English and "a flop" in US English. Substituting "hit" or "flop" (both mid-Atlantic words) for "bomb" will circumvent the misunderstanding.

Not every Americanism or Briticism has a mid-Atlantic counterpart. The system is not perfect; it will not work in every instance. There are times when the translator will simply have to come down on one side or the other. The choice will then ordinarily depend on the country of the publisher. After all, he who pays the piper calls the tune.

Yet a little ingenuity on the part of the translator will go a long way. The word "sweet" cited above would seem intractable: the British "sweets" in US English is "candy," "a sweet" – "a piece of candy." But if the context makes it clear that the characters are eating, say, chocolates, they can ask, "May we have more chocolate(s)?" instead of "May we have more sweets/candy?" without in the least distorting the original. What about the US "raise" vs. the UK "rise" (as in "The company gave him a raise/rise")? Here a simple shift in part of speech will yield the mid-Atlantic "The company raised his salary." The opposition between US "My uncle is in the hospital" and UK "My uncle is in hospital" vanishes in the mid-Atlantic "My uncle has been hospitalized."

Some words are on the cusp. "Post office" is both British and American, while "postbox" is UK and "mailbox" US. However, "postbox" would – especially with a bit of context – be understood by US speakers. And "postman," though primarily UK, occasionally occurs in the US and thus qualifies as mid-Atlantic or at least near-mid-Atlantic.

Words qualifying as mid-Atlantic need not necessarily be both American and British; they can also be neither. The subcategory of "sweets/candy" known as "hard candy" in the US or "boiled sweets" in the UK might be rendered "fruit drops" or "fruit balls" in mid-Atlantic. These collocations do exist in English but are uncommon enough to evoke less than an exact equivalency with their US and UK variants. It might even be argued that the foreign locale in which they occur – foreign because it is unlikely that the work being translated takes place in the US or the UK – is enhanced by the slight semantic dislocation typical of words not strictly mid-Atlantic.

Similarly, British or American school terms like "first form/second form" vs. "first grade/second grade" introduce the danger of calling forth a local institution, one that

may differ widely from the one in the original. Here mid-Atlantic terms like "first year/second year" will guard against the problem. It may even be advisable, depending on the context, to identify the pupil by age ("when she was 10") rather than school level ("when she was in the fourth grade/form/class") since different school systems cover different ages: in the UK "middle school" designates a school for children between the ages of 8 and 12, while in the US it designates a school for children between the ages of 11 and 14. The author of the original takes it for granted that the source-text audience is thinking in terms of its own society.

Lexical items are not the only category requiring attention: grammatical usage – especially verbal usage – varies as well. Here it is British English that tends to innovate, regularizing where American English retains older forms and constructions. The UK simple past of "dive" is "dived" as opposed to the US "dove," but US English also accepts "dived," which makes it the mid-Atlantic choice.

The clearest giveaway of American English is "gotten," as in "Have you gotten my message?", "He's gotten heavier," and "How had she gotten it published?" In this case, substitution provides the main route to the mid-Atlantic: "Have you received my message?", "He's grown heavier," and "How had she managed to get it published?" True, the first two are slightly more formal, the third slightly more wordy than the "gotten" variants. It is for the translator to decide which takes precedence in the given context, the mid-Atlantic principle or other factors.

Another possibility for handling "gotten" is to switch to the past tense by making an unobtrusive adjustment ("Did you receive my message [yesterday]?" "He got heavier [in the winter]"). However, American translators must pay close attention to the distinction between the present perfect and simple past, which is losing ground in US English. Thus while "Did you do it yet?", "Did you do it already?", and "I just finished" are widely heard in American English, they are best replaced by the mid-Atlantic "Have you done it yet?", "Have you done it already?", and "I've just finished." In other words, the correct usage does not sound British to the American ear.

British English has gone farther than American English in retreating from the subjunctive. , "I wish it was here" and "as if he was a reputable scholar" are less stigmatized in UK than in US English, and UK speakers can say, "I insist that she leaves" while US English requires "I insist that she leave." But since all the US variants are possible in UK English, they represent the mid-Atlantic option. Similarly, the British modal construction "I should have done" as in "Did you leave a message? No, but I should have done" has the mid-Atlantic option "I should have."

There is also one small difference in verbal agreement: collective nouns like "jury," "team," "staff," and "regiment" typically take a plural verb in UK English, a singular verb in US English. One means of sidestepping the problem is to insert an auxiliary verb with no plural marker: for "the staff are/is meeting soon" one may substitute "the staff will be meeting soon."

Prepositions, a notorious bugbear for the translator, also deserve mention. US editors (though not necessarily US speakers) prefer "toward" to "towards," but while the former is also possible in UK English, the latter has mid-Atlantic status.

Sometimes American English leaves out prepositions deemed necessary to the British ear: "throw out the window," "protest the reform." But since American English accepts the British "throw out of the window" and "protest against the reform," it constitutes mid-Atlantic in this instance. Here too there are competing variants, such as UK "different to" and US "different than" (which, however, is frowned upon), but a clear-cut mid-Atlantic solution in "different from." And here too there are ways of skirting the lack of a mid-Atlantic solution. UK English, for example, calls for "in" with street names; US English, "on." The resourceful translator can neutralize the difference by rendering "the station in/on Spring Street" as "the Spring Street station."

Awareness of all these and any number of other differences in the two national variants will not come overnight. Translators committed to establishing mid-Atlantic as their base might consider asking a sophisticated primary speaker of the other variant to read through a draft of their first attempt with an eye to indicating – by means of a check-mark in the margin, for instance – the remaining instances of non-mid-Atlantic. UK translators would undoubtedly learn about Briticisms they had not suspected, US translators about Americanisms they had not suspected. They would then be able to make informed decisions about how much to neutralize their texts with mid-Atlantic variants. No text can be completely neutral, but putting texts through such a process would bring them as close to the mid-Atlantic ideal as possible.

One last factor needs to be taken into account, namely, the reality of language change. What is currently perceived as UK or US may in time be assimilated into one or the other variant, thereby becoming mid-Atlantic. In practice the assimilation occurs more often from the US to the UK variant. The above-cited "old chaps" is becoming obsolete in the UK even as "you guys" occurs more and more often. A generation or two ago British speakers asking "Did Peter call yesterday?" would have expected to learn whether Peter had paid a visit, whereas now, like their American counterparts, they will be much more likely to be wondering whether Peter had phoned. Similarly, British speakers once used "sick" to mean "nauseous," but it has recently taken on the American meaning of "ill." The development can move in the opposite direction, however. UK "queue" has entered the US vocabulary with the computer term "print queue." Such developments are constantly occurring, and translators will want to keep up with them.

Other Variants

Languages without national variants do have other categories of variants, be they regional or stylistic. Applying a translation studies approach, thinking of them in terms of translation universals, for example, can prove enlightening (see Mauranen and Kujamäki 2004; Newmark 2011; Toury 1995). But since the emphasis here is on varieties of a single language, the following discussion will concentrate on their instantiations in English.

Regional Variants

While not all languages have national variants, virtually all have dialects, that is, regional variants. How to render them in another language is a thorn in every transla-tor's side. The simplest approach might seem to be to expropriate a dialect from the target language and impose its salient features on characters who need to be identified as dialect speakers, but such an approach is as simplistic as it is simple. Recall the above-mentioned French character who in English translation addresses his friends with the highly marked UK "old chaps" or US "you guys," thereby making it impossible for the reader to suspend disbelief and consider the character "French." Clearly the same loss will occur if the character addresses his friends with the "y'all" of the American South or the "youse" of Ireland (and Brooklyn), Liverpool, and southern Scotland.

A potential way out is to construct an imaginary dialect, one that, because it par-takes of a number of features common to many dialects, is recognizable as regional but belongs to no specific region. The number of features shared among the most diverse English dialects is surprising. Some examples:

- *ain't*: ain't misbehaving
- double negatives: don't got no time, don't hardly know
- *never* in the meaning of *not*: I never heard you come in
- truncated participles: singin'
- a- plus participle: a-comin', a-goin', a-weepin', a-wailin'
- the use of a plural verb with a singular subject: he don't know
- the use of an -s ending for first and second person present-tense verbs: I picks myself up
- the use of the past participle for the past tense: I seen him, I done it
- the use of the past tense for the past participle: I shoulda went
- the use of the present tense to render past-tense narrative: so I walk over and give him a whack
- the use of *them* for *those*: them hills
- the use of *this here/these here* and *that there/them there*, them there hills
- deletion of the subject pronoun: beats me (= it beats me), can't say (= I can't say)
- deletion of the auxiliary verb: you comin'? how you like them apples?
- deletion of the conjunction: you get here pronto, you get somethin' to eat (= if you get here immediately, you'll get something to eat)
- deletion of -s in the plural following numerals: four year since, weighs five pound
- modified lexical variants: anyways, hisself
- modified phonetic variants: dat (= that), nuttin'/nuffin' (= nothing)
- elisions: coulda, shoulda, woulda (= could have, should have, would have), dunno (= don't know), coupla (= couple of), gimme (= give me), gonna (= going to), wanna (= want to), whatcha (= what are you),
- loss of initial syllable: 'cause (= because), how 'bout

There is no need to find a dialect equivalent in the target language for each instance of dialect in the source language. A sprinkling of words or constructions will suffice to alert the reader to the dialect's presence unless it is purposely thick, that is, unless the author intends the reader to have trouble deciphering. In that case, the translator is free to fabricate obscure words and constructions out of whole cloth.

Slang and Colloquial Variants

Slang may be looked upon as a "group variant." Though originating in thieves' cant as a means to keep outsiders out, that is, to prevent them from understanding what the insiders do not wish them to know, a role it may still perform (among drug dealers, for instance), it has evolved into a widely spread means of flaunting allegiance to a group, especially among the young. Notoriously labile – the young grow up fast – it poses a problem common to translation as a whole: the danger of anachronism.

Awareness of when a lexical item the translator is considering entered the language is crucial: items pre-dating the source text are to be excluded. Recent slang will require reliance more on personal linguistic experience than reference works. Take the word "groovy" (cool, hip). It came into the language with the sixties and has now all but disappeared, replaced by a whole string of near-equivalents: "hot," "sweet," "awesome." Situating them chronologically is difficult.

To a large extent the colloquial stylistic layer speaks for itself and does not call for extensive elaboration. But certain common words on the border between colloquial and neutral are frequently underrepresented in translation: the stilted "also" as in "Mary is also here" appears more often in translations than the more natural "Mary is here too"; "everybody" and even "have to," which signal a slightly more colloquial register than the "everyone" and "must," do not occur as often in translations as warranted. Perhaps this is because translators internalized words like "also," "everyone," and "must" as the definitions of their equivalents when first seeing them in first-year language texts and continue to plug them in automatically. Be that as it may, they deserve to regain their rightful place as stylistic markers.

More important is the category of contractions. Contractions are to be found only in English, so no source text will automatically prime translators to avail themselves of them. Of course all translators do, because common knowledge has it that contractions connote colloquiality. Although exceptions do exist ("I've no time" is less colloquial than "I haven't got time"), what matters more is that not all contractions are equally colloquial: the forms "would've," "should've," "could've" are more colloquial than the all but neutral "don't," "haven't" and "can't." Thus, "We can't be sure he would have understood" is a neutral sentence, "We can't be sure he would've understood" is colloquial, and "We cannot be sure he would have understood" is formal. "We cannot be sure he would've understood" is a hybrid to be rejected. And if "I don't know" is neutral, then "I do not know" is decidedly formal. Each decision of

whether to contract or not calls for attention to the register desired and should be as conscious as the choice of a lexical item.

Stylistic Variants

When a writer of poetry or prose chooses to push the language and, say, insert a striking figure of speech or an uncommon twist of syntax, the translator may be tempted to explain the image rather than convey it literally, unravel the construction rather than flaunt its vagaries. The temptation may stem from a timidity on the part of the translator, especially the neophyte translator, to sound strange, "like a translation," but giving in to it does a disservice to the author. Translators rightfully think of themselves as literary exegetes, but spelling out a metaphor rather than presenting it in all its peculiarity (rendering, say, the English "pluck," in a French translation of "we plucked at each other's lines" [Warren 2011, 30] as the explanatory *analyser*: "nous avions l'habitude de nous analyser mutuellement les vers") or recasting a mixture of sentence fragments and complete sentences into exclusively one or the other betrays at best a lack of understanding of the work, at worst a lack of respect for its author. If in doubt over whether an image or construction intentionally departs from the norm for artistic purposes, the translator may turn to an educated primary speaker of the source language or, in extreme cases, the author.

Formal Variants

Like the colloquial register, the formal register typically makes itself felt in translations on the lexical level. Words like "albeit," "but for," "commence," "erstwhile," "for" (in the sense of "because"), "hence," "indeed," "insofar as," "lest," "must needs," "nor . . . nor . . . nor yet . . ." "save" (in the sense of "except"), as well as certain categories of words, like -st variants ("amongst," "amidst," "whilst"), instantly establish a formal tone. The same holds for a number of foreign expressions: *mutatis mutandis*, *ne plus ultra*, *tout court* and the like. Less obvious, but every bit as effective, are various grammatical possibilities:

- inversions: "Am I not?"; "had we but known"; "into this framework is set . . ."; "'No,' said he; nor can one doubt that . . ."; "they sow not, neither do they reap"; "time enough"; "yet did he persevere"
- the present subjunctive with "if," "provided," etc.: "if your hearts be true"; "provided the book be published"
- the pronoun "one": "one may well ask"

Even less obvious, and therefore rarely exploited by translators, is the distinction between the auxiliary verbs "shall" and "will" (and, *mutatis mutandis*, "should" and

"would"). Until the early twentieth century in the US and the mid-twentieth century in the UK textbooks characterized the distribution of "shall" and "will" as follows: "shall" indicates the future tense with the first person pronouns; "will" indicates the future tense with the other pronouns ("I shall write," "you will write," "he, she, or it will write," "we shall write," "you will write," "they will write"). When "will" is used with the first person pronouns and "shall" is used with the other pronouns, they imply an emotion of some kind: a strong intention, a command, a threat, a promise. "I will do it, believe me," "I will come, whether you like it or not," "You shall do as I say," "This nation shall not perish from the earth," "They shall arrive before noon." Contemporary speakers of English no longer make such distinctions, but for the most part they are still able to apprehend the differences. Applying them to the translated text will accomplish two goals: it will help to stamp the text as belonging to the formal register, and it will introduce nuances that enrich the semantics of the text.

Another distinction that has quietly slipped from the language centers on the verb "to have" when used with or without the auxiliary verb "do." When the auxiliary verb is absent, it means "to have at the present moment"; when the auxiliary verb is present, it means "as a rule." Thus, "Have you tea?" means "Is there any tea in the house?" or "Has anyone given you tea?", whereas "Do you have tea?" means "Do you usually drink tea (before going to work, for instance)?" "Do you have children?" would therefore sound comical, and to inquire about the number of children a person has, one would have to say "How many children have you?" or "How many children have you got?" Because the "have you" construction ("Have you time?") now sounds dated, it can serve to indicate formality.

Chronological Variants

Translators working with texts of an earlier period often ponder whether they should match their English to the language of the period the original dates from. Anyone who has read Jorge Luis Borges's tongue-in-cheek "*Pierre Menard*, autor del Quijote" (Borges's eponymous twentieth-century French writer masters seventeenth-century Spanish as the first step in literally re-creating *Don Quixote* word for word) knows the perils of pushing that desire beyond its natural limits.

The least a translator can do when working with a pre-twentieth-century original is to abstain from any lexical items that entered English after the original was written. The *Oxford English Dictionary* will provide the necessary dates for most questionable items. Also of potential value are the British National Corpus (www.natcorp.ox.ac.uk) and the Corpus of Historical American English (www.corpus.byu.edu/coha).

The translator who wishes to take a more active stance can make liberal use of words and constructions belonging to the formal variants listed above. And the translator who would go even farther and produce a period-specific text can derive ideas by reading such period-specific texts as the prose of Bunyan for the seventeenth

century, Defoe for the eighteenth century, and Austen for the nineteenth, or the verse of Dryden for the seventeenth century, Pope for the eighteenth century, and Wordsworth for the nineteenth, being careful to guard against turning the translation into a period piece or, even worse, what may be taken for a parody. Archaisms that have an "olde English" ring to them can also make a serious text sound like a parody: words like anon, ere, ever and anon, I ween, methinks, of yore, 'tis, and the like are hard to read with a straight face.

The distinction between second person singular and plural pronouns – "thou/thee" and "ye/you" gradually disappeared from English during the seventeenth century, until which time they corresponded to the "familiar form" in the European languages. Early English translations of the Bible also accorded them ecclesiastical overtones ("Thou art the Lord Our God," "come ye to Bethlehem"). Incorporating them into a translated text for stylistic purposes calls for great care. The forms "thou" and "ye" function as subjects of a verb, "thee" and "you" as objects. Their corresponding attributive forms are "thy/thine" ("thy" before a consonant ["thy friend"]), "thine" before a vowel ["thine enemy"] and "your"; their corresponding predicative forms are "thine" and "yours" ("I am thine/yours"). "Thou" takes *-st* or *-est* in the present and past tenses: "thou makest, thou madest." A few common verbs have irregular forms: "thou art, thou wast," "thou hast, thou hadst," "thou shalt," "thou wilt." The third person singular *-th* ending for present-tense verbs – as in "doeth," "hath," "standeth" – disappeared at about the same time. Embedded in an English text, all these archaic forms can serve to evoke the period of a correspondingly archaic source text.

When the translation of a biblical text is called for, the standard choice, despite the plethora of recent competitors, remains the King James Version: it has never ceased to exemplify the Bible to English readers. If the passage in question represents a direct quotation from the Bible, the translation should reproduce the King James rendering of it. Even if the passage merely imitates biblical diction (as in D. H. Lawrence's quip "Blessed is he who expecteth nothing, for he shall not be disappointed"), the King James Bible best serves as the basis for evoking it.

Conclusion

The multiple varieties of English form an integral part of what might be called the "genius" of English. Literary translators combine them skillfully to produce an English text as reflective as possible of the original. But their job does not stop there. Given the constant development of the languages they work with, both source and target, they need to keep their ear to the ground and their eyes on the page and consciously train themselves to be active rather than passive listeners and readers. It is a never-ending obligation.

SEE ALSO CHAPTER 6 (SAPIRO), CHAPTER 7 (SALDANHA), CHAPTER 16 (LANE-MERCIER), CHAPTER 32 (CONNOR), CHAPTER 43 (BERK ALBACHTEN)

Notes

1   I will be using the term "primary language" for what has traditionally been called "native language," the latter having recently come under attack. Given the new "migration of peoples," whose consequences promise to be as world-historical as the one that reconfigured the population of Europe during the fourth to the eighth centuries, that first language one speaks may well differ from the language(s) in whose milieu one is brought up, educated, and acculturated.

2   Translators working from an Indian language or from Afrikaans may want to translate into "Indian English" or "South African English," both of which are sub-variants of UK.

3   The same holds for conventions of punctuation.

4   In the introduction to his readings of twenty-five key novels of the twentieth century, *La verdad de las mentiras* (1990), the Peruvian Nobel Laureate Mario Vargas-Llosa argues that the reason we read fiction is to gain access to lives and events that did not happen. The title means "Lies' Truth."

5   For a comparative review of the merits of recent print and online dictionaries, see Szynalski, n.d.

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35
Tragedy and Translation

Phillip John Usher

"Literature is functionally powerful," writes Stephen Greenblatt,

> because it carries the traces of those who are now only ghosts, because it has the uncanny
> ability of seeming to be written, as St. Paul puts it, "for us," because it has always stalked
> the boundary between life and death. (1997, 481)

If we accept these three claims and define literature's power as spectral, *unheimlich*, and quasi-necromantic, then we might ask: how does literature – the very *words* of which it is hewn – reach us when the literature in question is removed not just in time and space, but also in language? Medea and Antigone are without a doubt amongst the most spectral, (un)familiar, and reborn of literary heroes – but which and whose words do they speak "for us"? Such a question begs a concrete response. On one hand, the Columbia University bookstore no longer stocks the familiar green and red Loeb editions of Greek and Latin texts – they can be ordered, of course, but you cannot walk in and buy one. On the other hand, the store stocks both Robert Fagles's and David Grene's translations of Sophocles's *Antigone*, as well as Lewis Galantière's translation of Jean Anouilh's adaptation of the same play. Antigone, Medea, Hecuba, and *the others* haunt us thanks to their ferrymen and -women. As partial reparation for the invisibility of which these linguistic Charons have suffered, as an offering, what follows is a discussion of the processes by which a given literary genre – tragedy, its corpus, and concepts – exercises its power by means of the interlinguistic presences that allow encounters with exemplary sufferers.

I   The Translator as Ghost Whisperer

On the outskirts of Paris in March 2012, the dead virgin Antigone comes back to life and speaks in Arabic "for the Palestinians" in a production of Sophocles's *Antigone* at the Théâtre des Quartiers d'Ivry's Studio Casanova. The theater program politely requests that we watch allegorically: "Why a Palestinian Antigone?" it asks. To which it responds: "Because the play talks about the relationship between human beings and the earth, of the love that every individual has for his homeland, of our attachment to the land."[1] Antigone is appropriated to stand in/up for and represent the feeling of Palestinian homelessness – the program also explains that the troupe (from the National Palestinian Theater) is recognized by the Israeli government (it is thus national), but refuses to accept theater grants (it thus seeks funds outside of the nation). Allegory – as is often noted – tends to stop us from paying attention to the words on the page or issuing from the stage. In one sense, the production *does* address the uncanny nature of Antigone's speech. The program and posters in the subway (Figure 35.1) include quotes in both Arabic and French. And during the production, words are frequently projected onto the set in these two languages as well as – during two choral odes – ancient Greek, notably for the ode that asserts that there are many δεινὰ (wonders/terrors) and that nothing is more δεινότερον (wonderful/terrible) than man (v. 332), a line to which I shall return.

Be this as it may, nothing in the production or program articulates or helps the viewer understand what it means for a mostly French and francophone audience to

Figure 35.1 Poster for the National Palestinian Theater's production of Sophocles' *Antigone*. Used by permission of Studio Casanova, Théâtre des Quartiers d'Ivry.

watch a Palestinian actor speak, in Arabic, the words of a hero who spoke ancient Greek. The program's plea for allegory makes close reading and awareness of translation at once completely superfluous (in terms of the production's political intentions) and yet wholly essential (from a critical perspective). The casual viewer can walk away satisfied: Antigone has come back from the dead to "speak to us" about our contemporary world. The fact that the complex inter-linguistic ferrying is essentially hidden comes, of course, as no surprise (Venuti 2008) – but it should, again, cause us to be on guard. What of the translators? What is Antigone actually saying? Are the French supertitles based on the Arabic or the Greek? And, if we agree to read allegorically, do the translations employed actually serve the purpose? And how? The program *does* tell us that the Arabic text is by Abdur Rahman Badawi and the French text by the play's producer, Adel Hakim. But we are told nothing more – not even whether Hakim's text is based on Sophocles or on Badawi. The choices made by the two translators are never adduced.

Yet the way in which Antigone becomes spectral and (un)familiar in the words she speaks would seem essential to understanding the production. Badawi (1917–2002) was, of course, an Egyptian translator, but he was also an existentialist philosopher and a thinker interested in the kinds of complex back-and-forth relationships that have existed, over the centuries, between the philosophies, politics, religions, and languages of East and West – he notably authored numerous texts about the influence of Greek culture on Islamic civilization and about Europe's intellectual debt to the Arab world. He was also politically engaged. An early event in his life, moreover, would seemingly illuminate both his political engagement and the choice of his translation for the production outside of Paris: Badawi, as one reads (appropriately, given my topic) in his obituary, was born to a "landed Egyptian family which lost its properties in 1952 when Colonel Nasser overthrew the monarchy and introduced land reform"; many years later, he would also leave his homeland "because he felt like an alien in his own country" (Almubarak 2002). As if echoing Greenblatt's opening comment, the actor who played Ismene, Yasmin Hamaar, has said in an interview: "we have the impression that Sophocles speaks about *us*" (Heliot 2011). But how this spectral speaking is shaped by the translation choices made by Badawi and Hakim remains invisible. The translators bring Athenian tragedy back to life and make it pertinent by whispering words to the ghosts, making them at once more and less familiar.

The non-identified whispering or *soufflage* that occurs as Antigone speaks at once Greek, Arabic, and French, her truth being situated not in any one of the languages but *between* all three, is not particular to modern productions of ancient tragedies – it is also characteristic of all translations and all adaptations. If we turn to the back cover of a recent paperback edition of Wole Soyinka's *The Bacchae*, whose full title is actually *The Bacchae of Euripides: A Communion Rite*, we read – in the peculiar style of bibliopublicity – that "Wole Soyinka has translated 'in both language and spirit' a great classic of ancient Greek theater" – but the word *translated* here is, while thankfully foregrounded, highly problematic. It must be unpacked. So too must the word *version*

when a scholar calls Soyinka's play "A Nigerian version of a Greek classic," adding that "Soyinka has translated Euripides's temporal setting, after the Peloponnesian Wars, to the period of the postcolonial African Wars" (Bishop 1983, 69). In a strict linguistic sense, Soyinka did not *translate* Euripides at all. Rather, he created a new text, called the *Bacchae*, based on the English translations of Gilbert Murray (Euripides 1906) and of the American classicist William Arrowsmith (Euripides 1958), from which he often lifted verses verbatim, a fact that Soyinka acknowledges in the play's introduction: "it [was] necessary for me to rely heavily on previous translations" (Soyinka 1973, 234).

To pull slightly on just one thread – as we did above with Badawi – we can note that Arrowsmith (1924–92) was, indeed, not just a behemoth of a classicist, but also a prolific and self-aware (i.e., theoretically astute) translator. He authored English translations of Petronius, Aristophanes, Euripides, and others, and was moreover the general editor of the 33-volume *The Greek Tragedy in New Translations*, produced for Oxford University Press. He was an individual with clear and controversial ideas about modern education which touched upon his understanding of translation. As his *New York Times* obituary noted – again, an obituary – he was a "widely quoted critic of American higher education" (Lambert 1992). In his "Plea for a New American Scholar," Arrowsmith railed against the ways in which graduate education protected "vested interests and dead tradition" and he complained of the system's "sheer automatism, snobbery, and prejudice" (Arrowsmith 1992–93, 159). Just as it is difficult not to suspect that Badawi's relationship to his homeland influenced his translation of Sophocles, so it is difficult to read Arrowsmith's words against the way scholars in the humanities have "expelled the native turbulence and greatness from their studies" (1992–93, 160) without immediately thinking of his translation of the *Bacchae* and the use to which Soyinka put it. Moreover, it is as if Arrowsmith had *willed* such a translation, for in the Oxford series that he edited, he privileged what he called "the tandem-principle," in which a classicist and a poet would work together, fully valuing the importance of the translation *as text*.[2] Arrowsmith's ideal was not a "poeticization" of a scholar's "literal" version, but a translation that would, he wrote, accept the immense task of "mediation – cultural, historical, literary, theatrical" (1981, 57).

Antigone at Ivry-sur-Seine, originally performed in Palestine, speaks "for the Palestinians," and Soyinka's *Bacchae*, originally commissioned by the British Royal National Theatre in London in 1973, aimed to speak "for" the victims of civil disorder in Soyinka's native Nigeria. This speaking happened thanks to the ghost-whispering of Badawi, Hakim, Murray, and Arrowsmith, but their role goes generally unrecognized. Their whispering partakes of the spectrality and the (un)familiarity by which dead heroes come back to life and speak "for us" – but if we choose to lend ourselves to the words of others, the fundamental act that happens as we read or view a tragedy, then it behooves us to remember that to read, watch, or think about tragedy is, for anyone except an ancient Athenian, to enter into a complex, long, and ongoing history of translation, re-translation, and appropriation. It would thus seem useful to ask how Greek tragedy first came to un-resemble itself as it first entered, via translation, into

the history of Western literature (section II) and to explore how the way tragedies speak "for us" depends intimately on what kind of whispering happens (section III).

II First Moments in Unfamiliarity

The first time that Greek tragedies were read in a language other than ancient Greek – at least in any significant way in the history of Western literature – was in first-century Rome. There, Greek tragedy and its various voices first started to speak something other than Greek for the first time, in a context where (a) many writers (Cicero, Horace, Quintilian, etc.) formulated theories both of translation and of inter-cultural transfer;[3] and (b) (literary) translation of foreign texts was seemingly practiced very little.[4] Moreover, despite the often (mis-)quoted assertions of Roman writers about their translation practices, then as now linguistic ferrymen were all too frequently invisible – the only mention of interpreters in Caesar's *Bellum Gallicum* occurs when Caesar dismisses them so that he can talk in private with a Gallic leader (McElduff 2009, 135). Our present purpose is to locate the first of two important moments in the story of Greek tragedy's relationship to translation. Center stage is, of course, Seneca (4 BCE – 65 CE), an author of tragedies based on Greek originals – but also a Stoic philosopher, whose thought stretches back to Zeno's teaching that "the main path to tranquility lies through indifference to pleasure and pain" (Wilson 2010, xiv).

Seneca appropriated Greek tragedy for a Latin audience looking for lessons in Stoic philosophy. His Medea spoke "for them." Seneca's tragedies tamed the infinite meanings of the ancient tragedians. The most important common characteristic of his tragedies is the (Stoic) opposition between *mens bona* (reason) and *furor* (passion), questions explored explicitly in his philosophical writings, especially the *De Ira* (On Anger), a veritable phenomenology of human passions which argues in particular that "anger is the most intense and dangerous of all the passions" (Wilson 2010, xvi). An emblematic case of the contamination of Greek tragedy by Stoic thought is Seneca's *Medea*, based on – but wildly different from – Euripides's version. Both Medeas are angry women, but they are not the same angry woman. Certainly, Euripides's Medea is defined by and indeed fears her anger: "My passion [θυμὸς] is stronger than my rational deliberations [βουλευμάτων]" (Euripides 1994, 1079), a line essential to the play's overall meaning (Foley 2001, 249–56). But the opposition is complex and relies on the abundance of possible meanings of each term (θυμὸς / βουλευμάτων) in a given context. As Helene P. Foley has pointed out, θυμὸς (here translated as "passion") can refer to various things: one can be struck into it by Eros, one can experience it when pushed to suicide by despair, one can feel it in one's violent need for revenge. It can be negative – but it can also be good, as in Achilles' "proud *thumos* . . . uplifted by the thought of rescuing Iphigenia" (2001, 254). In short: Euripides's *Medea* is about many things, and even this seemingly simple opposition between passion and reason itself retreats into complexity as we try to define the terms.

Seneca's *Medea* is different. His Medea is driven to revenge "by wrath, *ira*, based on the model of revenge which Seneca himself proposed in his treatise *De ira*" (Guastella 2001, 197). The nurse thus becomes a mouthpiece for stoicism – she will, time and again, advise Medea to set her anger aside: "Control your impulsive rage, my child" (Euripides 1994, 356–57, vv. 157–58); "Control your words, give up your threats now, crazy woman, subdue your proud spirit" (1994, 360–61, vv. 174–75). The first non-Greek renderings of Greek tragedy – and *Medea* is just one example – were thus *not* translations, but Stoic appropriations, a rather banal point which is nevertheless of major importance, for one simple reason: modernity first discovered Greek tragedy not in Greek, but in Seneca's Latin adaptations, such that the first modern *translations* of ancient Greek tragedies – whether into Latin or European vernaculars – were heavily influenced by Seneca's Stoic appropriation. The influence can be felt in terms of specific details (word choices etc.), but even more importantly in the idea that Greek tragedy could be translated unambiguously, to tell of a given opposition between characters, between passion and reason, between *polis* and *oikos*, etc. One can indeed wonder if Hegel's now celebrated definition of tragedy – wherein clear dividing lines separate the characters – would have been imaginable without the passage of Greek tragedy *through* Seneca's Latin.[5]

Seneca is the oldest forefather of Badawi, Arrowsmith, and all who read, reinterpret, perform (and thus translate – in a new translation or by selecting someone else's) Greek tragedy. His initial defamiliarizing led to many others, beginning – and here is the second most important moment in this history – in the Renaissance. The first important modern translators of Greek tragedy were the Dutch humanist Erasmus and the Scottish humanist George Buchanan. The former produced Latin versions of *Hecuba* and *Iphigenia at Aulis*, and the latter translated *Alcestis* and *Medea*. At the same time, editions of Seneca (in Latin) were published and often declaimed in schoolrooms. Erasmus and Buchanan were quickly followed by many others, who translated directly from the Greek or who rendered Latin versions into the vernacular. It was a moment of translation and transmission fervor.

Sophocles's *Antigone* was one of many Greek tragedies to be translated multiple times at this point in time. The first printed edition (in Greek) was published in Venice in 1502 and the first French edition (still in Greek) was published in Paris in 1528 (Lebègue 1944, 17). Luigi Alamanni's Italian 1533 translation was followed by Gentien Hervet's Latin version and Calvy de la Fontaine's French text, both in 1542 (Maser 1985, 3). The two most important versions of *Antigone* in France were those of Jean-Antoine de Baïf (1573) and Robert Garnier ([1580] 1997). The significant difference between these last two sets the stage for the (often opposing) appropriations that would occur at later moments. Baïf dedicated his *Antigone* to Elisabeth of Austria, the wife of King Charles IX. Although the text, in alexandrines (except for the choral odes), generally follows Sophocles's play, it also makes a number of important departures (Maser 1985, 561–63; Billaut 1991, 80–82), which can be summarized as (1) systematic de-paganization; and (2) taming of the original's Greekness – certain Greek character names are erased, as is the Chorus's praise of Dionysos in the fifth stasimon.

Baïf also makes the tragedy less gruesome by suppressing a number of its most intense images. The reader will search in vain for Sophocles's description of Haemon attacking his father when the latter enters Antigone's tomb. But the most striking difference is elsewhere, on the level where words meet politics. Baïf's *Antigone* does not – as we might assume it would – tell of the conflict between an individual (Antigone) and the state (Creon), but rather of a conflict between two individuals that the reader would be hard pressed to make represent something greater than themselves (Maser 1985, 561). Their opposition is personalized and the conflict thus de-politicized, which of course means politicized along different lines, for Baïf's text highlights the worthiness of established political power. When we read in Baïf's version the praise of individual submission to the laws and kings, we are likely to wonder if we are reading *Antigone* at all: man's greatest success has been to "submit himself to the laws" and place himself "under the scepter of kings" (vv. 421–31). Indeed, Baïf systematically silences references to the *polis* and removes anything in Sophocles's text that might be taken for an incitement to rebellion (Maser 1985, 5). The translation was dedicated, as already noted, to the queen and intended for performance in the court of Catherine de Médicis. Published just one year after the St. Bartholomew's Day Massacre, it is hardly surprisingly that Baïf did not wish to translate anything that might seem like support for popular revolt and that he wanted to skirt around political issues.

Robert Garnier, for his part, chose to translate in a very different manner. For his purpose – which might be summarized as promoting moderation and political clemency in times of civil and religious turmoil – he does not translate Sophocles's *Antigone*. Instead, he translates and weaves together parts of Sophocles's *Antigone*, alongside parts of Seneca's *Phoenician Women* and Statius's *Thebaid*, Euripides's *Phoenician Women*, Seneca's *Oedipus*, and other texts. The final two acts are, more or less, a translation of Sophocles's *Antigone*, whereas the first three extend the tableau backwards, opening up the play so that it also tells of Oedipus's old age and of the battle between Eteocles and Polynices. Garnier opted for this particular method of composition in order to put forward a different story with a specific political agenda, opposed to Baïf's. Whereas Baïf changes certain key verses of Sophocles's play to reflect his political stance, Garnier exercises his power by choosing *what* he translates from *where*. Much of Jocasta's role in Garnier's *Antigone* has to do with her desire for her warring sons, Eteocles and Polynices, to stop fighting – and for this, Garnier grafts translations of parts of Seneca's *Phoenician Women* onto his rendering of Sophocles (compare vv. 520–21 and Seneca 2002, 309, vv. 380–82). As I have indicated elsewhere, Garnier's play is also marked by an emphasis on piety's connection with justice and good government.

Whereas the first moment of unfamiliarity – ancient Rome – brought Greek tragedy into a familiar language *through* Stoic philosophy, Garnier and many other translators and authors of the Renaissance *politicized* those same tragedies. The latter were arguably built upon Seneca's earlier schematization of the main issues raised by tragedies – good vs. bad, reason vs. passion, etc. And they forged, too, new models

for translation, by allowing several texts to be translated and brought together. These two moments are not unique, but they are exemplary of how translation and tragedy have become issues so intertwined that one cannot make sense of the history and meaning of one without studying those of the other.

III   Ghosts Who Speak "For Us"

Seneca's Stoic appropriations and the politicizing translations of the Renaissance constitute the necessary pre-history for reflection on any modern translation or adaptation of ancient Greek tragedy, for they opened up possibilities and inscribed into the names of Aeschylus, Sophocles, and Euripides tendencies towards particularizing readings of their texts, which were only potentialities in the original Greek. One consequence of the first defamiliarizing moments is that a translation studies approach to tragedy often requires us to focus on specific key verses of ancient plays – those which, not allegorically but directly – speak "for us" by directly expressing a specific reading of a given verse. *Antigone*'s choral "Ode to Man" is a case in point (vv. 332–72). There, the Chorus sings of how humans sail across the seas, how "man the skilled, the brilliant" hunts and catches wild animals, how he conquers all, how he rules the city, how resourceful he is in bad weather, and so forth. In one key line, Sophocles writes that there are many δεινὰ and that nothing is more δεινότερον than man (v. 332). The term δεινός is particularly rich: a first definition is "fearful, terrible," which depending on the context can also mean "fearful to behold" or "awful"; a second definition is quite different, "marvelously strong, powerful" as in δεινός σάκος (the mighty shield, *Iliad* 7.245); and a third definition gives rather "clever, skilful," a term sometimes applied to wily Odysseus. The term hints towards "wondrous, marvelous, strange." Of course, δεινός means all of these things simultaneously – and certain modern English translations use words like *wonder* and *wondrous* to capture the plurality of meanings: "Many wonders there be, but naught more wondrous than man" (Storr 1912, 341). Robert Fagles, to capture more directly both the positive and negative connotations, writes: "Numberless wonders / terrible wonders walk the world but none the match for man" (Fagles 1984, 76). If we turn to Bertolt Brecht's *Antigone*, we read "Ungeheuer ist viel. Doch nichts / Ungeheuerer als der Mensch" (Brecht 1992, 208), i.e. "Much is *Ungeheuer*. But nothing / [is as] *Ungeheuerer* as man," the key term *Ungeheuer* being the equivalent of Sophocles's δεινός. Although *Ungeheuer* also has a variety of meanings, it clearly points in the direction of something like *monstrous*, with the noun *Ungeheuer* indeed being the word for *monster*. In one sense, what particularizes Brecht's adaptation of *Antigone*, based specifically on Hölderlin's earlier translation, is contained in this one word choice. Brecht's *Antigone*, it has been said, is "about the violence that humanism potentially engenders," such that the famous *Ode to Man* becomes "a catalogue of catastrophes" (Taxidou 2004, 247), something his English translator allowed in his own rendering: "Monstrous, a lot, But

nothing / More monstrous than man" (Brecht 2001, 8:17). As Erin B. Mee and Helene P. Foley have argued, Brecht's versions of the ode to man

> emphasizes human greed and potential monstrosity and makes clear how problematic Sophocles's subtly ambivalent and possibly ironic view of human capacity, national ambition, and leadership was in the wake of the Second World War. (Mee and Foley 2011, 46)

And as Olga Taxidou has noted, in Brecht, "the reading of [δεινός] as both wondrous and monstrous punctuates the whole adaptation" (2004, 247). The story of Antigone here is not a story of one individual's rising up against state power, but, as Brecht himself noted, of how a state "only becomes aware of its own laws of motion in a catastrophe" (in Taxidou 2004, 248). The particularizing translation of δεινός showed its relevance again during the Vietnam War, when Julian Beck and Judith Malina, of the avant-garde leftist theater group The Living Theater, staged Malina's translation of Brecht's *Antigone*. The goal of the new translation, realized by Malina while she was imprisoned at the Passaic County Jail, in Princeton, New Jersey, was of course to make a political statement against the war (Tytell 1995, 202; Rosenthal 2000, 68–88; Mee and Foley 2011, 47).

Another line of Sophocles that calls for our attention as we pass between translations concerns the claim Antigone makes before Creon. Creon asks Antigone: σὲ δή, σὲ τὴν νεύουσαν εἰς πέδον κάρα, / φὴς ἢ καταρνεῖ μὴ δεδρακέναι τάδε: (vv. 441–42), which Fagles renders as "You, / with your eyes fixed on the ground – speak up. / Do you deny you did this, yes or no?" (Fagles 1984, 81). Antigone's response is essential – it is her claim and her justification, the heart of the play. In Greek, she answers καὶ φημὶ δρᾶσαι κοὐκ ἀπαρνοῦμαι τὸ μή (v. 43), which Fagles renders as "I did it. I don't deny a thing" (1984, 81), Grene as "Yes, I confess; I will not deny my deed" (Euripides 1958, 43), but which more literally means "I say that I did it and I do not deny it" (Butler 2000, 8). Antigone assumes authority over both the act itself *and* over the speech act: she will not be told to deny the act. In the version of the play by Athol Fugard, John Kani, and Winston Ntshona's *The Island*, Antigone answers instead the question "Guilty or not guilty?" with a simple "Guilty" (Fugard et al. 1978, 75). The rather brutal "Guilty" is distant from Sophocles's "I say that I did it and I do not deny it." As has been noted, "[w]hereas Sophocles's Creon inquires specifically about Antigone's deed (burying Polynices), Fugard's Creon refers instead to 'the charges laid against [her],' fundamentally changing the meaning of the question" (Meyers 2011, 60). But the brutality of that question and of Antigone's answer – "Guilty" – resonates throughout the play, for the translation of Antigone's claim by a simple "Guilty" takes up a moment earlier in *The Island* where the actor who will play Antigone, Winston, refuses to pronounce a line ("Guilty") that he sees as fundamentally untrue. As Penelope Meyers has shown, one of the play's characters, who is to act Antigone, problematizes the use of allegory when he says "No, man, John! Antigone is not guilty" (Fugard et al. 1978, 53) – "Winston argues that 'Antigone is not guilty,' from

an allegorical standpoint, because *he* (Winston) is not guilty" (Meyers 2011, 37), a resistance that is, moreover, "silenced both by John, and by literary critics responding to the play" (2011, 47).

Brecht and Fugard, Kani, and Ntshona all take up and translate Sophocles's *Antigone* and problematize specifically the meaning of certain verses in specific contexts. They see – and show us – how given words and emotions resonate with new and specific locations and cultures. This is the process by which spectral presences come to speak "for us." As readers and viewers, our role is to listen for translation. To read or view any *Antigone* without hearing the whole range of different ways that translators have rendered δεινός, to hear Antigone's response to Creon without also hearing the other responses that other Antigones made in the same situation, to see Medea struggling with her passion and not be aware of the movement between θυμὸς, βουλευμάτων, *ira*, and other versions thereof, is to read tragedy *only* for the allegories provided by theater programs and authorial intentions. Something else is needed – and that something else is, surely, awareness of the centrality of translation to the meaning of each and every tragedy.

IV   Future Echoes

The *point de fuite* of the present essay clearly leads in the direction of a wish for closer affiliation between literary history and translation studies. To read and think tragedy is to read and think it *across* languages – even if one studies only the Greek originals in Greek. Such an approach moreover seemingly offers a solution to another, related, problem of translation, namely how we translate the very word that has served here to name a general category, i.e. *tragedy*. *Tragedy*, *tragédie*, and their equivalents are most fundamentally a transliteration of the Greek word Τραγῳδία. More than the names of other genres (comedy, epic, novella, etc.), it is mysterious, beginning with the fact that the etymology of Τραγῳδία is anything but certain (Gray 1912, 60). Philologists agree that -ῳδία means "a song," but there is no definitive agreement as to the meaning of Τραγο. Tragedies are songs *about what*? The solution most often retained – which goes back to Aristotle's *Poetics* and to the *Etymologicum Magnum* – states that Τραγῳδία means something like "goat song," a claim for which various explanations have been advanced: a goat was given as a prize to the winning tragedy at the Dionysia; the men who sang dressed in goat skins; the Chorus led a goat for sacrifice, and so forth. But such a proliferation of explanations hardly lends support to the etymology and, in any case, rival etymologies exist: Τραγῳδία, it was once said, might instead mean "spelt song" or "song of the drink made from spelt" (Harrison 1902, 331). What *tragedy* definitely does point to, however, is the constant practice of translation and re-translation. We cannot go back to a unitary and useful meaning of *tragedy*, but we can move back and forth, constantly, between texts, translations, and adaptations, not hierarchically, but rhizomatically. To seek out in literature the spectral, the *unheimlich*, and the quasi-necromantic, we must indeed situate ourselves

between and across linguistic frontiers and outside linear histories of literature. Such a binding of the history of tragedy to that of translation might allow us to avoid the lethal admixture of allegory and monolingualism, towards which certain other approaches to literature surely gesture dangerously.

See also Chapter 14 (Allen), Chapter 20 (Bandia), Chapter 22 (Spurlin), Chapter 25 (Brian Baer)

Notes

I should like to acknowledge and thank Penelope Meyers for the very useful feedback that she offered on a draft of the present essay.

1 Unless otherwise noted, all translations are my own.

2 Anticipating Lawrence Venuti (2008), Arrowsmith spoke out against the invisibility of the translator, citing for example Bernard Knox's review of Merwin's translation of *Iphigenia at Aulis*, in which Knox focuses on the translation's introduction, not on the text itself (Arrowsmith 1981, 56).

3 One thinks, for example, of Quintilian's point that Roman translators needed to invent new tropes and figures to (literally) make room for the import of Greek thought (Robinson 1997, 7).

4 As McElduff notes: "while we have evidence of word-for-word translation in non-literary contexts, especially for official inscriptions, there is actually very little evidence for it in literary contexts" (2009, 140).

5 "The original essence of tragedy consists then in the fact that within such a conflict each of the opposed sides, if taken by itself, has justification, while on the other hand each can establish the true and positive content of its own aim and character only by negating and damaging the equally justified power of the other" (Hegel 1998, 15:523).

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The Go-Betweens: Leah Goldberg, Yehuda Amichai, and the Figure of the Poet-Translator

Adriana X. Jacobs

Questions of fidelity, issues of translatability, and the anxious calculus of loss and gain have freighted the translation of poetry, and its discourse, for centuries. On one side of the coin, we have Robert Frost's assertion, often taken out of context, that "poetry is what gets lost in translation," or, on the flip side, Joseph Brodsky's proclamation that "poetry is what is gained in translation." It is no small irony that these (and related) maxims have been wrenched out of context or wholly misattributed, but taken together they encapsulate the paradoxical perception of poetry as both translatable and untranslatable. What many translators of poetry across centuries have shown us, on the contrary, is that translating poetry can be a generative and creative act, arguably synonymous with the act of writing itself, but it also confuses the lines between author and translator, translation and original, in ways that are playful and mischievous while also problematic and dangerous. The slippages that occur between translation and poetic invention have made translation an appealing enterprise for poets across various languages and historical traditions; even poets who are not translators engage translation as an act synonymous with poetic invention. One notable example is Elizabeth Barret Browning's "Sonnets from the Portuguese" (1850), which uses translation as a guise for original writing. Contemporary examples of this practice include Christopher Reid's *Katerina Brac* (1985), Juan Gelman's *Los poemas de Sidney* (1969), and Christian Hawkey's *Ventrakl* (2010). But these "translations" are not mere masks; rather, these translation strategies, tools, and tactics constitute not only the rich intertextual layers of a poem, but also its translatability: that is, how a poem moves out of a page, "from lip to lips," in the words of the Israeli poet Yehuda Amichai. Engaging the borderline between original writing and translation, this essay

will examine how creative, playful, and transgressive translation and translation practices have appealed to the poet-translator in the twentieth and twenty-first centuries, with a focus on the Hebrew poets Leah Goldberg (1911–70) and Amichai (1924–2000). I argue that what motivates poet-translators who invest in translation is the desire to repave and revise cultural and literary "roads not taken" through the translation of foreign works in ways that challenge – and even reconfigure – the borders of a literary tradition, thereby calling into question entrenched narratives of influence, inheritance, and canonicity.

The relation between translation and poetic invention is hardly unique to the work of Goldberg and Amichai, or to the practice of writing poetry in general. From Psalm 137's language of exile to Anne Carson's bold revisions of ancient Greek texts, the activity of poet-translators often has signaled fundamental, paradigmatic shifts in poetic trends and culture, even the creation of new literary vernaculars. Perhaps because each poet-translator brings his or her own approaches and sensibilities to bear on the translation of a foreign text, this figure remains elusive to theorization. Yet, as this essay will demonstrate, the tendency of poet-translators to approach the relation between translation and poetic invention as a creative and transformative encounter constitutes a common ground. Focusing on Hebrew poets, my essay also emphasizes the relation between a poetics and politics of translation and how the practice of translating poetry in a minor language like modern Hebrew has allowed new poetic forms and traditions to emerge while at the same time exercising change both within and outside of target and source cultures.

For Amichai and Goldberg, translation served as a crucial mode of cultural and linguistic exchange that broke down "the hegemonic voices of cultural authority," thereby also constituting a politics of translation (Kronfeld 2007). Working in a minor literary vernacular, modern Hebrew poets like Goldberg and Amichai employed translation strategies that created sites of resistance and polyphony in an increasingly hegemonic and monolingual national context, while simultaneously inscribing their Hebrew writing in more international, multilingual, and heterogeneous mappings of poetic influence and tradition. At the same time, Amichai and Goldberg embraced translation as a vehicle for mobilizing their ideas on writing, originality, and authorship, in the process developing a reciprocal poetics of translation that shaped their own work in a language that is arguably uniquely rich in translational possibilities. For these poets, to write in Hebrew is to engage, albeit sometimes reluctantly, with what Robert Alter has termed the Jewish linguistic "echo chamber" (Alter 1994). In other words, to write in modern Hebrew is always already an intertextual and multilingual practice, and as these poets move between different registers of Hebrew – biblical, rabbinic, medieval, to name a few – and its multilingual inflections (of Yiddish, German, Russian, English, etc.), writing poetry in Hebrew constitutes a translational practice.

In the late nineteenth century, translation played an instrumental role in the development of a modern Hebrew vernacular at a time when Zionism was activating a platform for the autonomous, territorial national existence of European Jewry. Earlier

Hebrew authors largely relied on biblical, talmudic, and medieval expressions that proved flexible in a skilled writer's hand but were limited for articulating modern, industrial life. Lacking a modern vernacular, twentieth-century Hebrew translations were part of the essential "rebuilding" of the Hebrew language in its modern and later national existence. Yiddish-to-English translations, for instance, were undertaken partly with this aim. Yiddish, unlike Hebrew, had a vibrant, rich vernacular, and in translating from one language to another, Hebrew translators were compelled to create equivalents. Translating from a language with an ample, contemporary vocabulary exposed the gaps and absences in the target language.

By the time Goldberg, who was born in 1911 in Königsberg, East Prussia, arrived in Mandatory Palestine in 1935, modern Hebrew was already well on its way to becoming the national literary vernacular of the emerging state. In this context, translation served the national canon, largely by Hebraizing texts from the western European tradition on behalf of a growing Hebrew readership, but it also, and more ambivalently, mediated relations between the immigrant diasporic world and the emerging Jewish national culture in Palestine. For writers like Goldberg, whose esthetic sensibilities remained deeply rooted in the western European diaspora, translation was a way to remember, reconnect with, and revive her linguistic and cultural past.

In Palestine, Goldberg was welcomed as a member of the *moderna*, a literary group heavily influenced by western European and Russian poetry of the *fin de siècle* and early twentieth century, particularly Romanticism and modernism. Led by the Russian-born Hebrew poet Avraham Shlonsky, the *moderna* poets were instrumental in developing a kind of Hebrew modernism that was committed to forging a national, territorial identity for Hebrew literature and espoused "the rejection of exile" (*shlilat hagalut*) as a central tenet. At the same time that these poets were invested in developing a pre-statehood, Hebrew modernist poetics that rejected the diaspora, their connection to outside international models – particularly those to which they had a biographical affiliation – nevertheless became a normative element of their oeuvre (Kronfeld 1996, 59). Goldberg, however, was acutely aware of how a "rejection of exile" conflicted with her own, and the group's, engagements and dialogues with European literary cultures, and in this context translation served in her work as a space where she continuously nurtured and problematized these affiliations. The authors and works she translated into Hebrew are too numerous to recount here, but a partial list would include Petrarch, Anna Akhmatova, Aleksandr Blok, Boris Pasternak, Leo Tolstoy, and Charles Baudelaire. With Shlonsky, Goldberg co-edited *Shirat Rusiyah* (Russian Poetry), a landmark anthology of Russian poetry in Hebrew translation published in 1942, that shaped Russian poetry's reception by and influence on Hebrew readers and writers for decades. A 1975 posthumous collection of her translations of poetry, *Kolot rechokim u-krovim* (Voices Far and Near), offers a glimpse of the range of languages from which Goldberg translated and also shows that she was not averse to *targum mi-targum*, second-hand translation. In the words of her editor Tuvia Reuvner: "those well-versed in Goldberg's poetry will easily find an affinity between

the language of translation and the language of her original poetry according to their publication history" (Goldberg 1975, 243). With its emphasis on the "language" of translation and original poetry, Reuvner's comment suggests a relation of mutual reciprocity between translation and writing in Goldberg's oeuvre. Indeed, a close reading of her poems and writings on translation (though these are few) demonstrates a preoccupation with that thin line between original and translation and its relation to literary circulation and inheritance.

In 1964, Goldberg participated in the Fourth Congress of the Association internationale de littérature comparée, which took place in Fribourg, Switzerland. The overarching theme of that year's event was *nationalisme et cosmopolitisme en littérature*, and the conference proceedings included a panel devoted to *le problème de la traduction*. Goldberg's presentation, "Certain Aspects of Imitation and Translation in Poetry," focused primarily on sixteenth-century French and Italian imitations of Petrarch (Goldberg 1966). Although Goldberg had written and lectured extensively on Petrarch, this particular document stands out as a rare treatment – in English, no less – by Goldberg on the subject of translation. The questions that preoccupy her include the distinction between translation and imitation, whether or not poets make good translators, and to what acceptable degree, if any, a poet-translator may intervene creatively in the translation process and still call the final product a translation proper. It offers a crucial window onto how Goldberg approached her own translation activity, how she understood translation – that is, good translation – as a generative, creative act, and how she positioned original works of poetry *as* translations. Although her subject is sixteenth-century French and Italian Renaissance poetry and the rise of French and Italian vernacular literatures, Goldberg also addresses the way the translation of poetry and its circulation reciprocally encourages a dynamic literary economy where language, images, and ideas are continually in motion, thereby ensuring, through the productive infusion of the foreign, the ongoing vitality of a local literary culture. In the process, poets shape networks of influence and inheritance that often operate outside of hegemonic canonical borders. This understanding of translation was informed not only by Goldberg's commitment to creating a modern Hebrew literary vernacular, but also by her western European and Russian literary background, where poetic translation, particularly in the nineteenth century, was consciously employed as a way to bring new poetries into circulation.

Goldberg's essay opens with the following observation:

> Though there are almost as many ways of translating poetry as there are individual translators, we must assume for the purpose of this argument that a translator of poetry is a person who intends to reproduce in another language all the characteristics of the poem translated: i.e., the form, the contents [*sic*], the atmosphere, the particular poetic personality of the original author and the style and spirit of his time. (Goldberg 1966, 837)

A translator, in other words, measures the success of his or her translation by its faithful proximity to the original. But Goldberg concedes that "ideal translation" –

translation as a perfect, seamless reproduction of a poem from one language to another
– "scarcely exists in reality":

> If a translator is not a poet, he would almost certainly be guilty of unnatural language,
> of forced rhymes and flatness, which is seldom to be found in imitation, because the
> imitator is free in everything but the self-imposed poetic rules, and only some of these
> rules are borrowed from the model. On the other hand, if the translator *is* a good and
> inspired poet, he would, for all his intended subordination to the poem translated, hardly
> manage to refrain from imposing on it his own manner and style, and sometimes his
> own ideas. So, his final achievement would turn out to be much nearer imitation than
> translation. (1966, 842–43)

Although Goldberg is particularly invested in discussing the distinction between
translation and imitation, she is also interested in probing the question of what a poet
stands to gain from translating another poet. Goldberg is struck by the extent to
which a poet-translator demonstrates what she calls "a creative identification" with
the work he or she has chosen to translate. Whereas a translator proper is preoccupied
with remaining faithful to the source material, the poet-translator will "[take] only
what he thinks essential for the enrichment of his own poetry and [dismiss] freely
everything which might have an effect of a foreign body, or of remoteness." The result
is a poem that reflects "the style of the original as if it were [the imitators'] natural
idiom" (1966, 840). Through this kind of translation, a poet not only demonstrates
his or her fluency with the tradition of the source material but also makes it his or
her own, participating in the creation of an intertextual genealogy that branches across
and beyond the borders of language, time, and place. A "faithful" translation may
still influence a foreign literary culture, but works that lie on this "border of imitation
and translation" wield this influence internally.

Goldberg's observations on Petrarchan imitations, particularly those of Renaissance
poets Louise Labé and Pierre Ronsard, call attention to the ways in which Goldberg,
also a translator of Petrarch, inscribed herself in the intertextual, translational, and
multilingual network that she describes in this presentation. Indeed, in 1952, around
the time that she was completing her manuscript of Petrarch translations, Goldberg
published a poetic cycle under the title "The Love of Teresa de Meun" (*Ahavata shel
Tereza di Mun*), which, in a preface that Goldberg appended to later versions of the
cycle, claimed to be the recovered poems of a sixteenth-century woman from "the
environs of Avignon" who embarked on a failed love affair with an Italian tutor in
her employ. Aside from their famed preface, the poems otherwise provide very little
historical and cultural information that would contextualize more specifically the
speaker's time, place, and circumstances; in fact, this information relies entirely on
the increased visibility Goldberg gave to the fictive historical context that she attrib-
uted to the poems. By complicating the work's linguistic, historical, and geographical
origins, Goldberg straddles not only the line between translation and imitation, but
also the borderline between original and translation. Since the original poems have
been destroyed, any reproduction of the original must be unfaithful and creative.

The relation between "The Love of Teresa de Meun" and Petrarch extends further than the decision to locate de Meun in Avignon or Goldberg's use of the Petrarchan sonnet. One poem in particular, Sonnet VIII, "The strands of rain are like violin strings" (*Nimei ha-geshem ke-meitrey kinor*), contains a graft of Petrarch's "Pace non trovo," specifically of the language of "fire and ice" that appears in the second line of his poem ("I find no peace, and all my war is done: / I fear, and hope; I burn, and freeze like ice"), which Goldberg discusses at length in her presentation and recasts in her poem in the last two lines of the second stanza:[1]

> The strands of rain are like violin strings
> hanging over a window. Dear friend, please light
> the fire on the hearth. We will sit between light and light,
> reflections playing between us.
>
> It suits you the grey cast
> of a rainy day. Your endearing youth
> *in the double light of fall and flame –*
> *my heart a blaze, my mind the frost.*
>
>   (Goldberg 1973, 163; my translation)

In a Benjaminian turn, Goldberg observes that the "freshness" that the "fire and ice" cliché displays in Labé's and Ronsard's imitations proves that "it was not so stereotyped before as to lose all original beauty or meaning." Through this intertextual Petrarchan graft, in her Hebrew translation, Goldberg tests her own claim that good translation can breathe new life into language that has become stagnant and clichéd. While the multiple translations that Petrarch's work has undergone attest to the original text's translatability, its "aura," what is also at stake is inheritance. As language moves, even in a very fragmentary form, it carries with it its history and prehistory, inscribing this past into the present context every time it is transplanted. As works and words are transposed into new textual bodies, they become naturalized and integrated over time, until they become, in Goldberg's words, "our poetry" (Goldberg 1950a, 37). These traits, once foreign and external, now move through an entirely different line; in the process, both the source and target literary cultures are altered and reconfigured, and in this way two traditions that were foreign are not only connected but also transformed. Goldberg's critique of faithful translation as stasis advances the argument that a degree of infidelity and creativity is necessary in order to transport a poem and that these movements, both inside and outside of its source literary system, are reciprocal.

The figure of the translator as a linguistic and literary progenitor pervades the work of poet Yehuda Amichai, whose career spanned the second half of the twentieth century. Translation also shaped his biography, as it did for Goldberg. Born Ludwig Pfeuffer in Würzburg, Germany, Amichai was raised in a religiously observant home where both Hebrew and German were spoken. He emigrated to Palestine in 1935 at

the age of 11 and by 1946 had replaced his diasporic name – as many of his generation did – with the Hebraic name Yehuda Amichai. His first full collection, *Now and in Other Days* (*Akhshav u-va-yamim ha-acherim*), appeared in 1955, and heralded a prolific career in poetry that included a novel, short stories, and translations. Although Amichai straddled the Palmach and Statehood generations of Hebrew literature, he preferred to remain "on the boundaries of affiliation" (Kronfeld 1996, 143).[2] Benjamin Harshav also notes that "[Amichai] molded his own voice from the very beginning, and only gradually reached out for the so-called 'influences,' which were not so much influences as selected appropriations of different sources" (Harshav 2007, 179). In this way, Amichai was able to forge his own line in modern Hebrew and Israeli poetry against the patrilineal, monolingual, and national literary model that was a particular source of "anxiety" for his generation. For Amichai, translation served as a crucial mode of cultural and linguistic exchange that breaks down what Kronfeld has termed "the hegemonic voices of cultural authority" (Kronfeld 2007), a process that aims, as it does for Goldberg, to problematize narratives of inheritance, influence, and tradition. The 1962 poem "And we shall not get excited" (*Ve-lo nitlahev*), published in the collection *Poems 1948–1962*, is an early articulation of Amichai's figure of the poet-translator, and offers crucial insights on Amichai's thinking about translatability and the relation between original, translation, and translator. These figures and themes of translation are also intimately connected to his ideas of inheritance, legacy, and tradition, which this poem addresses explicitly in its opening stanzas:

> And we shall not get excited, for a translator should not
> get excited. Quietly we pass
> words from one person to another, from one lip [*safah*] to other lips [*sfatayim*],
>
> unknowingly, like a father who passes on
> the countenance of his dead father to his son
> though he resembles neither one,
> he is just a go-between [*metavekh*].

<div align="right">(Amichai 2000, 313; my translation)</div>

In this poem, the word that Amichai employs for "translator" is not the anticipated modern Hebrew *metargem* but rather *turgeman*, Aramaic for "translator" and "interpreter," a word that has a rich history in Jewish textual tradition. During the Babylonian exile (sixth century BCE), the use of Aramaic as a Jewish vernacular increased considerably, and it continued to be a major vernacular of Jewish communities in the Land of Israel and Babylonia in the post-exilic period. As a result, Jewish congregations could not rely solely on Hebrew for religious instruction and liturgy, necessitating the services of a translator or *meturgeman* (also, *turgeman*). The *meturgeman* (pl. *meturgemanim*) would provide oral translations of Hebrew biblical texts into Aramaic but was not restricted to literal translation (in fact, literal translation was often expressly prohibited); rather, the *meturgeman* would expand the translation with commentary and

references to relevant, topical events (Hallo 1996, 165). In the *Mishneh Torah*, his comprehensive codification of Jewish law, the medieval Jewish philosopher and rabbi Maimonides states that the *meturgeman* was not to speak over the reader of the biblical text nor, by the same token, was the Torah reader to speak over the translator (Maimonides 2010). The *meturgeman* also relayed questions and answers between rabbis and their students. Eventually, the role of the *meturgeman* fell out of favor, as rabbis expressed displeasure with the interpretive freedoms some *meturgemanim* exercised. When official Aramaic translations of the Bible – *targumim* – came into official use, the *meturgeman* was replaced by textual translation.

By employing the word *turgeman*, Amichai is able to invoke an understanding of translation that encompasses not only a linguistic crossing over (from one language to another), but also an understanding of translation as mediation and interpretation. In modern Hebrew, *metavekh* carries the literal meaning of "mediator." In my translation, I have borrowed "go-between" from an unpublished translation by Kronfeld and Chana Bloch (Kronfeld 2007). An additional meaning of *metavekh* as "broker," in the financial sense, underscores Amichai's understanding of culture and tradition as economies, as systems of exchange, gains and losses. In this respect, an understanding of contemporary translation, in Kronfeld's view, comes down to "what it means for a human agent, be it a reader, a poet, a translator or a poetic persona, for that matter, to activate, interpret, critique and rewrite the constitutive texts of a culture" (2007). But the poet-translator participates in these exchanges *be-sheket*, "quietly," and without getting too "excited," as was expected from the *meturgemanim*. The poet-translator does not lay claim to an original voice or demand that he or she leave a visible historical and cultural imprint. Instead, the poet-translator participates in what Amichai characterizes as cultural and linguistic recycling, a process that is derivative – in other words, unoriginal – but also transformative and creative.

In the first two stanzas of "And we shall not get excited," Amichai positions the poet-translator at the center of a chain of cultural transactions and between the past and the future, marked in this poem by the figures of the grandfather and the son. The poet's in-betweenness, in Kronfeld's words, "frees [the poet-translator] to be different from his precursor and follower" (2007). In modern Hebrew, the expression *klaster panim* is a fixed expression often translated as "countenance," but it has an etymology that opens Amichai's *klaster panav aviv*, "the countenance of his father," to suggestions that the poet is playing with and arguably critiquing ideas of inheritance. Indeed, by rendering *klaster panav* as "features" in their translation, Bloch and Kronfeld tie the expression to the themes of mediation and circulation that shape the poem (Kronfeld 2007). The word *klaster* is not Semitic in origin, but its linguistic origins are unclear. It is likely a Hebraization of the Greek κρύσταλλος (*kristalos*) or the Latin *crystallum*, and makes several appearances in rabbinic literature. In one notable instance, in the tractate *Berakhot* (Benedictions), the expression *klaster panim* appears in commentary on Moses and the *matan Torah*, the giving of the Torah at Mount Sinai. In a glossary that accompanies *Berakhot*, the famed French medieval rabbi Shlomo Yitzhaki (Rashi) offers the biblical expression *keren 'or panav* as a kind

of translation or definition for *klaster panim*. In the biblical book of Exodus, where the *matan Torah* is related, it is stated that as Moses came down the mountain, *keren 'or panav*, an expression that lends itself to various English translations and interpretations, including "the skin of his face sent forth beams" (Jewish Publication Society) or "the skin of his face shone" (King James Version).

But like Amichai's *turgeman*/father figure, Moses *lo yada*, did not know, that his face was shining when he addressed the Israelites (Exodus 34:29). Amichai's recontextualization of this biblical and rabbinic material invokes but also critiques a long-standing narrative of transmission and inheritance on which Judaism has staked its identity for millennia, bringing questions of belonging and tradition to bear on postwar and post-independence anxieties of influence and legacy that were, and still are, particularly charged in Israeli society. On the one hand, post-1948 Israeli literary culture was motivated to dissociate itself from its diasporic roots but, on the other hand, it remained very much indebted to a textual tradition of exile and diaspora. The presence of the word *klaster*, as well as the Aramaic expressions that appear in the rest of the poem, also underscore "the ironies of reterritorialized language" (Harshav 2007, 178) and the deeply multilingual layers that shape Hebrew vernacular writing, which Amichai likens here to a practice of linguistic and cultural translation.

The words *klaster* and *turgeman* mark dynamic intertextual moments that not only substantiate an idea of translation as mediation but also tie translation to creation, literally giving birth to a new "face" or legacy. Indeed, the role of translation in shaping new lines of influence and tradition is central to Goldberg's essay; in Amichai's poem the translator is not only a progenitor in the traditional sense, but also the progenitor of his own ancestor, whom he revives, through his son, that is, his "translation." In the mishnaic tractate *Niddah* (Separation), which concerns menstruation and the female observance of ritual purity, the word *klaster* appears in a graphic and fascinating discussion on miscarriage and whether or not a woman who has miscarried is *niddah* or impure/unclean, and the specific circumstances that determine whether or not she is required to observe ritual purity (Epstein 1938–65). This discussion offers poetic details on the shape of the embryo at different stages of gestation, with one commentary, attributed to Rabbi Simlai, likening an embryo in an advanced stage of gestation to "folded writing tablets" (*pinkas she-mekupal*) (*Niddah* 30b, in Epstein 1938–65). This preoccupation with the features of an embryo segues into a passage that enumerates the characteristics that parents bestow on a child and marks the only occurrence (in this tractate) of the expression *klaster panim*:

> Our Rabbis taught: There are three partners in man, the Holy One, blessed be He, his father and his mother. His father supplies the semen of the white substance out of which are formed the child's bones, sinews, nails, the brain in his head and the white in his eye; his mother supplies the semen of the red substance out of which is formed his skin, flesh, hair, blood and the black of his eye; and the Holy One, blessed be He, gives him the spirit and the breath, *beauty of features*, eyesight, the power of hearing and the ability

to speak and to walk, understanding and discernment. When his time to depart from the world approaches the Holy One, blessed be He, takes away his share and leaves the shares of his father and his mother with them. (*Niddah* 31a, in Epstein 1938–65; emphasis added)

For this use of *klaster panim* (translated here as "beauty of features"), Rashi offers *ziv*, light, as a synonym, which Israel W. Slotki renders as "beauty" in his English translation. In this passage, these intangible features are a divine patrimony, but Amichai's poem suggests that, in addition to eye color and hair texture, non-literal and non-material traits also pass between generations, though their transmission – or translation – is not contingent on linear continuity. Amichai was certainly aware of the politics of continuity that shaped the modern Hebrew literary canon, particularly the official narrative of continuity that legitimized Hebrew's vernacular revival in the late nineteenth century. Asserting an uninterrupted line of Hebrew textual history and linguistic transmission proved critical to the territorial politics of Jewish nation-building in the early twentieth century. In this context, the weight of the word *klaster*, with its almost Yiddish or Germanic lilt, in a poetic line about inheritance asserts that, from one generation to another, narratives of continuity are fashioned, refashioned, and revised. The poet-translator occupies the hinge (or hinges) where a narrative turns toward new possibilities, and also where it turns back in an act of revision.

In my readings of Goldberg and Amichai, I have emphasized sites of translation *in* original texts; how sites of in-betweenness emerge *from within* particular linguistic, geographic, and cultural contexts; and how a preoccupation with translation shapes, and becomes synonymous with, the very act of writing. To the extent that poets like Goldberg and Amichai stand firmly in specific cultural and historical contexts that inform how, why, and what they write and translate, they also fashion, as Goldberg's essay argues persuasively, their own unique and personal poetic maps, where "they are citizens of imaginative webs formed by cross-national reading and rewriting" (Ramazani 2009, 48). Writers such as Amichai and Goldberg, who employ a poetics of translation in their own work – and this is a hallmark of bilingual and multilingual writing, as well as what Gilles Deleuze and Félix Guattari termed "minor literatures" – are explicitly rejecting a "romantic sensibility" that exclusively privileges originality and monologic authority (Deleuze and Guattari 1986).

In the case of Goldberg, between faithful translation and "creative transposition" (Jakobson [1959] (2000), 118) a space emerges that frees a poet to create alternative mappings of affiliation in a period and literary culture freighted with increasingly hegemonic prescriptions for belonging and participation. Amichai engages this "border line" as well, imagining the genesis of the poem as an act of translation, which he also compares to genetic expression. Indeed, it is in Amichai's own "original" poetry that his most extensive and sustained work of translation takes place. This is not the work of a neutral, dissociated bystander, but rather of a poet-translator who occupies the

in-between bodily, moving language *mi-safah le-sfatayim*, from lip to lips – from one language to many – in an act that Kronfeld aptly describes as "linguistic kissing" (2007).[3] Being in between enables Amichai's poet-translator to participate actively in a local cultural economy, while also creating new global linguistic, cultural, and historical associations and relations. But this practice also involves a retrospective turn – in fact, Harshav observes Goldberg's influence on Amichai's early quatrains and attention to traditional prosody at a time when young poets were beginning to abandon these old-fashioned, diasporic forms in favor of a national poetic idiom (Harshav 2007, 180).

According to the Hebrew poet Chaim Nachman Bialik (1874–1934), whose work was instrumental in the development of modern Hebrew poetry, poets more than prose writers are invested in what is "vital and mobile in language" (2000, 25). In the following passage from his celebrated 1915 essay, "Revealment and Concealment in Language" (*Gilui ve-kisui ba-lashon*), Bialik describes how poets activate and animate language:

> using their unique keys, [poets] are obliged themselves to introduce into language at every opportunity – never-ending motion, new combinations and associations. The words writhe in their hands; they are extinguished and lit again . . . By this process there takes place, in the material of language, exchanges of posts and locations: one mark, a change in the point of one idea, and the old world shines with a new light. (2000, 25)

For Goldberg and her contemporaries, Bialik straddled that translational space between the old European Jewish diasporic world and the emerging national body. But as modern Hebrew rapidly assumed hegemonic national status, poets like Bialik were taken to task by younger poets for their perceived diasporic poetics and outmoded poetic language, and later this category would include Goldberg and the poets of the *moderna*. Ten years after Bialik's death, Goldberg acknowledged the poet's legacy in a 1944 essay. "He translated our childhood into Hebrew, until it became the origin," she wrote, explicitly using the word "translated" to call attention to the ways in which translating and writing are mutually inclusive practices in modern Hebrew poetry, though in this case it also problematically replaces the origin's original language with Hebrew (1950b, 186). Nevertheless, in Goldberg's "The Love of Teresa de Meun," the presence of the Petrarchan graft is one example, among many across her oeuvre, of how translation ensures that the foreign text remains "immanent" in the target culture and language. For Amichai, the principle of recycling shapes his own poetics of translation, emphasizing circulation and translatability to challenge the risk of cultural and linguistic stasis in a national context. "Surely," Goldberg concludes in the Bialik essay, "this is the first step toward a new life" (1950b, 186).

See also Chapter 4 (Bassnett), Chapter 8 (Shreve and Lacruz), Chapter 21 (Bermann), Chapter 26 (Damrosch), Chapter 27 (Galvin), Chapter 39 (Tahir Gürçağlar), Chapter 44 (Davis)

Notes

1 This poem was included in the *Rime sparse* (*Il Canzoniere*), a collection of 366 poems composed between 1327 and 1368 (Petrarch 1976).

2 In modern Hebrew literary history the Palmach Generation (*dor ha-palmach*) generally refers to authors who participated in the 1948 Israeli War of Independence.

3 In Hebrew, *safah* is both language and lip. In the plural, the grammatical dual suffix *ayim* in *sfatayim* denotes two lips. The plural of languages, on the other hand, is *safot*. Amichai cleverly plays with these associations, conveying not only the image of lips kissing but also the doubling or multiplying of languages that occurs in the act of translation.

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Translation and Film: Dubbing, Subtitling, Adaptation, and Remaking

Wai-Ping Yau

Examining dubbing, subtitling, adaptation, and remaking as four different forms of film translation, this essay presents a historical overview of these practices and pays particular attention to central issues and recent research trends in this field of study.

Dubbing and Subtitling

Dubbing replaces the original voice with another that attempts to match lip movements, whereas subtitling superimposes on the screen the written translation of the original speech and other verbal signs such as song lyrics. Subtitling has its roots in early cinema, where full-screen printed texts called "intertitles" were inserted into silent films to represent dialog or to give information about the plot and other narrative elements. Different methods were used to facilitate access for foreign audiences: in some countries the original intertitles were replaced with translated intertitles, while in others live commentary was provided in the cinema. In Japan, for example, "screen-side narrators would describe the action on the screen and supply voices for all the actors"; this practice has been described as a "first form of dubbing in the prehistory of the talkie" (Nornes 1999, 26). With the coming of sound films in the late 1920s, dubbing and subtitling in their modern forms emerged as solutions to the language barrier that had impeded international distribution. Historically, many countries have tended to adopt one of these two alternatives as the preferred option. These preferences can be partly put down to the relative costs of production. Dubbing, which is more expensive, is justified by a large national audience, whereas subtitling

makes more economic sense for a smaller market. But translating practices are also affected by cultural and political factors. In France, for example, the preference for dubbing has been partly driven by a desire to protect the national language against foreign influence, whereas dubbing became established as the standard practice in Germany, Italy, and Spain in the 1930s as part of a political agenda to impose censorship and to promote a national identity (Danan 1991).

Dubbing versus subtitling

Much debate about dubbing and subtitling has focused on their distinguishing features and relative merits and demerits. Dubbing is a complicated process involving different professionals at different stages. First, the original dialog is rendered, often literally, into the target language to produce a rough translation, which is then turned into a dubbing script by the "dialog writer," who is not necessarily proficient in the source language but must be able to write believable, performable dialog in the target language. The dubbing script is then performed by the dubbing actors under the supervision of the dubbing director and the sound engineer. Dubbing has several advantages: viewers can focus on the images without the distraction of the subtitles, even viewers with limited literacy can understand the dialog, and more characteristics of speech are retained. But dubbing also has some serious disadvantages: viewers do not hear the original voice, lip synchronization is often achieved at the expense of accuracy and naturalness of expression, and viewers are kept in the dark about censored speech. Subtitling is faster, cheaper, and technologically simpler. The task of the subtitler is to create a written translation that will fit the available screen space, follow the rhythm of the original speech, and allow sufficient time for the viewer to read the subtitles. These constraints require that the subtitler must practice the art of compression. Subtitling may distract attention from the images, but it offers the advantage of retaining the rhythm and other sound qualities of the original speech. Debate framed as a choice between dubbing and subtitling, however, is likely to be displaced by trends that are transforming the audiovisual landscape: films on DVD often come with dubbed and subtitled versions in different languages and even regional varieties; moreover, as will be discussed later, the new media have occasioned the rise of new translating practices that drastically depart from traditional forms of screen translation.

The challenges of dubbing and subtitling

Whether it entails dubbing or subtitling, translating for the screen differs in one significant way from translating a novel into another language: films are directed at both hearing and sight. Thus the translation of dialog is directly affected by the *mise-en-scène*, music, and written signs such as street names and newspaper headlines. These

constraints present the translator with special challenges, which have been studied by scholars under headings such as culture-bound references, dialects and registers, and verbal humor.

A reference which is bound to the source culture requires clarification. Common strategies available to the subtitler include: (a) borrowing, i.e., a term is transferred without alteration if it is readily intelligible to the target audience; (b) literal translation (e.g., "Secretary of State" becomes "Secretario de Estado"), plus explanation if necessary; (c) explicitation (e.g., "*Le Soir*" becomes "a Belgian (quality) paper"); (d) substitution (e.g., "goulash" becomes "stew"); (e) transposition (e.g., "een vieruurtje" – literally, "at four o'clock" – becomes "(afternoon) tea"); (f) neologism (e.g., "Incandiferous!" becomes "¡'Esplendescente'!"); (g) compensation, i.e., an important feature that cannot be retained in its original place is reproduced elsewhere; and (h) omission, if a feature is not important enough to justify inclusion (Díaz Cintas and Remael 2007, 200–7). These strategies, which lend themselves in different degrees to dubbing, have a direct bearing on how a foreign culture comes across to the target audience. For example, the transposition of exotic features into familiar terms can result in a loss of cultural specificity. When decisions are made about culture-bound references, a range of different factors can come into consideration: the function and frequency of the references, the level of familiarity that can be assumed on the part of the target audience, the degree of overlap between the dialog and other messages transmitted through the audio and visual channels, genre, the prevailing norms of translation, in-house rules, the client brief, the audience profile, and the channels of distribution and exhibition (Pedersen 2005). It is important to note, therefore, that dubbing and subtitling are not only textual but also social practices that both shape and are shaped by social values concerning otherness.

Otherness can also be investigated by examining how dialects and registers are rendered in dubbed and subtitled films. A dialect is a language variety whose grammar, vocabulary, and pronunciation signal the social or regional identity of its user, whereas a register is a language variety which is adopted by its user as appropriate to the subject matter, the mode and medium of delivery, and the social relations involved in a communicative situation. Thus dialects and registers show how otherness, which is essential to meaning and constitutive of the self, is marked linguistically and constructed along the lines of race, class, gender, and other categories involved in social interaction. Translating dialects and registers into another language is notoriously difficult, however, and the task is further complicated by the constraints of dubbing and subtitling. It seems reasonable, for example, to retain the use of dialect if it is thematically important in the original dialog, but matching up dialects can be problematic. Dialects carry connotations and sometimes even a social stigma, and therefore a dialect-for-dialect translation may not be possible or desirable. Besides, a dialect may not be intelligible or acceptable to a wider audience.

These and other problems of rendering language variation are discussed by Anne Jäckel in a case study of the English subtitled version of the 1995 French film *La Haine*. The film, directed by Mathieu Kassovitz, presents France as "a multicultural

and divided society" through the portrayal of three protagonists speaking a variety of language popular among young people living in French housing projects (Jäckel 2001, 223). This non-standard variety – characterized by "sloppy language, bad grammar, misuse of words, use of local colloquialisms, slang, *verlan* (back-slang), Americanisms, Arabic, and all this intermingled with funk rhythm" – functions in the film as a form of protest against social exclusion (2001, 224). The subtitles, written by Alexander Whitelaw and Stephen O'Shea with a clear preference for black American slang, are, in the words of one critic, "frankly geared towards the American market" (2001, 227). This approach has several problems, however. To start with, slang terms have their own histories and connotations, which may affect their applicability to other contexts. In the case of *verlan*, the subtitlers "could not hope to be understood if they borrowed or invented American back-slang," and therefore "opted instead for simplicity"; for example, *keuf* ("cop") becomes "pig" (2001, 227). But "pig" has different associations and lacks the linguistic creativity and "ludic" character of *verlan*, which "functions as caricature" of standard French and its values (2001, 229). The preference for simplicity on the part of the subtitlers, along with the constraints of screen time and space, also leads to a loss of idiosyncrasy in an individual's language (known in linguistics as "idiolect"). For example, the "verbosity" of foreigners with an imperfect command of French is not reflected in the subtitles (2001, 228). Moreover, the adoption of black American slang is accompanied by the transposition of culture-bound references (e.g., "Astérix" becomes "Snoopy"; "Les Schtroumpfs" (the Smurfs) becomes "Donald Duck"), thereby promoting "American hegemony" (2001, 229). A further loss of cultural specificity results from a decision not to subtitle the lyrics of two sampled songs ("Non, je ne regrette rien" ["No, I have no regrets"] and "Nique la Police!" ["Fuck the Police!"]), which combine to create "a sense of community at a time of disillusionment and economic hardship" (2001, 230).

Such a strategy of domesticating the foreign through the transposition of culture-bound references, dialects, and registers into familiar features is in fact common practice in both dubbing and subtitling. The question then becomes, given the imperatives to secure intelligibility and to synchronize dubbing and subtitling with the original speech, how can the translator respect difference and otherness? Since it is often impossible or distracting to pack every detail into a subtitle or dubbed dialog, a possible strategy might be to select the telling details that give a taste of the cultural specificity and language variation in the original dialog. This can be done, for example, by focusing on features such as a double negative: "I ain't got no parents" becomes "J'en ai pas de parents" (I have none of parents); a marked vocabulary item, "But he's a mate, you know," becomes "Mais c'est un pote" (But he's a mate); a foreign accent, "*Excusita*. I think I take my chicken into the lounge, OK?", becomes "*Excusita*. Ike et m'n kiep in de zietkamer" (I eate my tcheaken in ze lounche); or a taboo word, "Now, did you ever see what it can do to a woman's pussy?", becomes "Et vous avez vu ce que ça peut faire à un con?" (Díaz Cintas and Remael 2007, 191–99).

Verbal humor offers difficult challenges not only because it relies heavily on linguistic creativity and culture-bound references, but also because options for the

translator can be severely constrained by the images on the screen. Verbal humor is so culturally embedded that, for example, the Woody Allen joke that there's "nothing sexier than a lapsed Catholic," even – or especially – if accurately translated, is unlikely to amuse many Spanish speakers (Zabalbeascoa 2010, 156). It is sometimes sheer "linguistic coincidence" that a visual pun can be successfully reproduced; for example, in the 1942 film *Horse Feathers*, Groucho Marx asks for a seal to mark a document but is handed a large sea animal, and this wordplay is re-created in the Italian dubbed version "by replacing Groucho's request with the imperative '*Focalizziamo*' ('let's focus on it')", whose first syllable "foca" happens to be "the Italian word for 'seal' (i.e. the animal)" (Chiaro 2010, 7). Thus Delia Chiaro argues that it is often more desirable to produce a "functional translation" by "replacing the jokes with different ones" that preferably contain "a core element present in the source humour" (2010, 2). In the 1994 film *Four Weddings and a Funeral*, for example, a line said by a priest (played by Rowan Atkinson), "In the name of the Father and of the Son and of the Holy Goat," is dubbed into Italian as "Nel nome del Padre, del Figlio e dello Spiritoso Santo" ("In the name of the Father and of the Son and of the Lively Saint") (2000, 6). With its deep roots in culture and its interplay with images, verbal humor on screen not only tests the skills of translators, but also tells us much about the cultures it is translated out of and into.

Recent research trends

Since the cultural turn in translation studies in the 1990s, researchers of screen translation have paid increasing attention to issues of otherness, power relations, and contexts in which dubbing and subtitling are produced and received. Yves Gambier has usefully identified some of the most salient research trends concerning screen translation. First, screen translation is scrutinized for "domestication strategies" which pursue "fluency" at the expense of "erasing traces of the other" (2003, 179). Second, screen translation is situated in the context of a "changing audiovisual landscape" characterized by "digitization" and "rapid internationalization of distribution" (2003, 179–80). Third, screen translation is studied in terms of "the relationship between language and identity in audiovisual media" (2003, 182). Fourth, translation strategies, especially as applied to problems concerning register, humor, irony, allusions, and metaphors, are investigated for their impact and implications (2003, 183). Finally, screen translation is considered as a dynamic system, with new practices "challenging" the "dominant" norms (2003, 172).

All these trends have come together fruitfully in a relatively new area of study known as "fansubbing," or the subtitling of foreign films by fans. Fansubbing emerged in the mid-1990s when, faced with the relative inaccessibility of animé (Japanese animated films) outside Japan, fans formed groups to subtitle and circulate copies of these films on the Internet so that other fans could share the "authentic experience of anime action and the Japanese culture which embeds it." Since then, "new *amateur*

subtitling cultures" have appeared that contrast sharply with the practice of "'mainstream' or 'professional' subtitling" (Pérez-González 2006, 260). Against the backdrop of global digital distribution, it is significant, as Luis Pérez-González notes, that fansubbers use the Internet not only to intervene in the production and dissemination of films, but also to invent new identities through collaboration and through contribution to the "vast virtual community" created by the "websites, chat rooms, and forums" about fansubbing (2006, 265). Moreover, studied systemically, fansubbing can be said to be challenging the dominant norms of professional subtitling in several ways. According to Pérez-González, fansubbers participate in the fan community "in their uniquely multifarious capacity as patrons, producers, distributors and viewers of the subtitled product" (2006, 268), and assert "their right to experience the cultural 'otherness' underlying anime films" by adopting innovative translation strategies (2006, 263). Fansubbers would, for example, "use different fonts, sizes, and colors to correspond to material aspects of language, from voice to dialect to written text within the frame," provide "cultural explanations," and gloss an "untranslatable" word with "a definition that sometimes fills the screen" (Nornes 1999, 32). As Pérez-González stresses, the fansubber's "interventionist role represents thus the ultimate statement against the effacement of the translator prevailing in commercial subtitling" (2006, 271). The case of fansubbing serves as a clear example of how recent research trends can enhance understanding and prompt rethinking about the different forms of screen translation in the context of the new media environment.

Adaptation and Remaking

In filmmaking, adaptation is the transfer of a text, literary or otherwise, to film; for example, adaptations may derive from novels, short stories, plays, nonfiction books, newspaper articles, comics, or video games. Remaking creates a new version of an earlier film; a remake may be based on a film from the same or a different country, and created by the same or a different filmmaker. Remaking can be considered either as a subset of or as a separate category from adaptation, depending on the purpose and perspective of the researcher. In either case, overlap occurs when a film adaptation is remade. In fact, adaptations and remakes are often both seen alongside sequels, cycles, series, and director's cuts as part of the culture of recycling that characterizes the film industry.

The allure of adaptation

The film industry's preference for adaptation can be explained largely in terms of the financial insurance and cultural capital provided by this form of filmmaking. Films are expensive to make. Therefore, in the face of the financial risks, investors often "look for safe bets with a ready audience" and bank on films based on previous works

with proven success (Hutcheon 2006, 87). In other words, adaptations can capitalize on the cultural prestige of the adapted works. Adaptation has in fact existed ever since the early days of cinema. With its promise of financial reward and cultural respectability, adaptation became a popular strategy for the early film industry to extend its audience from the working class to the middle class. In 1909 the success of the French *films d'art* movement, in which writers and performers from the theater were hired to transfer famous plays to film, inspired "nearly every film company around the world" to produce "quality films" claiming a literary lineage (Gunning 2004, 130). In the following years, many nineteenth-century realist novels and plays beloved of the middle class were adapted by using an "invisible style" of filming and editing that, by 1920, had solidified into a "naturalized norm" (Ray 2000, 43). Meanwhile, early cinema, especially in the United States, sought to retain its working-class audience by adapting popular, often formulaic stories, and in the process contributed to the rise of genres such as Westerns, melodramas, and detective films (Gunning 2004, 130). The creation of stylistic and narrative norms was thus directly associated with the prevalence of adaptations in the early years of the film industry.

But adaptation can also be driven by factors other than commercial considerations: the adapter's personal motives can also come into play. As Linda Hutcheon notes, reasons for adapting a previous work can range from admiration, demystification, canonical revision, and political critique to "more personal and thus idiosyncratic motivations" such as getting a "guilty pleasure" from an enjoyable but problematic work (2006, 94). Statements by adapters are therefore "of both interest and importance to our understanding of why and how an adaptation comes into being" (2006, 95). For example, Sally Potter stresses that her 1992 film adaptation of Virginia Woolf's 1928 novel *Orlando*, while consistent with Woolf's feminist views, focuses more on issues of class and colonialism (2006, 94). But an adapter's statement should not necessarily be taken at face value. For example, the "stated progressive, liberal intentions" of Richard Rodgers and Oscar Hammerstein in adapting C. Y. Lee's 1957 novel *The Flower Drum Song* first as a stage musical in 1958 and then as a film in 1961 "did not prevent their representations of Chinese characters from looking patronizing and inauthentic" (2006, 94). To note the adapter's intentions, as Hutcheon stresses, is not to hold that an adaptation means what the adapter intends it should mean; it is rather that, provided statements are checked against the text, the adapter's "political, aesthetic, and autobiographical intentions" can offer insights into the "urge to adapt" as well as into the decisions made in the adaptive process (2006, 107).

As for audiences, adaptations can give different kinds of pleasure. In this connection Hutcheon draws a useful distinction between a "knowing" and "unknowing" audience (2006, 120). For an audience with prior knowledge about the adapted work, an adaptation offers "the doubled pleasure of the palimpsest: more than one text is experienced – and knowingly so" (2006, 116). An adaptation experienced as an adaptation affords a satisfaction that derives from a "mixture of repetition and difference, of familiarity and novelty" (2006, 114). Resonant with echoes of a previous work, an adaptation enables a knowing audience to engage in an "ongoing dialogue with the past" (2006,

116). A knowing audience is thus invited to revisit and perhaps reinterpret the adapted work in light of the adaptation. On the other hand, an unknowing audience "is simply experiencing the work for itself" (2006, 127), and therefore will be excluded if an adaptation "makes no sense without reference to and foreknowledge of the adapted text" (2006, 121). Thus, Hutcheon stresses: "For an adaptation to be successful in its own right, it must be so for both knowing and unknowing audiences" (2006, 121).

Adaptation as translation

The study of film adaptation has seen a paradigm shift in recent years away from a concern with fidelity to canonical works of literature toward issues of agency, intertextuality, and contextualization. The traditional concern with fidelity to an acclaimed literary source is humorously captured by a *New Yorker* cartoon that Alfred Hitchcock described in an interview with François Truffaut: a goat, while eating a can of film, says to another goat, "Personally, I liked the book better" (quoted in Naremore 2000a, 2). The "I liked the book better" attitude, which James Naremore attributes partly to the use of film adaptation "as a way of teaching celebrated literature by another means" (2000a, 1), reflects assumptions such as those identified by Robert Stam: literature is an older, better, and more serious art, whose survival is threatened by film, which appeals to bodily sensations, plunders literature for source material, and caters to the mindless mass audience (Stam 2005, 3–8). The notion of fidelity, with its attendant assumptions, is fraught with problems, however. To start with, "fidelity" and related terms are sexist, moralistic, and dichotomous, with the implication, as in the phrase "les belles infidèles," that adaptations are either beautiful or faithful, but never both. Moreover, fidelity in the sense of complete correspondence is unattainable, if only because the adapted text is transferred to a different medium. To focus on fidelity is thus to turn attention away from adaptation as a creative, transformative process with its own set of artistic and material possibilities. Furthermore, as Stam stresses, the notion of fidelity entails an "essentialist" view that assumes an "extractable 'essence'" or "transferable core" (2005, 15); such an assumption disregards the instability of meaning which is inherent in all texts. Finally, even if fidelity is defined in approximate terms, it remains unclear, as Stam notes, whether the adaptation should be faithful to plot, style, characterization, the narrator's point of view, or the author's intentions; this problem is exacerbated when "a novelist/filmmaker, for example the Senegalese novelist/filmmaker Sembène in *Xala*, is 'unfaithful' to his own novel" (2005, 15).

Rather than a replica to be judged on grounds of fidelity to the original, an adaptation might be more productively thought of as an act of interpretation that inevitably registers difference from the source text and enters into dialog with other texts as it is disseminated over time and across space. Stam, for example, argues that adaptations "can take an activist stance toward their source novels, inserting them into a much

broader intertextual dialogism" (2000, 64). Specifically, Stam suggests that these intertextual relations can be teased out by using Gérard Genette's (1997) five concepts about "transtextuality." These concepts are usefully explained by Stam (2005, 27–31) with examples from film as follows. First, "intertextuality" refers to "the play of generic allusion and reference" (e.g., John Ford's 1940 film *Grapes of the Wrath* evokes the Exodus story). Second, "paratextuality" covers the texts surrounding the text proper (e.g., posters, trailers, reviews, interviews with the director, and "products of cross-media synergies" such as toys, music, and books). Third, "metatextuality" refers to "the critical relation between one text and another, whether the commented text is explicitly cited or only silently evoked"; thus adaptations can act as "readings" or "critiques" of their source text. Fourth, "architextuality" refers to "the generic taxonomies suggested or refused by the titles or subtitles of a text" (e.g., Amy Heckerling's 1995 film *Clueless* is "an unstated (except in interviews) adaptation" of Jane Austen's 1815 novel *Emma*). Finally, "hypertextuality" concerns "the relation between one text, which Genette calls "hypertext," and an anterior text or "hypotext," which the former transforms, modifies, elaborates, or extends; thus adaptations can be described as "hypertexts derived from pre-existing hypotexts which have been transformed by operations of selection, amplification, concretization, and actualization."

Exploring an adaptation's intertextual relations and its potential power to play a culturally resistant role, as Stam advocates, calls for contextualization. These issues of agency, context, and intertextuality can in fact be usefully investigated by applying concepts from translation studies. Stam indeed argues that "translation" offers a productive metaphor for adaptation because it "suggests a principled effort of intersemiotic transposition, with the inevitable losses and gains typical of any translation" (2005, 25). Studying adaptation as translation would in fact stress not only the textual shifts produced in the adaptive process but also their ideological implications. Instructive in this connection is Roman Jakobson's ([1959] 2000) seminal essay about translation. There, three types of translation are identified: "We distinguish three ways of *interpreting* a verbal sign: it may be *translated* into other signs of the same language, into another language, or into another, nonverbal system of symbols" (2000, 114; emphasis added). Jakobson calls the last type of translation "intersemiotic," and cites film adaptation as an example (2000, 118). Significantly, Jakobson stresses that "the meaning of any linguistic sign is its translation into some further, alternative sign" (2000, 114). Thus, to interpret is to translate; that is, translation is constitutive of meaning.

This conclusion has important consequences for ideological analysis. If meaning is always subject to translation and therefore not definitive, it becomes imperative to identify the textual strategies and institutional forces that allow an ideology to achieve its dominant position; equally important, adaptation as a form of translation can contest the ideology inscribed in the source text. To pursue this line of inquiry, it is necessary to connect adaptation to its contexts of production and reception. This task can be helped by appropriating the concepts of "norms" and "systems" as developed by Itamar Even-Zohar (1990) and Gideon Toury (1995). Despite an early attempt in

this direction (Cattrysse 1992), "norms" and "systems" have been rejected by some scholars as inadequate for historical study, because these concepts have been used by Toury and Even-Zohar to formulate universal laws of translation. But in fact these concepts can be adapted for contextualization and ideological analysis by picking out those elements which are most useful for examining the relations between translation, culture, and ideology (Yau 2007).

To start with, culture is seen as a site of ideological struggle, in that each culture is considered as a "polysystem," or an open system comprising multiple, interacting systems, each with different elements engaged in a "permanent struggle" for dominance (Even-Zohar 1990, 14). Thus, cinema can be conceptualized as a heterogeneous, dynamic system interacting with literary, economic, political, and other systems from the same or another culture. Moreover, the social use of texts is underlined by the model of communication posited by Even-Zohar (1990, 33–44). The systemic approach suggests that films are produced and received (through channels of communication such as theatrical release, DVDs, the Internet, marketing, reviewing, and criticism) with reference to repertoires such as genres, which are regulated through the norms adopted or rejected by the institutions created by filmmakers, critics, official bodies, schools and universities, and the media. Furthermore, adapters are seen as active agents negotiating the social values reflected by the norms for the use of repertoires (in the case of an adaptation of a novel, cinematic and novelistic repertoires are involved; an adaptation can have more than one source). Finally, this approach combines contextual inquiry with textual analysis by comparing an adaptation with its source text(s) for significant shifts that reveal its relations with the dominant social values as reflected by the institutionally embedded norms. The concepts of norms and systems can thus provide a useful framework for addressing issues of agency, ideology, and intertextuality concerning film adaptations as they circulate within and across cultures.

Remaking as rewriting

Remaking shares with adaptation many of the features discussed above. For film producers, a remake can give the "financial guarantee" of a pre-sold product and act as a vehicle for "new stars or screen techniques" (Verevis 2006, 3, 6). For film directors, remaking can be an opportunity to pay tribute to an admired artist or to revise their own previous work (as in the case of Alfred Hitchcock's 1956 remake of his 1934 film *The Man Who Knew Too Much*). For a knowing audience, remakes "provoke a double pleasure" by offering "repetition with a difference" (Horton and McDougal 1998, 6). Remakes, again like adaptations, often attract accusations of being inferior to the original.

Increasingly, scholars of remakes are also shifting their attention to issues of ideology, context, and intertextuality. Noteworthy in this connection is the attempt by Lucy Mazdon to apply ideas from translation studies, in particular the notions of "rewriting" and "the translator's invisibility" as developed by André Lefevere and

Lawrence Venuti respectively. Mazdon argues that remaking, like translation, criticism, and other forms of rewriting, manipulates the source text under specific formal and ideological constraints and projects onto society images that can carry ideological consequences, especially when the rewriter "denies the act of rewriting" by attempting to remove "any trace of the process of translation" (1996, 51). This approach can offer important insights. To start with, as Mazdon suggests, the study of "cultural production, reception and evolution" can be facilitated by conceptualizing a source text, or indeed a remake or adaptation, as "a diffuse and open-ended signifying system" that is subject to different readings from different aesthetic or ideological positions (1996, 49, 53). Moreover, if intertextuality, which informs the idea of rewriting, implies the "impossibility of escaping influences," the dichotomy between original and copy is thrown into question (1996, 54). For example, Andrew Horton and Stuart McDougal observe that "[Akira] Kurosawa's *Seven Samurai* (1954) was influenced by John Ford's westerns, and it in turn became the basis for the Hollywood remake *The Magnificent Seven* (1960)" (1998, 4). Furthermore, if a remake or adaptation is inevitably involved in a complex network of intertextual relations, then, as Deborah Cartmell and Imelda Whelehan caution, taxonomies of remakes and adaptations are best considered as exploratory rather than exhaustive (2010, 21). These issues can be illuminated by considering the case of James Cameron's 1997 film *Titanic* with reference to Michael Druxman's influential taxonomy: (a) a "direct" remake makes few alterations and no attempt to hide its status as a remake (even if given a new title to avoid confusion with the original); (b) a "disguised" remake retains the original script but seeks to disguise itself as an original with a new title, a new setting, and a few new incidents; and (c) a "non-remake" retains the original title but little else (1975, 13–15). As Constantine Verevis notes, *Titanic* retains sufficient details about the sinking of the ship to be seen as a direct remake of Roy Ward Baker's 1958 film *A Night to Remember*; however, the romance between the characters played by Kate Winslett and Leonardo DiCaprio, which provides the narrative focus for the first half of *Titanic*, suggests that the film can also be seen as a non-remake of the 1958 film or as a disguised remake of Frank Capra's 1934 film *It Happened One Night* and Leo McCarey's 1957 film *An Affair to Remember* (2006, 7). Moreover, "any attempt to determine a single precursor text" for Cameron's film may prove problematic, not only because of previous "reworkings" of the disaster in different forms such as films, books, musicals, TV movies, and historical accounts, but also because as a blockbuster *Titanic* must "also take as intertexts broader elements such as genre (teen romance, action adventure, heritage film), cycle (millennium disaster movie), stars (Winslett and DiCaprio) and *auteur* (Cameron)" (2006, 7–8). Studying remaking as rewriting can thus offer what Cartmell and Whelehan consider to be the advantages of "an intertextual or dialogic approach," that is, the meanings and implications of a remake can be investigated by pursuing its links to other texts "via genre, historical location, star, identities, authorship, music, or some combination of several of these perspectives" (2010, 17).

SEE ALSO CHAPTER 9 (PÉREZ GONZÁLEZ)

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Visual Paratexts in Literary Translation: Intersemiotic Issues in the Translation of Classical Chinese Literature

Robert Neather

The question of intersemiotic interactions in translation, and more specifically the interplay of verbal and visual elements, has gained greater attention in the translation studies community in recent years, with scholars exploring the verbal-visual axis in a range of areas from advertising to comic books and museum exhibitions. Literature has perhaps seen less interest, with the notable exception of children's literature, a situation which would seem to reflect a continued emphasis on the verbal as the exclusive medium of "serious" literary output. Yet visual – and more particularly pictorial – elements have played an important role in various literary cultures at different historical periods, and consideration of how such elements have been approached in the translation of literary works can provide an important focus for a cluster of interrelated theoretical and cross-cultural issues relating to word–image interactions, ways of reading, and the reconfiguration of meaning that occurs through translation.

The present essay focuses on the role of visual paratexts in the translation of traditional Chinese literary works into English. The term "visual paratexts" is used here to refer to any visual elements that work together with the main verbal text, principally book illustrations. After an overview of key theoretical and methodological considerations, the essay moves into a discussion of two case studies that reveal different aspects of intersemiotic interaction. The first deals with translations of the *Liaozhai Zhiyi*, an eighteenth-century collection of fictional strange tales. Many earlier editions of this collection were published with illustrations (Chiang 2005, 71), and the work has been translated numerous times, often with illustrations, a situation

which allows for consideration of the various visual reinterpretations of the original and the ways in which the relationship between text and visual paratext found in the original is restructured in translation. The second case study examines a new translation of an earlier work, the travel diary of a Song Dynasty poet. The translation offers important insights into how multiple visual paratexts may intersect in a single translation to set up a kind of intertextual heteroglossia in which several interpretive paths are made available.

Visual Paratexts: Theorizing the Verbal–Visual Relationship

We begin with an overview of theoretical concerns in the study of visual paratexts. These include the status of visuals as paratexts, ways of theorizing the verbal–visual interaction, and issues of how the "mechanics" of visuals in literary works – such as picture choice and spatial positioning – influence the reader's experience of the verbal text. Let us begin with the notion of "paratext." In his foreword to the English edition of Gérard Genette's *Paratexts*, Richard Macksey defines the term as denoting "those liminal devices and conventions, both within the book (*peritext*) and outside it (*epitext*), that mediate the book to the reader" (Genette [1987] 1997, xviii). These may include everything from titles, forewords, and footnotes to "authorial correspondence" and even "oral confidences." The range of devices here is diverse, but the crucial term in Macksey's definition is "liminal," meaning "occupying a position at, or on both sides of, a boundary or threshold" (*OED*). A paratext, then, is positioned on the boundary of the main text to which it relates. Yet such liminality does not imply that the paratext is of merely passing importance. As Genette points out, "the paratext is what enables a text to become a book and be offered as such to its readers"; he underscores its crucial importance with the following question: "limited to the text alone and without a guiding set of directions, how would we read Joyce's *Ulysses* if it were not entitled *Ulysses*?" ([1987] 1997, 2).

Genette says little about non-verbal elements, but he does suggest that "paratextual value may be vested in other types of manifestation: these may be iconic (illustrations)" ([1987] 1997, 7). Genette does not elaborate further, but his statement encourages us to ask: if verbal paratexts are crucial to the main texts to which they are attached, to what extent can the same be said of visual paratexts? The example of Joyce cited above is instructive. For if the paratextual title "*Ulysses*" provides an essential framing device for readers, the same does not necessarily obtain in the case of visual illustrations. Commenting on the decline of the Victorian illustrated book, and of illustrated literature into the twentieth century, Richard Maxwell notes that "new books with pictures . . . were not nearly so important as they had been a few decades before. James Joyce did not have, or need, a Cruikshank [one of Dickens's best-known illustrators]" (Maxwell 2002, 395). The contrast here between these two observations on Joyce raises questions regarding the whole status of the visual paratext: if it is not a necessity for reading the work it serves, then what precisely is its

role and what is its relation to the work as a whole? In our two case studies, we shall examine this issue in more detail, particularly as it relates to translation.

The visual–verbal relationship in literary texts has been approached from various perspectives. In the translation field, scholars analyzing intersemiotic interactions have drawn on Roman Jakobson's idea of "intersemiotic translation," which denotes "translation of the verbal sign by a non-verbal sign" (Hatim and Munday 2004, 5). This term has subsequently been enlarged to include translation in the other direction (non-verbal to verbal), as in the case of "ekphrasis," which, as Umberto Eco (2003) reminds us, is the traditional term for literary descriptions of artworks. Indeed, in its broadest sense, "intersemiotic translation" might be said to occur between any two semiotic systems in general. Book illustrations – one important form of visual paratext – are thus clearly intersemiotic translations. A description of a fairytale character, for example, can be thought of as a verbal picture that is actualized visually through an accompanying illustration. Beyond this basic understanding, the notion of translation is also useful for understanding the whole process of creating visual images on the basis of a verbal text. Translation strategies "such as addition, omission, explicitation, condensation and others that characterize verbal translation can also be seen in illustration" (Pereira 2008, 107). Nilce Pereira observes a further point of similarity: like interlingual translation, book illustration is essentially "metonymic," a term that draws on Maria Tymoczko's conceptualization of translation as a metonymic act in which the selective nature of translation makes it "a form of representation in which parts or aspects of the source text come to stand for the whole" (quoted in Pereira 2008, 107). Notwithstanding these important areas of similarity, however, a crucial difference emerges when we consider how back-translation might work in an intersemiotic context. In a study of book covers, Marco Sonzogni argues that "one cannot apply the principle of reversibility used in intralingual and interlingual translation" to intersemiotic translation (2011, 20). In other words, if we try to back-translate from an image into a text, we will not arrive at "a recognizable copy" of the original text from which the image was first translated. Such a difficulty emphasizes that the visual is a system of signification open to widely divergent interpretation, and indeed one that is sometimes simply not possible to capture in verbal form: as Mieke Bal and Norman Bryson observe, "there are a great number of aspects of visual art and visual experience that cannot be 'translated' into language at all" (1994, 175).

How, then, do these "metonyms" – the illustrations – relate to the text they serve? Pereira divides verbal–visual relations in book illustrations into three categories: "literally reproducing the textual elements in the picture," "emphasizing specific narrative elements," and "adapting the pictures to a specific ideology or artistic trend" (2008, 109, 111, 114). A similar categorization is proposed by Cecilia Alvstad (2008), whose study of illustrations across eighteen versions of a Hans Christian Andersen fairytale shows how different illustrators read and represent the text in different ways. Employing Wolfgang Iser's concept of the "blank" (the indeterminacies in the text that make each reader's reception of it different), she proposes four types of relation-

ship: (1) greater determinacy of meaning, "achieved through reinforcement in the illustrations of some textual strategies present in the verbal text" (2008, 100); (2) neutrality, in which the visuals adhere closely to the text; (3) challenges to the verbal text that "[introduce] new perspectives" (2008, 101); and (4) "[synthesizing] various elements into one illustration and to depict characters together who do not meet textually in the tale" (2008, 101), which Alvstad suggests is also a form of challenge to the verbal text. Similar taxonomies have also been elaborated in other fields, such as that of children's picture books (see Lewis 2001, 38–39).

Other approaches to conceptualizing and analyzing the interplay of the verbal and the visual have sought to employ more linguistically driven methodologies. In a study of how verbal–visual relations affect interlingual translation strategies in museum exhibitions (Neather 2008), for instance, I have attempted to characterize verbal–visual interactions in terms of whether they are more "syntagmatic" or more "paradigmatic," i.e., whether they show strong combinatorial links or whether they are simply alternative choices placed side by side in a kind of paratactical relationship that does not require that one be read in order to understand the other. Such an approach draws on Gunther Kress and Theo van Leeuwen's (1996) notion that multisemiotic (or "multimodal") texts may encourage a "paradigmatics of reading" (1996, 223) in which the reader constructs his or her own reading path from amongst the differing choices available – as in a modern textbook in which pictures, diagrams, and distinctive presentations of verbal text such as text-boxes can be read in a non-linear fashion according to the reader's personal preference. In museum exhibitions certain visuals are used simply as *impressifs*, or as what Roland Barthes calls "connotators," bearing only vague relation to the texts in question, with no obvious explanatory links between the two. Others, like object labels, are strongly linked through deixis to the objects they describe – they must be read in relation to that specific object, and hence exhibit a more syntagmatic relationship.

This preoccupation with how strongly bound the texts are to the visuals, and in what way, has been explored in more detail by those adopting a more explicitly multimodal approach. Much multimodal analysis employs categories from Michael Halliday's systemic functional linguistics to try to construct a detailed "grammar" of interactions. As Kress and van Leeuwen (1996) demonstrate, Halliday's three linguistic metafunctions – the ideational, interpersonal, and textual – and the various components through which they are realized (e.g., modality, which is linked to the interpersonal metafunction), may be applied to both verbal and visual elements in a way that allows a unified analysis. Again, aspects of information structure, such as the left-to-right distribution of "given" and "new" information in a sentence, can be used to explain visual compositions and multimodal texts such as magazine feature stories in which both verbal and visual material is found (Kress and van Leeuwen 1996, 186–92). Other, shorter, studies have focused on specific metafunctions: for instance, Len Unsworth and Chris Cléirigh ([2009] 2011) examine how ideational (or representational) meaning is constructed "intermodally" in illustrated textbooks.

Interlingual Translation and the Visual Paratext:
Key Considerations

So far we have been examining broad approaches to the interaction of verbal and visual materials. In such interactions, we may only be dealing with a monolingual situation. Yet when these interactions are situated in the broader context of interlingual translation (e.g., when an illustrated Dickens novel is translated into Chinese, and published with illustrations), then a series of further considerations comes into play. In addition to the obvious relation of the source text (ST) to the target text (TT), several other intertextual relations may be discerned. First, there is the relation of the ST to the ST paratext(s); then, there is the parallel relation between the TT and the TT paratext(s). A third connection involves the relation of the TT/TT paratext ensemble to that of the ST and ST paratexts. A further connection arises when we consider the TT paratexts alone in relation to the ST paratexts. And still another connection comes into play when multiple visual paratexts of different types are employed in a single TT, prompting us to consider TT paratext-to-paratext relations. Such intertextual links represent a complex web of recontextualizations, which, as Sonzogni (2011, 15), discussing Genette, suggests, are complicated further by the fact that, whilst literary works are in some sense "immutable," paratexts may be altered radically according to the needs of particular reading publics. One need only think of how a classic such as *Anne of Green Gables* (Oittinen 2008, 78) or *The Name of the Rose* (Sonzogni 2011) may be completely reinterpreted and repackaged through use of a new "movie tie-in" book cover that reprises a still from the film.

In analyzing these different intertextual relations, several questions deserve attention. First, what is the nature of the TT visual paratexts? Do they make use of photographic material, or pictures? If pictures are used, then are these more source culture (SC)-oriented or more target culture (TC)-oriented? For instance, it may be that original ST illustrations are transplanted directly into the TT, or that new interpretations are used. This brings in the related issue of temporality – the extent to which old images are mixed into a new translation, and whether old and new images are combined together (in the case of multiple TT paratexts). Alvstad notes that the influence of previous illustrators' work is sometimes discernible in later illustrations, constituting another form of intertextual relationship in which the new image contains an almost palimpsestic residue of past illustrations (2008, 101).

Also of key importance are differences between the TT paratexts and those of the ST in regard to various aspects of visual content and its relation to the main text. What meanings, for example, are highlighted or suppressed (cf. Alvstad's discussion, noted above) in the TT visual–verbal ensemble? If a character in a TT illustration is positioned so that he or she gazes directly out at the reader, what new meanings does this create for the TC readership? Likewise, does use of a particular illustration introduce changes in point of view? Robert Patten discusses a particularly interesting case from the first illustrated edition of Charles Dickens's *David Copperfield*, in which an

illustration depicting the elopement of two characters in the novel was used. Dickens was furious that the picture had been included, since the scene it depicted was "an event imagined in the minds of characters and readers, rather than the one the author [would] disclose in the fullness of time as the actual, 'real', event." Such a situation, Patten argues, raises questions of "control, authority, and *mimesis* – who, author or illustrator, is going to show what, actual or imagined event, when?" (2002, 93). In producing a translation in an illustrated edition, might an entirely different scene be chosen, erasing the tension between verbal and visual texts that arose in the original? Interestingly, Chinese translations faithfully reproduce the original Dickensian illustrations and choose not to reinterpret.

A further issue relating to content is the extent of intra-semiotic difference with regard to the level of detail in the TT paratexts as compared to those of the ST. Here, other factors come into play such as the level of "motivation" (the extent to which a visual sign resembles and is constrained by the thing it represents, the strength of its iconicity). In many cheaper illustrated editions of popular novels in Qing Dynasty China, for example, it has been observed that the characters depicted in the illustrations are frequently reduced to archetypes, with facial features kept so vague that it may be difficult to discern even whether the pictured character is male or female (Hegel 1998, 229). In this regard, a further consideration is the extent to which differing cross-cultural preferences or publishing norms with regard to book illustration influence the choice of visuals.

Finally – though this is by no means an exhaustive list – the positioning of the paratextual material is also important: how does positioning in the TT differ from that in the ST, and how is it used to achieve different reading experiences? Again in the Chinese field, Robert Hegel has discussed in detail the various implications of differing verbal–visual layouts (1998). At different times in the history of the Chinese illustrated book, and in response to diverse audiences, illustration appeared variously as a kind of running commentary above the text, on plates spaced at intervals through the text, or as a set placed completely before the text, to name only some of the primary trends. These layouts achieved different effects. Placing pictures at the beginning, for example, allowed high-quality images to be appreciated for their artistic value and to give a preview of the story without interfering with the reading pleasure of the more educated reader. Those spaced at intervals in the text, by contrast, may have been intended partly to act as visual encouragements offered to spur on flagging readers (1998, 183).

Case Study 1: Illustrations in the *Liaozhai Zhiyi* and its Translations: The Case of "The Painted Skin"

We now turn to explore some of these issues in our two case studies, beginning with the *Liaozhai Zhiyi*, an important collection of nearly 500 strange and supernatural tales, written in the Qing Dynasty by Pu Songling (1640–1715) and published

posthumously. Of the different *Liaozhai* translations available (which are selective anthologies), several add visual paratextual material, providing interesting points of comparison for an exploration of the various issues introduced above. I will consider three such translations here, focusing on their handling of one popular story, "The Painted Skin." In this story, a scholar by the name of Wang takes pity on a beautiful girl who seems to have fallen on hard times, installing her in his studio as his lover. One day, he returns to find the gates to the studio compound barred. Peeping in through a window, he is horrified to see a green demon painting the skin of a woman: the demon then puts on the skin, and transforms into Wang's lover.

Let us first consider the source text and its pictures. The most influential edition in terms of illustration is the 1886 version, *Xiangzhu Liaozhai Zhiyi Tuyong* (*Liaozhai Zhiyi*, with Detailed Commentary and Illustrations). As John Minford notes, "these lithographs are a celebrated example of late-Imperial book illustration," and are "especially well observed in terms of details of interior decor, furniture, clothes, architectural environment and court/garden layout" (2006, xxxv). In "The Painted Skin," the 1886 illustration depicts Wang as he peers through the window at the demon at work. The composition is a "long shot" framed by a surrounding garden with rocks and trees, giving "salience" to the figure of Wang, who is central in the composition (for a discussion of these terms, see Kress and van Leeuwen 1996, 130, 212–14). Wang's gaze acts as a vector leading our gaze to the figure of the demon, who is located at the far right of the picture, with only the top portion and head visible, paintbrush in hand. The girl's skin is not obviously recognizable. The whole composition reinforces our sense of involvement in Wang's discovery. As we follow Wang's gaze, we read the picture in a left-to-right movement which demonstrates well the left-to-right distribution of given and new information, mentioned previously. Thus, Wang is old information, whilst the demon, for us as much as for Wang, is very alarmingly "new."

Of our three English translations, two (Minford 2006; Mair and Mair 1989) reproduce the original picture from the 1886 edition. However, in Minford, a caption is given for the picture, selected directly from the narrative: "He peeped through and saw the most hideous sight" (2006, 127, 128). Here, a line from the main text has been "paratextualized," such that it now serves as the verbal paratext to the visual paratext, creating a paratextual chain. Semiotically, captions have an indexicalizing function, increasing our ability to decode the metonymic potential of the picture, directing our reading of the picture through a strengthening of syntagmatic links between picture and text. In short, the caption makes sense of the pictured scene as a precise moment in the story, isolating it in a kind of freeze-frame that, through explicit linking with the narrative text, tells us just which part of the action it refers to. In Mair and Mair, by contrast, no caption is given, leaving the relationship vaguer. Indeed, for some readers the picture may become little more than an *impressif* whose chief value lies in its connotative power, rather than any denotative explanation or elaboration of the story itself.

In both these versions, connotation is clearly a major reason for reproducing the traditional Chinese illustrations. Their use represents an act of visual foreignization that by extension increases the level of foreignization in the verbal–visual ensemble as a whole, without the accompanying linguistic awkwardness that greater foreignization in the verbal text might entail. In directly transplanting the ST paratext into the TT – leaving it effectively "untranslated" – the TT links back not simply to classical Chinese culture in a general sense, but to the "text-world" and reading culture of the traditional Chinese reader. The process would seem to be a reversal of Sonzogni's observation, discussed earlier, regarding the reframing of an immutable work by radically different visual paratexts (2011, 15). Here, by contrast, the verbal text has undergone a process – however "faithful" – of transformation through translation, whilst the visual paratext has been maintained unchanged.

In our third translation (Zhang et al., 1997), a modern illustration is used, which emphasizes rather different meanings. Wang's gaze again takes the viewer from "old information" at left to the "new information" at right, yet this picture is a close-up, with none of the traditional trees and rocks framing the action. Moreover, the demon/girl is given far greater prominence, being the same size as the gazing Wang. The picture captures the action at a slightly later moment than in the 1886 illustration: here, the demon is already standing with the finished girl's skin in front of it, and this "girl," though placed within a cut-out that suggests the separate inner space of the room, nevertheless appears to meet Wang's gaze. Here, then, Wang stares at the monster-as-girl. Whether or not the artist was consciously aware of the 1886 illustration (cf. Alvstad's remark about influences of earlier illustrations on later illustrators), the picture here may be regarded not simply as an intersemiotic translation of the story, but as an intra-semiotic translation (visual-to-visual) of the earlier illustration. It evidences a modern interpretation, aligned with the publisher's stated purpose or *skopos* of "fulfilling a mission to spread Oriental culture *in a new historic era*" (Zhang et al., 1997, 3, emphasis mine).

This third version, like Minford's, uses a caption to anchor the visual elements to the text more specifically. This caption, however, is strikingly different in style. Whereas Minford reprises a line from the narrative, inviting us to view and discover the scene through Wang's eyes, Zhang et al. change our point of view, explicitating the action and focusing on the viewed rather than the viewer: "The demon lifts a human skin and turns into the girl" (1997, 84). Note here also that present tense is used rather than past, and that the caption's wording differs from that of the main text – which reads: "When he [the demon] had finished, he put down the brush, lifted the skin, shook it a few times and wrapped it around his body" (1997, 85). The effect may be to introduce an element of detachment from the narrative by inviting the reader to view the picture as a separate entity, rather as one views a work of art – where again, accompanying titles would normally be in the present tense. In so doing, they are perhaps presented as incentives to continue reading the story (cf. Hegel's discussion).

Case Study 2: Visual Paratexts in the Translation of Lu You's Travel Diary

Our second case study focuses on the translation of a well-known classical Chinese travel diary, written by the Song Dynasty poet Lu You (1125–1210). Lu's diary is a purely textual account of a journey into what is now Sichuan Province to take up an official post. The classical Chinese diary genre can be challenging for modern readers, given its precise attention to factual detail (for instance, lengthy listing of officials' names and titles) and its rich intertextual weave of literary references and associations, invoked as the traveler visits sites mentioned by or associated with earlier writers. An unadorned translation (such as Chang and Smythe 1981) is therefore likely to engage only a specialist academic readership. Here, we examine a more recent translation (Watson 2007), which explicitly positions itself as both literary journey and travel guide, presented "in the person of the diarist and of the translator" (2007, 7).

Paratexts play a crucial role in Philip Watson's translation. Among the visual paratexts employed are Chinese landscape and figure paintings from a period contemporary with Lu You, photographs of objects, nineteenth-century Western lithographic prints, and modern scenic photos, usually of specific places mentioned but sometimes more impressionistic (e.g., a photo of lotus leaves on page 30). In addition, the visual is an important aspect of a key verbal paratext: the inserted commentary of the translator, which is introduced in a different font and using smaller lettering. Such a usage sets up an open dialogue between translator and author, in which the translator explains, elaborates, or adds his own observations to the original text, creating a reading style not dissimilar to that of a classical Chinese text, in which the commentaries of later critics were frequently interspersed within the main text and visually distinguished by smaller character size.

These features are best seen in Lu's account of the famous Yangzi river gorges (November 17, 1170) (2007, 176), which begins with a dizzying description of the peaks along the river and moves on to describe the Three Visitors Grotto. The characteristic of attention to literary detail is well illustrated here: Lu is fascinated by the textual minutiae of two rock inscriptions carved by earlier literati, which he notes have certain dates wrong. Watson's commentary chooses not to speak further on this, but instead introduces a quotation from the explorer Thomas Blakiston's 1859 account of the area, followed by another by Isabella Bird of a journey made in 1897 and a third from an account of a similar journey by Thomas Thornville Cooper (published 1871). Only later does Watson return to the literary Chinese references, adding one of his own that would not have needed pointing out for the traditional Chinese reader: the grotto in question was named "after a visit by Bai Juyi," the famous Tang poet (2007, 178).

In the visual paratexts, a lithograph from Blakiston's account is placed opposite a modern photo of the same broad area, setting up a kind of temporal counterpoint that invites comparison between the nineteenth-century Western experience and the

present-day Chinese "reality." Interestingly, while the photo might suggest factual accuracy, it is in many ways as dreamy and evocative as a traditional Chinese landscape painting, with its fainter and fainter layers of mountain contours fading into a distant haze. This photo, and those on the preceding pages also, thus intersemiotically echo not only Lu You's description, but also the quote from Cooper, who writes "No house, tree, or vestige of cultivation spoke of man – all was bare, silent, and awful" (2007, 178). Watson's own comment on this, "Man's work is now all too apparent: the site of the Three Gorges Dam lies near by," brings the scene starkly up to date, yet is only included in the form of this verbal aside, not in the visual material, where its juxta-position (in the form of, say, a photo of the dam) with the earlier landscape lithograph would foreground a far more overt ideological message (in the manner of a "before and after" shot of environmental degradation). This would be too oppositional to Lu You's narrative. The particular distribution of semiotic resources here across a visual–verbal paratextual ensemble is thus carefully managed to allow for the production of multiple voices without creating the kind of polyvocalic cacophony that might dis-tract from the reader's experience of the original's text-world.

The use of visual paratexts in this translation, then, sets up a complex web of intersemiotic relations that translates the original text in various ways and invites various forms of readerly engagement. First, to return to our earlier discussion of liminality, Watson's version would suggest that the boundary between text and para-text may work both ways, in which the paratexts (both visuals and the translator's quotations and insertions) can become just as engaging as – indeed sometimes more so than – the original text. As Hester Lees-Jeffries argues in a recent treatment of Renaissance visual paratexts, such usage can make a work "sensually and experientially appealing even to a reader unable or unwilling to read it in its entirety" (2011, 202). In such a case, paratexts may become the primary focus: the reader may choose to "read outwards, from image into text," rather than vice versa (2011, 197). In allowing readers such a flexible approach, Watson's translation exhibits elements of what Stephen Greenblatt, in a discussion of reading and experience in the museum (1991), terms "resonance and wonder" – the attempt both to set up resonances for the reader that make the object viewed more accessible, and to create a breathtaking visual impact that in its effect is perhaps less cerebral than somatic – or, to recall Lees-Jeffries, "sensorily and experientially appealing." This approach is also ideally suited to the fragmented nature of the diary genre. For while a diary is in some senses a chronologi-cally – and in this case geographically – coherent whole, it may also be viewed as a collection of fragmentary entries that one may pick out randomly according to what strikes one as interesting, in the knowledge that the accompanying paratextual mate-rial will provide an illuminating discussion of particular cultural meanings in and around the source text itself. The paratextual elements of the translation thus open up the possibility of a radically non-linear reading.

A second aspect is the use of paratexts for intertextual effect. Here, the interplay of paratexts not only serves to explicate the literary intertextual references of the source text, but also to re-create a sense of the whole intertextual reading experience of the

traditional Chinese reader. Layers of intertextual significance are created in particular through the dialogic polarities that these various paratexts establish: traditional and modern, East and West, painterly interpretation and photographic fact. The temporal aspect here is particularly important: prints such as that from Blakiston's Victorian account invite the reader not simply to reflect on Lu You's experience, but to share in the same kind of interaction with earlier travelers – perhaps of a kind more immediately accessible to our own time and cultural background – in which Lu engages in his own diary.

Finally, a third aspect must also be considered: space. For if, as Lees-Jeffries suggests, the relationship between a work and the physical place in which it was written can also be considered paratextual, then the use of visuals in Watson's translation – where they are absent from the Source – leads to a visual representation of that original spatial paratext, which is brought to life for the modern reader through a kind of "temporal domestication" (the use of modern photos, and the invocation of the modern travel guide genre). In this way, the reader is given the space to "reimagine" the journey through the contemporary setting.

Conclusion

The use of visual elements in literature raises important questions about the nature of paratexts and the ways in which two different semiotic systems work together to produce meaning. When this intersemiotic interaction is studied in the context of interlingual translation, further layers of complexity are added by the establishment of various intertextual relationships involving Source and Target texts and paratexts. The use of visual paratexts in a given translation can be a powerful way to open up new meanings and correspondences.

The verbal–visual relationship and its implications for interlingual translation remain under-researched. Considerable further work is needed to explore how this relationship differs cross-culturally and the semiotic resources through which it is differently realized. Also of key importance is a greater understanding of cross-cultural differences in ways of reading, and the various historical and other norms of visual usage that may have affected the use of illustrations in the translation of literary works.

See also Chapter 9 (Pérez González), Chapter 23 (Mazzei), Chapter 43 (Berk Albachten), Chapter 45 (Emmerich)

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39
Pseudotranslation on the Margin of Fact and Fiction

Şehnaz Tahir Gürçağlar

Pseudotranslations,[1] or fictitious translations, are texts that are regarded as translations in the target culture although they lack a corresponding source text in any foreign culture. They are interesting objects of study owing to the wide variety of forms and functions they assume and the ways in which they help reveal the underlying concepts and norms of translation in a given culture. The present essay will offer an overview of the evolution of the concept of pseudotranslation in translation studies. It will provide an outline of possible motives behind pseudotranslations and discuss their relevance for exploring translation as a cultural and sociohistorical phenomenon. The challenges pseudotranslations pose to certain problematic notions in translated literature, such as originality, authorship, fact, and fiction will also be discussed. The essay will conclude with a case study of a Swedish pseudotranslation, *Vinden vänder vid Bosporen, En Enkel Turks Dagbok*, and its German and French editions by Hanna Hindbeck, which will enable further elaboration of the multiple motives behind pseudotranslations.

Pseudotranslations as Objects of Study

The concept of pseudotranslation was first taken up by Anton Popovič (1976), who used the term "fictitious translation" to refer to the phenomenon. Popovič presented fictitious translations as "original works" published by their authors as translations

for the specific goal of "winning a wide public." The idea was that authors of fictitious translations manipulated the expectations of their readers (1976, 20). The Descriptive Translation Studies paradigm based on a polysystem approach always attached special significance to pseudotranslation especially in terms of its sociohistorical roles. Gideon Toury's early work on pseudotranslation focused on *Papa Hamlet*, a collection of three stories by Arno Holz and Johannes Schlafone first published in 1889 as a translation from Norwegian. Toury gradually turned his attention to the book as a product of translation and highlighted the relevance of such works for translation studies (2008, 405). In his seminal *In Search of a Theory of Translation*, Toury offered an initial definition of pseudotranslation as "texts which are regarded as literary translations though no genuine STs [source texts] exist for them" (1980, 45). The key point in this definition is the fact that it delineates pseudotranslation not in terms of what it actually *is* or *is not*, but rather in terms of how the target culture views it. This is directly related to Toury's notion of "assumed translation" introducing a broad, time- and culture-bound, view of translation (1995, 32). The notion of assumed translation enables all texts "presented or regarded" as translations in a given target culture to be treated and studied as translations. This approach makes pseudotranslations legitimate objects of research for translation studies and, perhaps more importantly, it provides the grounds for investigation into the reasons why writers resort to disguising their authorship or present false claims regarding the provenance of their works.

Gideon Toury's next definition of pseudotranslation refers to "texts which have been presented as translations with no corresponding source texts in other languages ever having existed" (1995, 40). This definition brings out the agency and intentionality of the authors and publishers behind pseudotranslations. So these texts are not simply and passively "regarded" as translations for no apparent reason, they are "presented" as translations owing to a myriad of motives which have only partially been revealed in case studies carried out during the past three decades.

Although pseudotranslations are in fact "original" texts, they distinguish themselves from indigenous texts available in the target repertoire in a number of ways. The distinction clearly starts from the way these texts are presented to the target readership through their paratextual features (Genette 1997). Peritextual elements[2] are the primary presentational tools in pseudotranslations, as much as they are in any other published literary text. Naming plays an important role in positioning a text as a translation. So when a book is brought out in a series of translated works with a foreign author, a translator's name, and sometimes even a fictitious source title mentioned on the cover or the title page of the book, or when a preface claims translation status, the text *becomes* a translation for its readership, even when it is not one. There are also textual clues within pseudotranslations which set them apart from both indigenous and translated texts in their home system.

Toury suggests not only that pseudotranslations are presented . . . as translations, but that, "in many cases, the text is *produced* 'as a translation' from the start" (2005, 7). Pseudotranslators are known to insert elements into their texts which are normally associated with translations in the target culture. These may include abundant use of

foreign names, settings, situations, and cultural items. Grammatical features of translations from the chosen source culture are also often carried over to pseudotranslations. There are also many cases where pseudotranslators "overdo" the effort and exaggerate the translation-like features of their texts, something which is especially common in parodies (Toury 1995, 46).

Both the presentational and textual elements in pseudotranslations can be revealing in terms of the relations between the target culture and the foreign culture chosen as the "source" for the pseudotranslation. The choice of the source culture often depends on the genre and the type of the text and what is accepted as representative of these genres and types. Despite Toury's claim that pseudotranslating "always suggests an implied act of subordination, namely, to a culture and language which are considered prestigious, important or dominant" (1995, 42), the choice of the source culture may not always imply a hierarchical relationship and be genre-dependent, while commercial concerns may also weigh in, especially in the case of popular literature. As the second part of the present essay will demonstrate, the choice of the source culture may be ideologically oriented and may serve to build an image, or capitalize on the image already built, of a certain culture indicating different types of cultural hierarchies.

A number of well-known cases of pseudotranslations have been taken up in various studies. A frequently cited example is James Macpherson's *Fragments of Ancient Poetry Translated from the Gaelic or Erse Language* (1760), *Fingal* (1762), and *Temora* (1763), all of which were supposedly translated from third-century Gaelic texts (Robinson 1998, 184). The Ossian poems paved the way to Romanticism in Europe (Lefevere 2000, 1122). Montesquieu's *Lettres persanes* (1721) were presented as a translation for fear of censorship (Toury 1995, 42). *The Book of Mormon* was written by Joseph Smith Jr., the founder of the Mormon Church, who claimed to have translated the book from plates in an ancient language he called "reformed Egyptian" (Toury 2005, 12). Pierre Louÿs's *Les Chansons de Bilitis* (1894) was presented as the work of a sixth-century Greek poetess. *J'irai cracher sur vos tombes* (1946) by Boris Vian, who wrote the book under the name Vernon Sullivan, a fictive American writer, is a more recent example. Vian penned this pseudotranslation both for financial reasons and as an expression of his frustration with the French literary establishment (Scott 1996, 209). These are only a fraction of countless revealed and unrevealed pseudotranslations published since the twelfth century, when the first known pseudotranslations appeared (Santoyo 1984, 38). These were Geoffrey of Monmouth's *Prophetiae Merlini* (1135) and *Historia Regum Britanniae* (1136), which he claimed to have translated from an ancient book in the British language into Latin.

Possible Functions and Roles of Pseudotranslations

According to Toury, the primary motives behind the act of pseudotranslating are to introduce innovations to a target culture, be it in the form of new genres, themes, or

ideas, or to evade sanctions or censorship which may be brought to bear on original works. Individual authors may also resort to pseudotranslation when they decide to take a new turn in their literary production (1995, 41–44). Underlying these suggested motives is the idea that cultures are more permissive and open to novelties when these are imported from abroad, especially if they are imported from a highly regarded culture or are by a prestigious foreign writer, and that translations meet with a higher degree of tolerance than original works. André Lefevere also suggests that pseudotranslations are indicative of power and prestige relationships in a given society, and that pseudotranslations from an author or genre possessed of prestige and power will be given more leeway, enabling them to "subvert a world-view" or "create something new" (2000, 1123). This subversion is not necessarily innovative, and can be instrumental in imposing an agenda on the readers. Toury has associated the uses of pseudotranslation with the notion of "culture-planning" "as a deliberate act of intervention, either by power holders or by 'free agents,' into an extant or a crystallizing repertoire" (Even-Zohar 2002, 45). When seen from this perspective, the innovatory role of pseudotranslation makes it a tool for culture-planning on a large or small scale, not only in the field of literature but also in the field of culture, politics, and society in general.

Other roles may be ascribed to pseudotranslations. They enable their writers to transfer the personal responsibility for their texts to the assumed source author and thus enable them to raise critical views about the norms and traditions of their own culture more freely (Santoyo 1984, 47–48; Rambelli 2009, 210). However, pseudotranslations are not always associated with literary, ideological, or social roles. As Lefevere suggests,

> not all pseudotranslations are necessarily new or subversive. They may also be hoaxes pure and simple, perpetrated by authors who either need the money or are trying to show up their colleagues and critics, or both. (2000, 1123)

While I would object to the reductive approach brought on by the designation "pure and simple hoax" to any pseudotranslation, commercial goals are indeed not to be ignored. Yet even when commercial concerns shape pseudotranslations, or individual writers pursue fame or money through their "hoax," one has to distinguish between cause and effect. Even when pseudotranslations are done with commercial motives, they may be instrumental in the establishment of new genres or the importation of new themes or characters into a target culture. This is clearly shown by the case of science fiction and fantasy pseudotranslations in Hungary (Sohar 1998) or the massive wave of Mickey Spillane pseudotranslations in Turkey (Tahir Gürçağlar 2008). In the first case, while "marketability" was a major motive behind the pseudotranslations, they helped establish and promote a new genre. In the latter case, publishers were driven by commercial concerns, but the end result was a definitive shift in the taste of the reading public towards the action-oriented, hard-boiled detective novel, from the previous interest in the whodunit.

Other motives lie behind pseudotranslations, and researchers have started revealing these over the years. Jacobus Naudé (2008) demonstrated the role of pseudotranslation in promoting Afrikaans as a cultural language at the end of the nineteenth century. Eva Hung (1999) studied the case of a "fake" translation which was believed to have been commissioned by a female ruler to justify her reign, thus revealing the intricate links between gender, power, pseudotranslation, and historiography. I have explored elsewhere how pseudotranslations of detective fiction helped expand the reading public in Turkey and catered to two distinct, yet coexisting literary readerships in a newly literate population in the first half of the twentieth century (Tahir Gürçağlar 2008).

Another salient role pseudotranslations play is as a literary ploy or framing device. Julio César Santoyo (1984) has focused on this aspect of pseudotranslation and has provided an overview of literary contexts in which it is employed as a technique or ploy. His study on the subject also includes a list of some of the best-known pseudotranslations in eight European literatures, and it was the initial presentation of this conference paper that inspired Gideon Toury to take up pseudotranslation as one of his foci in descriptive translation studies (Toury 2008, 405). Santoyo dwells upon pseudotranslation as a narrative technique. This use does not exclude the other uses mentioned previously; however, it draws attention to an interesting distinction between the presentation of a pseudotranslation extratextually and textually. Most work taken up by scholars in translation studies in recent decades refers to cases of pseudotranslation where the author intentionally creates the impression that the text is a translation. Santoyo, however, focuses on cases in which pseudotranslation is used as a framing device (1984, 47).

Complexities of Pseudotranslation

Recent scholarship on pseudotranslations has been exploring the theoretical potentials and complexities of the phenomenon. Many of these studies further elaborate on the explanatory power of pseudotranslation, especially vis-à-vis the relationships between translation and original and source and target texts. To these, I would like to add the way pseudotranslation reveals the porous borders between fact and fiction in literature and challenges the notion of an established demarcation between the two.

Lawrence Venuti proposes that "[p]seudotranslation, since it involves a concealment of authorship, inevitably provokes a reconsideration of how an author is defined" (1998: 34). In line with this claim, Paolo Rambelli (2006) has approached pseudotranslation as an instrument used by Italian writers of the eighteenth century in establishing a concept of authorship. Emily Apter has referred to the ethical dimensions of treating pseudotranslation merely as a form of forgery and has focused on it not as an instance of "authorial counterfeit," but as a form of textual cloning which makes the whole category of originality subject to dispute (2006, 213). Andrea Rizzi (2008) has presented the case of partial pseudotranslation in translated texts featuring

additions, making a clear distinction between pseudotranslation and (genuine) translation or original writing impossible. Her case introduces a new dimension to the "unhistorical dichotomization of translation vs. non-translation" (2008, 161). I have tackled pseudotranslations and moments of their revelation to the reading public as a litmus test for exploring a culture's notions of originality and authorship in my diachronic study of pseudotranslations in Turkey throughout the twentieth century (Tahir Gürçağlar 2010).

A second field of theoretical inquiry is the definition of pseudotranslation as an act of translation without a corresponding source text. Although discovering the existence of a singular source text would turn a pseudotranslation into a genuine translation, pseudotranslations already host many elements and stereotypical features of source cultures and texts acquired over the years through exposure to the source-cultural repertoire. It has been argued that "what characterizes pseudotranslations is therefore the reference to a source or proto-text, or rather, to a group of texts to which the alleged source text belongs" (Rambelli 2009, 209). This argument makes pseudotranslation a form of cultural translation (Sturge 2009). A writer who forms a pseudotranslation with stereotypical features selected from a source culture in a way carries over or translates that culture for the readers. So although there is no corresponding source text, there are corresponding ideas, situations, and textual fragments in a source culture that are reflected in the pseudotranslations. This also points at the position of most pseudotranslation in a blurred area between fiction and reality. Many pseudotranslators create a factual or seemingly factual frame for their reception before they set out to construct their fictional content. This often takes place through strategies that increase the verisimilitude of the work, such as the creation of a fictitious biography for the writer (Sohar 1998; Tahir Gürçağlar 2010). Pseudotranslations outside literature also have a special relationship with reality, both in terms of genre and in terms of their presentation of factual and verifiable information with a certain level of authority acquired by virtue of the prestige of the presumed source culture or a real or fictional source writer (Işıklar Koçak 2007).

The Diary of a Simple Turk

Vinden vänder vid Bosporen, En Enkel Turks Dagbok (The Wind Turns over the Bosphorus, the Diary of a Simple Turk) is a Swedish "diary novel" (Prince 1975) written by Hanna Hindbeck and published in 1935. It is an interesting case of a pseudotranslation that functioned in three separate target cultures, and also had some repercussions for the source culture itself. The book has to be considered in the context of the European response to Turkey's war of liberation and the ensuing cultural and political reforms. It was first brought to my attention by an article in *Dragomanen*, a periodical published by the Swedish Research Institute. The author of the article introduced this interesting fictional text and its author and revealed its status as a pseudotranslation (Johnsson 2003). There is no evidence that the book's status as a pseudotranslation was revealed

earlier. Indeed, Sven Johnsson explains in his article how convinced he was that he had encountered a direct translation from Turkish into Swedish until he noticed that the last entry in the diary was from 1935. It seemed unlikely that the entry could have been written in the same year the book was translated into Swedish and published (2003, 108–10). My research revealed two further versions of the book. The German version (*Der Wind Schlägt um am Bosporus*, *Tagebuch eines einfachen Türken*) was published in the same year as the Swedish version (Hindbeck 1935b). In fact, this could have been the first edition, since German was Hindbeck's native language, but for the purposes of the present essay the chronological order of the two texts is of little importance. The novel was published in French in an undated edition under the title *Les Vents ont tourné sur le Bosphore* (Hindbeck n.d.; notice the absence of the subtitle). There is no date on the book itself, but the Bibliothèque nationale gives the date as 1939. All three editions of the book were credited to Hanna Hindbeck, and there was no mention of a translator on the covers or title pages of the books. The Swedish and German editions introduce the book as "published" (using the Swedish term "utgiven av" and the German term "herausgegeben von") by Hanna Hindbeck, while the French edition offers her name without such attributes, giving the impression that Hindbeck is the book's author.

The book is written in the format of a diary novel by Hindbeck, who presents the reader with fragments of daily life from the last years of the Ottoman empire through the character of a police officer. The novel opens up an interesting area where questions of perceived originality and source and target culture relations can be problematized, as I shall now proceed to do.

Little is known about the author of the book. Hanna Hindbeck was born in Germany in 1883. She married a high-ranking Swedish official and settled in Sweden in 1921. She lived in Turkey in the 1910s and worked as the principal of the newly opened Kandilli Girls' High School (Johnsson 2003, 109). A number of autobiographical elements can be identified in the book, which also includes episodes describing the founding of a girls' school and a harsh critique of its students and teachers. The diary entries begin in 1916, the year the Kandilli School opened. Hindbeck spoke about Turkish traditions in a radio program in 1936 (Johnsson 2003, 109), which might suggest that the book managed to trigger some curiosity among the reading public. Hindbeck published no other works apart from a translation from what seems to be a Chinese text (*Der blühende Granatapfelbaum: Eine einfache Geschichte einer einfachen Familie* by Hwang Tsu-Yü, published by Winkler Verlag in 1948).

Despite the fact that the content of Hindbeck's pseudotranslation is kept intact and that there appear to be no major differences among the various language versions, the French edition is framed differently than the other two. This may have to do with the four years that had elapsed since the first publication of the book and the fact that the German edition's pseudotranslation status had been revealed. A 1937 review of the German edition mentioned openly that it was the diary of a "fictional" policeman and that there were clues in the book that made it unlikely to pass for a translation (Jäschke 1937). However, this review appeared in a scholarly publication,

Orientalistische Literaturzeitung, which makes it unlikely that its mention of the book as an original novel became widely known among the reading public. The prefaces written by Hindbeck for the Swedish and German editions, which are indeed very similar, mention that the diary has been "translated" by herself (the terms used being *översättning* and *übersetzen*); there are also references to the "original" text of the diary. Hindbeck uses a number of devices to persuade the reader that she has a source text whose features she has tried to preserve as much as possible and that she has not made any additions. She admits that she has reduced the number of *inşallah* and *maşallah* phrases abundantly used in the diary but, apart from that, she argues that she has tried to keep the simple and naïve style of the original. She also offers information about the transcription conventions she has used for Ottoman words (Hindbeck 1935a, 6; 1935b, 5–6). Hindbeck's attempt to establish the status of the diary as a factual document is evident in all three prefaces.

In addition to the preface, which provides a general frame for the story, Hindbeck uses notes to create the impression that the text is indeed a translation of a diary written originally in Turkish. She creates a shuttling action between the text and the notes, i.e., the fictional and the factual universes. This is clear from page 1, where she uses the Hijri (Muslim) calendar, which was used in Turkey until 1925, to mark the day the police officer began to write his diary (1935a, 9; 1935b, 11; n.d., 9). Hindbeck resorts to footnotes (German and French editions) or endnotes (Swedish edition) to explain culture-specific information. The Swedish edition has a total of thirty-nine endnotes, the German thirty-five footnotes and a three-page glossary at the end of the book, and the French fifty-four footnotes scattered throughout the text.

As mentioned above, Hindbeck starts inserting notes on the first page, with the explanation of the Hijri calendar. The same page also has a note on the word *hanum* (*hanoum* in the French edition), explaining that it was "a form of address" used for ladies and describing it as one of the good old traditions, justifying the "publisher's decision" to retain it (Hindbeck 1935a, 9; 1935b, 11; n.d., 9). This note creates a clear distinction between the narrator (who kept the diary) and Hindbeck the publisher, and implies that the notes are written by her, and not the narrator. This clearly introduces a second voice to the story, one that sounds informed and authoritative, as opposed to the voice of the narrator-policeman, who writes in a simple and naïve tone.

The notes added by Hindbeck not only offer information to the reader, but also engage in harsh criticism of Istanbul and the Turkish lifestyle in 1916. Occasionally she also makes use of notes to evoke wartime Turkey with some nostalgia. Most notes serve to explain or paraphrase culturally loaded terms such as *maşallah* ("praise be"), *vallahi* ("by Jove"), *çarşaf* ("burqa"), which Hindbeck describes with nostalgia and finds very "becoming on adult women"[3] (1935a, 173), *başörtü* ("headscarf"), and *mangal* ("charcoal burner"). Hindbeck's retention of these terms may be considered a part of her pseudotranslating strategy; however, I would argue that they assume another interesting function: they serve as tools for a form of cultural translation. Indeed, in all three editions Hindbeck seems to use the pseudotranslating strategy not only to "win a wide public" and create an interesting narrative frame, but also to

relay elements of late Ottoman culture to a European readership. The notes offering information about the lifestyle of the era and the Ottoman administrative and legal system offer further evidence to support this. Certain events the narrator records in the diary help to create a context for Hindbeck to add notes about religious traditions or the school system for example (Hindbeck 1935a, 173–75; 1935b, 49, 117, 154; n.d., 62, 164, 207). The private sphere, as represented by the narrator's family life, is connected to the larger public sphere of the late Ottoman era.

Although Hindbeck seems to cherish the old-fashioned way of life in the Ottoman capital she provides a rather negative picture of the narrator. Her critiques of the narrator center largely on his attitudes toward women in Ottoman society. A prevailing theme in the diary is his sexist attitudes and his resistance to any kind of novelty or change. He cannot even seem to tolerate the fact that his wife can read and write (1935a, 9; 1935b, 10; n.d., 11). The gender theme continues throughout the novel and reaches new heights when a Western-style boarding school for girls opens in the narrator's neighborhood. His criticisms of the Western lifestyle often target the school's teachers and especially its principal, who may be Hindbeck herself (1935a, 19). The entries in the diary represent the narrator as a narrow-minded and uneducated man who is only fond of his family, his religion, and his traditions. This is evidently the image of Turkish men Hindbeck intends to create in the reader's mind. The end of the narrative introduces a radical turn, indicating the winds of change in Turkish political and cultural life, and giving the book its title. The diary, which covers the years 1916–17, ends with a final entry written in 1935,[4] providing an account of the social transformation the country went through. This entry shows that the police officer has undergone a personal transformation and is now quite happy with the Western lifestyle he has come to adopt. The narrator concludes the diary by praising the progress made by Turkey in recent years (1935a, 170).

Hindbeck's preface to the French edition indicates that she was somewhat skeptical of the Turkish reforms, and thought they had contaminated the Turkish people with the "European virus," ruining the pure and pleasant world they once inhabited (n.d., 7). The Swedish preface refers to the same phenomenon as a "European culture wind" affecting the people (1935a, 6). Throughout the 1920s and 1930s, Western nations observed the large-scale transformation of Turkey with much interest. Newspaper correspondents dispatched to Turkey reported on developments in the country in great detail. In the three editions of her book brought out over a span of four years, Hindbeck offered an overview of Turkey before and after the reforms and showed how they had changed people's daily lives. However, the comments in her prefaces and notes often invite the reader to ponder the traditional ways of life which were changing, and not necessarily for the better. At the same time, Hindbeck also introduces an ironic perspective on the changes personified in the narrator, who is transformed from a lazy and conservative individual into one who is modern and open-minded, and makes us question the extent to which reforms can truly change the soul of a nation.

This pseudotranslation clearly contributed to a newly forming image of Turkey and the Turks in the minds of its Swedish, German, and French readers. We receive many of

our stereotypes of cultures and nations through books and the media; the images we create of other cultures are a composite of the various data we pick up along the way. Hindbeck must have wanted the book to be read as a translation, and therefore as a piece of credible documentary evidence, so that it would be read in the context of journalistic work on Turkey. To a certain extent her strategy succeeded: despite the revelation in 1937 of the book's status as a pseudotranslation, it is still included in collections of sources about Turkish culture and history, including the Berlin State Library.

Although the pseudotranslation was never translated into Turkish, it can be argued that it contributed to the creation of a certain image of Turkey in Europe, which in turn worked, and has been working, against Turkey in the political context. So it is difficult to analyze this translation purely in its target contexts without considering the way the stereotypical images created by the book have returned to the source culture through other means. In the meantime, the book itself had a direct impact on the source culture on at least one occasion. The German edition seems to have attracted the attention of some Turkish researchers, including Taner Akçam, who in 1992 referred to Hindbeck's German edition as a source "documenting" the ill-treatment of non-Muslim citizens in the late Ottoman period. Akçam writes: "This work, which consists of the diary of a police officer, includes very interesting examples of how . . . daily life was made unbearable for Christians" (1992, 389). Akçam's statement further attests to the book's position in the blurred area between fact and fiction.

In the case of Hanna Hindbeck's three editions of the "Diary of a Simple Turk," some of the previously identified motives and functions of pseudotranslations are not discernible. Hindbeck was not engaged in a deliberate act of culture planning and she did not necessarily intend to introduce innovations to the respective target cultures where the pseudotranslation was published. There was no possibility of her being censored for her work, either. Since she no longer lived in Turkey, she would not have been intimidated by the reaction the book would create in the source culture. Then what motivated Hindbeck to write the book and present it as a translation? I suggest that she wished to capitalize on the interest shown by the European readership in Turkey and she knew that she would have more credibility, and perhaps more readers, if she presented the fictional diary as documentary evidence. Her choice of Turkey as her source culture was probably due to the curiosity of the public regarding Turkish culture and her personal knowledge of it. Furthermore, her use of the pseudotranslation as a narrative device added humor to the story and made it more interesting to read. However, the novel may have assumed a larger cultural role than Hindbeck intended. We have seen how she may have contributed to the making of a new image of Turkey in the eyes of the readership through the way she shapes the characters and situations in the novel. In addition, her abundant use of culture-specific elements in the three texts and the way she explains them in footnotes and endnotes made Hindbeck something like a "genuine" translator in two senses. First of all, she translated many Turkish words and phrases literally; second, she explained the customs and practices of the Ottomans for European readers by elaborating on domestic events and situations mentioned by the narrator in his diary. So, in a way, "The Diary of a Simple

Turk" can also be regarded as an instance of cultural translation, both as a linguistic textual operation and as a metaphor (Sturge 2009, 67).

S̲ᴇᴇ ᴀʟsᴏ Cʜᴀᴘᴛᴇʀ 23 (Mᴀᴢᴢᴇɪ), Cʜᴀᴘᴛᴇʀ 25 (Bʀɪᴀɴ Bᴀᴇʀ), Cʜᴀᴘᴛᴇʀ 27 (Gᴀʟᴠɪɴ), Cʜᴀᴘᴛᴇʀ 36 (Jᴀᴄᴏʙs), Cʜᴀᴘᴛᴇʀ 43 (Bᴇʀᴋ Aʟʙᴀᴄʜᴛᴇɴ), Cʜᴀᴘᴛᴇʀ 45 (Eᴍᴍᴇʀɪᴄʜ)

Nᴏᴛᴇs

1 The term pseudotranslation is also used to refer to a process in software localization where a simulated translation is performed as a test of the translatability of the source text. This essay does not deal with this specific usage of the term.

2 In Genette's schema, paratextual information published as part of a text – prefaces, blurbs, titles, footnotes, and so on – is called *peritextual*, while material presented apart from the text is *epitextual*.

3 All translations into English are by the author.

4 Following the First World War, the Ottoman empire was occupied by the Allied powers. A war of liberation took place in 1919–22, followed by the ousting of the sultanate and the proclamation of the Republic of Turkey in 1923. The late 1920s and the early 1930s were marked by a heavy reform agenda.

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Translating the Sacred

40

Translation and the Sacred: Translating Scripture

Tom Hare

How would it be if we called the Bible "The Five Books of Dharma"? By a certain logic, this makes good sense: one of the original Hebrew titles of what is commonly known as the Bible is the "Five Books of the Law," and *dharma* is Sanskrit for "law." But immediately we must begin to qualify: limiting "the Bible" to the first five books of what is otherwise known as the Pentateuch not only removes Christianity from the Bible altogether, but radically constricts the Hebrew Bible as well, eliminating the Prophets and much else. It makes an epitome of the Bible with – it's true – many of its most familiar stories: the Creation, the sacrifice of Isaac, Joseph's adventures in Egypt, the Exodus, and so on. But only with the word "Law" do we get to the problem at the heart of my absurd suggestion. For if "Torah" means "law" to some, others say it would actually be better translated as "teaching" or "instruction." "Dharma" could be rendered "law," too, but that word has a long history, and if, in some cases it does indeed imply duty and the observation of rules, in other cases, particularly as understood in the Buddhist tradition, it is anything but a compilation of rules.

Some central problems in the "translation of the sacred" become apparent through this consideration. One of them is the difficulty of characterizing what is sacred (even within a single tradition). Even given a general agreement on that, one still faces the question of how that "sacred" is to be taken into language, and, with proliferating complications, how it is to be taken into writing. These might, in a broad sense, be considered problems of translation. But then there's the problem of translation from one language to another, from one culture to another. If a sacred text in one language

and tradition is to be mirrored in another, then don't we often end up with a funhouse mirror, where objects are radically misshapen and distorted in the very act of reflecting them? This problem is, of course, not unique to the translation of the sacred, but it may have greater consequences when what is being translated is thought to have supreme spiritual or metaphysical or magical significance.

"The translation of the sacred" might well require the consideration of translations in an extended sense. The Mahābhārata or Ramāyāna, for instance, considered sacred Hindu texts by many, have commonly been translated into performance, both in India and in Southeast Asia, where Hindu epics are staples of the Javanese puppet stage (to name just one example). It may be unconventional to consider such works translations, but they still retain a profound religious significance for some performers and members of the audiences for whom these plays are performed, and they do represent the text in another language (as well as another medium).

Or, similarly, consider the program of sculpture on a Gothic cathedral. Stories from the Bible find themselves translated into stone on the façade of the cathedral as translations into readable form for people who may not have been able to read the text of the Bible in Latin (the only language in which it was available to them). Unfortunately, we do not have the room to consider such forms of translation; the limit we will work within here identifies the sacred as "sacred scripture," even as we acknowledge at the same time that there are varieties of the sacred that do not entail texts at all.

This still leaves us a vast field to oversee with the topic "translation of scripture," but there is another consideration we should engage before looking at individual cases of scriptural translation. Translatability itself is a theological issue, as Jan Assmann has demonstrated in his work on Egyptian religion (Assmann 1998, 32–55 *passim*). In the ancient Middle East, translation of individual texts *per se* may have been less important than the overall sense that, say, Egyptian religion itself was translatable into Near Eastern or ancient Greek forms: Thoth could be "translated" into Hermes, Osiris into Attis, Hathor into Isis, etc. This situation was changed dramatically with the advent of monotheism and its general intolerance for other types of religious belief. Perhaps from this stems the notion that certain kinds of scripture are, in the end, untranslatable.

In certain cases, no authentic translation of scripture is deemed possible. This is famously the case with the Qur'ān, of course, but it is also thus with the Jewish Bible, for some, and certain portions of Hindu and Buddhist texts are also untranslatable from the original language, if they are to accomplish the purpose they claim for themselves.

In Islam, the Qur'ān is considered the verbatim word of Allah transmitted through the angel Gabriel to the Prophet Mohammed. Its language is considered the "pure" Arabic tongue and is thought to be inimitable. Furthermore, qur'ānic recitation in Arabic is in itself a form of prayer or worship, a value that it arguably cannot fulfill in translation. In addition to this theological difficulty, some have pointed to practical difficulties in the rendering of the original into other tongues. Indeed, a similar

concern arose in the Christian tradition when Jerome translated the Septuagint: Augustine of Hippo apparently worried that many problems would arise if the Latin translation began to be read instead of the Greek original.

Translation of the Jewish Bible entails problems similar to those arising from the translation of the Qur'ān for those believers who accept the traditional view that its first five books are the direct word of God, recorded by Moses. Additionally, however, Kabbalists might object that a translation is impossible because every tiny mark of the text, "even a serif on the letter *yod*," as they say, contains esoteric meanings in addition to the discursive meaning of the text. A translation would, of course, disrupt such significance.

For some Hindu believers, translation of their oldest scriptures, the Vedas, raises similar problems to those mentioned above; perhaps for this reason, the vedic tradition preserves remarkably accurately not only the meaningful distinctions among the words of the original, but also minute details of pitch and intonation, such that it has been accounted the oldest intact oral tradition in the world. And beyond this, there is the question of the efficacy of vedic language as a *mantra* or a *dharani*. (Technically speaking, a *dharani* and a *mantra* are not identical, but for our purposes, they can be considered the same.) In this case, the objection to translation does not stem from divine origin or the holy circumstances of transmission, but rather from the efficacy of the utterance itself. *Mantra*s are supposed to be capable of magical effects, but those effects are vitiated if not preserved in their original language. This holds for certain Buddhists, Jains, and Sikhs as well as Hindus; thus, in the sacred literature of Buddhism, one often finds *mantras* and *dharani* transliterated rather than translated, to preserve the original Sanskrit sound, and thus the possibility of its magical efficacy.

In religious traditions where the original text of a scripture is considered untranslatable, the means for encountering that text in the original are generally made available to believers. One need think only of young American Jews heading off to Hebrew school on Saturday mornings, but of course Muslims all the world over also routinely learn qur'ānic Arabic as they grow up, some even memorizing the scripture, and likewise many Hindu believers incorporate Sanskrit into their education for primarily religious purposes.

In Christianity and in Buddhism for the most part, a reliance on texts in the original language has not been as strict as in the cases mentioned above. Jerome's Latin translation of the Bible was the most influential translation since the early days of the Western Church, and the Bible is the most widely translated book in the world today – there are versions in more than 2,000 different languages. Sanskrit texts of Mahāyāna Buddhism (in, already, a "hybrid" Sanskrit showing the influence of various Central Asian languages) were imported in great quantities into early medieval China, to be translated into (classical) Chinese, in which form they became the canon of Chinese, Korean, Japanese, and other types of Buddhism. The "original" Sanskrit remained, in most cases, only in the short utterances of *mantra*s mentioned above, in proper names and the like, while the Chinese translations served as a common canonical base for the development of a wide range of approaches to Buddhism.

There are some important differences between conventional translation and the translation of scripture. It is, of course, important to be "faithful" to the original text, but how this fidelity is defined presents many challenges. Early translators of the Buddhist canon into Chinese argued about whether one should translate the "substance" of the original or its "eloquence." They were acutely aware of the sophisticated requirements of classical Chinese, entailing, as it does, allusion, parallelism, conventions of decorum, and periphrasis. In translating from Sanskrit to Chinese, early translators not only had to grapple with finding lexical equivalents and transposing semantic structures, but also had to make judgments about how literary to make their translations. Similar debates continue to this day in considering translations of the Bible. Many love the Elizabethan English of the King James Version, despite its distance from the modern English lexicon and its syntactic complexity, while others insist that the Bible should speak in a more modern vernacular, despite the perceived flatness and monotony of the language of some modern translations when compared with (as we shall call it) "the KJV."

In addition to concerns about what we might call the texture of a translation, there are serious differences among sectarian traditions regarding what scripture means and who has the authority to make judgments about such matters. In some cases, translation has been forbidden by religious or secular authorities not because the original was considered untranslatable, but because they felt it was not appropriate for common readers to have unmediated access to the text.

Such attempts to control translation are of a different character from the primary concerns of literary translators and have a kinship with the rhetorical distortion of texts written for overtly political purposes by partisans of one policy, one regime, or one political party. Such parochial intrusion into translation has a long history and it has in some cases created religious doctrine through mistranslation.

A notorious example can be found in the rendering of Isaiah 7:14–16 in the Septuagint, where the Hebrew word *almah* is translated by the Greek *parthenos*. The former word means "young woman," whether a virgin or not, the latter was taken by early Church Fathers to mean "virgin," even though that rendering of *parthenos* may be too restrictive. Nonetheless, many Christians read the passage as a foreshadowing of the birth of the Messiah, and used it to buttress claims about the virgin birth of Jesus.

Another example, this time from the Buddhist tradition, is to be found in a passage from the "Expedient Means" chapter of the Lotus Sutra that, largely because it was unpunctuated in Chinese translation, could be read in three distinct ways. These three interpretations of the lines were *all* adopted by the influential Tiantai School, and enabled the creation of the doctrine of the "Three Contemplations" whereby reality could be seen as real in its substance, real in its emptiness, and real in the combination of both substance and emptiness. Whatever the merits of this doctrine in East Asian Buddhism, its connection to the Lotus Sutra does not seem justifiable on the basis of the original Sanskrit text for this passage.

Unlike most literary translation, translation of scripture has often been undertaken by committee, and the enterprise of translation has been deemed a community activity to

which accrues great religious merit. Translation of scripture has been intimately connected with the emergence of vernaculars, even though the enterprise of translating scripture has sometimes resulted in the persecution or even execution of the translators.

A history of the translation of the Bible is in many respects a history of the Bible itself. In discerning how its translation has been carried out, one comes to understand its structure, its history of accretions, revisions, deletions, and sectarian deployments. We mentioned earlier how one name for the first five books of the Hebrew Bible is "Torah," meaning "instruction" or "doctrine" or, controversially, "law," but this obscures another important dimension of "Torah" in Hebrew, for as there is a written Torah, the five books mentioned, there is also an oral Torah, which comprises not only those five "books," but also a wealth of oral commentary and interpretation that now takes a separate form in writing as Talmud and Midrash.

The written Torah, however, is but one part of the Hebrew Bible overall, which also contains "The Prophets" (**N**evi'im) and "The Writings" (**K**etuvim). The whole takes its name from an acronym for these three divisions, as **Tanak**h. A translation of these scriptures, known as the Septuagint, was originally created for Hellenized Jews, but it provoked a reaction resulting in its rejection from Jewish worship and its eventual adoption as the Christian version of the Jewish Bible, the "Old Testament." The Septuagint was written in koine, a Greek lingua franca of the ancient eastern Mediterranean, as was the "New Testament." This latter book was assumed to be a version of the words of Jesus and the accounts of his disciples in the spoken language of their day, Aramaic. The New Testament, then, was already in its "original" form, a translation. The subsequent history of translations of the Christian Bible is long and complex. It was translated into Coptic as early as the middle of the third century. Syriac versions of the Old Testament date to the first half of the first century and were joined by a translation of books of the New Testament around 170 CE. This latter book, however, was not based on the four familiar gospels of Matthew, Mark, Luke, and John, but rather on a merged narrative of all four gospels, known as a "harmony." Early translations into Armenian and Georgian seem to date from roughly the same time.

Although an early version of an epistle of Paul in Latin existed in North Africa, it took until the fourth century for a full version of the Christian Bible to be translated into Latin. That accomplishment, by Jerome of Alexandria, has been celebrated ever since as "the Vulgate." It did not become the official version of the Christian Bible until 1546, when it was declared so by the Council of Trent, but it was the commonly used version earlier (thus its name).

The history of Bible translations thereafter brings the book into thousands of languages of wildly different ancestries and genealogies than the Afro-Asiatic and Indo-European languages of the earlier translations. Among the most influential have undoubtedly been versions in English.

The "Venerable" Bede translated portions into English in the eighth century, and was, reputedly, translating the "Gospel of John" into Anglo-Saxon on his deathbed in 735. Even earlier, however, an interlinear translation of the four gospels into Anglo-Saxon was done at Lindisfarne in Northumbria. It represents the earliest known

attempt to translate part of the Bible into an ancestor of English, but it is not considered a full translation, rather an interlinear crib to enable monks to read the Vulgate.

Other translations into Old English were made in the last centuries of the first millennium CE, but a full translation of the Vulgate (into Middle English) was not completed until the late fourteenth century, under the direction of John Wycliffe. The Wycliffe Bible (actually there are two versions, so perhaps we should say "Bibles") ran afoul of both church and secular authorities, in both cases partly because Wycliffe himself became increasingly doubtful of papal authority and more committed to the authority of scripture. He was, moreover, associated with the Peasants' Revolt of 1381 and declared a heretic, but by comparison with later translators of the Bible, such as William Tyndale (c.1494–1536), he was treated moderately.

Tyndale worked from the Greek and Hebrew texts, was influenced by Luther's German Testament, and engaged with a new wave of scholarship based on the older texts, but in not working from the Vulgate, the official Roman version of the text, and particularly in translating key terms in such a way that they reflected his criticism of the Roman hierarchy – he chose "congregation" over "church" and "senior" rather than "priest," for instance – Tyndale inflamed the English and papal authorities against him. His translations were destroyed in England; for his transgressions he was strangled and his body burned at the stake.

Despite this dire precedent, Bible translation into English, from both the Greek and Hebrew sources as well as from the Vulgate, continued. Without question, the most famous of these subsequent translations was the KJV, easily the favorite English translation among writers and poets. Because of its literary qualities, it has had a profound influence on literature in English and has, more than once, been accounted the most influential book ever written in English.

The KJV was sponsored by King James I (1566–1625) and accomplished by some fifty-four translators, mostly clerics, although some lay scholars also participated. The commission was created in part because of certain Puritan objections to specific translations in the earlier Great Bible (1539) and the Bishops' Bible (1568), both of which were in wide circulation. James for his part objected to yet another popular translation, the Geneva Bible of 1560, on the grounds that it questioned the divine right of kings, so the commission was given to create a new version "translated out of the original tongues, and with the former translations diligently compared and revised, by His Majesty's special command" (as the flyleaf of most versions asserts). Although the Puritan objections to earlier Bibles were addressed, James also made certain that the new translation reflected his understanding of the ecclesiastical hierarchy of the Church of England.

One thing all these Bibles had in common was, as stated earlier, their translation by multiple hands. In the case of KJV, six panels located in Oxford, Cambridge, and Westminster took part in the translation, each working on a different section of the Christian Bible. They did not, however, start from scratch; they took over large portions of previous translations, notably Tyndale's and even the Geneva Bible, to create

their text. It has become something of a commonplace that translation by committee is a bad idea, but in the case of the Bible and many other scriptures this seems to be the most common approach. The need for doctrinal consistency, religious scholarship, and proficiency in usually more than one source language (not to mention the great length of many scriptures) makes it advantageous to entrust scriptural translations to groups of scholars and translators rather than to a single person.

Since the seventeenth century translations of the Bible have continued to serve many different purposes. Some translations have been done to accommodate changes in religious attitudes about the vernacular, such as the New American Bible (Catholic Version), translated to be in accord with the policies of the Roman Catholic Church after the Second Vatican Council.

A literary, and often secular, interest in the Bible has stirred modern translators to take on the ancient book, and their philological training and critical orientations have sometimes produced translations of a significantly different character from the older, primarily doctrinal and sectarian, texts.

Although the Qur'ān has been regarded as untranslatable for reasons mentioned earlier, in fact that book has a long translation history, dating back as far as the Prophet Mohammed himself. He sent a letter to the Byzantine emperor Heraclius that included the translation of a sura or chapter (3:64), and various translations of the book have been created ever since (Leaman 2006, 666). Salma al Farsi, companion of the Prophet, for example, made a Persian translation which was the basis for Turkish translations, and a late tenth-century Persian translation of Arabic commentary on the book became an important milestone not only in qur'ānic translation, but also in qur'ānic scholarship in general.

Modern scholars of the Qur'ān have, indeed, accepted the necessity or desirability of translating it, but in monitoring how such translation should be accomplished, they have been carefully attuned to certain issues that are worth considering in the case of other types of scriptural translation as well.

Interestingly, a too literal translation of the Qur'ān has been rejected on the grounds that following the original syntax too closely would result in distortion of the meaning, and would, moreover, for conservative critics, amount to too close a reproduction, which might be considered blasphemous because of the divine origins of the text. There seems to be a concern that the translation might be prone to replace the original; therefore, one is to translate the meanings and not the literal word.

An 1143 translation of the Qur'ān into Latin by Robertus Ketenensis became the source from which Italian and other European translations were made: in 1647, a French translation was completed, and in 1649 the first English translation, by Alexander Ross, chaplain to Charles I. Translations of the Qur'ān into Western languages have, however, been bedeviled by religious condescension and hostility. Ross's translation, for instance, was created "for the satisfaction of all that desire to look into the Turkish vanities" (Leaman 2006, 667–68). Similarly, Orientalist Richard Bell's translation of the book, which attempted to more closely relate the text of the Qur'ān to the historical progress of Mohammed's life and to his psychology by reordering the

suras, has been sharply criticized. It is held up as an example of Orientalism, in that Bell assumes his philological and critical dispositions give him access to a more authentic version of the text than that transmitted within Islamic traditions for centuries.

It is not true that all translation of the Qur'ān in the West has been condemned. Quite the contrary: Marmaduke Pickthall's 1930 translation, *The Meaning of the Glorious Koran*, was authorized by Al Azhar University in Cairo. Pickthall had traveled widely in the Middle East and converted to Islam in the context of translating the book. More recently, one might point to a partial translation of the work by Michael Sells entitled *Approaching the Qur'an: The Early Revelations*. In this case, objections to the translation came not from Islamic authorities but rather from Americans. Sells's translation first appeared in 1999, and following the attacks on the World Trade Center and the Pentagon in 2001 it became entangled in American universities' response to that event as part of an attempt to better understand the context of the attacks and whatever relation they might have had to Islam in a more general sense. Most notably, *Approaching the Qur'an* was assigned to an incoming freshman class at the University of North Carolina, Chapel Hill, as summer reading. The assignment provoked a harsh reaction from a Christian conservative group who charged the university with Islamic indoctrination and filed suit against the university. In late August of 2002, as the new academic year was just beginning at Chapel Hill, a decision was handed down by the United States Court of Appeals for the Fourth Circuit allowing the university to go ahead with the assignment and with discussions based upon it. Although it is probably best not to overestimate the importance of this particular incident, it does point to an important trend in scriptural translation: translation for readers outside the scriptural community, not primarily for literary purposes, but rather to further ecumenical dialogue and understanding.

Moving east, we find great translation projects associated with the transmission of Buddhism to East Asia. In many ways, these offer similar perspectives on the problems of translation that we have seen for the Bible and the Qur'ān, but it is important to note several major differences as well.

For one thing, the Buddhist canon (if it can be considered a canon) is enormous, vastly larger than the Bible or the Qur'ān, or even than each of those texts and their major commentaries. Another important difference resides in the fact that there is no overarching authority over Buddhist doctrine comparable to the pope in the case of Roman Catholicism. Further, although there have been various persecutions of Buddhists in South Asian and East Asian history at different times, they have not been grounded in doctrinal disputes founded upon translation or putative mistranslation.

The history of the translation projects stretches over some eight centuries or more, and among the myriad texts rendered into Chinese, several major scriptures were translated repeatedly. Of the sixteen different translations of the Lotus Sutra for which we have evidence, three full translations remain extant, one from the late third century CE under the direction of Dharmarakṣa (239–316), another headed by Kumārajīva (344–413 or 350–409) of the fifth century, and a third supervised by Jñānagupta

(523–?605) in the late sixth or early seventh century (Okimoto and Kanno 2010, 35–36).

The Diamond Sutra was also translated into Chinese under Kumārajīva in 401, but there are also extant translations by Bodhiruci (509), Paramārtha (558), Xuanzang (648), and Yijing (703). A similar range of translations could be identified for other celebrated Buddhist scriptures, but a detailed account of them would range far beyond the scope of the present essay.

Rather than attempt such a history here, then, it might be worth our while to consider the enterprise of the Buddhist translation projects from a more limited, and more thematically oriented, perspective. One aspect of the enterprise to consider might be how the challenges of translating from Sanskrit into Chinese were understood by early translators.

It is first important to mention that "Sanskrit" here must be broadly construed to include other closely related languages such as Magadhi and Gāndhāri and perhaps Pāli, for although some sutras were translated into Chinese from Sanskrit in a narrower, more classical, sense, many came more directly from other Middle Indic languages, with speakers in the long geographical stretch from India through Afghanistan and Central Asia to China. Like the Bible, the Buddhist scriptures were translated by groups of scholars, even though these individual translations are known through attribution to a single individual such as Kumārajīva. One account of such groups names nine separate roles, presumably for nine different individuals, in the enterprise.

A "lector" (who is termed the host or master of the translation) reads out the text. An "appraiser" makes a critical evaluation. A "reviewer" ascertains whether there are errors in the text and a "transliterator" renders Sanskrit words phonetically using Chinese graphs. A "lexicographer" translates words into Chinese and a "redactor" frames the words of the text syntactically. A "collator" makes comparisons to see if there are errors, a "groomer" abridges the text, and a "polisher" embellishes the translation. One cannot help but wonder how strictly each participant stuck to his own field of endeavor. It is difficult to imagine how such a group working in concert according to these strictly prescribed roles should have worked in practical terms, but even if this division of labor was not actually observed in any very strict sense, the way it parcels out the various tasks involved in a translation gives us an insightful sense of how translation itself was regarded.

In a more detailed view of one of these roles, we get a further perspective on how certain features of the original were evaluated. That role of "transliterator," specifically, is responsible for making judgments about which words cannot actually be translated, but must be left in a Chinese phonetic rendering of the original. In one influential formulation of protocols for this, it was determined that magical utterances (the *mantra* and *dharani* mentioned earlier) needed to be rendered in transliteration; so also words deemed to have too rich a range of meaning to be restricted to one translation. Things that do not exist in China, for instance, certain varieties of tree, are left in their Sanskrit form. Concepts that are already well understood in their original

terminology are to be left that way, and, finally, concepts that would be trivialized by too common a rendering are to be left as is (although in the Chinese writing system rather than one of the graphemic systems used for Sanskrit).

All of this consideration comes from an intellectual agon in which it is well understood that translation warps, disrupts, defaces, and frequently fails to transmit the original. That pessimistic grounding itself gave birth to a set of guidelines by which translation was to be accomplished. An important fourth-century priest and translator named Dao An formulated "five (more or less inevitable) losses" which are permitted in doing a translation:

1   syntax is transposed in changing one language into another,
2   there is a discrepancy between the straightforward expression of the original and the Chinese expectation of ornament and eloquence,
3   passages expressing wonder and delight in the original include lots of repetition, which is abridged in the Chinese version,
4   explanatory glosses in the original are omitted in the translation, and
5   when transitions to a new topic occur, the text up to that point may be recapitulated, but this may be omitted in the translation.

To counterbalance these losses, there are three characteristics of the original that must be preserved, the "three unchangeables":

1   the older manner of expression found in the original should not be changed into the modern vernacular,
2   the knowledge of Buddhas and ancient sages was of a completely different nature from that of the typical modern believer; the text should not be changed for the convenience or level of comprehension of the modern, and
3   when Shakyamuni's beloved disciple Ananda recorded the Buddha's sayings (which is what sutras were believed to be), just after His entry into nirvana, he inquired into the possibility of errors or omissions, so we should not edit or abridge the text.

The fact that some of these unchangeables seem to contradict the "five losses," and that the prohibition against modernizing expression seems to contradict the Buddha's own decision to accommodate his teachings to the capacity of the hearer, make us long for a more practical account of how a particular passage was translated, but the only perspective we can gain on this from our modern remove is by comparing a putative original with the result in one of the various Chinese versions. That would be beyond the scope of the current essay, but all the same, we can see in it both some particularities regarding Sanskrit-to-Chinese translation in medieval China, as well as some more generally applicable principles.

The early translators seem deeply concerned that there is a discrepancy between the supposedly straightforward, substantial content of the originals and the requirements

for ornamentation in the Chinese translations. From a modern perspective this might seem entirely topsy-turvy. The Sanskrit and other Middle Indic texts of famous sutras are often elaborate in the extreme, whereas classical Chinese, as a whole, is one of the most economically pristine of ancient languages. At the time many of these translations were done, however, there was a great vogue for highly ornamented rhyming prose in China, so the issue here might be one of a particular time and place more than a general linguistic or cultural comparison. Part of this concern might also stem from a skepticism on the part of Buddhist clerics regarding literary refinement among secular elites in Six Dynasties China.

Concerns about redundancy in the originals, a very common feature of Buddhist scriptures, give us some insight into the challenges that faced early translators. They want the meat of Buddha's teachings and can do without much of the sauce. This would be a highly questionable practice in, say, the literary translation of poetry; we would argue that the repetition has its own integrity and is part of the literary effect in certain types of writing, but for early Chinese Buddhists attempting to bring a foreign religion, albeit a highly revered one, into their realm of understanding, the clear exposition of important points would, understandably, be highly desirable.

Principles about the transliteration of certain types of words from an original text might seem to sidestep translation altogether. Just as one might feel frustrated reading a translation of Hegel where *Aufhebung* is left untranslated from the German, one might feel that the rendering of *anuttara-samyak-sambodhiḥ* as 阿耨多羅三藐三菩提 ("a-nou-duo-luo-san-miao-san-pu-di," or its Middle Chinese equivalent) rather than the Chinese for "supreme enlightenment," might be needlessly obscure, but even in contexts where translation is widespread and theologically unobjectionable, such transliterations may remain. Consider the *kyrie eleison* and *hallelujah*, left unmolested in transliterated Greek and Hebrew in the liturgy of the Catholic Church and some Protestant denominations as well.

As translation of scripture continues to be done in the twenty-first century, many of the challenges that earlier translators faced will remain for future translators. A solution in translation is often so particular – to a certain word, a certain doctrine, a certain sociopolitical context – that it remains a solution only in a limited sense. But there are new challenges as well. Those old Orientalist claims that modern philology makes a text more understandable to the philologist than it is to the believer are not always incorrect, but now they need to be applied to texts at the heart of "our" traditions, too, no matter how we translate "our." As a corollary, the view that it is impossible to understand, and therefore, of course, to translate a text from a religion which is not "one's own," needs to be re-examined. "One's own" entails an epistemological conundrum such that one cannot "understand" anything outside of the solipsism of personal experience, but that vitiates the very notion of "understanding," so if we believe in "understanding," then we might well have to radically enlarge the boundaries of "one's own."

Considerations of what religion is also become important here. Translation may, in some cases, elevate texts to a position of prominence that is inappropriate from the

point of view of the actual practice of a given religion. All in all, we need to approach these tasks with the kind of sensitivity Clifford Geertz advocated when he said translation must allow "for other people's creations to be so utterly their own and so deeply a part of us" (Geertz [1983] 2000, 54).

See also Chapter 13 (Cheung), Chapter 14 (Allen), Chapter 15 (Denecke), Chapter 19 (Merrill), Chapter 41 (Ricci), Chapter 42 (Israel)

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Story, Sentence, Single Word: Translation Paradigms in Javanese and Malay Islamic Literature

Ronit Ricci

The process of Islamization in Southeast Asia, and in what is currently the nation-state of Indonesia, was a long and gradual one, with a range of factors contributing to the acceptance of the new faith. Among these factors translation was no doubt pivotal. Through ongoing contact and exchange with people and texts from the Middle East and South Asia from the sixteenth century onwards, literatures written and recited in local languages were transformed, introducing their speakers to new genres, words, stories, and characters as well as a new way of understanding the past.

Present-day Indonesia is the world's second most linguistically diverse country. During the era of Islamization texts were consequently translated into multiple languages and adapted to diverse cultures and locales. Some translations were made directly from Arabic and Persian works, while others were translations of translations, with a first-stage translation of a text from Arabic into a local language and a second stage in which that same text was translated, for example, from Malay into Bugis or from Sundanese into Javanese. In this essay I draw my examples from two among these many languages: Malay, the lingua franca of Islam across the Indonesian archipelago, the Malay peninsula, and beyond; and Javanese, the language spoken by Indonesia's largest ethnic group and possessing a literary tradition going back at least a millennium. These two writing and translation traditions are certainly not identical and each possesses distinct features, yet there is also much that they share in terms of translation strategies.

The examples discussed below are all taken from handwritten manuscripts produced between the eighteenth and twentieth centuries or from print versions based

on such manuscripts. Both Javanese and Malay have longstanding and elaborate traditions of manuscript production, with manuscripts serving as sacred heirlooms in royal courts; as repositories of dynastic histories as well as religious, medical, and legal knowledge; and as important teaching tools in Islamic educational institutions in both urban and rural areas. The scholarly study of Javanese and Malay manuscripts by Westerners began in the colonial period (Raffles 1817; Juynboll 1899; van Ronkel 1909) as part of a larger colonial effort to understand the cultures of colonized peoples, map their territories and languages, and thus – with the conviction that knowledge is power – gain insight into more efficient and profitable ruling practices. The study of these manuscripts and their role in shaping indigenous views of history, literature, and religion has continued in the postcolonial period (Florida 1995; Maier 2004; Ricci 2011), but, for a host of reasons, including a marginalization of Southeast Asian studies in the academic context, this field has diminished in size and many questions still await investigation.

In the study of Javanese and Malay manuscripts in the Orientalist world of an earlier period, much emphasis was put on questions of origins, dating, and, in the context of translation, on determining how "faithful" local renderings of foreign texts were. Often the latter were viewed by scholars as authentic and stable prototypes while the translated and adapted versions were deemed "diluted," lacking in one way or another, flawed (Hooykaas 1955). Some scholars, however, conceived of translation not as an exact science that could strive for or even achieve equivalence, but rather as a creative, imaginative, and political act that reflected a range of local agendas, expectations, and priorities.

It is in this latter spirit of addressing translation as a broad and creative process that I write this essay. Elsewhere I have considered the particular vocabulary used to convey ideas about translation in Malay and Javanese manuscript literature and how the very concept of translation may be untranslatable as we move across cultures (Ricci 2010). Here I wish to explore translation into Malay and Javanese from a different angle, and consider several translation paradigms through which authors and translators working in these languages went about introducing Islamic materials to their audiences. What does each paradigm entail and what do they tell us about the possibilities of translation, which is not only a non-universal practice but also – within a given culture – internally diverse and invested with multiple meanings?

The first paradigm encompasses what we may think of as holistic translation: entire works that were presented anew in Javanese or Malay, maintaining – depending on the specifics of the particular text – a broad story line, a dialogic framework, or a set of theological issues. Such works tend to display a high degree of creativity and flexibility, with local authors and translators finding ways to adapt the texts to their audiences' tastes and to their own agendas of propagating certain ideas and beliefs.

The second paradigm involves translation at the level of the sentence, with a brief section in Arabic followed immediately by a translation into Malay or Javanese. In this mode the original text appears on the page and is there for all to see, accompanied by a translation which can be very literal, that takes the shape of a limited paraphrase,

or a rather broad interpretation. The type of translation provided, and its accuracy, was very much up to the individual rendering the text in Malay or Javanese. Manuscripts following this translation paradigm contain pages that alternate between writing in two languages, obliging the reader or listener to move back and forth as well.

The third paradigm I explore is that of interlinear translation. Whereas the first paradigm features outlines of stories and treatises, and the second conveys translations at the sentence level, interlinear translation provides the reader with a word-for-word rendering of an Arabic text, with Malay or Javanese "equivalents" appearing in between the Arabic lines on the page. This translation paradigm is particularly revealing of the mechanics of translation, as well as the unavoidable choices inherent in every translation act.

The three translation paradigms I discuss can be seen as occupying a continuum that goes from broad to narrow, general to detailed, paraphrased to literal. However, considering them only in this light would be over-simplistic. Clearly, there is overlap among the three as they all contributed significantly to the translation of Islamic stories, ideas, expressions, and vocabulary into a local idiom. Just as importantly, it is clear that the first paradigm differs quite radically from the second and third, as it does not present evidence of the source text in concrete form. In the following sections I explore some of the overlaps and distinctions among these paradigms, and consider what may have been at stake for translators and audiences engaged in their production and consumption.

Translating Stories and Treatises: A Holistic Model

The first translation paradigm is one in which entire texts were translated and adapted from Arabic or Persian into Malay and Javanese. There is great variation in what share of the source text was rendered in the new language, what was left out or changed, and what strategies were employed to make a foreign work sound more familiar and accessible. For example, many works translated into Javanese were written in *tembang*, the Javanese poetic meters that determine the number of lines in each verse and the number of syllables per line, and whose melodies are associated with a range of moods and scene types. In this way translated texts could be recited in the same manner as those composed originally in Javanese, their sound and rhythm immediately known.

In some cases scholars have been able to trace a clear link back to an Arabic or Persian source, whereas in others the source text remains unknown or unattainable. An example of the former is Johns' (1965) study of the *Tuḥfa*, a late sixteenth-century Arabic work composed by the Gujarati Muḥammad ibn Faḍli'llāh, which was selectively translated into Javanese in the early seventeenth century and became widely popular. With the Arabic text in hand, Johns was able to show which sections of the work had been accurately translated, which were significantly changed in the process, and which were left out altogether, as well as point to the creativity of the Javanese

translator who included in the text ideas and literary tropes that had no place in the original. The result is a fascinating study that highlights a process of textual transmission with its accompanying compromises, contestations, and internal coherence. In many cases, however, the work on which a Javanese text is based cannot be reconstructed with precision. Whether or not the source was known, however, the audiences engaging with these texts had access only to the translation.

The chronicles of Amir Hamzah, the Prophet Mohammed's uncle known in Java as Ambyah or Ménak, are a case in point. These stories, which fill hundreds of pages of Javanese and Malay manuscripts, are based on popular and beloved Arabic and Indo-Persian tales that reached the archipelago as early as the sixteenth century and were translated to a host of local languages (Pigeaud 1967, 212–13). Although some episodes depict the life of the Prophet and his closest kin and disciples and are situated in seventh-century Arabia during their lifetime, the stories have a fantastic character, portraying Ménak's travels to China and Sarandib, his many romantic and military adventures, and the experiences of his daughter, born of his union with the queen of jinn. Such stories conveyed Islamic history to their audiences in a fantastic and magic-filled form, complementing more conventional accounts of early conquests and challenges in the early days of Islam, which were also available through translation and adaptation.

In a Javanese volume of these early tales, reworked by the eighteenth-century court poet R. Ng. Yasadipura I and titled *Ménak Lakat*, Ménak's daughter Dewi Kuraisin leaves her celestial abode in the jinn kingdom and comes to earth to search for her father, who has converted to Islam and whom she has not seen for several years. Along her path she meets several of the Prophet's companions, but none will disclose her father's whereabouts. Finally, she crosses paths with Mohammed, and he gently conveys the news that Ménak was killed in battle with King Jenggi and died as a martyr (*sahid*). Shaken and distraught, Dewi Kuraisin pursues King Jenggi, who, despite his possession of magical weapons and sophisticated tactics, cannot withstand her attack. Ultimately, he escapes to the presence of Mohammed and asks for mercy. Mohammed then tells Dewi Kuraisin – her thirst for revenge still overpowering – to glance up to the heavens and catch a glimpse of her father (Yasadipura I 1982, 82–83):[1]

> *Nulya tumenga ngawiyat*
> *Sang Dyah nulya ningali*
> *Dhateng ing sudarmanira*
> *Jeng Ambyah anèng suwargi*
> *Lenggah maligé rukmi*
> *Sinung rahmat ing Hyang Agung*
> *Apan sarya ingayap*
> *Mring sagung widadari*
> *Gya tumungkul Sang Dyah asukur ing Suksma*

> Glancing up toward the sky
> The Princess then saw
> Her father,

Jeng Ambiyah, in paradise.
Sitting on a throne of gold
granted God's mercy,
In the company of heavenly beauties.
Bowing her head the princess thanked God.

Kang rama angsal anugraha
Ganjaranira prang sabil
Ngandika Jeng Nabiyullah
Apa kang katingal Yayi
Sang Dyah matur wotsari
Saniskara sampun katur
Suka gunging miyarsa
Myang sakadangira Amir
Kang sumewa samya karenan sadaya.

Father received a gift
the reward for holy war.
God's Prophet spoke:
What is it you see, little sister?
The princess bowing, replied:
All has been settled.
Greatly pleased to hear
[the words] of Amir's daughter,
Delighted were all those present.

These brief verses, coming after a long passage depicting struggle and despair, present in a moving fashion the Islamic tradition according to which those dying for the sake of God and Islam will be rewarded in the afterlife. Residing in paradise, surrounded by beautiful nymph-like women, they will be graced by God's compassion. Within the broader context of the story, the passage also conveys a message of overcoming doubt: in previous sections the Prophet told Dewi Kuraisin repeatedly that her father was well and enjoying the pleasures of paradise, but she could not quite believe him. It is only when she looks up to the sky and sees her father's calm and joy for herself that she can finally feel relief and accept his violent death. The passage thus also enforces the notion that doubting the words of the Prophet and the doctrine of rewarding those who die as martyrs is mistaken.

The passage conveys an image of serenity and grandeur: Ménak, sitting on his golden throne, surrounded by the *widadari*, blessed by God for his accomplishment. Along with the image of the warrior in paradise, the passage also includes several significant Islamic terms translated into Javanese, left in Arabic, or combining both languages. For key concepts the author often employs Sanskrit vocabulary that had been incorporated into Javanese in prior centuries but whose meaning and connotations had shifted with Islamization. Translated terms include *suwargi* (paradise, maintaining a Sanskrit pre-Islamic word), *widadari* (nymph, also a Sanskrit word used to translate A. ḥur al-'ain, "the black-eyed ones"). Mohammed's epithet is retained in Arabic: *nabiullah*, God's

prophet. Javanese and Arabic are combined, even merged, in phrases such as *raḥmat ing Hyang Agung* (God's mercy; using Javanese *Hyang Agung* rather than Allah for God, and Arabic *raḥmat*, mercy), and *prang sabil* (Holy War, jihad; employing *prang*, Javanese for war, and Arabic *sabīl*, literally path [of God, of duty]).

Through these mechanisms of translating a captivating narrative set during the Prophet's lifetime, the introduction of central Islamic dogmas like the one relating to rewards (and by implication punishments) in the afterlife, and the use of Arabic religious terminology, such texts introduced an Islamic ethos, fragments of Islamic history, and important terminology to Javanese- and Malay-speaking audiences.

Translating Sentences

The second translation paradigm concerns single sentences or brief sections that appear in Arabic in a Javanese or Malay manuscript and are followed immediately on the page by a translation. In most cases Malay and Javanese are written in these manuscripts using a modified form of the Arabic script that accommodates several sounds not appearing in Arabic by adding diacritical marks to existing Arabic letters. The Arabic-Malay script is known as *jawi* and the Arabic-Javanese one as *pégon*. The adoption of the Arabic script by speakers of these languages constituted an important dimension of Islamization and allowed for easier and more accurate rendering of Islamic terminology into Malay and Javanese. When one looks at a manuscript page that contains alternating lines of *jawi* and Arabic (or *pégon* and Arabic), one is struck by the orthographic continuity across languages and the impression that the two flow from and into one another. In other instances Arabic quotes or phrases were written in the traditional Javanese script used concurrently with *pégon* over several centuries.[2] Such quotes were immediately followed by translation as well. Instances of translation at the sentence level are often briefly embedded within single-language texts, or they can comprise entire texts that move back and forth between sections in two languages.

One example of a brief Arabic section embedded within a much longer story concerns a pivotal utterance for Muslims: the two-sentence *shahāda*, the "confession of faith" that testifies to God's oneness and to Mohammed's role as His Messenger. In Javanese texts it appears in Javanese only or in Arabic, in which case it is often accompanied by a translation. In the 1884 Javanese *Serat Samud*, a work depicting a dialogue between the Prophet and the Jewish leader Ibnu Salam, the latter asks what Islam is and the Prophet replies that the meaning of Islam, or of becoming a Muslim, is reciting the *shahāda* (Javanese is shown in bold, the rest in Arabic):

> *Ashadu ala* **prituwin**
> *ilaha ilalah* **lawan**
> *ashadu ana* **lan manèh**
> *Mukamadarrasul Allah*

> I bear witness [that there is] no **and also**
> God but Allah **and**
> I bear witness **in addition**
> Mohammed is God's messenger.

This is the Arabic quote within which – even before reaching the translated portion – the author inserts some Javanese words to parse the two sentences that comprise the *sadat*, so that it makes more sense to the listener and is easier to memorize. Again, owing to its utmost importance, special care is taken that it will be clearly understood – not just its general meaning, but also the specifics of each segment. The translation into Javanese follows, using the same divisions of meaning:

> *sun naksèni tan ana*
> *pangéran lyaning Hyang Agung*
> *Mukamad utusan ing Hyang*

> I bear witness there is no
> God but Hyang Agung
> Mohammed [is] Hyang's messenger.

The Javanese translation is accurate, with a variation already noted for another example above: the word Allah is not used for God in the Javanese rendering; rather, it employs two Javanese terms: *Pangéran* (God or Lord, also a royal title), and *Hyang* or *Hyang Agung* (a title often reserved for local or Hindu deities). We find here, to borrow A. K. Ramanujan's terms (1991), a translation that combines the iconic mode (retaining structural and content elements of the original) with an indexical one (the translated text is embedded in a locale or a context: it refers to this context and would not make much sense without it). This form of translation allowed the Javanese audience to listen to the Arabic and then immediately be informed of its meaning, using familiar terminology but largely adhering closely to the meaning and sequence of the source text.

An untitled early nineteenth-century manuscript from Sri Lanka, written by descendants of exiles from the Dutch East Indies in Malay, Arabic, and Javanese, presents a brief example of the second category of translation at the sentence level, in which Arabic and Javanese, both written in the Arabic script, alternate on the page (Arabic is in bold, in source and translation):[3]

> **bism Allah al-raḥmān al-raḥīm**
> *utawi pangandikaning Allah Ta'ala*
> *ing hadith qudsi* **al insānu sirri**
> **wa anasirruhu** *tegesé manusa iki rasa*
> *nisun lan isun iku pawin rasané*

> **In the name of God the compassionate the merciful**
> And the words of Exalted God

> In the sacred hadith **man is my secret**
> **And I am his secret** this means man is my
> Secret and I am his secret

Interestingly, the first Arabic phrase, the *bismillah*, is not translated into Javanese but is left as is, perhaps because it was often included as an almost obligatory opening line for texts and letters and was viewed more as a frame than a part of the text. Here *Allah Ta'ala* is employed for God rather than a Javanese epithet. Writing these Arabic words within a Javanese text that employs *pégon* is straightforward and allows the reader to recognize them immediately and pronounce them correctly. The translation of the hadith itself is accurate and concise, not adding or detracting from the source text. There is, however, a possibility that the word *sir* in Arabic, usually translated as secret or hidden, was rendered here not as *rahsa* (Javanese secret) but as *rasa*, a word that has a range of meanings including taste, meaning, sense, flavor, sensation, experience, inner feeling of the heart. The last translation – inner feeling, inner self – may in fact correspond quite closely with the meaning of *sirr* in Sufi writings. Whether the translator had *rasa* or *rahsa* decisively in mind is difficult to determine because of spelling variations in these manuscripts, but it may also be that he intentionally played on both possibilities.

An important and oft-used translation device in Javanese and Malay Islamic texts that appears in this passage is the word *tegesé* or *tegesipun*. The Malay equivalent is *artinya*. *Arti* derives from the Sanskrit word for meaning and appears in various forms in Malay and Indonesian: *berarti*, has a meaning; *mengerti*, get the meaning, understand; *mengertikan*, impart a meaning, explain. *Artinya/tegesé* in the context of translation can be rendered as "this means" or "this signifies." It appears very commonly as a bridge between an Arabic quote, idiom, or single word and its Malay or Javanese translation, as in the passage citing the hadith. The frequency with which *artinya/tegesé* features is striking. Its presence allows for Arabic to be included in the Malay or Javanese text while also remaining differentiated within it; it allows the Arabic to form part of a Malay or Javanese text – giving it an authentic Islamic content and sound – but also guarantees that the Arabic words will not remain foreign or unintelligible. For audiences of listeners rather than readers of the text, hearing this connecting, bridging word signaled that an Arabic quote had concluded and a translation and often an interpretation were imminent. Thus Arabic quotations played an important aural role.

The most central element in such sentence-by-sentence translations was that the original Arabic text appeared on the page along with its translation. However literal or interpretive, the translation could be compared to its source, at least by those who read and understood Arabic. Such translations allow us to see which words were considered Arabic ones and which had been thoroughly Javanized by a particular point in time and were no longer deemed to require translation. They also reveal how statements relating to articles of faith, rituals, and mystical teachings were conveyed to a Javanese audience, often through paraphrase or by association with the already familiar.

Translating Words: The Interlinear Model

Interlinear translation had a long history in the Muslim world before its adoption by translators in Southeast Asia. It originated in the practice of interlinear translation of the Qur'ān in early translations from Arabic to Persian which, according to the Hanafi school, were permitted only if the Persian was accompanied by the Arabic original, with a word-for-word translation. Later translations by Muslims into other languages tended to follow this pattern (Tibawi 1962, 16).

In his brief chapter on interlinear translation practices in the Indonesian archipelago, Azyumardi Azra notes that the earliest known example of an Arabic-Malay interlinear translation is found in a manuscript of *'Aqā'id* by al-Nasafi from the late sixteenth century. Interlinear translation became very popular in the region, as attested by examples in a variety of local languages including Sunda, Javanese, and Malay. Such translations, despite the wealth of information they can offer, have been little studied.

A scholar who, exceptionally, did invest time and thought in Arabic-Malay interlinear translations was van Ronkel, who published a pioneering article on the topic in 1899. Van Ronkel's main claim was that there was an impressive uniformity in the way Malay scholars and scribes translated Arabic words, idioms, and grammatical particles such as prepositions into Malay. They also tended to standardize the rendering of gender, number, and tense markers – omnipresent in Arabic but not in Malay – in a manner that could be understood and internalized by the texts' audiences. Van Ronkel further concluded that such translations had a powerful influence in reshaping not only Malay vocabulary but also the more subtle realm of Malay syntax. For example, he found that the Arabic preposition *bi* was consistently translated as *dengan*, and so the phrase *bismillah* ("in the name of God") was translated into Malay as *dengan nama*, rather than the more conventional *atas nama*. Such patterns were gradually assimilated into texts that were not interlinear translations, generalized, and incorporated into the Malay language, gaining a life of their own that was no longer dependent on a detailed translation strategy.

One of the greatest challenges faced by translators from Arabic into Javanese or Malay involved the very different grammatical structures of these languages. As poignantly discussed by A. L. Becker, translators must be attuned to the many silences that exist across languages, to the aspects of one language that are "not used to sort out the roles and references of discourse" in another (1995, 6). There are many such silences across Arabic and Malay. When translating entire works in an imaginative way, or when conveying the sense of a sentence, one could circumvent some thorny issues. However, in an interlinear translation the question of how to best represent in Malay number, gender, and tense as they are expressed in Arabic had to be creatively addressed. This was not a question of more or less, better or worse, but of silences, difference, and particularity, and how these were negotiated. Such matters take visible concrete form in the case of interlinear translation.

Below is an interlinear Arabic-Malay passage from the Sri Lankan Malay manuscript cited above to illustrate Javanese sentence-by-sentence translation. The passage is brief but significant: the opening sura of the Qur'ān, the Sūrat al-Fātiḥa, recited during the Muslim daily prayers and on many other occasions. The Arabic appears in bold with the Malay translation beneath it, imitating its appearance on the page as closely as possible. The asterisk, which takes the shape of a small grey dot in the manuscript, indicates the end of each verse. I have added a literal English translation of the Malay in the third line. Without offering an exhaustive comparison between the Arabic and Malay renderings, I propose to highlight several elements while noting that the translation into English brings additional layers of complexity, silence, and mistranslation to the process.

Bism		Allah	alraḥmān		alraḥīm*	
Aku mulai dengan nama		Allah	yang murah di dunia		yang asih di akirat	
I begin with the name		Allah	who is compassionate in this world		who is merciful in the next	

Alḥamdulillah	rab al'alamīn	alraḥmān		alraḥīm*	malik
Segala puji bagi Allah	tuhan sekalian 'alam	yg murah di dunia		yg asih di akirat	raja akan hari
All praise to Allah	God of all worlds	who is compassionate in this world		who is merciful in the next	king

Yaum aldīn*	iyāka	na'budu		wa iyāka	nasta'īn*
Kemudian	akan Tuhan	hamba menembah		dan akan Tuhan	hamba minta tulung
After, later	to God	I {a servant} pay obeisance		and to God	I ask for help

Ihdinā	alṣirāṭ almustaqīm*	ṣirāṭ aladhina	an'amta
Tuhan tujukan	jalan yang betul	akan jalannya orang yg Tuhan	kasih ni'mat
God direct	the true path	to the path of those on whom God	bestows grace

'alaihim*	ghairi	almaghḍūb	'alaihim	wala aldālina	amīn*
Atas merekaitu	bukannya orang yg	Tuhan la'anati atas	mereka itu	dan bukan orang nasara	
upon them	not those	that God damns	upon them	and not the Christians	

The *bismillah*, which opens every sura of the Qur'ān except the ninth, is here translated word for word. The Arabic literally reads "in the name of God, the Compassionate, the Merciful." The impersonal *bi-ism* ("in the name of") is translated into the much more personal "I begin with the name of Allah." *Al-raḥmān* – the Compassionate, is rendered as "He who is compassionate in this world" (using Arabic-Malay *dunya*, this world as opposed to the afterlife), while *al-raḥīm* – "the Merciful," as "He who is merciful in the Next World" (*akirat*). Here, in what Becker (1995) would refer to as an "exuberance of translation," God's attributes are infused with context and life, inserting, quite subtly but forcefully, the notion that human existence does not end with death but rather continues in another world where God's compassion reigns.

In the second line, the translator renders the Arabic construction *al-ḥamdulillah* (literally "the praise be to Allah"), which uses a definite article, as *segala puji bagi Allah*: "all, the whole of praise [be] to Allah"; Arabic *na'budu* from the root *'abada* (to venerate), a first person plural form, is rendered in the first person singular in Malay (which in English we would consider the third person: *hamba* refers to a humble servant, and is used self-deprecatingly for "I") and employs the verb *menembah* with its association of paying obeisance to kings with folded hands raised to the forehead, an expression of worship and respect. The final sentence asks God to guide the believer on the Straight Path, not the path of those who have incurred God's wrath (*almaghḍūb*, rendered in Malay as "those condemned by God") nor the path of those who have gone astray, the latter two categories having been widely interpreted by Arab commentators as referring to the Jews and Christians. A hint of that interpretation is found in the Malay, which renders *alḍālina* ("those who have erred") as *nasara* ("Christians").

As even this partial analysis of the translated passage makes clear, interlinear translations from Arabic into Malay present a wealth of information. They reveal how particular Arabic words, among them important religious concepts, were understood; they make clear which Arabic words were incorporated into Malay; they divulge the detailed mechanisms of translating prepositions, markers of gender, case, and tense into a different linguistic context; and they highlight tendencies towards elaboration and silence – exuberance and deficiency – inherent in all translation. And all this is accomplished with great brevity, in the small spaces between the lines.

Interlinear translations offer us a final product, but raise questions about the process that led to the particular result we find on the page. Translators must have deliberated, with themselves or others, the choices they made in creating a perceived equivalence between Arabic and Malay or Javanese words and grammatical structures. That process is, for the most part, invisible to us today, but manuscript pages that contain only Arabic, that include partial translation of a passage, or leave certain phrases untranslated, hint at the doubts, debates, and decisions that accompanied the writing of interlinear texts.

Concluding Observations

The three translation paradigms I have outlined were all employed to introduce Malay- and Javanese-speaking audiences to chronicles of an Islamic past; tales of

heroes, prophets, and kings; Islamic theology and mysticism; a range of genres like the *hikayat* and *kitab*; Arabic vocabulary, and qurʾānic quotes. In these shared features they can be viewed as occupying a continuum between the free, imaginative translation of entire narratives and the literal, word-for-word interlinear translation.

In other ways, however, these paradigms differ. The most pronounced difference is the availability or unavailability of the original text beside, above, or between the lines of the translation. When listening to translated stories and histories, audiences knew that the content came *saking Arab* (Javanese "from Arabia, from Arabic") – a fact that was sometimes stated explicitly but very generally in the opening lines – but there was no written proof to validate the claim, as there was for works that included an Arabic source text. What did *not* having the original along with the translation entail?

Such broad, un-ascribed translations might simply indicate the unavailability of the Arabic source texts. More often, though, they probably signal the passing of time since the early phase of Islamization, implying a sense of confidence and trust in the understanding and interpretation of foreign texts as accomplished by local authors and scholars at a time when religious terminology was established within Javanese and Malay vocabularies. An "independent translation" without the original allowed a distancing from prior textual meanings and purposes and the possibility of reworking them to suit local and contemporary views. In such a context, precise details or word "equivalents" were not as important as conveying a larger message.

The translation of sentences and interlinear translation share a great deal. The powerful, conspicuous connection between text and translation was made most concrete when both appeared in the Arabic script, as the shared orthography caused the two to blend on the page and seem, at least at first glance, inseparable. The interlinear translations were, of course, more literal and attempted to follow the Arabic in as precise a way as possible. In this model, equivalents – however approximate – had to be found and implemented, whereas in the stories, and even in paragraph-by-paragraph translation, this was not imperative.

The inclusion of the Arabic text on the page made the authenticity and authority of the original visible and palpable, while the detailed translation made the content accessible and ripe for discussion. Translation in this mode needs to be considered *as* literature: the simultaneous appearance on the page of original and translated versions together forms a sort of a whole, a merged entity that offered the reader a lesson, a commentary, and a comparison.

Interlinear translations were, among other things, a primary means for teaching the Arabic language, in a broad sense that included vocabulary, grammar, syntax, idioms, qurʾānic quotes, and poetic sensibilities. The learning often took place in *pesantren* and other contexts where the guru–disciple relationship was central. Many of the notes and glossaries found on texts' margins may represent comments and interpretations made by religious teachers.

All this – combined with the fact that every act of translation is also an act of interpretation – means there is much to be gained from examining individual inter-

linear translations into Malay and Javanese, and not just regarding translation. Other paths to pursue include processes of language change across time and particular schools of thought, the ways new ideas and concepts were understood and transmitted, and decisions made about which texts were worthy of translation. Comparative studies of such interlinear translations promise to reveal complementing, overlapping, and diverging ways of understanding the same texts.

Having multiple paradigms of translation (the possibilities of which my current analysis in no way exhausts) allowed Javanese and Malay authors and translators to exercise different levels of engagement with, and proficiency in, the Arabic language, religious terminology, storytelling, and the Islamic past. It gave them the freedom to tailor their works to different contexts and individuals including Islamic schools, guru–disciple relationships, public readings in villages, and audiences held at royal courts. These varied paradigms reflect the diverse and rich expressions of both Islam and translation across the Javanese- and Malay-speaking worlds.

See also Chapter 14 (Allen), Chapter 40 (Hare), Chapter 42 (Israel)

Notes

1   All translations in this chapter are my own unless otherwise noted. I have added punctuation to the English translation.

2   The case of Malay is different. Although a variety of scripts were used to write Malay previously, with Islamization the Arabic script gradually became dominant and older scripts for the most part disappeared.

3   The *Malay Compendium* is written in several different hands and is approximately 250 pages long. It belonged to (was written by?) one Sulaiman ibn ʿAbd al-Jalīl and was completed in 1803. I thank the current owner of the manuscript, Mr. B. D. K Saldin of Dehiwala, Sri Lanka, for granting me access to it.

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Translating the Sacred: Colonial Constructions and Postcolonial Perspectives

Hephzibah Israel

While translation of sacred texts across several languages has been going on for centuries, provoking some of the earliest reflections on translation itself, recent developments in several disciplines – translation studies, religious studies, and literary studies – have brought fresh perspectives to bear on this process. In this essay I shall bring some of these questions and perspectives into play as I examine the processes and purposes of translating sacred texts in colonial and postcolonial contexts and at the intersection of disciplinary boundaries. Focusing on South Asia, I shall compare translations undertaken during the colonial encounter in order to investigate the theoretical models and methodological tools available to students of translation, religion, and colonialism, and to suggest some broad lines of further inquiry.

The translation of sacred texts in South Asia of course pre-dates the period of European colonialism, which began in the sixteenth century. However, the specifics of the issues and dynamics in translating sacred texts often stand out more sharply in colonial encounters between peoples of different religions and races, held as they are in close hierarchical interactions.[1]

Situating Sacred Translations: Colonial and Sacred Purposes

Since Edward Said's *Orientalism* ([1978] 1991), it has become difficult to analyze colonial history without taking into account discursive representations of colonized cultures. Although severely criticized by some scholars in history, literature, and

religious studies,[2] and refined by others,[3] Said's critique of the "Orientalist" scholar who produces "Orientalist" knowledge representing an unchanging "Orient" is relevant to a study of the translation of religious scriptures in colonial contexts. Deriving from Said's initial analysis, what is now known as colonial discourse analysis provides a useful model with which to approach the power of textual representations, including translations. Said argued that imperial cultures derived their immense power over colonized cultures from their ability to "represent" them. Different types of representations taken together could form sets of powerful discourses that "produced" an "Orient" that both the colonizers and colonized came to believe in. Said later developed this point (1993) to argue that, however powerful, colonial discourses could be contested by the colonized because contradictions between different discursive positions allowed for a challenging of colonial discourses. For our purposes here, it would be useful to consider how translation and translated texts contribute to colonial discourses on religions in India, and in particular what the translation of sacred texts may have added to these discursive networks.

As a starting point, we need to look briefly at the various colonial discourses that represented and used the category "Hindu texts" or "Hinduism" and examine their link with translation. First, European encounters with cultures outside the borders of Europe have inscribed colonized cultures through acts of translation, often carried out by travelers and missionaries. Geoffrey Oddie (2006) examines accounts left by travelers to South Asia to argue that a certain idea of Hinduism had been constructed by these accounts in the European imaginary even before the arrival of British missionaries in India. Similarly, two of the earliest missionary accounts of Hinduism in Tamil-speaking South India were left by Abraham Roger (d. 1649), in *De Open-Duere tot het Verborgen Heydendom* (1651; The Open Door to Hitherto Concealed Heathenism), and Bartholomaeus Ziegenbalg (1682–1719) in an early eighteenth-century manuscript, 'Genealogy of the Malabarian Gods from Native Writings and Letters' (see Ziegenbalg 2005). Such missionary interest in "heathen" Hinduism continued in the following century with William Jones's essay, "On the Gods of Greece, Italy and India" (1788) and William Ward's *A View of the History, Literature, and the Mythology of the Hindoos* (1815–18). The primary purpose of missionary writings on Hinduism was to understand the beliefs of the peoples they were seeking to convert, so that future missionaries could come well prepared to defend Christianity. Orientalist scholars, on the other hand, were equally engaged in studying and translating texts they considered essential to understanding Hinduism as evidence of a great past civilization. The best known of these is Max Muller's fifty-volume edited series of translated texts entitled *Sacred Books of the East* (1879–1910). A third colonial discourse was that of the administrators of the East India Company and, after 1857, the British colonial government. Their interest lay in understanding existing legal traditions as a basis for developing a suitable colonial law. Here again, the aim was to translate Sanskrit textual sources in order to access "Hindu law"; Governor Warren Hastings, for instance, initiated interest in the study and translation of *Manusmrti* (The Laws of Manu), which was taken up by William Jones, the eighteenth-century British

Orientalist scholar-administrator in India. Jones prepared a work completed and published after his death as *A Digest of Hindu Law on Contracts and Successions*.[4] Thus, apart from Christian missionaries and Orientalist scholars, a whole range of Europeans – travelers, traders, colonial administrators – translated sacred texts of various kinds and for a variety of purposes. These translations were "speech acts" from different perspectives, sometimes working at cross-purposes, sometimes colluding to produce convenient stereotypes of native cultures. Translation became a key mode of interpretation for these diverse interests. Common evaluative tools of textual interpretations and exegeses were employed across textual genres for the purpose of translation. The result was a shared archive of *translated* knowledge of what came to be termed the "Hindu mind" in colonial parlance.

Such projects could not have been carried out successfully without the cooperation and collusion of the "native pundit" or learned scholar who provided the all-important linguistic expertise as well as cultural and historical context surrounding the texts in translation. These scholars were often high-caste Hindus who were traditionally viewed as the guardians of sacred texts. Unacknowledged on title pages of translated texts, these scholar-translators appear in much Orientalist discourse as "crafty Brahmins" suspected of offering deliberately misleading and "obscure" textual interpretations, and ultimately jeopardizing translation projects. Sharada Sugirtharajah (2003) argues that William Jones, when translating "Hindu" legal texts into English, was skeptical of the textual interpretations offered by the pundits, accusing them of offering multiple, contradictory, and misleading interpretations. However, the pundits' involvement with translations also encouraged them to work on their own critical editions of seminal sacred and literary texts (Blackburn 2003); these editions came to function as authoritative texts, where hitherto the circulation of multiple manuscripts of each work had been the norm. Translation projects also went hand in hand with increased Orientalist interest in Indian languages and philology, and amongst the pundits, as Veer (2001) has argued, philology played an essential role in Hindu reform and served a nationalist purpose. Translation projects undertaken by both Europeans and Indians were thus sites where scholarly pursuits in philology and history often supported cultural and political interests such as religious reform and religious and linguistic nationalisms.

Against this background, the specific example of the translation of sacred texts in the South Asian region can illustrate the way such texts became sites for dynamic contestations by different agents for the right to define what was truly sacred. The way translated texts were represented by translators, and at times by the institutions that backed them, allowed ideas of the sacred to circulate in new configurations and in new contexts. Scriptures, "holy" texts, sermons, and other devotional literature were translated either in order to convert the colonized or in order to help the colonizers "understand" the colonized better, and therefore, presumably, to colonize more effectively. The various stages of this bidirectional translation process highlight the incommensurability between the religious conceptions in question. Both the way translation was theorized and the way it was practiced had an immense and fundamental impact

on the way notions of the sacred and of "religion" began to be formulated in colonial encounters. Moreover, although missionary and imperial interests did not always coincide, such translation activity helped to build a corpus of knowledge regarding key aspects of Indian "culture" that *both* could draw on and use for their respective purposes: shared methods of interpretation, shared attitudes toward languages and their interrelations, and shared translation techniques contributed to a shared understanding of their non-European "Others."

The picture, however, is not complete without taking into account the response of the colonized who accepted, appropriated, borrowed, or resisted the ideological moves of the colonizers, often by contesting translation strategies or engaging in counter-translation strategies themselves. By examining translations of "Hindu" texts both by translators (or authors?) who considered themselves "Hindus" and by those who did not, we shall see how the colonized were active agents in variously appropriating or resisting this shared archive of colonial discourse on the sacred for their own purposes well before the period of conscious "postcoloniality." Not surprisingly, this was accomplished through their own translations and through their responses to the translations of others.

Translating "Scripture" in India: The Construction of Hindu "Scriptures"

The textual and especially the *scriptural* bias in both missionary and Orientalist scholarship on Indian religions has been widely discussed,[5] and it is worth noting that translation was integral to this focus on the text and on the textual construction of the "religions" of India, including "Hinduism." This scriptural bias advanced a false essentialism, which led to particular difficulties, since the standard Hindu response to queries on this matter was that they did not possess a single authoritative scriptural text that *all* Hindus would cite as having final authority. Each of the many sects within the broad category "Hindu" claimed its own set of authoritative texts. Moreover, they referred to different texts for different occasions, thus undermining the textual premise of Orientalists, missionaries, and colonial scholars alike. Scholars found it hard to comprehend that the "meaning of what was recited was not stable and fixed but was established through the performance itself" (Veer 2001, 131). The lack of a single, central, sacred text encouraged the argument that "Hinduism" was not so much a "religion" as a set of superstitions adhered to by the infantile Indian mind. In this scenario, translation projects of several sacred texts were undertaken by scholars and offered with some degree of academic authority as scholarly editions both for the insights they might offer into the "Hindu mind" and for their historical value. These sacred texts were treated by Orientalist scholars not so much as texts having sacred significance but as texts offering historical understanding of an immature and "primitive" stage of human civilization. For missionary translators, such translation efforts could at once educate the Indian mind in traditional European methods of textual

study and expose the irrationality and internal contradictions supposedly inherent in the Hindu texts, thus paving the way for Christian proselytizing.

It is within this framework that I propose to survey colonial translations of the Bhagavadgītā, a self-contained excerpt from the longer epic text, the Mahābhārata, which increasingly came to be considered a central "Hindu" text representing a coherent essence of the broad, amorphous category "Hindu." Let us first briefly consider translations of the Bhagavadgītā offered by British and German Orientalist scholars and then translations undertaken by Indian scholars. The Bhagavadgītā was first translated into English by Charles Wilkins in 1785 and into the German, in part or in full by Friedrich Majer, Johann Gottfried Herder (1792), and Friedrich Schlegel (1808), and in full into Latin by August Wilhelm Schlegel (1823); it continued to be the object of translators' attention throughout the nineteenth century. Bradley Herling's excellent examination of German engagement with, and translations, of the Bhagavadgītā (2006) points out how this text became an object of German knowledge through translation, and comments on the politics of its representation and reception as a central Hindu philosophical text within eighteenth- and nineteenth-century German intellectual life. Herling astutely links German interest in translating the Bhagavadgītā with the development of German scholarly attention to the philological apprehension of Indian sources – that is, Indology – and to comparative linguistics and the study of religion. In fact, as a result of this early German philosophical engagement with the Bhagavadgītā, the text not only continued to be translated by both British and Indian scholars but was also accorded a Bible-like status, although Hindu Indians had not themselves hitherto perceived it as such. As Veer argues, the Orientalist desire for textual representations of the East can be "intimately connected to the desire among Hindu scholars to have scriptures, like Christianity and Islam" (2001, 119).

Significantly, the Bhagavadgītā was ascribed high status in Britain and Germany by being treated as a self-contained philosophical text, rather than as an integral part of the much longer Mahābhārata, one of the two Hindu epics[6] that in popular Hindu formulations are considered foundational texts representing the "Indian nation" and its "culture." This is clear in the number of translations of the Bhagavadgītā alone, singled out for attention with only brief reference to the larger text that it is embedded within. Unable to come to terms with a Hinduism that did not claim a single authoritative scriptural text, Orientalist scholarship reconfigured the existing sets of sacred texts through translation to bring forth a "central text" that could be identified as a higher foundational document. Examining paratextual evidence such as titles, translator's notes, prefaces, and introductions gives us a good indication of the purpose of a translation and how it was meant to function. A framing paratext often presented the translation as a scholarly study, inviting the reader into an academic, rather than a spiritual, engagement with the text. Accompanied by prefaces, introductions, footnotes, philological notes, and appendices, these were not simply "thick" translations (see Appiah [1993] 2012) but re-creations, objects of Western rational inquiry into "Eastern religions." This academic interest is made all the more apparent by

J. Cockburn Thomson in his preface, where he situates his act of translating the Bhagavadgītā within the framework of "Science and Enlightenment" (1855, v). In addition to this fifty-page preface, his translation is accompanied by an introduction of over 100 pages, and lengthy footnotes on the philosophical, historical, and literary contexts: "The Notes have been placed at the foot of each page that the sense of every obscure work or passage may be grasped at once, and long explanations are given wherever they are required" (Thomson 1855, xiv).

This establishment of an academic connection between translator and reader is particularly significant when contrasted with the debate and presentation of the Bible in Indian-language translations, where the emphasis was on offering the translated Bible *without* notes or commentary (see Israel 2009). While the Bible, apparently unmediated by human translators, spoke for itself the full force of its scriptural, *sacred* truths, the Bhagavadgītā mediated by the scholarly voice of the translator could be heard less as "sacred scripture" and more clearly as an object of *academic* interest. In this colonial context, the "visible" translator's framing of the translated text is then as problematic as Lawrence Venuti's frequent criticism of the effects of "transparent" translations produced by the "invisible" translator (Venuti 2008).

Looking more closely at the framing devices, we note, first, that almost all nineteenth- and early twentieth-century translations refer to the Bhagavadgītā as either poetry, song, or philosophy in their title, drawing particular attention to the text as literature and philosophy rather than scripture. Titles such as "A Sanskrit Philosophical Poem" (Thomson 1855) or *The Song Celestial or Bhagavad-Gita* (Arnold 1910), for instance, do not present it as "scripture" but rather more as a literary text on sacred subjects. Edwin Arnold, in his preface to the translation, refers to the Bhagavadgītā as a "famous and marvellous Sanskrit poem" in which in "plain but noble language it unfolds a philosophical system"; he suggests that when translated it would enhance English *literature* rather than English notions of the sacred (Arnold 1910, vii). Even when the translator may not have made the link himself, editors introducing his translation in later editions often did so (see for instance Wilkins 1785).[7]

Second, in several translators' introductions, a distinction is drawn between "lower" popular expressions of Hinduism and expressions of "higher" philosophical ideas within Hinduism. The Bhagavadgītā becomes a marker of the latter. For instance, John Davies (1882) and J. Cockburn Thomson (1855), both of whom published English translations of the Bhagavadgītā, indicate that its abstract philosophy is far above "gods who are stained by cruelty and lust" (Davies 1882, 188) and the "superstitions" of the Hindu system. Thomson's introduction contrasts what might seem like the "apparent Christianity of the doctrines of our philosopher [the author of the Bhagavadgītā]" and the reality of the "strange system" and "rigid ascetics . . . which reigns gloomily over the minds of so large a portion of its population" (Thomson 1855, cxi, xi). Thus, while the higher philosophy of the Bhagavadgītā might approximate Christian principles, the translator warns his readers against too much enthusiasm for it by reinforcing the stereotypical unchanging image of the limited Hindu:

> The resignation, the indifference, the inertness, and the fatalism of the Hindu still remained, as it will remain for ages, and the banks of the Ganges will never be crowded by a Christian population till the doctrines taught be enslaved to the character of the audience. (Thomson 1855, cxi–cxii)

The high philosophy of the Bhagavadgītā is unable to "free" its Hindu readers after all. Similarly, while Davies describes the Bhagavadgītā as "a poem, written in the usual verse-form of the Hindu epic poems" in his introduction (1855, 1), in his appendix he clearly distinguishes it as superior to other Hindu "religious books"[8] and, more importantly, contrasts its "higher state" to other popular Hinduisms:

> The natural course of all systems of idolatry has been to a lower state. In India the popular worship has descended even to the foul worship of Kali . . . Thuggism or organised murder was the natural result of such a form of religion. But the author of the Bhagavad Gita rose above any form of the Hindu mythology of which we have any knowledge. (Davies 1882, 189)

In doing this, both translators employ the traditional Western separation of "religion," "philosophy," and "mysticism," though, unlike the apparently pure rationality of Western philosophy,

> Indian philosophy, we are frequently told, tends towards the mystical and the otherworldly and thus does not maintain the high standards expected of Western philosophy as the pursuit of truth through the exercise of pure rationality. (King 1999, 28–29)

Furthermore, Richard King points to the ethnocentricity of such Orientalist politics that sought to contrast Western religions and philosophy with Indian mysticism: "Specifically the characterization of Indian religions such as Hinduism and Buddhism as mystical has also tended to support the exclusion of Hindus and Buddhists from the realm of rationality" (1999, 28). This accounts for the contradiction in the translators' claims that the Bhagavadgītā is presented as an example of "higher philosophy": it is only "higher" in the context of "Indian Philosophy," which is by and large irrational and mystical, so although it can be hailed as India's "spiritual" text, its spirituality is rendered ineffective since its mystical truths are founded on irrational bases.

It was convenient for proponents of Hinduism (both European and Indian), to use the Bhagavadgītā as an example of a "higher" philosophical aspect of Hinduism despite the everyday manifestation of a plethora of "lower," animalistic practices at a popular level, which could then be deemed as the degrading effects of inferior minds. This separation of Hinduism into "higher" and "lower" forms was crucial to both Orientalist and missionary projects: while the former could adopt a philosophical/mystical abstraction as a sign of the glorious past of "Indian civilization," with only its corrupted forms surviving in the present, the missionaries found it easier to address a Hinduism split internally, offering a contradictory narrative that recognized the

somewhat limited potential of Hinduism to offer something approximating the Truth while emphasizing its "lesser" expression in practice. Moreover, by presenting the translated Bhagavadgītā as a philosophical text, the translators are either signaling that it is not a sacred text at all or that it is not a sacred text in the same way that other sacred texts might be considered sacred. Our examination of the selection processes of translators and the choices they make as they edit, frame, and introduce the text thus reveals strategic signals codified in the translation process that carry wider ramifications as to how the translated text ought to be interpreted.

Ironically, however, a significant number of Indians engage in similar acts of translation, also offering the Bhagavadgītā as an example of the highest Hindu philosophical thought. Veer comments on how it "has become the classical text of Hindu nationalism" (2001, 123), and this becomes particularly apparent in the translations undertaken by Indians. Nineteenth-century Indian translators drew on the existing body of early Orientalist scholarship and translations of key Hindu texts to offer a parallel discourse on Hinduism that echoed the Orientalist-missionary perspective. In response to missionary proselytism, Indians too began offering translations and expositions of the Bhagavadgītā in lectures and in print. Tiruvalum Subba Row's *Discourses on the Bhagavat Gita* (1888), for example, seeks "to help students in studying its philosophy" and "lead them back to a purer faith." R. Sivasankara Pandiyaji, president of the Hindu Tract Society, Madras, delivered several public lectures explaining central Hindu "doctrines," devotional terms, and the significance of particular prayers and mantras.[9] This trend continued into the early twentieth century with Dhan Gopal Mukerji's translations entitled *Devotional Passages from the Hindu Bible* (1929) and *The Song of God: Translation of the Bhagavad-Gita* (1931), and Shri Purohit Swami's translation, *The Bhagavad Gita: The Gospel of the Lord Shri Krishna* (1935). The use of "Christian" terms such as "Bible" and "Gospel" in these translated titles attempts to narrow the gap between Christian and Hindu sacred texts.

It will be useful here to take a closer look at R. Sivasankara Pandiyaji's translation, *Bhagavad Gita Sara Bodhini* or *The Essential Teachings of The Bhagavad Gita* (1897), which is accompanied by both his own introduction as well as valedictory "opinions" on his work as a translator of Hindu sacred texts from sympathetic "Westerners" and Indian Hindus. Both groups view his work as translator as "untiring patriotism" and "service to our youth" that will "regenerate the land." In the selection of comments attached, there is both an attempt to claim the Bhagavadgītā as high "philosophy" as well as "theology," which "embodies the highest spiritual truths," allowing Sivasankara to argue that "[f]rom the foregoing valuable extracts it is clear that the *Bhagavad Gita* is the grandest of all Hindu theological books" (Sivasankara 1897, v). Further, he and his supporters alike claim not only that the language and style of the Bhagavadgītā represent the highest example of Sanskrit esthetics, but that Sivasankara's English rendering is in an equally commendable language register, using "simple and plain English," thus distinguishing this work from other Hindu texts. Sivasankara's ability to offer the Bhagavadgītā in a plain English translation intelligible to all is also presented as a sign of its ability to speak the truth.[10]

Sivasankara gives the entire source text in groups of Sanskrit verses, first in the Telugu script, then in the Tamil script,[11] and finally the English translation in the Roman script, creating a textual pattern that both confers a prominent position to the source and uses the "translation" across scripts (Telugu and Tamil) to make the target text accessible to a wider indigenous audience. It is important to note here that Sanskrit, a classical Indian language, does not possess its own script and can only be written in one of the other Indian-language scripts. Sivasankara's combination of inter-language translation with intra-language translation harks back to the long pre-colonial history of Sanskrit texts "translated" into the languages of South India: in this process, much of the Sanskrit original was often retained but offered in a "Telugu-ised" or "Tamilised" form (that is, using Tamil or Telugu script and conjugated according to their grammatical rules). Sivasankara is keenly aware of the modern-day upper-caste "youth" who increasingly function mainly in English. By presenting his translated text in this manner, he encourages an engagement with the source text across several language scripts, where reading and/or listening to the Sanskrit still fits into traditional ritual practices of "hearing" the sacred, but where the English assists in "understanding" the passages. Incorporating more traditional practices of translating Sanskrit texts into Indian languages with newer forms of translation introduced by Orientalist and missionary scholars, Sivasankara is uniquely able to speak to different constituencies in his audience, where with this one translation strategy he addresses both Hindu and European traditions of engaging with sacred texts. Knowing the Bhagavadgītā through this translation can lead to a "rational" understanding of sacred and philosophical, literary, and esthetic knowledges.

Conclusion

Analysis of knowledge production in colonial encounters has become an accepted part of colonial historiography, which before the work of Edward Said had largely been focused on political economy and social structures. However, earlier studies tended to argue that Europeans either arrived with "knowledge" which was imparted to the colonized or that they almost exclusively and powerfully produced and circulated knowledge which was consumed by the colonized. This binary is apparent in scholarship on languages (Cohn 1996), the English literary curriculum in India (Viswanathan 1989), and religions (Sugirtharajah 2003). That the production of such knowledge was a shared activity, the result of multiple forms of collusion, contestation, and appropriation, has more recently been pointed out in scholarly works concerned with the creation of forms of colonial knowledge: Thomas Trautmann's (2009) edited volume on what he calls the Madras School of Orientalism, Michael Dodson's work on colonial Sanskrit scholarship (2007), and Eugene Irschick's work on South India (1994) all point to the collaborative nature of colonial knowledge production. Different categories of "native informants" have been identified as significant players in the processes of authoritative knowledge production. It would be entirely appropriate to add translators to this list.

In no other colonial discourse does the partnership of imperial and native efforts become as obvious as in the sphere of translating; and, importantly, several colonial discourses converged in the translation of sacred texts. Translators are in dialogue in two directions at once. Not only is the very nature of their work thus collaborative, but in most known cases of colonial translation projects, scholars and pundits representing different languages have quite literally worked together to produce a translation. The role of translation and translators is thus an area of vital significance. Every translation completed added to the body of colonial knowledge, either corroborating or challenging existing knowledge. Such translation histories illuminate various methods of, and controls on, knowledge production. Translators and their translations thus influenced the direction in which knowledge flowed.

We have seen how both European and Indian translators, by choosing to translate the Bhagavadgītā, established it as the quintessential "Hindu" text and as representative of a highly complex quasi-philosophical and quasi-mystical text which conferred on Hinduism status as a "world religion." While for Orientalist scholars, the translated Bhagavadgītā was proof of an ancient and glorious "civilization," for missionary translators, its representation as a philosophical text precluded its treatment as *sacred* "scripture." However, for the Indian translators, also mostly practicing Hindus, translating the Bhagavadgītā was simultaneously an appropriative gesture and an opportunity to compete in the world hierarchy of "religions": having for centuries preserved the text in the exclusive Sanskrit, Indian scholar-translators were embracing the opportunity to translate it mostly into English rather than into other Indian languages. While some translators, including Sivasankara, argue that they translate to educate fellow-Indians, to spread the "truths" of Hinduism to Indians in order to deter religious conversions, their energies seem directed equally at non-Indian readers. The appropriation of translation as a strategy to re-present Hinduism was a response to the universalist idea of religions that has often been played out through assumptions about their translatability. This deployment of translation has been an important factor in the formulation of resistant alternative colonial discourses.

See also Chapter 17 (Ben Baer), Chapter 19 (Merrill), Chapter 40 (Hare), Chapter 41 (Ricci)

Notes

1 Although this essay deals specifically with the translation of Hindu texts in the South Asian colonial context, discussions of sacred translations in other regions can be found in Harris 2010; Rafael 1993; Ricci 2011; and Zadeh 2012. For a discussion of the importance of translation theory and methods in religious studies, see Williams 2004.

2 See especially Frykenberg 2008 regarding Christianity in South Asia.

3 See for example Ahmad 1992; Breckenridge and Veer 1993; and Veer 2001.

4 Jones started translating the work in 1778, but it was completed by Henry Thomas Colebrook after Jones's death in 1794 and published in 1798.

5 As Veer has argued, for Orientalist scholars the "East had to be textually represented in correct texts and correct translations as in Max Muller's *Sacred Books of the East*" (2001, 119). See also Levering 1989; King 1999; Raj and Dempsey 2002; Sugirtharajah, 2003.

6 The other is the Rāmāyāna originally composed in Sanskrit and attributed to the poet Valmiki and dated variously between 500 and 100 BCE. It has enjoyed high status as both a classical literary text and a sacred text. Several well-known and popular "translations" are extent in several Indian languages.

7 "It is a philosophical poem, consisting of eighteen dialogues or lectures of Krishna. The outstanding features of Indian philosophy are . . ." (Holme 1902, xvii).

8 "It may be certainly affirmed that if any one, after reading the Puranas or other popular religious books of the Hindus, should then turn for the first time to the study of the Bhagavad Gita, he must be conscious of having come to a new country where nearly everything is changed. The thoughts, the sentiments, and the methods of expression have another stamp. He feels that he has come to a higher region, where the air is much more pure and invigorating, and where the prospect has a wider range" (Davies 1882, 188).

9 These were later published as Hindu "tracts" in 1888 and 1889 to present Hinduism as a rational, logical, and coherent religion.

10 One of the missionary attacks on Hinduism entailed a claim that the brahmanical refusal to allow the translation of key texts lay in their fear that translation would expose their inherent "falsehoods."

11 Tamil and Telugu are two of four South Indian languages; although related, especially through their borrowings from Sanskrit, they are independent languages possessing entirely different scripts. Of these, Tamil has the oldest surviving records of literary texts and, since the early nineteenth century, Tamil scholars together with Orientalist scholars, such as Francis Whyte Ellis (1777–1819) and Robert Caldwell (1814–91), have claimed a classical status for the Tamil language to equal that of Sanskrit, and a separate ethnic "Dravidian" origin for Tamils.

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Intralingual Translation and Questions of History

Intralingual Translation: Discussions within Translation Studies and the Case of Turkey

Özlem Berk Albachten

Intralingual translation has often remained on the margins of translation studies. Despite the ever-expanding research in this field since the discipline began to be constituted as such in the 1960s, interlingual translation has remained its primary subject area. In the hope of expanding the boundaries of the field to include other translational phenomena, this essay looks at specific uses of intralingual translation, with particular attention to the role played by intralingual translation in modernizing the language of literary works in twentieth-century Turkey.

Definition of Intralingual Translation

The standard definitions of "translation" commonly tend to refer to transfer processes from one language into another or to the end product of such a transfer. One of the first definitions that expanded the boundaries of translation was formulated by the Russian linguist and literary theorist Roman Jakobson (1896–1982). In a short paper entitled "On Linguistic Aspects of Translation," Jakobson distinguishes three possibilities for translating or interpreting a verbal sign: "it may be translated into other signs of the same language, into another language, or into another, nonverbal system of symbols." Intralingual translation, then, finds a space in Jakobson's tripartite scheme of intralingual, interlingual, and intersemiotic translation as a process of "rewording," and is defined as "an interpretation of verbal signs by means of other

signs of the same language." Interlingual translation, seen as "translation proper," is defined as "an interpretation of verbal signs by means of some other language," and intersemiotic translation or "transmutation" is, accordingly, "an interpretation of verbal signs by means of signs of nonverbal sign systems." Jakobson addresses intralingual translation on a word level and claims that the intralingual translation of a word "uses either another, more or less synonymous, word or resorts to a circumlocution." However, he argues that synonymy is not complete equivalence: "for example, 'every celibate is a bachelor, but not every bachelor is a celibate'" (Jakobson [1959] 2000, 114).

Jakobson's categorization is an important attempt to position translation in a broad framework in which translation is not defined only as an interlingual process or the product of such a process. As Theo Hermans observes, Jakobson's essay can be appreciated from today's vantage point "as being part *both* of the self-description and self-reflexiveness of translation" and "in questioning precisely the boundaries of the field" (Hermans 1997, 18). Jakobson's formulation admits a wider range of translational phenomena into the academic discipline of translation studies, enlarging its boundaries; however, it ascribes the qualifier "proper" only to the second group, interlingual translations. By characterizing only interlingual translation as "proper," Jakobson weakens his attempt to broaden the definition of translation by including intralingual and intersemiotic forms of translating.

Jakobson's tripartite division is also problematic because it fails to take into account the difficulties of distinguishing borders between languages. Indeed, the definition of the concept of language itself is open to debate. Even if we narrow our definition only to communicative systems of human beings, several questions remain about the boundaries between languages. How can we distinguish between languages and dialects or creoles? How can the boundaries be drawn between different historical stages of development of a language? Should the borders of a language be determined by lack of intelligibility? All these questions make Jakobson's division between interlingual and intralingual translation ambiguous, and linguists still do not agree on clear dividing lines. As Anthony Pym commented, "there is no strict cut-off point at which wholly intralingual rewriting can be said to have become wholly interlingual." Translation between idiolects, sociolects, and dialects, as Pym reminds us, might be considered "no different from those between more radically distanced language systems" (Pym 1992, 25). Thus, interdialectal translation remains a borderline case, "usually appended to the intralingual, but at times also to the interlingual type of translating" (Toury 1986, 1113).

The case of Turkic languages, such as Azerbaijani, Kazakh, Kirghiz, Turkoman, Uzbek, Tatar, and Turkish, offers a good illustration of this problem. In Turkey, these Turkic languages are studied within the academic departments of contemporary Turkish *dialects* and literatures (*çağdaş Türk lehçeleri ve edebiyatları*). However, a glance at the publications of Turkish academics working in the field reveals that these academics do not seem to agree on whether these "languages" are dialects of Turkish or languages belonging to the Turkic language family. Depending on how these "lan-

guages" are defined by institutions, governments, or individuals, the designation used for the translation practice between these "languages" also changes. When they are seen as dialects, translations between such languages are called "transfer" (*aktarım* in Turkish), referring to interdialectal or intralingual translation. When they are recognized as distinct languages, the translational process is called "translation" (*çeviri* or *tercüme* in Turkish), referring to interlingual translation.

Another major criticism of Jakobson's typology comes from a semiotic viewpoint. John Sturrock does not find Jakobson's division satisfactory, and claims "there was no need for Jakobson to have categorized translation . . . into the intralingual and the interlingual kinds, when both of these are forms of 'rewording.'" Furthermore, he argues, "the problem of translating – that is, of determining synonymy – remains the same whether the translation be effected between two natural languages or within one language" (Sturrock 1991, 309). Sturrock also criticizes Jakobson's use of "synonymy," which is "restricted seemingly to a relation between two words drawn from the same language, or what he later calls 'code-units,' and does not extend to a possible relation between sentences" (1991, 311). This makes Jakobson's approach too "word-oriented," since it "looks for equivalence between one verbal sign and another" instead of between larger "units" (1991, 318). Additionally, Jakobson's "circumlocution" within the intralingual context appears only as a second resort when a synonymous word cannot be found, thus representing "a failure to achieve synonymy" (1991, 311). Jakobson's example of the two supposedly synonymous words "celibate" and "bachelor" also fails to help his argument since, as Sturrock shows, "celibate" and "bachelor" are not synonyms, "if by synonyms we mean signs which are always interchangeable extensionally": whereas there is no requirement for a celibate to be male, there is a requirement for a bachelor to be so (1991, 312). Jakobson's use of word-based synonymy is certainly something that does not bring us closer to solving translational problems. However, despite the legitimacy of his critique, Sturrock also fails to see that the problem of translating is more than one of "determining synonymy," and the question of equivalence (and synonymy) in current translation theories is a controversial one. It is variously regarded "as a necessary condition for translation, an obstacle to progress in translation studies, or a useful category for describing translations" (Kenny 2009, 96).

Complaining about the lack of "a typology of translating processes according to the semiotic *entities*" and of "translating activities based on the nature of the *systems and codes* underlying these entities," Gideon Toury critiques Jakobson's three classes as the only typology "which has gained some currency." Toury claims that Jakobson's typology was based on "the *relations* (differences and similarities) between the basic types of the two codes, in which the respective entities are encoded," arguing that it "is afflicted with the traditional bias for linguistic translating . . . and is applicable only to texts." Furthermore, Toury observes that texts usually cross more than one semiotic border when undergoing an act of translating, for example "when an oral story in one language becomes a literary, written one in another; when a religious text is transformed into a secular one, a literary work into a non-literary text," and this compilation is not covered in Jakobson's "crude" typology (Toury 1986, 1113).

Toury approaches the typology of translating from a cultural-semiotic perspective and proposes a new typology of translating processes based on the relations between the underlying codes and systems in which intrasemiotic and intersemiotic translating are the two main headings. Intersemiotic translation encompasses translating from language to non-language. Intrasemiotic translating is then subdivided into intrasystemic (cf. intralingual) and intersystemic (cf. interlingual) (1986, 1113–14). This division of translating processes based on the relations of codes and systems, as Toury claims, is rendered "much more general by shifting to a graded and explicit set of mutually exclusive distinctions" (1986, 1113). It also includes intralingual translations in the larger group of translations that are being investigated within the descriptive branch of translation studies. This is much needed, since there is a visible division between intralingual and interlingual translations in translation theory and practice alike. More importantly, Toury's division does not privilege one type of translation over another.

Types of Intralingual Translation

Intralingual translation does not concern written texts alone. Oral narratives, in many parts of the world, were handed from generation to generation through the process of oral-to-oral intralingual translation. Narratives ranging from folktales, legends, and myths to some foundational texts, such as the Homeric epics, the *Song of Roland*, the French heroic poem, or the *Kalevala*, the national epic of Finland, were all composed, delivered, or transmitted by oral means before they were written down, that is, translated intralingually. Translating from oral into written forms is a less studied area in translation studies and still unknown territory in translation history. There should be much to examine in the translating (or transcribing) processes from oral to written forms. As Ruth Finnegan argues, "transcription is far from a transparent or automatic representation of its 'original'" (Finnegan 2000, 114). When the Brothers Grimm produced their first manuscript of collected folktales in 1810, for example, the tales were extensively modified in transcription. Jack Zipes explains that, after 1815, the process of editing included refining the style, making the content of the tales "more acceptable for a children's audience," improving the plots, and making "the stories more lively and pictorial by adding adjectives, old proverbs, and direct dialogue," removing pieces "that might detract from a rustic tone" (Zipes 2002, 30). Translating oral literature may contain problems similar to those of all translation, but studying the translation processes from oral into written language can be especially challenging since the "source text" may not always be available.

Written-to-written intralingual translation, in Toury's formulation, comprises two main categories: "free" (e.g., translations presented in dictionary definitions or encyclopedia entries), and "bound" (i.e., "belonging in two complementary subsystems of that language, such as two registers, two historical layers, or two stylistic types") (Toury 1986, 1113). It is in the second category that we can talk about translation as various

transfer practices for everyday use, such as localization, précis-writing, expert-to-layman communication, etc., and translation as the updating of archaic or older texts, adaptation of classics for children, replacing culture-specific terms between different varieties of the same language, rewritings within a postcolonial context, and so on.

One type of text that has evolved as a result of increasing international cooperation and intercultural communication in business, politics, and cultural life is known as "Language for Specific Purposes" (LSP). As Karen Korning Zethsen (2007) argues, LSP translations have different *skopoi* from those of the source texts: localization, précis-writing, numerous varieties of expert-to-layman communication, and some kinds of news reporting differ greatly from what is traditionally termed as "translation proper." Focusing on expert-to-layman translation that has evolved as a result of an increasing demand by the general public who want the knowledge of experts and the decisions of bureaucrats communicated in a language they can understand, Zethsen argues in favor of increasing empirical research into this intralingual translation phenomenon (2007, 282–83).

Another type of "bound" intralingual translation, and one of the most recognized types of intralingual translation in literature, is the modernization or cross-cultural adaptation of children's literature. In J. K. Rowling's Harry Potter books, for example, British cultural terms and concepts are translated for American readers. Words such as "biscuits," "football," "Mummy," "rounders," and "sherbet lemons" in the original British version of *Harry Potter and the Philosopher's Stone* became "cookies," "soccer," "Mommy," "baseball," and "lemon drops" in the American version, *Harry Potter and the Sorcerer's Stone*. Grammar and syntax were also altered, for instance by "replacing *got* by *gotten*, *dived* by *dove* and *at weekends* by *on weekends*, and occasionally simplifying the sentence structure" (Hatim and Munday 2004, 4–5). In contrast, as John Denton has argued, the lack of a similar process prevented Sue Townsend's *The Secret Diary of Adrian Mole, Aged 13¾*, a cult best-seller in Britain, from achieving similar success in the US market. American reviewers blamed the British cultural codes and slang terms in the novel as the main impediment to the enjoyment of American readers (Denton 2007).

Modernizing the language of books for children is also aimed at securing the popularity of these books among new generations and is seen as common practice by various editors and publishers. A recent example in the English-speaking world is Enid Blyton's Famous Five novels, which were written and published between 1942 and 1963 and are still very popular in Britain. The series is undergoing a process where the author's "old-fashioned language and dated expressions" are "sensitively and carefully" revised by Hodder Children's Books (Flood 2010, 3). However, not everyone approves of such changes. Tony Summerfield, who runs the Enid Blyton Society, said he was "thoroughly against unnecessary changes . . . from adults who underestimate the intelligence of children." The choice of books for modernization is also something to be scrutinized, and the marketplace may play a part here. Summerfield asks, for example, why Blyton needed to be so heavily altered when Edith Nesbit's *Railway Children* was not (2010, 3).

Finally, intralingual translation in a postcolonial context offers an interesting area of research in translation studies. The best-known example in this field is perhaps Pierre Menard, an imaginary author who reproduces a text verbally identical to Cervantes' *Don Quixote* in Jorge Luis Borges' "Pierre Menard, Author of Don Quixote" ([1941] 1998). Even though Pierre Menard's translation from Spanish into Spanish shows no changes in the language, the meaning of his text is quite different from that of the original. Borges' story is a powerful example showing how temporal succession and intralingual displacement generate new meanings. This story is perhaps most applicable to postcolonial situations where colonial originals are intralingually translated into the new postcolonial realities in an attempt to obliterate their origins. However, Else Vieira shows how, long before Borges, writers such as the Brazilian Mário de Andrade "had explored the potential of intralingual translation to dismantle colonialism and its subsequent rereadings through the old positivist binaries" (2001, 68). She argues that the cultural phenomenon of translation in Latin America frequently conveyed "political messages of decolonization from the nineteenth century onwards" (2001, 53). Practiced by various writers from the Brazilian Mário de Andrade to the Argentinian Borges, intralingual translation has been crucial in disrupting the authority of hegemonic discourses and "giving a historical voice to the colonized." In this type of rewriting, which Vieira considers a "modality of cultural translation," the attention is diverted from the linguistic component of translation since language remains the same"; however, "its historical and cultural dimensions only become more salient" (2001, 67).

Intralingual Translation in Turkey: "Simplification" of the Language

Updating the language of literary texts to make them accessible for new generations is one of the most common practices of intralingual translation in Turkey. Most literary works written before the mid-twentieth century in Turkey are intralingually translated into modern Turkish. Intralingual translation is not a phenomenon unique to the twentieth century. We know intralingual translations were already produced in nineteenth-century Ottoman literary culture, mainly for purposes of comprehensibility by a new generation of readers (Demircioğlu 2009). Although introduced with similar motives, the practice of intralingual translation after the language reform of 1928 in the newly established Turkish Republic took an ideological stance within a new nationalistic discourse. In this regard, the language reform should be seen in a wider context of nation-building, together with other Kemalist reforms, where the creation of a new secular, modern, and Westernized Turkish identity was the aim.

The Turkish language reform included both changing the alphabet from the Arabic writing system to the Latin alphabet and changing the language by eliminating all foreign (but mainly Arabic and Persian) terms and replacing them with Turkish equivalents. Collecting and creating words from Turkish roots to replace foreign words

to re-create and enrich the Turkish vocabulary was one of the missions of the Turkish Language Society founded in 1932; this can already be seen as a translation process at a word level.

These changes necessitated the rewriting of older (literary) texts not only in the new alphabet, but also in a Turkish "purified" of all foreign elements. The purification movement had a great impact on intralingual translations of literary texts, and it created a dichotomy in the use of language lasting for many decades: the supporters of the republic and the Kemalist reforms, seeking to remove attachments to traditionalism, became fervent advocates of pure Turkish (*öz Türkçe*), whereas more conservative and Islamist groups preferred words of Arabic and Persian origin. The language of the new Turkish literature, and especially the novel, which had started to develop in the mid-nineteenth century, was greatly affected by these ideological oscillations.

Intralingual translations of Turkish literary texts are generally not regarded as "translations" and are presented to readers as simplified, Turkified, purified, or re-edited versions. Furthermore, these translations usually function as original texts since the original versions are no longer on the market. This has resulted in their exclusion from research within translation studies. A limited number of studies by translation scholars discuss the strategies followed in these intralingual translations.

In a recent study on intralingual translation in Turkey (Berk Albachten 2013), I focused on intralingual translations of *Mai ve Siyah* (Blue and Black), a novel written by Halid Ziya Uşaklıgil (1865–1945), first serialized and then published in book form at the end of the nineteenth century. One of the main strategies followed in each of the five intralingual translations I examine (1938, 1977, 1980, 1997, 2002) is to replace some of the "old" words and idioms with new ones. Spelling and orthography are also updated. But the title of the novel is not translated, as is common in most intralingual translations in Turkey. In their prefatory statements, the translators, editors, and publishers claim the need of a new and simplified text for new generations because of the dated language of the previous versions, expressing at the same time their concern about preserving the author's style, syntax, and structure. They also declare that they have not interfered with the original text, but assert that they have re-created it. In other words, they argue that they are preserving the original by highlighting their interventions in the text. Prefaces, introductions, footnotes, glossaries, parentheses, and brackets are used to give equivalents and explanations of certain words, to clarify the text, and to give information about events, places, and people. It is clear that, with all these paratexts, the translations have undergone processes exceeding pure linguistic manipulation. Furthermore, readers are constantly reminded of the translator's presence via the paratexts. Contrary to claims that the original language was outmoded, the language used in each intralingual translation is not necessarily the "purest" or most modern Turkish. In my experience, a close examination of intralingual translations of classic texts can refute such claims and reveal the ideological stances of the translatorial agents. In other words, the goal of modernizing the language is not necessarily achieved with the more recent intralingual translations.

These translations, however, furnish good examples for revealing the current state of the language situation in Turkey.

As another example, Esra Birkan Baydan's (2011) study of editing as rewriting starts with the premise that earlier Turkish literary products become less and less comprehensible to younger generations and thus lead to revised editions. She views these new editions as a translating practice and accounts for them within the realm of translation studies. Taking a functional approach, Birkan Baydan argues that editorial practices lead either to "purification," if the aim is to make the literary work intelligible to younger generations, or to "critical editions," if the aim is to preserve the author's style. Birkan Baydan also discusses the views of various authors, poets, and literary critics on the "purification debate" and shows that there are two contrasting positions in Turkish literary circles: belief that it is necessary because the language of Turkish classics is unintelligible to a modern readership, and belief that such a process harms the author's style and impoverishes the language. Some go as far as to argue that there is an enormous difference between interlingual and intralingual translations, the latter being "bad translations." But she concludes that none of the Turkish intellectuals wholeheartedly endorses the purification process, and the question of methodology remains their main concern.

In her study, Birkan Baydan analyzes four versions of Ahmet Haşim's *Frankfurt Seyahatnamesi* (Frankfurt Travelogue), published in 1933. One of them is a critical edition of the travelogue published in 2004. She argues that this edition is "a product of meticulous editorial work" which aims to introduce Ahmet Haşim to today's readers: spelling is updated, printing mistakes are corrected, and a glossary is added at the end of the book. The editors did not replace old or foreign words by new Turkish ones. In her analysis of three "purifications" of the travelogue, Birkan Baydan reveals that the main strategies used were the replacement of words that are no longer in use by new ones, the inclusion of explanatory notes or footnotes containing information about people mentioned in the source text, and the addition of prefaces, postscripts, and bibliographies to the target texts. These strategies are in alignment with my own findings. Birkan Baydan argues that insisting on a "word-for-word" rendition for the sake of "faithfulness" to the original results in peculiar expressions in the target texts, failing to make the texts comprehensible for younger generations. Although Birkan Baydan does not compare the language used in these different versions, it is possible to see from her examples that the language in the 2000 edition is closer to that of the original text and of the 1969 edition than is the language of the 1992 edition, with regard to the "datedness" or "purity" of the language used.

There is also a group of intralingual translations containing major omissions, additions, or other changes at a textual level; close study of these examples helps to reveal political and ideological changes in Turkey. As shown by N. Ahmet Özalp, several works written before the proclamation of the republic in 1923 were rewritten and largely (self-)censored in the late 1930s in response to a changed political climate. One example Özalp studied involved several editions of Reşat Nuri Güntekin's (1889–1956) novel *Çalıkuşu* (The Autobiography of a Turkish Girl), which was first serialized and then published in book form in 1922 (Özalp 1999). The publication of the novel

in the Latin alphabet came in 1935 as the fifth edition. Özalp shows that the sixth edition of 1939 is considerably different from the 1922 edition. The differences do not concern linguistic changes alone. Özalp shows how social elements and information about the historical period when the novel was written were excised from the novel, passages that would create a positive image of the period were left out, and passages on religion were changed or omitted. In another study, Özalp also showed that books written by Refik Halid Karay (1888–1965) before 1922 were significantly rewritten after 1939; in particular, essays in which he criticized the Committee of Union and Progress were to a large extent (self-)censored (Özalp 2011).

Finally, Turkish publishers have also subjected more recent literary works to covert translation processes in which the texts have undergone alterations at various levels. One such example is internationally renowned author Yaşar Kemal's *Teneke* (Drumming Out), a novel first serialized in the newspaper *Cumhuriyet* in 1954 and then published in book form in 1955 by Varlık Publishing. The novel reached its twenty-third edition in 2004 and has been translated into several languages since 1964. Tracing various editions of the book, Leyla Burcu Dündar focuses on the differences between the novel's 2004 edition by Yapı Kredi Publishing and its 1967 version by Ararat Publishing. Dündar claims that not only was the 2004 edition significantly Turkified, but that other major changes were also implemented. One of these changes was to "correct" the local diction and change it into standard Turkish. Furthermore, many of the "full reduplications," the repetitions of entire words for intensification, Yaşar Kemal repeatedly resorts to were erased, many words were either changed to "clarify the meaning" or were omitted altogether, several geographical references and verb tenses were changed, several spelling mistakes were made, and a couple of sentences were dropped. Analyzing other editions of the book and tracing the changes made in these editions, Dündar also reveals that they took earlier versions as source texts rather than the "original" text by Yaşar Kemal and rewrote those, usually repeating the same alterations while also adding new ones. It is noteworthy that all these changes were made without the author's knowledge (Dündar 2006).

All of the examples mentioned above appear with the claim that they are not translated versions but reproductions of the originals. Hence they are not presented to readers as intralingual translations, for the notion of "translation" appears to these editors, translators, and publishers as something that distorts the original. They believe that the replacement of words by synonyms and the use of various paratexts do not change the author's style, syntax, or structure, and that they can reproduce the same text and the same meaning; however, like Pierre Menard, they fail. In both the "simplified" and the rewritten versions which are subjected to covert translation processes, we see that the target texts have undergone processes that exceed merely linguistic changes, and that the cultural, political, and ideological agendas of the editors, publishers, and translators play a major role.

The question of originality becomes one of the key issues, especially in modernizations of the language of classical literary works, and modernization is frequently opposed by the authors, literary critics, and others who want to protect the nation's literary heritage – and not only in Turkey. The lively discussion provoked in 2001 by

distinguished translation scholar Susan Bassnett (2001) making the case for modernizing the language of Shakespeare for present-day students, and the subsequent debate between Bassnett and Tom Deveson (Deveson and Bassnett 2001/2), show the extent of such opposition. In this debate, Bassnett underlined the need for instant intelligibility in the theater, and thus the need for translating Shakespeare into "good modern English," whereas Deveson claimed that breaking the verbal links to the usages people have inherited would cause the audience to lose contact with a vital dimension of themselves. David Crystal (2002) also claimed that many of the words Shakespeare used have not changed their meaning. The problem in understanding Shakespeare, according to him, was not linguistic, but a matter of general educational knowledge. Rather than modernizing Shakespeare, he claimed that "all our effort should be devoted to making people more fluent in 'Shakespearian.'" Unlike Bassnett, Crystal does not stress the importance of immediate intelligibility of the plays by the audience but rather fidelity to the author's words. As he argued: "Disassociating authors from the language they have carefully chosen to use hits deeply at their identity." Translation, then, "should only be employed after all other means of achieving comprehension have been explored" (2002, 17).

The question of whether to translate or not translate the classics also depends on our relationship with the past. The Greek case, in this context, offers an interesting example. Although, as David Connolly and Aliki Bacopoulou-Halls argue, the language of the Homeric epics (seventh and eighth centuries BCE), the classical Greek (fourth and fifth centuries BCE), the koine Greek of the New Testament, the Byzantine Greek (fourth to fifteenth centuries CE), and the popular language of folk literature under the Turkish rule (1453–1821) are still accessible to Greeks today, intralingual translation, that is, the translation of ancient texts into the modern idiom, mainly aims

> to show the continuity of the Greek language rather than to produce a new Greek text and to show the capacity of the modern idiom to act as a vehicle for the lofty ideas of the past. (Connolly and Bacopoulou-Halls 2009, 420–91)

Intralingual translation has received much attention from Greek writers, including Nobel Prize-winning poets George Seferis and Odysseus Elytis, who coined new terms to describe translations, stressing the difficulties in intralingual translation despite the seemingly advantageous position of the translator confronted with a source text that is accessible with less mediation (Connolly and Bacopoulou-Halls 2009, 425). Similarly, Dimitris N. Maronitis argues that

> the level of willingness or unwillingness to translate Ancient Greek at any given time depends on how the relationship between modern Greece and the ancient world is defined, evaluated, and perceived. (2002, 37)

Maronitis maintains there is a turn against intralingual translation whenever the current ideology sees modern Greece as dependent on ancient Greece. Conversely, when such a link is not posited, translating thrives (2002, 37).

Maronitis's inference is relevant to the Turkish context, and historical descriptive studies on Turkish intralingual translations would reveal the nature of the link between the Ottoman and modern Turkish worlds. As can be seen from the debates on the purification of the language, the language situation in Turkey is still polarized and politicized. However, the rigid view regarding the language seems to have subsided, and the sharp difference between the "old" and "new" Turkish used in literary works and the media in earlier decades has weakened. While the practice of publishing "modernized" versions of older literary works continues, in recent years some publishing houses have started to publish such literary works as bilingual editions. These editions can be interpreted as a response to the criticism of the "simplified" versions, but they can also be seen as a sign of the reconciliation of Turkey with its past, affirming Maronitis's argument.

Conclusion

Examples from different contexts show that the practice of intralingual translation is not merely a linguistic activity where identical reproductions of the original are made by replacing words with their synonyms. Rather, it is a cultural, historical, and political endeavor, going beyond the attempt to find equivalents for words, and thus needs to be analyzed with translational concepts. One can go one step further and argue that intralingual translations can be even more significant and helpful than interlingual translations in revealing the paralinguistic factors in translation. When language is the "same," the extra non-linguistic aspects are better exposed.

Intralingual translation can contribute much to historiographical research. It is clear that the various contexts in which intralingual translations are produced deserve special attention, as they can shed light on the implications and meanings of cultural policies and contribute to a fuller depiction of the sociocultural context of translation. They can reveal significant issues, such as history, ideology, identity, copyright, publishing, and the editorial industry, reshaping and re-canonizing the literary system. All are of great significance to cultural histories.

SEE ALSO CHAPTER 4 (BASSNETT), CHAPTER 13 (CHEUNG), CHAPTER 23 (MAZZEI), CHAPTER 25 (BRIAN BAER), CHAPTER 28 (GHAZOUL), CHAPTER 34 (HEIM), CHAPTER 38 (NEATHER), CHAPTER 39 (TAHIR GÜRÇAĞLAR), CHAPTER 45 (EMMERICH)

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Intralingual Translation and the Making of a Language

Kathleen Davis

When I teach the course titled "Old English Language and Literature," I usually spend the first day reassuring students that the material is not *too* difficult – the language may look strange, but it's English, after all. Take this line from *Beowulf*, for example: "þæt wæs gōd cyning." As soon as you learn that 'þ' is pronounced as 'th' and that 'æ' is pronounced as the 'a' in *cat*, you might recognize its translation as "that was a good king." In the long run, though, the level of difficulty is inconsequential. The self-selecting students in this class love language and, fortunately, they enjoy the many hours of translation they put in each week.

But what logic underpins the claim that *Beowulf* is in English – the same language I'm using here – despite the necessity of translation? We could ask a similar question about documents in languages such as "Old French," "Old High German," or "ancient Greek," which today must be translated for speakers of those languages. Most lines of *Beowulf* are not so readily comprehensible, and look more like this: "Ne þæt aglæca yldan þohte, / ac he gefeng hraðe forman siðe / slæpendne rinc" ("Nor did the monster mean long to delay / but in an instant he quickly seized / a sleeping warrior": Fulk et al. 2008, 739–41a). Are the many hours that students must dedicate to translating this language simply a function of its being "old"? Certainly all the trappings of academia, from course offerings and anthologies to histories of the language, suggest that this is the case, and posit that translation is necessary for the simple reason that language changes; indeed, such change is precisely why languages have histories. Conversely, a language, in order to be a language, must have a history. The need to

translate between "Old English" and "modern English," then, is merely a function of the fact that English is a language – *one* language with a long, complex history.

   In this essay I suggest a different approach to the relation between translation and language history: translation does not simply mediate between different phases of a single language. To the contrary, translation is precisely what generates the historical lineage and the boundaries used to define a unified language in the first place. The question of whether *Beowulf* is written in English thus misses the point, since it assumes that we can ascertain the identity and history of "English" without taking into consideration the translation history that enabled the reading, editing, publication, and institutionalization of texts like *Beowulf*.

   In what follows I examine the crucial role of translation in the study of Old English literature from the sixteenth through the nineteenth century, set within the larger context of Europe's linked projects of historical linguistics and colonialism. I argue that English linguistic identity emerged through an incessant process of translation – a process that confounds any simple division of translation *within* a language or *between* languages (often termed intralingual and interlingual translation). I will also consider the extent to which translation understood to be *within* a language functions as an enabling condition for the emergence of a politically viable – or perhaps it is more accurate to say politically dominant – modern language. The borders that separate languages and their histories from each other exist only to the degree that we efface their translation history.

Intralingual and Interlingual Translation

Roman Jakobson's well-known essay "On Linguistic Aspects of Translation" proposed a definition for intralingual translation that has been widely cited ever since: "Intralingual translation or *rewording* is an interpretation of verbal signs by means of other signs of the same language." Jakobson distinguishes this form of translation from both "interlingual translation or *translation proper*," defined as "an interpretation of verbal signs by means of some other language," and from "intersemiotic translation or *transmutation*," the "interpretation of verbal signs by means of signs of nonverbal sign systems" (1959, 139). In his discussion of this schema, Jacques Derrida notes that it "obviously presupposes that one can know in the final analysis how to determine rigorously the unity and identity of a language, the decidable form of its limits" (1985, 173). As an example of how "this reassuring tripartition can be problematic" (1985, 174), Derrida discusses the linguistic status of a proper name, which exists both inside and outside a language:

> The noun *pierre* belongs to the French language, and its translation into a foreign language should in principle transport its meaning. This is not the case with *Pierre*, whose inclusion in the French language is not assured and is in any case not of the same type. (1985, 172–73)

Derrida's example of a "proper name" is not fortuitous: it makes the point that we can never draw a clear distinction between what is *proper* to a language and what does not properly belong to it. The boundaries of a language thus always remain in a state of confusion, a point that Derrida elaborates through a reading of the biblical story of Babel (a proper name that, as a common noun, can also mean "confusion"). Jakobson's identification of "interlingual translation" as *translation proper* does not hold up: the boundaries between languages, like the "proper," cannot be secured.

How, then, do we think about the issue of interlingual and intralingual translation? Perhaps we could simply dismiss it: if the border cannot be defined, then what does it matter? The problem with this approach is that it would ignore the history of the politics of language and the enormous social, cultural, and economic stakes of language identification. Along these lines, Naoki Sakai has suggested that we consider the unity of language not as something empirically verifiable but as a "regulative idea" that makes it possible to discuss "not only the naturalized origin of an ethnic community but also the entire imaginary associated with national language and culture" (2010, 27–28). The idea of a unified, clearly bounded language *regulates* speakers, and as recent struggles in the United States have shown (regarding the rights of Spanish speakers, for example), regulative ideas of language sometimes determine who belongs and who does not belong in any given territory. Indeed, the idea of linguistic unity has long been a way of defining a "people," often with violent consequences.

Jakobson's discussion of intralingual and interlingual translation indicates that he was thinking synchronically rather than diachronically, but the linguistic identity he presupposes is impossible to claim without the temporal dimension. To be considered unified, a language needs a history.

Historical Linguistics and Language "Nations"

The idea that languages can be divided according to peoples or families is an important basis of historical linguistics, and is therefore at the core of how languages have been defined as existing over time. Anyone familiar with this field will recall that the languages of the world have been divided into "families" such as "Indo-European," with subdivisions such as "Celtic," "Italic," "Slavic," and "Germanic" (which includes English). Linguists now recognize the problems with this familial structure, and often attempt to brush it aside. One popular textbook, for example, states:

> In talking about a *language family*, we use metaphors like "mother" and "daughter" languages and speak of degrees of "relationship," just as though languages had offspring that could be plotted on a genealogical, or family-tree, chart. The terms are convenient ones; but in the discussion of linguistic "families" that follows, we must bear in mind that a language is not born, nor does it put out branches like a tree . . . .
>
> Hence the terms *family*, *ancestor*, *parent*, and other genealogical expressions applied to languages must be regarded as no more than metaphors. (Algeo and Pyles 2004, 57–58)

Metaphors are never neutral, of course, and their histories cannot simply be brushed aside. The familial metaphors at the heart of historical linguistics are fully intertwined with the projects of nationalism, colonialism, and Orientalism, and this history is indeed one of "regulation." A brief look at the development of historical and comparative linguistics will be helpful to approaching the history of the study of Old English and its relevance for the topic of translation.

The beginning of comparative work in linguistics is usually traced to Sir William Jones, who was an employee of the British East India Company, a justice on the Supreme Court of Calcutta, and the founder of the Bengal Asiatic Society. In 1776 Jones delivered a famous address in which he proposed that Sanskrit, Greek, and Latin sprang from a single source, and that Gothic and Celtic might likewise spring from that source (Jones 1993, 175). Both Jones's role as originator of this theory and the reliability of his methods have come into question (Mukherjee 1968; Metcalf 1974; Campbell 2007), but there is no doubt that his proposal was an important influence on the development of historical linguistics. Jones's main concern, however, was not language – which he saw as a means to an end – but rather the histories of different *peoples*, which he traced through language, and which he fitted to suit biblical history, the corroboration of which was one of his principal goals:

> we cannot surely deem it an inconsiderable advantage that all our historical researches have confirmed the Mosaic accounts of the primitive world. . . . Three families migrate in different courses from one region, and, in about four centuries, establish very distant governments and various modes of society . . . all sprung from the same immediate stem. ("The Tenth Anniversary Discourse," quoted in Campbell 2007, 253)

In his discussion of Jones's career, Edward Said remarks upon its juridical and regulative character:

> Jones's official work was the law, an occupation with symbolic significance for the history of Orientalism. . . . To rule and to learn, then to compare Orient with Occident: these were Jones's goals, which, with an irresistible impulse always to codify, to subdue the infinite variety of the Orient to "a complete digest" of laws, figures, customs, and works, he is believed to have achieved. (1979, 78)

In this context, then, the "regulative" nature of linguistic divisions is quite literal.

The study of Old English language and culture (also called "Anglo-Saxon studies") began in the sixteenth century, well before Jones, and in many respects it can help to explain his approach to language. Indeed, Orientalism and Anglo-Saxonism had long been intertwined: in the mid-seventeenth century, for instance, Abraham Wheelock, Professor of Arabic at Cambridge, was also the first Professor of Anglo-Saxon (Murphy 1982, 6–8; Frantzen 1990, 151–52). The complex history of Anglo-Saxon studies has generated an extensive bibliography (see Berkhout 1996), and I can only address a few aspects of it here. Old English texts were first studied in the context of religious

controversies during the reign of Elizabeth I, and throughout the sixteenth and seventeenth centuries served mainly to justify the policies of the Established Church (Berkhout and Gatch 1982, x). By the early eighteenth century this study turned toward a strong sense of nationalism based on linguistic purity. For example, George Hickes (1642–1715), one of the earliest lexicographers of Old English, expressed

> a pervasive cultural anxiety that the mixture of languages was "barbarous", [and] that the inharmonious result of mixture, for which English speakers borrowed and adapted the very term "dialect", represented a fundamental incompatibility with a providential design that ordained a linguistic separatism of nations. (Cain 2012, 731)

This sense of a providential design resulted in "a view of history that links nation to language in an inviolate world order ordained by God, an arrangement that dictated the division of peoples and their languages" (2012, 740). The methodological connections between the approach of Hickes and his contemporaries and that of William Jones several decades later are obvious.

Given the political stakes involved, it is no surprise to find the connection between nation and linguistic purity reconfirmed and advanced in the nineteenth century, when the linked projects of nationalism and colonialism were at a high point, when English literature was instituted as a course of study in English schools, and when the bases of Old English philology were established. Walter Skeat, one of the foremost editors of Old and Middle English texts as well as the author of dictionaries, glossaries, critical essays, and primers, emphasized the unity of English in the study guide he composed for schoolboys preparing for examinations in English literature:

> Perhaps the next important step is that [the pupil's] eyes should be opened to the Unity of English, that in English Literature there is an unbroken succession of authors from the reign of Alfred [king of Wessex, ninth century] to that of Victoria, and that the language which we speak now is absolutely *one*, in its essence, with the language that was spoken in the days when the English first invaded this island [in the fifth century], and defeated and overwhelmed its British inhabitants. (1873, xii)

This focus on territory, conquest, and rulers clarifies the stakes of Skeat's insistence upon a transhistorical "essence" of English at a moment when philology and historical linguistics were becoming ever more entangled with colonialism and Orientalism. Skeat was extremely knowledgeable about the history of early English manuscripts, and, ironically, he could make this statement only by suppressing the very translation history that enabled him to read Old English.

A History of Glosses

By the time Skeat wrote, the study of Old English was nearly three centuries old, and it began with translation. When sixteenth-century antiquarians began to examine Old English manuscripts, many of which became available with the dissolution of the

monasteries under Henry VIII, they found the language inaccessible. If they had been restricted to heroic poems such as *Beowulf*, they would have been stymied: there would have been no key. But this was not the case. Early antiquarians first studied Old English prose texts, most of which were translations from Latin, which provided the key. Working backwards from Latin, antiquarians and philologists reconstructed an Old English lexicon and grammar, slowly producing a unified history for the language. Before we can even begin to consider the role of translation in this sixteenth- to nineteenth-century process, however, we need to consider the fact that written Old English itself emerged through translation (and *written* language, we must remember, is all we have; speculation about non-extant linguistic forms is based on comparisons with other languages – that is, they are also translations). Indeed, we could say that prior to the twelfth century, literary production in England operated in, or *as*, a culture of translation – in part because young oblates in monasteries (where most writing occurred) needed to learn Latin and were thus constantly involved in translation processes, and in part because the writers of Old English, who were clearly fascinated by language, valued multi-lingual projects.

Education was the principal driver of translation projects from the seventh through the twelfth century. Some of the earliest extant texts are glossaries (that is, lists of Latin words with Old English translations), and the earliest extant written Old English words are interlinear glosses (that is, translations written between the lines) within Latin texts such as the eighth-century Lindisfarne Gospels and the Vespasian Psalter. Antonette diPaolo Healey, an editor of the *Dictionary of Old English*, points out that interlinear glosses comprise 24 percent of the corpus of the Old English lexicon. In other words, we would have no direct knowledge of these word forms if they had not been inscribed as interlinear translations. In turn, this compilation of Latin–Old English correspondences enabled the voluminous ninth-century production of Old English prose translations of Latin texts such as Bede's *Historia ecclesiastica gentis Anglorum* (Ecclesiastical History of the English People), Pope Gregory I's *Regula Pastoralis* (Pastoral Care), and Boethius' *Consolatione Philosophiae* (Consolation of Philosophy). The great majority of Old English texts are translations, ranging from fairly literal prose translations of ecclesiastical texts to poetic re-creations of biblical narratives and saints' lives, and there is no doubt that the Old English lexicon, prose style, and even some grammatical patterns were shaped in important ways by the translation process through which Old English became a written language.[1]

Sixteenth-century antiquarians began to assemble knowledge of Old English through a process of back-translation. They understood Latin, but not Old English, and therefore worked from Latin to reconstitute an Old English vocabulary, and ultimately to compose dictionaries and grammars. They used glosses, of course, as well as the comparison of Latin texts and their Old English translations, and they were also greatly aided by the tenth-century Latin grammar that the monk Ælfric had written in Old English for his students (Buckalew 1982; Hetherington 1982; Murphy 1982). Our ability to read Old English, then, to translate it into current English and to interpret the nuance of its passages, depends almost entirely upon this double translation process. It is not at all unusual today for scholars to argue for particular

interpretations by citing Latin–Old English correspondences found in glosses, and Old English dictionaries routinely include the Latin phrases glossed by Old English words. How can we say, then, that translation from Old English to modern English operates within the *same* language, as "intralingual translation"? Does this suggestion not suppress the very translation history that enabled an Old English–modern English correspondence in the first place? Such suppression enforces an impossible monolingualism, one critiqued by Derrida as he urges that we speak of "Not the origin of language but of languages – before language, language*s*" (1985, 186).

The monolingual nature of our textbooks certainly has tended to erase this translation history. One much-discussed example of this erasure is that of "Cædmon's Hymn," celebrated as the earliest extant example of Old English verse and frequently anthologized, most notably in the *Norton Anthology of English Literature.* The poem derives from Bede's Latin *Ecclesiastical History*, which tells the story of Cædmon, a simple, illiterate cowherd inspired by an angel in a dream vision to compose Christian poetry in the vernacular. When he awakes, he recites the brief poem that has become known as "Cædmon's Hymn." In his story, Bede did not give an Old English version of the poem, or even a Latin poem; he simply described its content, and declined to translate. Our only knowledge of Old English versions of the poem comes from their inscription as marginal glosses in several Latin manuscripts of Bede's *History*, and from a later ninth-century Old English translation of the *History*, where an Old English version of the poem replaces Bede's Latin paraphrase. From the early nineteenth century on, scholars have of course wondered whether "Cædmon's Hymn" actually pre-existed Bede's story, or whether the Old English versions are simply translations of Bede's Latin paraphrase, to which they closely correspond. The *Norton Anthology* does not mention this translation history; rather, it inserts an Old English edition of the poem, with a modern English interlinear gloss, into a translation of Bede's story. What is not visible in this presentation, as Kevin Kiernan notes, is "the unprecedented combination of languages, dialects, manuscripts, and versions" (1990, 168) in this poem's history. Thus the anthology, which bases its edition of "Cædmon's Hymn" on the Old English translation made during the reign of King Alfred, unwittingly confirms Walter Skeat's claim that English is *one* in essence. My point here, of course, is not that Old English texts such as "Cædmon's Hymn" do not belong in the *Norton* or similar anthologies, but rather that we must attend to the ways such textbooks contrive national literary histories by effacing the translation history of languages and texts. Bede and his contemporary authors were not monolingual, and their texts offer the resources to teach a very different lesson about language history (see Frantzen 1990; Biddick 1998, 83–101).

Language "Families" in Translation

By the time scholars turned their attention to *Beowulf* in the nineteenth century, dictionaries and grammars of Old English were slowly being published, and the

subject was becoming institutionalized. *Beowulf*'s position in the history of English literature is complex, since the poem's language has always been defined as "Anglo-Saxon" or "Old English," but its subject matter is Scandinavian. Thus, to return to the *Norton Anthology*, we find *Beowulf* introduced in a way that confirms both the unity of English and its familial relation to the Germanic branch: "Although the poem itself is English in language and origin, it deals not with native Englishmen but with their Germanic forebears" (2012, 22). Early nineteenth-century analyses of Old English poems such as *Beowulf* likewise take this tack, and are equally indebted to translation for their arguments.

We can take as an example the work of John Josias Conybeare, one of the first scholars to publish excerpts of *Beowulf* and other Old English poems.[2] In a chapter on "Anglo-Saxon Metre," Conybeare argues that the poetry divides into metrical units similar to classical trochees and dactyls. He clinches this argument by turning to a bilingual text, the macaronic ending of *The Phoenix* (an Old English translation of Lactantius's Latin *Carmen de Ave Phoenice*). Each of the poem's final eleven lines is composed half in Old English and half in Latin. Conybeare uses the cadence of the poem's Latin segments and their demarcation of the Old English segments to show how the verse divides into units. Just as his predecessors had deduced Old English vocabulary and grammar from their Latin counterparts, Conybeare accesses Old English meter through Latin correspondences. At the time, English literature was not yet studied in schools, and setting Old English alongside Latin also enabled Conybeare to urge that Old English verse deserved study similar to that devoted to ancient Latin and Greek. Thanks to its translation history, English was on its way to becoming a historical language with a respectable literary past.

In addition to arguing for the worthiness of "Anglo-Saxon" poetry, Conybeare was quite concerned to show the familial relation between this poetry and that of other "Gothic" tribes. As he explains it:

> The history of Anglo-Saxon poetry may derive still further illustration from a critical inquiry into the metrical systems of the kindred Gothic tribes; for we shall find that the peculiar mode of versification which has been already analyzed was by no means confined to one single dialect of the widely extended parent language spoken by the swarms of the northern hive. ([1826] 1964, xxxix)

His method nicely illustrates the inherent tension within historical linguistics between arguments for close "family" relations among languages, and arguments for the essential, bounded unity of national languages. Both arguments – sometimes, as we will see, highly speculative ones – are highly reliant on translation.

To demonstrate this kindred relationship, Conybeare turns again to translation. He excerpts sections of the Old Norse *Ynglinga Saga*, as told by the Icelandic author Snorri Sturluson (thirteenth century), and, in order to show its similarity to Anglo-Saxon, he provides his *own* translation of the poem into "Saxon." He remarks of this translation process:

> In order to illustrate the close affinity of the Icelandic and Anglo-Saxon, I have inserted a literal translation in the latter language; or, I may rather say, an edition of the same poem in that dialect; for the difference, for the most part, consists only in the variation of spelling. ([1826] 1964, xlii)

In other words, Conybeare literally writes his *own* Anglo-Saxon poem, using the lexicon culled by his predecessors from Old English–Latin glosses, in order to demonstrate the kindred relation of "Icelandic" and "Anglo-Saxon," both of which link to Conybeare's modern English translation. Here is his first excerpt, with translations (bolded letters indicate alliteration):

Original Icelandic

Ar var ðat **G**udrun
Gördiz at deyia
er hon **S**orʒ-full **S**at
yfir **Si**ʒurði;
ʒerðit **H**on **H**iufra,
ne **H**öndom sla,
ne **Q**ueina um
sem **K**onor aðrar.

Saxon version

Ær ðam ðe **G**udrun
Gearwode dydan
ða heo **S**orʒfulle **S**æt
ofer **Si**ʒurde;
ne ʒearcode **H**eo **H**eofinʒ,
ne **H**ondum sloh,
ne ymb **C**wanode
swa same **C**wenas oðre.

English version

It was ere that Gudrun
Prepared to die
When she sorrowful sat
Over Sigurd's {corpse;}
She made not showers {of tears},
Nor smote she with her hands,
Nor moaned she for him
The same as other women.

([1826] 1964, xlii)

For Conybeare, his English and Saxon versions are *not* in the same language. He considers the early stages of English to be in the thirteenth century ([1826] 1964, lxxiii), and Anglo-Saxon, along with other Gothic "dialects," are the forebears of this language. Indeed, interested as he is in Orientalist scholarship, he tends to agree with scholars "who, regarding the Gothic and the Sanscrit as cognate dialects, and identifying the character and worship of Odin with that of Buddha, claim for the whole of the Scandinavian mythology, an Asiatic origin of far more remote and mysterious antiquity" ([1826] 1964, 80).[3] By contrast, the danger of such receding, foreign boundaries is precisely what compelled Skeat to insist that English is "absolutely *one*, in its essence," from Alfred to Victoria.

As I have attempted to show throughout this essay, the emergence of a language for which such an essence might be claimed is only possible, ironically, through translation – both translation considered as "interlingual" (such as Old English/Latin)

and that considered "intralingual" (such as Old English/modern English). We do not need to deny the obvious similarities between Old English, Old Norse, and other "Germanic" languages to recognize the role that the effacement of this translation history has played in generating narratives of linguistic nations and families, in the ninth century and in the nineteenth. Comparative and historical linguistics has yet to take the implications of this translation history into account.

The Language of National Epic

Even though Conybeare was less nationalistic than Skeat, his *Illustrations* clearly demonstrate the centrality of translation to the formation of a national literature. For example, he presents "The Hymn of Cædmon" in facing-column Old English and Latin, followed by a modern English verse translation. As usual, Conybeare provides his own classical Latin translation, rather than inserting the medieval Latin of Bede's text. This triangulation of Old English, classical Latin, and modern English thus simultaneously identifies England's ancestral language and equates it with the classics. He presents *Beowulf* slightly differently, mainly because he wished to analyze the entire epic, but did not wish to edit and translate all 3,182 lines. He therefore provides a running summary of the narrative, interspersed with English translations of select portions. This translation/summary is followed by an edition, with facing-column translation in classical Latin, of the excerpts translated in the preceding chapter. Like Conybeare's other Old English/Latin translations, this one inverts, without acknowledging, the Latin to Old English translation process through which Old English first appeared on the written page in the seventh century, and without which the literature would have remained unintelligible to antiquarians.

Editions and translations of *Beowulf* soon followed, with explicit focus on linguistic nationalism. John Kemble, who benefited from the loan of Conybeare's materials, published an edition of *Beowulf* in 1833 and an English translation in 1837. Kemble argues that *Beowulf* is not a derivative of northern mythology (as Conybeare had suggested), but an Anglian poem testifying to a pure English ancestry. Unlike Conybeare, and against the idea of linguistic development through contact and mixture – and certainly with no openness to the translation at the heart of language – he declares:

> Indeed the fact that as early as the third century, the Jutes, Saxons and Angles of Holstein were united into one people is well known: and as no one at all acquainted with the Anglo-Saxon language, its great completeness, and the manner in which its hidden laws influence every one of its developments, can listen for a moment to the preposterous story of its being a *rifacciamento* of languages, it is more than probable that the tongue spoken by Hengest in Sleswic, was that of Ælfred the king, four centuries later, such provincial variations only being disregarded as always subsist in every stage of a language. To suppose the Anglo-Saxon derived from a mixture of Old Saxon and Danish, is at once to stamp oneself ignorant both of Old Saxon, Old Norse, and Anglo-Saxon, and to

declare one's incompetency to pass a judgment upon the subject. (Kemble 1833, xxi–xxii)

Kemble's attitude as an editor reflects this commitment to underived linguistic purity. The *Beowulf* manuscript, he argues, is "only a copy, and a careless copy too": the scribe is guilty of "numerous blunders both in sense and versification" (1833, xxi), and Anglo-Saxon manuscripts generally are full "at every turn of faults of grammar," of "etymological ignorance," and "omissions or redundancies of letters or words." Thus, "a modern edition, made by a person really conversant with the language he illustrates, will in all probability be much more like the original than the MS. copy" (1833, xxiii–iv). It is necessary, in other words, to translate the language of *Beowulf* into pure Anglo-Saxon, the unmixed ancestor of English.

Kemble was certainly not alone in these opinions. He wrote at a time when national language was being linked to searches for national epics across Europe. The manuscript containing the poem that now goes by the title *La Chanson de Roland*, for example, was discovered in the Bodleian Library in 1835, and soon entered the editing/translation process in France. As Andrew Taylor notes, "The *Roland* was hailed both by scholars and by the popular press as a national epic" through which French literature could finally "match the classical tradition" (2001, 33). But the *Roland* manuscript was produced in England, in an Anglo-Norman dialect (generally defined as the French spoken in England from the twelfth to the fifteenth centuries) – which clearly posed a problem for French nationalism. The poem's most prominent early editor, Léon Gautier, confronts this problem, as Taylor explains, "by claiming that . . . the dialect of a manuscript is the product of the copyist, not at all the author's. It is in the substance, and not in the form of the Song, that one should therefore seek some understanding." In a later edition, Gautier altered the language "to produce 'a text conforming to the laws of our dialect'" (quoted in Taylor 2001, 52; my translations) and other editors followed suit. Such emendations are comparable to Conybeare's "edition" of an Anglo-Saxon poem of his own conjuring, derived from a lexicon based on centuries of translation. However, whereas Conybeare offered his poem as proof of coexisting, equally legitimate dialects, Gautier, in a manner similar to Kemble, edits/translates in order to codify a pure ancestral, national language. Despite their different histories, *Beowulf* and *Roland* both became "national" epics through the nineteenth-century pursuit of ancestral language, and both attest the complex mix of nationalism, colonialism, and Orientalism underlying the linguistic study I have traced here.[4] The early scholarly editions of these and other medieval texts soon enabled a flood of "modern"-language translations designed for general readers and for the classroom – a practice that continues today. These translations serve to connect the modern nation to its ancient heritage and, in their monolingualism, render invisible their own translation histories.

See also Chapter 26 (Damrosch), Chapter 27 (Galvin), Chapter 36 (Jacobs)

Notes

1 Prior to their conversion by Latinate missionaries, speakers of the various dialects now gathered under the umbrella of "Old English" had a runic writing system, which was not adopted for manuscript writing. Rather – through yet another translation process – the sounds of the language were transliterated into the Roman alphabet.

2 Conybeare's *Illustrations of Anglo-Saxon Poetry* ([1826] 1964) was compiled and published posthumously by his brother, William Conybeare, who is responsible for its organization and appendices.

3 Conybeare, like his contemporaries, relies for his assumption about "the great Gothic family of nations" and "the great Indo-European order of languages" upon Orientalist findings published in *Asiatic Transactions*. See Conybeare [1826] 1964, lvii.

4 The textual history of *El Cid* also attests these points. See Altschul 2012. For *Roland* see also Warren 2005.

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45
Translating Japanese into Japanese: Bibliographic Translation from Woodblock to Moveable Type

Michael Emmerich

I

Recent years have seen a burgeoning of interest in expanding the notion of translation to include practices and concepts around the world that coincide only partially with understandings of the term now dominant in Europe and North America. A consensus is emerging – thanks to the work of scholars such as Marilyn Gaddis Rose, Maria Tymoczko, Theo Hermans, and others too numerous to name – that in order to comprehend "translation" in a way that does not fundamentally betray the promise of the word, theorists and practitioners must find ways to carry it beyond the borderlands of what they already know it means. The viability of translation as something more than a narrowly local concept depends, after all, on the fact that the term itself can be translated by other words, in other languages, each of which can in turn be translated into additional languages: translation means *traduction*, which means *traducción*, which means *tradução*, which means ترجمة, which means *översättning*, which means மொழிபெயர்ப்பு, which means *çevri*, which means 翻訳, which means *përkthim*, which means . . . et cetera. Except that even this is a simplification, not only because each of these words has its own range of locally elaborated denotations and connotations, but also because there is no reason to expect that any of them, or any other word that might translate "translation," would work in every situation. In some languages, "translation" might well be translated, depending on the context, by a dozen different words, some of which might then be back-translated into English using

words other than "translation" – the verb *yawarageru* ("to soften") was often used in early modern Japan, for example, to describe the translation of Chinese into Japanese. It is, perhaps, less of an evasion than it seems to suggest that translation might be defined, in the context of the increasingly global field of translation studies, as the sum of all possible translations of the word "translation."

Some clarification is necessary, however, in order to make this definition serviceable. The point is not simply that the English word "translation" needs to be seen as one among a daunting number of similar words around the world, each encrusted with layers of meaning that derive from its particular linguistic, social, historical, and cultural contexts – that when in Rome, we must frame *translatio* as the Romans did, or nowadays *traduzione* as the Italians do. In fact, any term in any language that might be invoked as a translation of "translation" can potentially be brought to bear on practices and products in any other context, even when these products and practices are not generally regarded as forms of translation in their local context, or in the context from which the term derives. We might, for instance, use the early modern Japanese notion of "softening" to consider graded readers such as those in the Barron's Educational Series *Shakespeare Made Easy*, even though no early modern Japanese would ever have applied the term to a translation into any language but the Japanese of her or his day, and even though the term "softening" has no currency in English-speaking contexts. Conversely, we might extrapolate from the range of meanings "translation" has in English today to think about a hugely significant class of texts that has never, to my knowledge, been conceptualized in Japan as a variety of translation, and whose very existence would seem to have gone unnoticed in English-language scholarship: the intralingual transcription.

This, essentially, is my purpose in this essay. Except that, rather than approach intralingual transcription as a theoretical issue, or through a consideration of a particular *text*, I will focus on a particular kind of *publication*: typeset editions of premodern Japanese books that were originally printed from woodblocks. This will allow me to explore the intralingual transcription as one element in a process of translation that is carried out, not just on an orthographic level, but also in the material form of the book – as part of what I will refer to as "bibliographic translation." I hope this somewhat radical use of the word "translation" will serve as a signpost, pointing toward one of the many as yet uncharted territories across whose border the concept of translation might usefully be carried.

II

In 1882, fifteen years after the fall of the Tokugawa shogunate, the landscape of Tokyo underwent a subtle but significant change: the city's bookstores began dividing themselves into two groups by choosing to specialize in either Japanese- or Western-style books (Yamamoto 2001, 179–80). One can only imagine how thrilling it must have been for young students and other intellectual elites to be able, for the first time, to

walk into a store of the latter sort and browse shelves lined, not with floppy, woodblock-printed books, piled up horizontally, but with rows of upright, typeset tomes whose very form stood as an emblem of modernity. These bookstores, offering immediate entry into a vast world of newly accessible knowledge, must have seemed as magical as digital libraries do today.

In retrospect, however, the appearance of shops that traded exclusively in Western-style books seems most noteworthy for the process of loss it inaugurated. These bookstores did not specialize in Western books, but in Western-*style* books: works that had been imported from abroad, but also, crucially, many that had been published in Japan, in English and other foreign languages, as well as in Japanese. The chief characteristic these "Western-style" books shared was that they had been printed with moveable type. The segregation of shops that stocked such volumes from those that carried the *old* kind of Japanese book made it possible, not merely to imagine, but actually to step into a world in which all types of modern knowledge were represented as typeset knowledge. And of course the corollary is that woodblock-printed books could no longer be considered modern.

Six short years later, books in the Western style had largely supplanted Japanese-style books – which is to say that, setting aside language, content, and trends in book design, there was no longer much difference between books published in Japan and those that citizens read in the great Western metropoles. They were all printed using similar technologies, and took essentially the same form. And while this may sound like a fairly superficial change, it was not superficial at all. This is not just because moveable type was all but useless for producing books in which writing and pictures mingled on every page, as in some popular genres of early modern fiction. To jettison xylography in favor of increasingly standardized moveable type meant, among other things, accepting a new vision of the shape that written Japanese would take in print – a vision so drastically at odds with the whole history of the language that it entailed nothing less than a radical transformation in shared standards of legibility. It meant, in short, tacitly accepting that sooner or later all those old Japanese woodblock-printed books, not to mention hand-written manuscripts, would have to be *translated* into the form of the modern, typeset book before ordinary readers could make any sense of them. It meant the rise of a particular species of intralingual translation that one might refer to, somewhat reductively, as "transcription" – or, more comprehensively, with the neologism "bibliographic translation."

In order to understand why this was so, one needs to know a little about how Japanese was written in premodern times. Perhaps the most crucial point, in this connection, is that in Japan writing remained essentially calligraphic from the time when it was first introduced from China in the fourth or fifth century until the late nineteenth century. Indeed, this calligraphic element was implicated in the very development of written Japanese as a system comprising three separate scripts: *kanji*, the graphs originally imported from China, and two syllabaries called *hiragana* and *katakana*. Early on, in works such as *Record of Ancient Matters* (*Kojiki*, 712) and *The Collection of Ten Thousand Leaves* (*Man'yōshū*, eighth century), Japanese was written

exclusively in *kanji*, which were used either phonetically, to transcribe individual syllables, or logographically, to represent complete morphemes or words. This system had its attractions, but it could also be cumbersome, since as a rule readers had to judge which function a given *kanji* was serving. And so, over time, a new system emerged that allowed readers instantly to distinguish graphs meant to be read as syllables from those meant to be read as morphemes or words: *kanji* were read logographically if they were written in "block script" (*kaisho*) or a conventional cursive form, and phonetically if they were rendered in a style more cursive than other *kanji* they were paired with, or eventually in a cursive form so stylized as to pass beyond the pale of conventional *kanji* orthography. The syllabary known as *hiragana* came into being when a limited number of these super-cursive *kanji* came to be used regularly to represent each syllable in the Japanese language.[1] Thus, the dual logographic and phonographic system that forms the core of Japanese writing had its origin in a purely calligraphic distinction between more or less cursive forms of the same *kanji*. Likewise, the retention of multiple *hiragana* forms for each syllable – four common ways to write "a," thirteen ways to write "ka," and so on – was motivated by a privileging of variety over simplicity that had everything to do with calligraphic esthetics. Having four different ways to represent the syllable "a" was a resource, not a redundancy, like multiple shades of green on a painter's palette.

There was also a second sense in which writing was calligraphic in premodern Japan. No matter what technology had been used to create a piece of writing, it always had an "autographic" element: it was done in some sort of calligraphic style, and in the individual hand of an author or amanuensis. This was obviously the case with texts created using the age-old technique of dipping a brush in ink and tracing graphs on paper, but the same held true for woodblock-printed texts, which were, as a rule, direct facsimile reproductions of hand-brushed writing. Indeed, calligraphic style was important even in the typeset books known as *kokatsuji-ban*, printed over five decades after a font of copper moveable type was brought to Japan from Korea in 1592. The most famous of these works, the so-called "Saga books" (*Saga-bon*), were printed using wooden moveable type with ligatures that made it possible to mimic the flow of hand-written calligraphy – most likely that of Hon'ami Kōetsu, who oversaw the books' production – and, just as importantly, to link *hiragana* that formed single units of meaning, making the texts easier to read. Tellingly, the type in these books was not standardized: here, too, multiple *hiragana* graphs were used to represent each syllable, and none was given a single, fixed shape. Far from saving time, the use of moveable type must have made these books considerably more troublesome to print than if solid woodblocks had been used.

The situation was altogether different in the late 1880s. This time around, the use of moveable type was intended to increase the efficiency of mass publication, and to make Japanese books look more like those of the West. Retaining the calligraphic, autographic qualities that had characterized writing for a millennium was hardly a priority – if anything, these were regarded as undesirable relics of an inferior, inefficient writing system. Modern Japanese moveable type rapidly proceeded to limit

the number of *hiragana* forms – a process that had already begun in popular early modern publications – until in 1900 the government decided to pair each syllable with a single form, and decreed that only these should be taught at school. And while some printers continued to experiment with ligatures, the trend was away from this kind of thing. In premodern times it had been common practice to string two or more *hiragana* together to mark units of meaning, much as letters are grouped into words in English; the standard practice now was to treat each *hiragana* as if it were a *kanji*, isolating it in its own square of space. The *hiragana* forms themselves, moreover, which had usually been allotted variable amounts of space depending on their complexity and shape, and on the calligraphic composition of the page, now assumed a perfectly regular, mechanical uniformity. It became possible, for the first time, to speak of "block script" *hiragana*, which would formerly have been a contradiction in terms. At the same time, the sudden regularization of forms, and the stripping away of their autographic character, also led to a drastic narrowing of the range of acceptable variability, so that each *hiragana* form could now be conceived of in terms of an idealized, standardized form, rather than in terms of a broad swath of calligraphic variations.

The *hiragana* children write today would, no doubt, have been legible to a calligrapher from an earlier age – Hon'ami Kōetsu, for example. At worst, he might have denied such standardized, blocky graphs the status of calligraphy, finding them recognizable but ugly. The schoolchildren, on the other hand – or their parents, for that matter – might admire Kōetsu's calligraphy, or a woodblock-printed bestseller from the 1830s, but without special training they would be unable to read either one. And yet if one were to transcribe the texts – to translate those old books bibliographically into the modern form of the typeset edition – they would be able to read it all as smoothly as modern Japanese. Though in order to make the texts not only legible but also comprehensible, it would probably be necessary to translate them in another way, in terms of their grammar and vocabulary.[2]

III

If, broadly speaking, translating a piece of writing entails transforming it in some manner intended to suit the needs or predilections of a particular audience either unable or disinclined to access it in its original form, then the transcription of premodern calligraphic texts into modern, typeset Japanese can be considered a form of translation. This holds true even though the transcription of premodern Japanese writing into modern type does not in itself constitute a "linguistic" change of the sort that takes place when a classical Japanese text is translated into modern Japanese. Indeed, while to my knowledge no one has explicitly discussed this kind of transformation as a form of translation, either in English or in Japanese, Japanese intellectuals certainly anticipated the effects of the shift from a culture of print centered on xylography and the circulation of handwritten manuscripts to a new culture of mechanized

printing. They knew that in order to keep books of the past from being lost to illegibility, something – bibliographic translation – would have to be done.

Just how much was at stake is suggested by a passage from *On Japanese Writing* (*Nihon bunshōron*), a book the prominent statesman Suematsu Kenchō published in November 1886. In this treatise, Suematsu advances a sweeping argument about the need to reform Japanese by bringing the spoken and written languages closer together. As part of this thesis, he argues for the abolition of *kanji*: "Chinese characters," he observes, "are indeed a script so difficult as to be without parallel anywhere around the world"; the Japanese people's adoption of them, and their

> rendering of the system still more difficult through the addition of various bells and whistles . . . was quite simply the stupidest thing that has ever been done in the realm. (1975, 64)

Suematsu notes that one possible objection to the creation of a new orthography was that it would "reduce old books in both Japanese and Chinese to so much scrap paper" (1975, 74).

But then – and this is the crux – he counters this view by pointing out that the old books might as well be scrap paper already, and that reprinting them in a new, modern form would, in fact, contribute to their preservation.

> Consider the various old books of our nation: how many are there in the entire country who can actually read them, and read widely among them; how many are there who can read them and truly understand their character; how many are there who can understand and derive real profit from them – only, it must be said, a small minority of the nation's population . . . many types of books will need to be reconfigured into the form of modern writing and printed that way, but with the text itself unchanged – it is likely that this will increase rather than decrease the profit they yield, by comparison with the older forms. Consider *The Tale of Genji*: this book is one of the most flawed among all the books of the East, but in terms of its beauties, too, it is also very rare among the books of the East. In its old form, the number of people who can read it are as few and far between as stars in the morning. If, when it were printed, some new method were used that made its sense immediately apparent, just think how convenient that would be. (Suematsu 1975, 75)

Four years earlier, as a student at Cambridge, Suematsu had published a partial English-language translation of *The Tale of Genji* (*Genji monogatari*). He had based his translation on the most widely circulated early modern woodblock-printed text of the tale – a sixty-volume annotated edition called *The Moon on the Lake Commentary* (*Kogetsushō*) first published in 1673 – so he knew what it was like to read the book "in its old form": it was difficult enough that few were capable of it. The work that had been heralded for centuries as the preeminent treasure of the Japanese literary canon was not merely incomprehensible to most of the Japanese population, it was

actually *illegible*, and would become even less widely legible in the near future. And so Suematsu imagined *Genji* printed in a new form, "with the text itself unchanged." He was not suggesting that its classical language be translated into modern Japanese; he was speaking only of the particular form the writing would take when it was published. "If, *when it were printed*, some new method were used . . ."

Four years later, something like Suematsu's vision would be realized. From 1890 to 1891, the Japanese public was treated to the publication of four moveable-type editions of *Genji*, three of which were close bibliographic translations of *The Moon on the Lake Commentary*. It is impossible to say whether or not these editions would have satisfied Suematsu; perhaps he would have been disappointed that all four were printed in *hiragana* and *kanji*. There is no question, however, that from a modern point of view these typeset editions were easier to read than the woodblock-printed book on which they were based. Indeed, at a certain point it ceased to be a question of *ease* for even the most highly educated readers: Suematsu might have *preferred* to read a typeset edition of *Genji*, but for a vast majority of the population educated using typeset textbooks, woodblock-printed books were all but illegible.

Some sense of how the typeset editions of *The Moon on the Lake Commentary* worked as bibliographic translations of the woodblock-printed book can be gleaned from a comparison of two corresponding spreads. Figure 45.1 reproduces the first two pages of the first chapter of *The Tale of Genji: The Moon on the Lake Commentary, Corrected and with Additional Annotations* (*Teisei zōchū Genji monogatari kogetsushō*), an edition issued in Osaka in 1891. Figure 45.2 shows the same spread in the original woodblock-printed edition of *The Moon on the Lake Commentary*. It should be apparent even to those unable to read Japanese that the typeset edition is very faithful indeed to the woodblock edition. In fact, the extreme similarity of the typeset spread's layout to that of its source, even without regard to issues of content and orthography, already reveals the sort of meticulous attentiveness to the visual and material elements of writing that characterizes a "faithful" bibliographic translation.

In both books, the right-hand page is given over to a general explanation of the chapter: the chapter title, "Kiritsubo," is printed in large *kanji* at the upper right, and the explanation is in a mixture of *kanji* and *hiragana*. (The only difference in the content is the inclusion, in the typeset edition, of a paragraph by the eighteenth-century scholar Motoori Norinaga.) The left-hand pages are split horizontally into two sections: the text of *Genji*, written mostly in *hiragana*, occupies roughly the bottom two thirds, while the top third is devoted to headnotes written, like the explanation on the right-hand pages, in prose heavy on *kanji*. *Kanji* play a prominent role, as well, in the brief inter-linear notes clarifying the readings or meanings of particular words in the main text; these are printed in smaller calligraphy in the woodblock edition, and in smaller type in the typeset edition. Though it is hard to see in the woodblock edition, page numbers have been placed toward the bottom of the left and right margins in each book; page 3 has been incorrectly paginated as page 4 in the typeset edition, and the chapter title, "Kiritsubo," appears at the top of the left margin.[3]
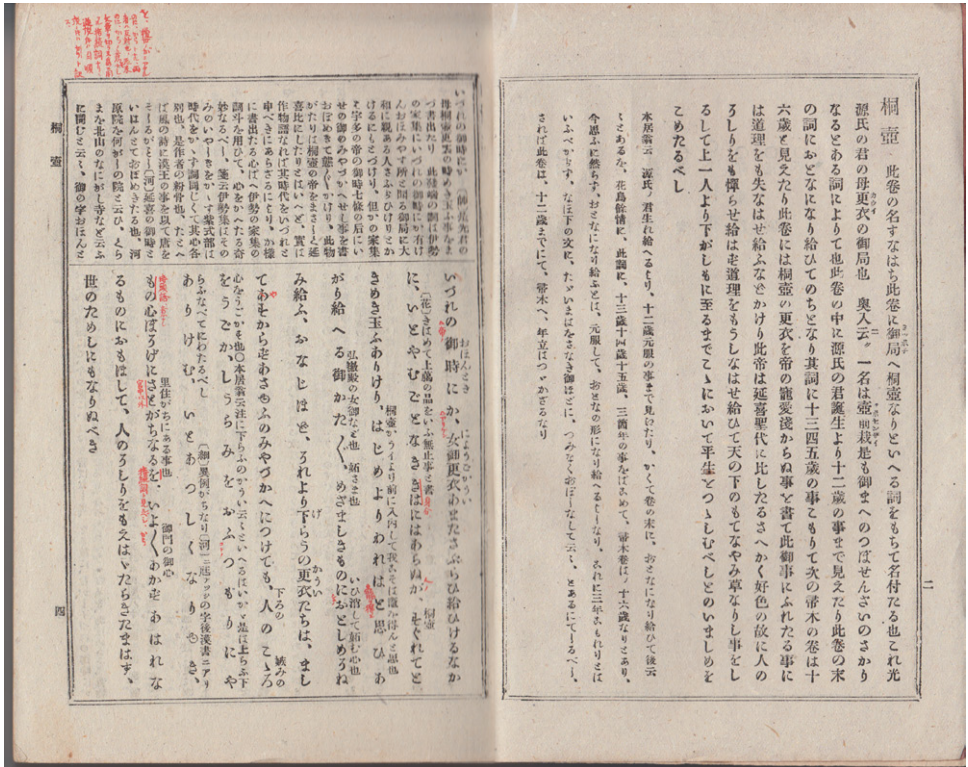
Figure 45.1 The first spread of the first chapter of *The Tale of Genji: The Moon on the Lake Commentary, Corrected and with Additional Annotations*. A previous owner has marked up the text, most likely fairly early in the book's life, judging from their style. [Murasaki Shikibu] (1891). *Teisei zōchū Genji monogatari kogetsushō*, ed. N. Inokuma, 8 vols. Osaka: Sekizenkan. Courtesy of the author.

Apart from the extra paragraph, the linguistic content of the typeset edition follows the woodblock edition precisely, with the all-important exception of its orthography. And even here, the fundamental orthographic distinction that structures the text – that between *kanji* and *hiragana* – has been preserved: the typeset edition uses *kanji* wherever there are *kanji* in the source text and *hiragana* wherever the source text uses *hiragana*. This is significant because, as I noted earlier, the different types of writing in this book are visually marked by the greater or lesser proportions of *kanji* to *hiragana* with which they are written: the main text includes relatively few *kanji*, while the notes – introductory material, headnotes, and interlinear notes – all make extensive use of *kanji*. Since an avoidance of *kanji* was characteristic of "feminine" prose (whether by women or by men) in the period when Murasaki Shikibu wrote *The Tale of Genji*, and an embrace of or even an exclusive reliance upon *kanji* was characteristic of "masculine" prose (whether by men or women) even in later ages, the distinction
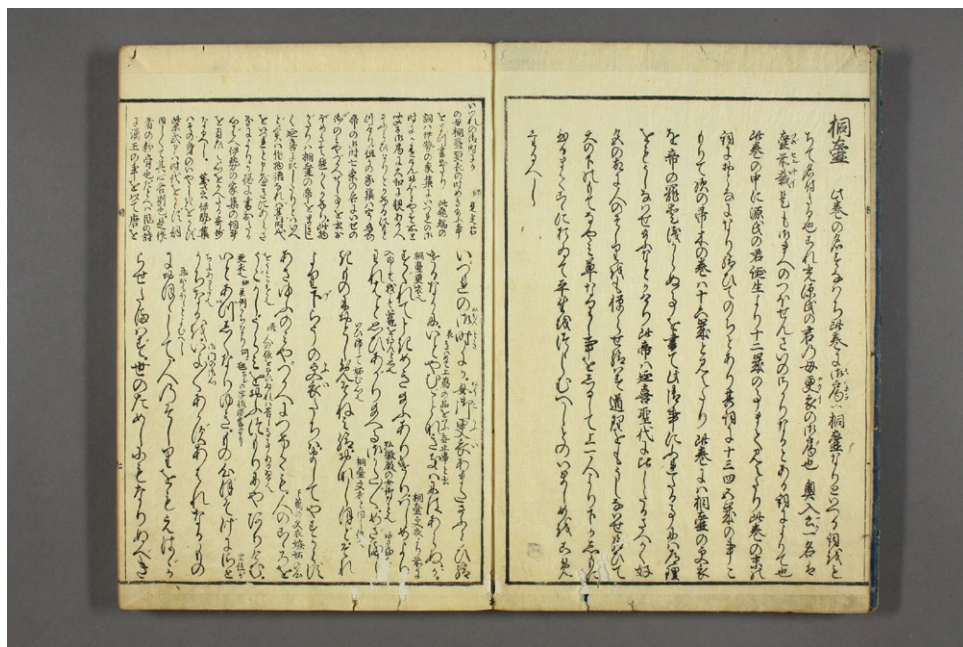
Figure 45.2 The first spread of the first chapter of *The Moon on the Lake Commentary*. [Murasaki Shikibu] (colophon 1673). *Genji monogatari kogetsushō*, ed. K. Kitamura, 60 vols. Kyoto: Murakami Kanzaemon. Courtesy of Waseda University Library.

between the largely *hiragana* and the *kanji*-heavy styles stood as an embodiment of the difference in gender between the woman writer Murasaki Shikibu, and Kitamura Kigin, the male editor of *The Moon on the Lake Commentary*. In short, the use of *kanji* and *hiragana* had an internal coherence and *meant* something in the context of the commentary, so the orthographic distinction was retained in the typeset edition. It was preserved, that is to say, in the bibliographic translation.

The same cannot be said for the woodblock edition's other orthographical elements. First of all, the *kanji*, most of which were in a cursive style in the woodblock edition, have been replaced by block-script forms in the typeset edition. Not surprisingly, the *hiragana* have been treated like block-script *kanji* as well: each is isolated in its own square of space, rather than strung together with other *hiragana* to form words or morphemes, as frequently happened in the woodblock edition. The woodblock edition's already limited number of *hiragana* forms has been reduced so that hardly any syllables are represented by more than one form, and each individual graph has been standardized. Often the typeset versions of the *hiragana* look very different from those used in the woodblock edition. The cumulative effect of all these rewritings is that while Kitamura Kigin could have read the typeset edition, modern readers educated

after a certain time would be unable to read the woodblock edition without special training. The two texts are in some sense identical – they are, that is, identical to the extent that language and writing are conceived in phonologocentric terms, as meaning what they *say* – and yet at the same time they are so dissimilar as to participate in wholly different regimes of legibility.

We have seen that, as with any translation, intralingual transcription and bibliographic translation inevitably involve an attempt to mimic certain elements of source books but not others. In the case of this typeset edition of *The Moon on the Lake Commentary*, the editor and others involved in its production – not least its typesetters – expended much energy replicating elements of the woodblock edition that constructed meaning internally, through interrelationships with other elements of the book. At the same time, they transformed features that might be considered incidental to the inner meaning of the woodblock edition, but important, for social or practical reasons, to the establishment of an external relationship between the reader and the typeset book: *kanji* were printed in block script and no ligatures were used, presumably because printing cursive text using moveable type would have been too costly; the number of variant *hiragana* graphs was reduced and *hiragana* forms were standardized as part of a broad privileging of simplicity over variety in pursuit of universal literacy.

Certain features of the typeset edition, however, depart from what might at first seem a general rule that only elements of the woodblock edition that acquire meaning internally would consciously be preserved, while elements that acquire meaning through relationships external to the book would be altered. It is precisely these paratextual features, which were replicated because of the *social* meanings they generated, that are most illuminating in considering this typeset edition as a bibliographic translation. Perhaps the best place to begin is with the covers of its eight volumes: they have been modeled on the covers of a premodern book. Each consists of a green background, decorated with flowers and maple leaves, with a title slip printed at the center. The petals and leaves are crosshatched, so that they seem to be woven – the green is supposed to look like fabric. The title slip has a bit of a hand-painted landscape printed on it in gold, along with the title in black, cursive calligraphy. The basic format is the same as the covers of the woodblock edition, except that the woodblock edition's covers are much simpler – plain blue, made of thick paper rather than fabric, with printed black-on-white title strips. Presumably the covers of the typeset edition are meant to recall an elegant handcopied text of *The Tale of Genji* – the sort one might find in the collection of an aristocrat. This suspicion is borne out when one opens the first volume: after a title page printed on thin red paper, one finds a preface in the hand of Baron Reizei Tamemoto, the twenty-first head of the famous Reizei family, printed on thick paper over a yellow background. It is followed by a second preface in the hand of Inokuma Natsuki, the editor, printed on thin paper. Both men make full use of the resources of Japanese calligraphy, writing in contrasting calligraphic styles.

The main body of this 1891 edition of *The Moon on the Lake Commentary* was printed with moveable type, on Western-style paper, and bound as a Western-style book. And yet its material form calls to mind an old Japanese-style book – not a woodblock-printed book, but a calligraphic, hand-written book. In fact, it was sold in a wrap-around case like those in which many Japanese books were traditionally stored. In short, while on one level this typeset book represents a faithful bibliographic translation of the woodblock edition of *The Moon on the Lake Commentary* – of its content and of its inner logic as an annotated text of *Genji* – on another level, it can be viewed as a sort of translational over-compensation. Rather than translate the outward form of the woodblock-printed book into that of a Western-style book, rather than translate the outward form of the original edition by giving the typeset edition plain blue covers with a simple white title slip, those responsible for the book's design decided to counter the modernizing, Westernizing movement the main text of the book embodies by exaggerating the premodern feel of the original edition, binding it in the image of a hand-written calligraphic copy of *Genji* that would have been even less legible for most Japanese in 1891 than the original woodblock edition of *The Moon on the Lake Commentary*.

IV

Writing is material. Orthography matters. Layout matters. Book design matters. These are all elements that contribute to the meaning books, and the writing in them, have for their readers. The design of *The Tale of Genji: The Moon on the Lake Commentary, Corrected and with Additional Annotations* played an important role in its translation of an illegible early modern woodblock edition of the quintessential Japanese classic into the legible form of a modern typeset edition, printed and bound in a "Western style." This is as true of the style of its covers, the inclusion of the prefaces, and the packaging of the book in a wrap-around case – paratexts that framed the modern book as premodern, and imbued its typeset text with the social prestige of aristocratic tradition – as it is of the orthographic changes that made the text legible to modern readers, and of the careful preservation of the woodblock edition's orthographic distinctions and layout that allowed the typeset edition's text to mean what the woodblock edition's text had meant. To see how the typeset edition functions as a translation of the woodblock edition, we have to consider both books *as books*, not as mere texts. We have to think in terms, not just of intralingual transcription, but of bibliographic translation.

This might seem a special case. But once we start paying attention to the role visual and material form play in creating meaning, it becomes possible to discover instances, even in English, in which form itself is translated, without regard to "linguistic" meaning as it is usually construed. We need not limit ourselves to the largely theoretical exercises of the sort J. C. Catford carried out in his chapter on "Graphological Translation" in *A Linguistic Theory of Translation*, such as the "graphological translation

of *sputnik* from Russian italic, or cursive, (спутник) as *спутник*" (1965, 64). The "Oriental" fonts that became so popular during the heyday of Japonisme are a good example, insofar as they represent of an attempt to translate something of the form of East Asian calligraphic writing into English-language orthographic practice. Or we might look at the "square word calligraphy" developed by the Chinese artist Xu Bing, in which words in English are written so that they look like Chinese graphs, or at a scroll called "The One" by the Japanese artists' collective Kakuto, included in the New York Public Library's 2006 exhibition "Ehon: The Artist and the Book in Japan," whose English text is turned on its side, written top to bottom with a calligraphy brush so that it looks like Japanese. Or we might consider the difference between the earliest translations of Japanese manga, which flipped all the spreads so that the books could be read from left to right, and the right-to-left translations that became dominant after Tokyopop became the first publishing house to issue all its titles in this format (Wolk 2002, 36). Or consider the Ugly Duckling Presse's 2011 publication of Russian poet Lev Rubinstein's series of note-card poems *Thirty-Five New Pages*, in a translation by Philip Metres and Tatiana Tulchinsky. Or consider the 1977 Yale University Press edition of *Shakespeare's Sonnets*, edited by Stephen Booth, who explained his decision to print facsimile reproductions of the 1609 Quarto text alongside a modernized text as follows:

> My primary purpose in the present edition is to provide a text that will give a modern reader as much as I can resurrect of a Renaissance reader's experience of the 1609 Quarto; it is, after all, the sonnets we have and not some hypothetical originals that we value. (1977, ix)

The truth is that, in the real world, we always have the books we have, and there is no such thing as a hypothetical original. Bibliographic translation plays a role in all sorts of cultural production, all sorts of translation, whether or not those involved are aware of it. As the various examples I have just mentioned suggest, bibliographic translation is a well-established practice, even if it isn't yet a well-established category – at least not in English or Japanese, the two languages I can speak about with some confidence. In this essay I have tried to gesture, through reference to a very particular type of book published at a specific moment in Japanese history, toward a point of view somewhere beyond the edge of the well-tilled field of "translation" as it is generally understood in English today, from which scholars interested in translation as it pertains to other languages, areas, and times might begin looking a little harder at the materials they study. It would be very interesting to get a sense of what "bibliographic translation" might mean when the neologism is translated into other contexts: bibliographic translation as *traduction bibliographique*, as *traducción bibliográfica*, as *tradução bibliográfico*, as ترجمة الببليوغرافية . . . and so on.

SEE ALSO CHAPTER 15 (DENECKE), CHAPTER 23 (MAZZEI), CHAPTER 30 (HENITIUK), CHAPTER 38 (NEATHER), CHAPTER 39 (TAHIR GÜRÇAĞLAR), CHAPTER 43 (BERK ALBACHTEN)

Notes

1 I am simplifying matters: some *hiragana* are identical to the conventional cursive forms of the *kanji* from which they derive, while some represented more than one syllable. Unlike *hiragana*, the *katakana* syllabary did not originate in a calligraphic distinction: it was created by abbreviating block-script *kanji*. While the *katakana* syllabary was sometimes used in conjunction with *kanji*, the combination of *hiragana* and *kanji* was more common.

2 The genre I am thinking of, the *gōkan* (literally "combined volumes"), is a sort of early modern graphic novel. I discuss bibliographic translations of a *gōkan* based on *Genji* into typeset form in chapter 4 of *The Tale of Genji: Translation, Canonization, and World Literature* (2013).

3 In the woodblock edition, half the title appears in the left margin of each page, and half in the right margin of the following page. This has to do with the format in which most early modern Japanese printed books were bound: the "pouch binding" (*fukurotoji*).

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