Edited by James St. André

Translation and Time

Migration, Culture, and Identity

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TRANSLATION STUDIES

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Acknowledgments

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Thanks are also due to several individuals at my home institution, the Chinese University of Hong Kong. Lawrence Wong gave his enthusiastic support and persuaded the other members of the Department of Translation to support the organization of a conference on the theme of time and translation. Leung Yuen-sang, former dean of the Faculty of Arts, generously provided partial financial support for the conference. Max Tang, current dean of the Faculty of Arts, provided continued support with some of the publication costs. Finally, the members of the scientific committee for the conference on translation and time provided invaluable help in the initial round of selecting essays for inclusion in this volume. They are, in alphabetical order: Brian Baer, Mona Baker, Serena Bassi, Sandra Bermann, Rainer Guldin, Olivia Kwong, and Lawrence Wong.

Translation and Time

James St. André

Largely overshadowed by the metaphor of space, the temporal aspects of translation remain surprisingly understudied. There has been discussion of time limits as a constraining factor in the specialized areas of interpreting (Gumul and Lyda 2007), dubbing (Carter et al. 2010), and subtitling (Díaz Cintas and Remael 2007). Yet those constraints are (under)theorized as purely technical, part of the physical limitations of the natural world. Pedersen (2011, 18) provides a good example of how temporal aspects of audiovisual translation are not considered to be of any theoretical interest, since "the constraints of subtitling are so marked and so common as to seem constitutive," while Gile's (2009, 158–68) effort model of interpreting sees time constraints as operating on all three of the core efforts (listening and comprehension, short-term memory, and speech production), but not worthy of further elaboration. In all of the literature in these interrelated subfields of translation studies, time is understood to be a constraint; yet no one asks why, or looks at any other aspects of temporality in translation.[1]

In translation history, time obviously plays an important role (history is what happens over time), yet here again temporality has been undertheorized. Rundle (2018), one of the few recent exceptions, maps out different historical temporalities of translation history and tries to come to grips with issues like periodization, synchrony versus diachrony, and presentism. Yet in his survey of temporality in translation history, he finds very little evidence that the discussions around different temporalities that have roiled the field of history since at least the founding

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1. Probably because of this perception, although our call for papers explicitly listed topics in interpreting studies, we received no proposals of interest related to interpreting or audiovisual translation. Thus, unfortunately, neither field is represented in this volume.

of the Annales group in 1929 have had much impact on translation history. Thus, although translation history shares many concerns with social history, social history's identification of the *longue durée* as a key feature of social history is largely missing from translation history; he cites only one example. Likewise, the entry for "Microhistory" in the same volume (Wakabayashi 2018) explicitly notes that to date there is no true microhistory in translation studies, only case studies and local history. This lack of theorization of temporality in translation history is, for me, a sign that two types of temporality dominate in translation history. First, there is a cyclical view, typically seeing translation history as a constant swinging back and forth between literal and free translation; Steiner's (1992, 251) comment that all of translation criticism before the twentieth century could be dismissed simply because it swings back and forth between these two poles is indicative of this attitude. Second, there is a strong strain of presentism, the evaluation of the past in terms of its relevance to the present. This, as Rundle notes, can be further subdivided into Whig history, a linear, teleological view that posits progress leading up to the (glorious) present; and a committed or activist history that seeks to use examples from the past to challenge and transform current (reprehensible) practices (Rundle 2018, 242–43).

Another area where temporality is sometimes mentioned is retranslation, involving as it does two or more translations of the same text at different times. Van Poucke (2017, 92) notes that "one of the concepts that is regularly referred to in studies on retranslation, but not extensively investigated, is the (alleged) aging of (literary) translations." His survey of over sixty articles finds few concrete discussions of what is meant by aging, which turns out to be mainly related to "outdated aesthetic criteria and changing readers' expectations" (2017, 107).

There have been some isolated references to theoretical questions relating to time and translation in various works (Cronin 2003; Baker 2006; Bassnett 2013), as well as one fine article on temporal issues in the contemporary translation of Antigones (Hjorth 2014). However, there has been no sustained engagement with the issue, let alone an attempt to do what Paul Ricoeur has done for narrative theory in his exhaustive *Temps et récit* (1983; translated as *Time and Narrative,* 1990).

The aim of this edited volume, then, is to initiate a discussion about some of the many ways in which the theoretical and practical consideration of temporality may provide new insights and research directions for translation studies. As the first of its kind, this volume engages with a rather wide variety of topics, which we have grouped under three themes.

The first main theme is temporal metaphors for translation. Why are so few metaphors for translation temporal? How have the few metaphors relating to time that have been used to describe translation impacted upon the development of the field? What new metaphors might be useful? The first two chapters (Guldin

and St. André) address these issues explicitly, while some of the other chapters, for example, Baldo, use metaphors in their exploration of related topics. The two chapters by Guldin and St. André are also the most theoretical, laying out some of the main issues taken up by other chapters later in the collection.

Rainer Guldin focuses on different ways in which temporal metaphors can be used to rethink three things: the process of translation, the relationship of source and target text, and the role of the translator. Moving away from the traditional view of time as an arrow, which pushes us to think of translation as a straightforward and irreversible movement across an intermediate gap, Guldin considers other ways of conceiving time. He draws upon Walter Benjamin's concept of the presence of the now, Henri Bergson's duration, Homi Bhabha's third space as a time lag, and Michel Serres's topological view of time, all of which try to break away from unilateral linearity to reveal the profoundly unstable and multilayered nature of time. He then applies these fruitful theoretical insights to translation. The chapter focuses on four interrelated points: the metaphorical relationship of time and space; the use of spatial metaphors within Western translation theory and their implicit temporal dimension; the question of how the implicit temporality of spatial metaphors of translation can be brought to the fore by retranslating space into time, and, finally, the many-layered heterogeneous time(s) of translation. In doing so, he draws upon a wide array of recent scholarship both within and outside of translation studies.

James St. André approaches the relationship between time and translation through one specific metaphor, originally developed in his monograph *Translating China as Cross-Identity Performance* (2018): cross-identity performance. Starting from Walter Benjamin's essay "The Task of the Translator," which contains perhaps the most sophisticated statement concerning this phenomenon (Benjamin sees translations as watching over the maturation process of the target language), St. André first explores this common sentiment in translation studies, whereby only a handful of cases, notably The King James Bible, Luther's Bible, and certain German translations of Shakespeare are held up as exceptions that prove the rule. He then moves on to examine how the metaphor of cross-identity performance, passing, and doubling intersect with work in the area of literary history on forgeries, fakes, and the idea of the revenant. This allows him to argue that, if translators are trying to pass as someone they are not, then the texts that they produce may be conceived of as akin to forgeries. Building upon this analogy, he discovers that they share a particular viewpoint regarding temporality: time is linear (in this he echoes Guldin's findings) and our understanding of the past is forensic in nature. He ends by suggesting we might want to consider other options, such as an Einsteinian universe of relative time, a universe in which translators transcend time by drawing upon texts from the past, or an understanding of forgery in its root sense of "to create" rather than imitate or copy.

The second main theme is the relation between translation and modernity as a new experience of temporality. There are at least two facets of this relationship.

First, modernity is widely seen as having a particular relationship to time, one that is characterized by a rupture with the past, an openness to the future as novel experience, and therefore an acute sensitivity to what is unique about the present (see, for example, Kompridis 2006). As Peter Osborne (1992, 30) phrases it, modernity "designates the contemporaneity of an epoch to the time of its classification, but it registers this contemporaneity in terms of a qualitatively new, self-transcending temporality which has the simultaneous effect of distancing the present from even that most recent past with which it is thus identified." Modernity is all about an awareness and embracing of the new, an awareness that then leads to concepts of progress and development. Paradoxically, that allows us to conceive of the "*non-contemporaneousness* of *geographically diverse* but *chronologically simultaneous* times which thus develops that, in the context of the colonial experience, becomes the basis for 'universal histories with a cosmopolitan intent'" (Osborne 1992, 32; italics in original; see also Wolin 2011, 741–42). In other words, the new linear and progressive time of Europe becomes established as the single yardstick against which other countries are measured, and by which they are always found to be wanting. (Mitchell 2000, 7)

Second, in modernity, temporality is spatialized and homogenized to become "the uniform, unfilled spaces marked out by the calendar, the timetable, and the clock" (Mitchell 2000, 14). This generates, among other things, a sense of anxiety over the passing and wasting of time because by spatializing time, time is also monetized. The obsession with time as a constraint in the translation process noted at the beginning of this introduction is symptomatic of such a world view.

In China, as in many countries outside Europe, the passage to modernity thus has been inextricably bound up in the act of translation, either of European texts into Chinese as a way of "importing" modernity and "catching up to the West," or the translation of Chinese texts into European languages as a gauge of quality and a sign that China has become modern (akin to the process of consecration proposed by Casanova [2004]). The chapter by Huang in this collection examines this question for China in the early twentieth century, while the chapter by Chen looks back to earlier contact through the Jesuit missionaries in the sixteenth through the eighteenth centuries.

Outside of China, Marin-Lacarta considers the fate of modern Chinese literature in Spanish translation, while Baldo ties the theme of translation and modernity to the contemporary issue of precarity through an examination of the queer transfeminist group ideadestroyingmuros. Finally, Liao considers a specific type of temporality of concern to many in the modern period, that of trauma, and how the temporality of (relatively) localized trauma is translated for a foreign audience.

Ruoze Huang's chapter captures the moment at the turn of the twentieth century when a Chinese historicist, Zhang Binglin (1869–1936), met a British evolutionist in language, Herbert Spencer (1820–1903). From the 1890s onward there was a burgeoning call for language reform among the Chinese pioneers. In order to counterbalance the appeal for alphabetic writing, Zhang Binglin, with the co-operation of Zeng Guangquan (1871–1940), serialized the Chinese translation of Herbert Spencer's "Progress: Its Law and Cause" in the reformist journal *Chang-yan bao* (Free expression) in 1898. Inspired by the British theorist's modernist idea that progress means "a change from the homogeneous to the heterogeneous," Zhang Binglin attempted in the translation to make the case for the uninterrupted development of the Chinese language. He identified the expression of feelings as the origin of language, placed the Western grammatical framework into traditional Chinese terminology, and, above all, looked for the common "ancestral words" that supposedly sustained the development of classical Chinese language. Spencer's imprint upon Zhang Binglin was such that it persisted in Zhang's exploration of the origin of Chinese through his later enterprises, both cultural and political. Huang thus demonstrates how the discourse of evolutionism was borrowed and bifurcated toward the development of modernity in China.

I-Hsin Chen looks at the much earlier translations by the Jesuits, for whom the Chinese conception of time was limited and focused on this world rather than on eternity in an afterlife. She concentrates on certain time-related passages in the Chinese works by key Jesuit figures such as Matteo Ricci (1552–1610), Johann Adam Schall von Bell (1592–1666), and Ferdinand Verbiest (1623–88). In his *The True Meaning of the Lord of Heaven* (*Tianzhu shiyi*), Ricci attempts to persuade his Chinese interlocutor that there exists a true Creator who has "no beginning, no end, and is the beginning and root of ten thousand things." Inheriting Saint Augustine's (354–430) view on finite humanity and the single, eternal Creator, Ricci reinterprets concepts such as "the after generations," "ten thousand years," and that which is "above antiquity" through the Christian notions of heaven, the afterlife, the immortal soul, and foreknowledge. Based on Ricci, Schall highlights divine constancy over the matter of the universe, while Verbiest reopens imaginings about simultaneity and the Trinity. Chen thus shows how Ricci and his Jesuit successors attempted to transform traditional Confucian perceptions of time in translating Christian thought into Chinese, and how their translations encouraged new thinking regarding time through a creative cross-cultural synthesis.

Maialen Marin-Lacarta draws upon anthropological studies of the uses of time to describe the Other, specifically Fabian's (2002) classic *Time and the Other.* Fabian criticized the fact that anthropological discourse places those who are studied in the past, whereas the anthropologist is in the present, a classic modernist understanding of temporality, as already mentioned. He calls the effect of such strategies

a "denial of coevalness" and regards the resulting discourse as "allochronic." This temporal distancing is a political act—not merely a discursive act—that has characterized anthropological knowledge production, wherein the anthropologist becomes a representative of modern (Western) society whereas remote peoples are trapped in a premodern state. She shows that Fabian's reflections can inspire the analysis of other types of texts about the Other, more specifically, paratexts of literary translations. Examples of paratexts of Chinese and Japanese literature translated in Spanish illustrate this. Paratexts create a concrete meaning, enhancing a possible interpretation of the text, which is why they are valuable sites to study the image of a foreign literature. The analysis of the examples reveals treatments of time such as distancing the Other, using incoherent and incorrect temporal references, silencing the time of the Other, and creating an illusion of simultaneity, all of which tie in with stereotyped images of female exotic sensuality. Marin-Lacarta thus argues that these uses of time place other cultures and literatures in inferior positions, and that critical insights from ethnography, literary theory, and postcolonial studies can be applied to paratextual elements of translations to reveal such issues.

Michela Baldo looks at precariousness and precarity, two key recent notions in the critique of neoliberalism and, by extension, heteronormativity, to investigate how time is resignified in translation, and the role that translation plays in its theorization, by those activist movements in Italy whose agenda can be defined as queer transfeminist. A paradigmatic case is the queer transfeminist group ideadestroyingmuros. The collective, formed mainly by northern Italian activists who have migrated to Spain, conceives translation as a tool for "redeeming life" and compares translation to their own migration, to their "sneaking into different territories and languages," and thus to themselves as translational bodies. The group is interested in opposing the individualistic self-exploitation and the unsustainable demands on our time posed by the threats of neoliberalist precarity, with a revaluation of practices of collaboration and solidarity. Baldo thus tries to see how these practices, encouraged as a result of migratory movements across different borders of language, sex, genders, and nations impact on the translational activities of ideadestroyingmuros and how activist translation participates in the theorization of new alternative temporalities. To do so, she draws upon a range of work in queer theory, including Lee Edelman, Jack Halberstam, José Esteban Muñoz, and Elisabeth Freeman.

Min-Hsiu Liao looks beyond what we traditionally consider heritage to be (great and beautiful creations of the past) to consider places that carry scars and cause pain and shame in sites that are now recognized as "difficult heritage." These sites not only become sites of memory and reminiscence for local people, but also attract many international visitors. Most studies on difficult heritage have been concerned with examples of more well-known international incidents, such as trauma related

to the two world wars. In such cases, even international visitors who do not have personal experience directly related to the incidents can associate themselves with the sites to a certain extent. Liao, however, explores the collective pain shared by a group of people less well known internationally. Through an investigation of the translation of trauma of the translated texts in the Taipei 228 Memorial Museum, she examines how the source text positions and the target text repositions the visitors in relation to the temporal-spatial dramaturgy in the museum. She finds that the Chinese texts use more linguistic devices to reconstruct the scene of the 228 Incident and invite the visitors to travel back to experience the traumatic past, encouraging the visitors actively to bridge the link between the past and the future. On the other hand, the English texts contain more explicit cognitive control over the visitors' interpretations of the 228 Incident and reposition the target readers to view the incident from the perspective of here and now in the exhibition room through a combination of compulsory and optional shifts accomplished during the translation process. Local visitors are thus encouraged to make an effort to travel to the past, whereas for international visitors, the museum has made an effort to transport the objects to the present through translation.

The third theme is the translation of temporality and competing temporalities of source and target texts. How are the nuances of temporality translated, and how do any shifts that occur affect the meaning of the translation?

Different cultures have different temporalities; Nida (1959, 12) famously gave the example of a South American language where the past is conceptualized as being in front of a person while the future is behind them because the person knows ("sees") the past but cannot know the future. Several chapters in the collection engage with these and related issues. Chen discusses how Jesuit translators struggled to translate the concept of eternity into Chinese, while Wei looks at how the Figurists drew connections between Christian, Daoist, and Confucian temporalities. Marin-Lacarta analyzes the use of dual temporalities between guest and host cultures to create and maintain a sense of superiority for the host culture, while Woods performs a fine-grained analysis of how three translations of *Anna Karenina* have handled important temporal moments in that novel. Zhou looks at the addition of temporality in the process of translating Chinese lyrical poetry into English.

Sophie Ling-chia Wei looks at translations by the Jesuit Figurists in the early Qing dynasty, who attempted to reconcile the differing chronologies of Chinese history and the Bible. The Figurists were devoted to the translation of Chinese classics, especially the *Book of Changes* (*Yijing*), to demonstrate the existence of the same God in China as theirs. Their intralingual translations were characterized by the use of symbols and hexagrams from the *Book of Changes*. Wei explores how the formation of proto-Figurism may be traced back to one former Jesuit missionary, Athanasius Kircher (1602–80), whose Hermetic translations and retelling of

Chinese history can be seen as leading to the Jesuits' Figurism. Kircher's student Martino Martini (1614–61) embraced the strategy of Chineseness and focused on blending the Chinese chronology with biblical chronology, based on elements such as numbers, hexagrams, as well as Chinese characters. Martini and the Jesuit Figurists, including Joachim Bouvet (1656–1730) and Joseph Henri Marie de Prémare (1666–1736), took on the role of historian-translators and conducted extensive studies of the Chinese classics. Based on the historical facts taken from the Chinese ancient classics, Martini and the Jesuit Figurists employed chronicles, numbers, and hexagrams to tell their own Chinese histories and thus opened a new temporal dimension for their readers.

Michelle Woods explores the temporality of syntax and how time changes in translation, focusing on the English translations of Leo Tolstoy's *Anna Karenina.* Woods extends Paul Ricœur's notion of how human time is constructed through narrative (Ricœur 1983) to the question of how syntax constructs human time in literary texts in order to understand how a particular literary syntax-temporality is disrupted by translation or engaged with through translation. Moreover, in terms of retranslations, she analyzes how the "progress" of historical time changes notions of syntactic time; and analyzes how we might speak of hermeneutic time when exegetically reading the temporality of syntax. She does this by focusing on two particular passages from five different translations of *Anna Karenina:* by Constance Garnett (1901), Louise and Aylmer Maude (1918), Richard Pevear and Larissa Volokhonsky (2000), Marian Schwartz (2014), and Rosamund Bartlett (2014). Through these five examples, Woods explores notions of temporality and translation in Tolstoy's use of syntactic malleability and lexical repetition to produce time in the novel. Finally, in the connection of time, syntax, and the translator, she demonstrates how historico-literary time changes the translator's relationship to syntax and how it manifests time.

Leonora Min Zhou investigates how the Chinese genre of lyric poetry, often regarded as a meditation on inward states of mind independent of time and space, is infused with a sense of time and space through the process of translation. Thus, in many English translations of Chinese lyric poetry, the lyric persona appears to be temporally and spatially positioned due to the translator's involvement. Effectively, the persona's situation in the here and now is foregrounded, which moves the translated lyric poem toward a personal evocation of a specific experience at a particular time and space. Her work attends to this type of the translator's textual involvement with a focus on showing how the linguistic configuration of time and space has activated an increase of narrativity in the translated poems. Drawing on analytical concepts from cognitive narratology, aesthetic illusion, and reading psychology, she argues that spatiotemporal specificity in the translations reflects the translator-as-reader's mental immersion into the world of the text. It

therefore demonstrates the significance of the translator's role as an immersive reader to our understanding of translational behaviors in lyric translation.

The second and third themes come together in that the linear temporality of European modernity is challenged precisely through the translation of alternate temporalities. The narrative time of *Anna Karenina,* the enfolding of temporality into translations of Chinese lyric poetry, and differing temporalities of Daoist and Confucian thinkers all raise the possibility that there are other ways of experiencing time. As the original conference upon which these chapters are based took place in Hong Kong, it is no accident that many of these challenges come from outside of Europe and, more specifically, from China. Yet Baldo's work on the queer time of ideadestroyingmuros in Italy, France, and Spain indicates that critiques of modernity need not come from "outside" to be valid. And in moments such as Marin-Lacarta's treatment of the intersection of temporality between Chinese and Spanish, we see how the exchange between China and Europe may lead to an awareness of the limits of modern time. Finally, we may need to return to the first theme, the metaphorics of time and translation, in order to come up with new ways of imagining how these themes come together. Since the turn of the millennium, some critics of modernity have begun to challenge the idea that modernity's time is always a linear arrow. In doing so, they invariably reach for metaphors to express these alternate conceptions of modernity's time: "modernity . . . can be imagined as pleated or crumpled time, drawing together past, present, and future into constant and unexpected relations" (Nead 2000, 8). Similarly, Dipesh Chakrabarty (2000, 243) speaks of modernity's "problem of entangled times" and even of a "timeknot." Returning to Guldin's chapter, it should be clear that the linear temporality he seeks to disrupt is precisely that of modernity; the same can be said of St. André's and Baldo's use of queer metaphors. By bringing different temporalities into contact and allowing them to intermingle, translation and the study of translations may have much to offer the study of modern times.

Finally, I would like to end this introduction on a note of serendipitous hope. In November 2016, just one month before the conference upon which these chapters are based was convened at the Chinese University of Hong Kong, the film *Arrival* (Villeneuve 2016) was released in the United States. The film features a linguist who is hired by the United States government to try and communicate with aliens who have arrived simultaneously at a dozen sites scattered all over the globe. As she learns the alien language, she gradually gains the ability to see her own past, present, and future selves on a continuum. Her ability to translate between the future and the present allows her to retrieve a key piece of information from her future self that averts a potentially disastrous attack on the alien ships, when two rival translations of a sentence spoken by the aliens, one saying they offer a "tool," the other a "weapon," threatens world peace. Thus, she is able to defuse a tense standoff in the

nick of time. While the relationship between translation and time as portrayed in the film may seem impossible according to our current understanding of the way the universe functions, it may inspire us to think more deeply, and more radically, about the relation between time, translation, and causality in our own work.

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(Re)Translating Space into Time

Temporal Metaphors in Translation Studies

Rainer Guldin

But, it is necessary to keep in mind that the enunciation of translation is unrepresentable; the enunciation of translation (a practice that is essentially temporal) and the representation of translation (a representation of translation that is essentially spatial) are in disjunctive and mutually negative relation with one another; the practice of translation remains radically heterogeneous to the representation of translation that is facilitated through the schema of cofiguration. (Sakai 1999, 54)

Abstract

This chapter focuses on different ways in which temporal metaphors can be used to rethink the process of translation, the relationship of source and target text, and the role of the translator. In the West, time has been mainly defined in spatial terms, as an arrow that positions the past behind and the future before us. This restrictive view of time is intimately linked to the transference metaphor of translation based on the notion of a straightforward irreversible movement across an intermediate gap. There are, however, other possible ways of conceiving time. Walter Benjamin's concept of the presence of the now, Henri Bergson's duration, Homi Bhabha's third space as a time lag, and Michel Serres's topological view of time try to break away from unilateral linearity revealing the profoundly unstable and multilayered nature of time and the fundamental inappropriateness of our understanding of the temporal as a straight line rushing ahead. These fruitful theoretical insights can be applied to translation revealing, among other things, that source and target are not binary opposites but as Sarah Maitland aptly puts it, "different threads of textual possibility intertwined and inextricably linked through the subjective work of translation" (2016, 17).

In this chapter, I will discuss how temporal metaphors can be used to rethink the role of the translator, the process of translation, and the relationship of source and target text. I will focus on four interrelated points: (1) the metaphorical relationship of time and space; (2) the use of spatial metaphors within Western translation theory and their implicit temporal dimension; (3) the question of how the implicit temporality of spatial metaphors of translation can be brought to the fore by re-translating space into time (Trivedi 2006, Sakai 1999, Benshalom 2010); and, finally, (4) the many-layered heterogeneous time(s) of translation, as it has been discussed in recent research (Hjorth 2014, Batchelor 2008, Cua Lim 2009, Vaisman 2013).

Mapping Space onto Time

Time is evanescent and slippery. We cannot really grasp it. It is invisible like the wind, which can only be perceived by its effect in three-dimensional space: swaying branches and treetops, trembling leaves, clouds swiftly rushing past, or the ruffled surface of the sea. Contrary to the relatively solid world of objects, that suggests a certain, even if illusory, kind of permanence and fixity, time always implies passage, transformation, and constant change. Because of its fundamentally ungraspable nature, the conceptual domain of time has called for a series of metaphorical mappings.

In a *Master Metaphor List* compiled in 1991, George Lakoff, Jane Espenson, and Alan Schwarz list the most common source domains for time in the West. Time is money ("He spends his time unwisely"), a resource ("We are almost out of time"), a bounded container ("In 2016"), a pursuer ("Time will catch up with you"), and a changer ("Time heals all wounds"). However, time is conceptualized above all in terms of space. It is either something moving toward you ("The end of the symposium is approaching") or a landscape you move through ("Christmas is looming on the horizon"). Two special cases can be associated with the first metaphorical mapping: something is moving without a specific point of reference ("Time flies") and foreseeable future events are perceived as being up ("The upcoming event"). Along these lines, Gentner, Imai, and Boroditsky (2002) distinguish between two fundamental space-time metaphoric systems: the ego-moving metaphor and the time-moving metaphor. In the first case, it is the observer and his or her context that move along the time line from the past into the future; in the second, it is time that is moving from the future toward the observer into the past (see also Boroditsky 2000).

In the West, the horizontal time arrow positions the past behind us and the future before us. As Nuñez and Sweetser (2006) pointed out, the Aymara people, an indigenous nation in the Andes, also think of time as an arrow but position

the future at the back (because it is unknown and we cannot see it) and the past in the front (because we have already seen it and have it constantly in front of our eyes). In Chinese culture, there also exists a vertical axis, pointing from the past (which is up) to the future (which is down), inverting thus the Western vision of the future as an upcoming event.

By translating time into space, the ungraspable nature of temporality can be overcome and the passage of time made visible for the senses. However, by entering the realm of spatiality, the exuberance of time is radically tamed and its contradictory and heterogeneous nature streamlined and standardized like a wild mountain river or the many ramifications of an estuary forced into a single-minded canal. There are many different contradictory forms of time coexisting together, not only the linear, irreversible time line, an arrow steadily moving ahead in one direction only, from beginning to end, and from cause to effect. As the French philosopher Michel Serres puts it in an interview with Bruno Latour, time is neither a river quietly flowing from its source to the sea, nor a stream of parallel neatly separated lines. It is a complex, turbulent, chaotic phenomenon, both irreversible and reversible. Time is an "extraordinarily complex mixture, as though it reflected stopping points, ruptures, deep wells, chimneys of thunderous acceleration, rending, gaps—all sown at random" (Serres and Latour 1995, 57).

The Transfer Metaphor of Translation

One of the predominant metaphors for translation in the West is the transfer metaphor stressing duality, separation, and a straightforward irreversible movement across an intermediate gap. The success of this particular interpretation of translation can be traced back to specific historical and cultural developments in Western culture and is linked to the etymology of the word *translation* itself (Guldin 2016, 18–21; 2019, 324–25). The transfer metaphor is not to be understood in strictly spatial terms. It also possesses a partially erased and hidden temporal dimension, which, however, plays a secondary role and is clearly subordinated to the spatial aspect. The exuberance of time is domesticated and reinterpreted in terms of a linear movement from the past to the present, which confirms the unilateral orientation of the transfer metaphor.

Furthermore, the transfer metaphor has to be considered in conjunction with other metaphors that endorse its binary focus: the bridge building, the imitation, and the mirror metaphor of equivalence. Theo Hermans (2002) interprets the metaphors of imitation and bringing across, which interconnect on different levels as the two sides of an integrated overall view of translation that has deep roots in Western society. Metaphors tend to operate in coherent clusters based

on cross-metaphorical coherence. This is generally achieved by overlap and unity of purpose. The different metaphors organize and structure different aspects of a single concept and provide distinct but internally coherent perspectives on the same subject. When used in conjunction with the transfer and the mirror metaphor of equivalence, the acting metaphor generally emphasizes a binary vision of translation that privileges the original over the translation and operates within a spatial framework. This use of the acting metaphor of translation is part of a specific tradition of translation theory, but as I will show shortly, a different interpretation focusing on time rather than space is also possible.

I am using the transfer metaphor and the one-dimensional time conception it entails mainly as a conceptual backdrop to highlight a different multidimensional approach both to time and to translation. The transfer metaphor is still a pervasive but no longer an undisputed way of looking at translation processes. In recent years, it has been repeatedly criticized within translation studies (see, for instance, Tymoczko 2010).

The two poles that define the transfer metaphor—the source and the target text—are conceived as fixed and stable. They do not touch or overlap. The original and its translation are positioned on opposite riverbanks. Their relationship is hierarchical insofar as the original always precedes the translation and is superior to it. The conceptual pair of source and target implies a point of departure and a point of arrival, as well as a one-way motion in between. When we translate, we wade across a river, cross a bridge, or jump across an abyss. The solidity and stability of the two separate riverbanks is contrasted with the uncertainty and fluidity in between. Because of the permanent threat to go astray or to lose one's bearing during the crossing and to spill some of the precious meaning of the original, the transfer metaphor does not focus on intermediate stages but emphasizes an efficient and swift movement across a space in-between; from the firmness of one riverbank to the other. Celia Martín de León makes use of an arrow pointing from the left to the right to illustrate the functioning of the transfer metaphor. In fact, the path from the original to the translation is also a passage from the past to the present (2010, 82–86).

The transfer metaphor is associated with and conceptually bolstered by the conduit metaphor (Reddy 1979), which proceeds on the assumption that language is a channel through which thoughts can flow freely. Words act as containers for thoughts. Thoughts are inserted into words at one end of the communication chain and extracted at the other. Form and content, language and thought are separate entities. Thoughts can be stripped of their external linguistic form without major loss (see also the body/clothes metaphor, Van Wyke 2010). In translation processes, the meaning of the original is carefully extracted from the source text, carried safely across to the other side, and poured into the container of the

target language. During this movement, the transported meaning is not supposed to be changed. No intermediate stages are envisaged. As in the transfer metaphor, time is clearly subordinated to space and its destabilizing dimension is erased.

The main theoretical drawback of the transfer metaphor is not so much the fact that it projects a spatial view of time but that its spatial definition of the temporal is highly limiting. As I would like to show in my chapter, most of the recent theoretical attempts at a temporal redefinition of the translation process do also operate with a spatial dimension. It is difficult, if not impossible, to deal with time on its own terms. Conversely, as we shall see, the spatial metaphor of translation always, more or less implicitly, gestures toward a hidden or erased temporal dimension.

One of the reasons for the absence of an explicit temporal dimension in the Western tradition of translation theory is the fact that the predominant view of time is fundamentally a spatial one. Time is seen as an arrow pointing toward the future, a line made of singular concrete moments succeeding one another.[1] Explicitly reintroducing time into the metaphorical field of translation must therefore also lead to a reinterpretation of the notion of time itself, liberating it from its constricting spatial definition. These new time conceptions allow for new possibilities of interpreting the subjective role of the translator, the complexities of translation processes, and the relationship of source and target text.

In the following, I will focus on two possible theoretical strategies that attempt to crack and break open the apparent self-contained nature of the transfer metaphor of translation by reintroducing the destabilizing element of time. The first strategy does not fundamentally question the directional movement of the transfer metaphor but calls attention to the implicit dimension of time showing that translation is a journey with a certain duration that can be divided into a series of overlapping or interlocking stages. The second strategy operates with a radical redefinition of the time(s) of translation, which moves beyond the simple linearity of the time arrow associated with the transfer metaphor and looks for alternative time conceptions, for the multiple, heterogeneous times coexisting within translation processes.

Retranslating Space into Time

Time introduces an element of instability and unpredictability. It tends to disjoint and rupture the homogeneous one-directional line. By looking for the time dimension in the transfer metaphor of translation—that is, by retranslating space

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1. This is particularly true of modernity with its notion of unlimited endless linear progress, which superseded the earlier cyclical conception of seasonal change.

into time—the open-endedness of translation processes and the existence of alternative diverging paths become visible.

A particularly revealing example of such a process that introduces also a historical and a cross-cultural dimension is Harish Trivedi's narrative of the use of the Sanskrit word *anuvad,* which was used to describe the new practice of translation imported by the colonial powers into the Indian subcontinent. Contrary to the West with its extensive history of translation, in the Indian subcontinent there had been little translation up to that point. Because of this, one had to find a name for it in Indian languages. Originally, the word *anuvad* did not carry any spatial connotation; it meant "saying after or again, repeating by way of explanation, repetition or reiteration" (Trivedi 2006, 110). However, in the late nineteenth century, the word acquired the new Western meaning of *translation* as a transfer between languages. The modern meaning of *anuvad* is a neologism "invented to cope with the English word 'translation', it is, so to say, a translation of 'translation'" (Trivedi 2006, 112). A fundamental difference, however, persists. *Translation* is based on a spatial metaphor, whereas *anuvad,* in the sense of repetition, is fundamentally a temporal metaphor.

In an attempt to explain the difference between the two readings of *anuvad,* Trivedi points to the dissimilar language regimes predominant in India and the West. In Europe, the "chauvinistic tradition of linguistic nationalism," originating around 1800, dominated the field of translation theory up to the second half of the twentieth century. In India, with its Sanskrit hegemony uniting the huge subcontinent, "all that was required was for everyone to say the same thing in the same language, though not necessarily at the same time." The subtle irony of Trivedi's comment points to the radical difference between the two historical models. It is an invitation to reconsider the Western concept of translation—"a transaction between languages . . . visualized spatially" and "across boundaries" (Trivedi 2006, 113)—and its claim for universal significance. Trivedi's critique is a retranslation of a spatially conceived temporal element. Spatialized time is thereby restored to its original temporal meaning.

In *Translation and Subjectivity: On "Japan" and Cultural Nationalism,* Naoki Sakai makes a similar point. The new regime of translation that came about in Japan and Europe in the late eighteenth and early nineteenth centuries was directly linked to the creation of nations and national languages conceived as homogeneous, self-contained units. The "schema of cofiguration" (Sakai 1999, 15) posits the existence of a specific (national) language always in relation to other similar linguistic entities, as one among many. In the wake of this change, translation was recast in spatial terms, as an interlingual transfer between separate units. This new "representation of translation," as Sakai calls it (1999, 17), successfully erased the transformative, hybridizing nature of translation and its fundamental temporality.

As Trivedi in his analysis of the Sanskrit word *anuvad* before its translation into English, Sakai defines translation as "difference in repetition" (1999, 15) stressing its temporal dimension. In his view, translation comes first as it is the very basis of any kind of communication. The schema of cofiguration, however, defines it as a derivative activity linked to the existence of separate languages. These self-contained bordered linguistic units and their specific spatial setting with respect to each other metaphorically reproduce the essential nature and relationship of the source and target text.[2]

> Strictly speaking, it is not because two different language unities are given that we need to translate. . . . It is because translation *articulates* languages so that we may postulate the two unities of the translating and the translated language as if they were autonomous and closed entities through *a certain representation of translation.*
> . . . it is extremely difficult to comprehend what we perform in translation outside the discourse of the modern nation-state, and this difficulty only teaches us how massively we are confined within the discourse regulated by the idea of the national language and what I call the schema of cofiguration. (Sakai 1999, 2–3)

I will now turn from instances that address the historical dimension of translation to an example that focuses on the work of the translator.

In his analysis of the acting metaphor of translation, Yotam Benshalom does not discuss the temporal dimension of translation and its link to space explicitly. However, he uses the acting metaphor to focus on the different stages the translator goes through and the roles he impersonates in the course of his activity. By doing this, he focuses on the complex heterogeneous duration of translation processes.

As I have already pointed out, the acting metaphor was traditionally associated with the mirror metaphor of equivalence, which stressed the imitative subservient role of translation with regard to the original, confirming thus the spatial setup of the transfer metaphor. Yet this is only one way of looking at it. In his analysis, which focuses on the internal systematicity of the acting metaphor—the logical structure of the metaphor—Benshalom discusses how different aspects of performance can be mapped onto the process of translation and the work of the translator.[3] He is breaking up the spatial linearity of the transfer metaphor, with its focus

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2. This notion has also been criticized within studies on code switching and multilingualism (see, for instance, Gardner-Chloros [2009]).

3. That is, the way the different aspects of translation—the role of the translator, the status and relationship of the source and target text, etc.—are related to each other. Metaphorical concepts are coherent with each other by virtue of having a connecting structure—external systematicity—and form systems based on subcategorization—internal systematicity (Lakoff and Johnson 2003, 7–9).

on the point of departure and arrival, into separate interrelated time units. Acting can help one to understand the performative state of mind both from the point of view of continuity and spontaneity. Translation is often described as a repetitive, circular process of continuous refinement and retouching. A performance-oriented approach to translation, however, suggests "an ever-progressive line of translational attention, curving its way gradually and . . . intuitively between source and target texts" (Benshalom 2010, 54). Spontaneity depends on subconscious elements, which are the result of different parallel mental processes. Actors can rehearse sustained spontaneity by developing their skills. Similarly, translators can experiment with different working rhythms, rehearse first drafts of translation under less restrictive conditions, or perform posttranslational rehearsals. In this specific case, the translator goes through her or his text several times in an attempt to relive its creation process. In his analysis, Benshalom integrates a creative unsettling moment into the smooth linearity of translation. Steadiness is complemented and questioned by suddenness.

I will now turn to the final part of my chapter, which deals with time conceptions that disrupt the linear temporal homogeneity of the transfer metaphor of translation. As Ben Hjorth pointed out, "any practice of translation entails a corresponding concept of temporality" (2014, 135). In this sense, Lydia H. Liu speaks of the "eventfulness of translation" (2014, 147). Challenging the underlying time conception of translation (especially with regard to the transfer metaphor) amounts to a radical reevaluation of the role of the translator, the relationship of the source to the target text, and the functioning of translation processes.

The Multiple Temporalities of Translation

In "'We're Standing in/the Nick of Time,'" Hjorth discusses Anne Carson's *Antigonick,* the staged reading of her translation of Sophocles's Ancient Greek tragedy performed in New York on February 22, 2013. Translation, as Hjorth put it, is always concerned with "bridging temporal gaps, and thus with the nature of time itself," with carrying something across and forward—that is, with "the survival, or living on, of a text in and through *time*" (Hjorth 2014, 135). Carson enacts the anachronism of any contemporary staging of Sophocles's tragedy by introducing right from the beginning the voices of Friedrich Hegel and Samuel Beckett, adding subsequently also Bertolt Brecht and Virginia Woolf. The uniform homogeneous time of the original is contaminated and cracked open by other heterogeneous temporal instances. The opening of the text is conceived as a "temporal paradox, giving voice (or, more precisely multiple voices) to ideas of translation" and pointing to the "temporal instability of the practice" (Hjorth 2014, 136) of translation.

George Steiner lamented Carson's lack of fidelity to the source text: "Translation should embody an act of thanks to the original. It should celebrate its own dependence on its source" (2012, 8). "Carson's apparently 'unfaithful' translation," however, as Hjorth pointed out, explicitly and willfully "constitutes and performs a challenge to conservative, chronological, teleological temporal frames that . . . threaten to bury the irruptive potential" (Hjorth 2014, 136) of Sophocles's tragedy.

Hjorth's criticism of traditional views of translation, based on the fidelity to a timeless original, is grounded in Walter Benjamin's concept of *Jetztzeit* (the presence of the now) from his "Theses on the Philosophy of History" (Benjamin 1968), which questions unilateral ideas of progress and the historicist vision of the past as something that can be viewed "the way it really was." Conservative philosophies of translation are based on a temporal structure that stresses a fixed immutable original and fundamentally denies conflictual points of contact or overlapping. This notion calls for the undisputed preservation of the original's stable meaning across time. Such a theoretical position can be unhinged with the help of Benjamin's disruptive power of the "now," which questions the idea of a continuous historical progress. The irruption of the present pierces the linear time line and shatters stable chronologies. Benjamin's vision "strives for the development of a non-chronological, non-teleological temporal frame. Within this frame the original, or the past, can only be approached through a defining and irreducible relation to the present" (Hjorth 2014, 138). The translator is always operating in a specific historical and cultural context and because of this cannot have a direct, unmediated access to the original. His subjective presence and the traces of the present are ineradicable.

Benjamin's text operates with a series of images of suddenness and unexpectedness capturing the rupture of the linear time continuum. "The true picture of the past *flits by.* The past can be seized only as an image, which *flashes up at the instant* when it can be recognized and is never seen again. . . . History is the subject of a structure whose site is *not homogenous, empty time,* but time filled by the presence of the now . . . *a tiger's leap into the past*" (Benjamin 1968, 255, italics mine).

Hjorth contrasts the visual metaphor of translation as a mirror image of the original, which is predominant in translation theories based on the notion of equivalence—and to be seen in connection with the binary nature of the transfer metaphor—with Benjamin's acoustic metaphor of translation as an echo of the original in "The Task of the Translator." In Benjamin's description, the original and the translation occupy different places in space. The translation is positioned outside the forest of language "facing the wooded ridge; it calls into it without entering, aiming at that single spot where the echo is able to give, in its own language, the reverberation of the work in the alien one" (Benjamin 2000, 15). Despite the spatial setting, the two texts are not linked by an act of transpor-

tation along a straight line. Their exact whereabouts and position with respect to each other remain uncertain. Visual contact is not possible. Instead of a package safely carried across an intermediate distance, we are faced with ambiguous reverberations, with "distortion, indeterminacy and irreparable loss, quite distinct from the full and faithful transfer or reproduction of a past original" (Hjorth 2014, 138). The channel as a source of noise and a place of many deviating disturbances takes center stage. The countless trees of the language forest not only prevent direct visual contact but also suggest the possibility of different connecting paths, and the constant danger of going astray. Furthermore, the metaphor of the echo implies a repetition with a difference occurring in space, but also in time. In this interpretation of translation processes, the clarity and distinctness of the visual and spatial are questioned by the ambiguity and the indistinctness of the acoustic and temporal.

The second example I want to discuss here is Kathryn Batchelor's (2008) analysis of Homi Bhabha's third space, which she forcefully retranslates into temporal terms as a time lag, or a time split, between an event and its enunciation. In this sense, her essay can be linked to Trivedi's (2006), Sakai's (1999), and Benshalom's (2010) work mentioned earlier. Batchelor explicitly criticizes spatial readings of Bhabha's third space in translation theory suggesting an ethnocentric limitation—that is, a Western bias inspired and dictated by spatial views of translation. The third space is an indeterminate, "unrepresentable" (Bhabha 2004, 55) space in constant flux through which all acts of speaking have to pass and at the same time the very sum of all conditions relevant to the interpretation of cultural signs.

Bhabha's definition of the third space is reminiscent of Sakai's critical description of the new regime of translation as a representation of translation, which is achieved by erasure of the transformative and temporal aspects of translation processes. Representations of translation rely on visual and spatial parameters suggesting stability and ascertainability. In this sense, translation processes are unrepresentable.

The translator negotiates meaning in the passage from source to target text. Both freedom and constraint act upon this process. There is neither strict causality nor free-floating signifiers or an endless number of possible textual solutions. There are, however, predictable sequences and facilitated trajectories, impediments and constraints, based on norms and procedures, which often subconsciously influence the decision of the translator and do not become visible in spatial metaphors of translation based on the simple notion of meaning transfer.

The third space is less a place and more a gap, a delay, an interval, a space in time. Not only the translation but also the original are the result of one particular passage through this never entirely identifiable space. Others would have been possible. Meaning is indefinitely negotiable. By conceiving the third space as a time lag, the source text loses its fixity as an entity in space and time and translation becomes

a "dynamic, non-linear process of travel from source to target text" raising "many intriguing questions" (Batchelor 2008, 66). If the translation process, for instance, involves a continuous back-and-forth movement, the two poles between which the translator alternates are no longer simply the original and the translation but something much more complex (Batchelor 2008, 66). As Sarah Maitland puts it, the source and the target text are not reified binary opposites but intertwined "threads of textual possibility" (2016, 17) linked to each other by the subjective work of the translator.

As a result, the personality of the translator has to be recast in new terms. She or he becomes a nomadic figure in constant motion (Cronin 2000), a "subject in transit" (Sakai 1999, 11), "internally split and multiple"—as the languages and the cultures she or he is dealing with—operating at an elusive point of discontinuity in the social. The translator establishes continuity in discontinuity, "instituting a relation at the site of incommensurability" (Sakai 1999, 13). Sakai speaks of the "oscillation" and "indeterminacy" (1999, 13) of the personality of the translator while she or he goes about his or her business linking it to the wavering motion of the process itself.[4] The heterolingual role of the translator and the resulting process of translation directly impinge upon the notion of the source and target languages and their relationship to each other. "Precisely because of her positionality, the translator has to enunciate for an essentially mixed and linguistically heterogeneous audience. [She] addresses herself from a position of linguistic multiplicity: she necessarily occupies a position in which multiple languages are implicated within one another" (Sakai 1999, 9).

The third example I want to mention here is Bliss Cua Lim's *Translating Time: Cinema, the Fantastic, and Temporal Critique,* which engages with ghost films from the Philippines and Hong Kong, American remakes of Asian horror films, and videos on cannibalism. Cua Lim argues that fantastic cinema portrays other modes of being alongside everyday life, revealing the coexistence of multiple temporalities, which fundamentally question modern conceptions of time as linear and measurable by mechanical clocks. Besides Benjamin's (1968) criticism of the time of historical progress, Cua Lim makes use of Henri Bergson's concept of *durée* (duration), which stresses the contemporaneity of past and present and the *compearance* of a radical plurality of heterogeneous durations.[5] The past is not gone once and for all but coexists alongside the present as a condition for its existence. The present cannot completely overcome the past but is constantly haunted by its return. Like Hjorth, Cua Lim uses an acoustic instead of a visual metaphor to describe the layered complexity of the times of translation. She speaks of diverging

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4. Sakai's "oscillation" calls to mind Benjamin's "reverberation."

5. Jean-Luc Nancy (1992) uses the term *compearance* (co-appearance) as a compression algorithm that stiches different temporalities together.

temporal dimensions "coexisting cacophonously at different rhythms" (2009, 13).

In the first chapter of her book, she also introduces postcolonial forms of temporal critique that question the notion of a culture-neutral and universal approach to time (2009, 69–95). This is particularly relevant as in her analysis she touches upon cultures in which the existence of gods, supernatural forces, and the spirits of the dead and their constant intrusion in everyday life is taken for granted. In the course of colonization, Western powers tried to impose their own modern secularized and disenchanted vision of time as a progressive linear succession, relegating other cultures to the bottom of the evolutionary ladder (see Fabian 2014). In "The Time of History and the Times of Gods," Dipesh Chakrabarty not only questions Western conceptions of chronological time, which leave us with a time "bereft of gods and spirits" (1997, 39), but the very "naturalism of historical time" itself, which "lies in the belief that *everything,* can be historicized . . . that it is always possible to assign people, places, and objects to a naturally existing, continuous flow of historical time" (1997, 36). The universalist claim inherent in Western culture and the specific vision of time it projects unto other cultural worlds also implies an assumption of general translatability, which needs to be fundamentally challenged.

I will conclude this section with Noa Vaisman's essay on temporality and memory. Vaisman explores the relationship of time and translation with regard to recollection and trauma. In her analysis, she highlights the disrupting power of time on translation processes in critical situations. Narratives of censorship, dictatorship, violence, war, and mass killings make it possible to set the clock anew. Traumatic experiences and the time in which they occurred can be retold, repeated, and recaptured; a new yet undefined temporality projected into the future can emerge. These processes of translation, however, as all acts of translation, are "never seamless." The apparently linear time sequences of the narratives and the linear temporal flow of the related events are "repeatedly disrupted . . . producing alternative temporalities that "[loop] back and [shoot] forward in time." The same happens with fiction and documentary film making that deals with past atrocities. Filming can create a place "to experiment with alternative temporalities that are non-linear and non-modern (i.e., not moving from the past towards the future)" (Vaisman 2013).

Conclusion: The Crazy Flight of the Wasp

Time does not flow like a river, it "percolates," folds, twists, and trembles "as the dance of flames in a brazier" (Serres and Latour 1995, 58).[6] Time can suddenly

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6. One of the different meanings of the Chinese character *fan* 翻, which is part of the word *fanyi* (to translate 翻譯) is "to tremble": to translate is to tremble like a flame. I thank Lorenzo Andolfatto for pointing out this interesting cross-cultural and cross-disciplinary connection.

flow back and be folded; it can be crumpled or wrinkled like a piece of paper or a handkerchief. In dynamical systems theory, the baker's transformation (Serres and Latour 1995, 65) is named after a kneading operation that bakers apply to dough: the dough is extended to double its length and then folded back on itself. This operation is repeated several times. In this way, points that were seemingly very far apart end up being close to each other and conversely, neighboring points turn out to be at a great distance from each other (Serres and Latour 1995, 58). Serres links this operation to the wild flight of a fly or a wasp, which does not follow a straight line but performs a dipsy-doodle, a zigzagging movement, going left and right, up and down, forward and backward again.

> Follow the flight pattern of a fly. Doesn't time sometimes flow according to breaks and bends that this flight seems to follow or invent? Likewise, my book *Rome* describes in its own way the baker's transformation . . . a certain folding of a half a plane of dough . . . produces a design precisely comparable to the flight of the fly or the wasp, the one Verlaine in his famous sonnet describes as drunk from its crazy flight. . . . This is an extremely complex design, incomprehensible and appearing chaotic and random, but made admirably understandable by the movements of the baker kneading his dough. He makes folds; he *implicates* something that his movement then *explicates*. The most simple and mundane gestures can produce very complicated curves. (Serres and Latour 1995, 64–65)

In a similar vein, Batchelor describes the passage between the original and the final version of the translation, which "should not be envisaged as a consecutive series of operations, but as something much more complex and less easily defined involving a hither-and-thither, or to-and-fro movement" (2008, 66).

In English and German, *time* and *weather* are clearly separated, but in French (and other Romance languages) *temps* means both. "At a profound level they are the same thing" (Serres/Latour 1995, 58). This indeterminacy has been criticized by European philosophy. But perhaps, this challenging linguistic overlap reveals the profoundly unstable and complex nature of time and the fundamental inappropriateness of our understanding of the temporal as a straight line rushing ahead.

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Translation, Passing, and the Passing of Time

James St. André

Abstract

It is often claimed that translations "date" over time. While we continue to read and enjoy Dickens, the logic goes, few people read translations of his French and German contemporaries published at that time. To the extent that those works are valued today, they are read and enjoyed in more contemporary translations published in the twentieth or twenty-first century.

Walter Benjamin's essay "The Task of the Translator" contains perhaps the most sophisticated statement concerning this phenomenon; he sees translations as watching over the maturation process of the target language. The sentiment is very common in translation studies, with only a handful of cases, notably The King James Bible, Luther's Bible, and certain German translations of Shakespeare being held up as exceptions that prove the rule.

This chapter approaches this issue of how translations date—that is, the temporality of translations—through the lens of the metaphor of cross-identity performance as developed in my book Translating China as Cross-Identity Performance. *Specifically, I will look at how the concepts of performativity, passing, and doubling, intersect with work in the area of literary history on forgeries, fakes, and the idea of the revenant. For if translators are trying to pass as someone they are not, then the texts that they produce may be conceived of as akin to forgeries. Building upon this analogy, I argue that they share a particular viewpoint regarding temporality, and suggest why we might want to consider other options.*

It is often claimed that translations "date" over time. The sentiment is very common in translation studies, with only a handful of cases, notably The King James Bible,

Luther's Bible, and certain German translations of Shakespeare held up as exceptions that prove the rule (Frielinghaus 2002, 79). While we continue to read and enjoy Dickens, the logic goes, few people read translations prepared by his contemporaries from French and German. Similarly, no one but a translation historian or sinologist today reads the works translated from Chinese by Sir John Francis Davis, James Legge, and others, just as no one reads nineteenth-century translations of Greek and Latin classics.[1] To the extent that the texts Davis and other nineteenth-century translators translated are valued today, they are read and enjoyed in more contemporary translations done in the twentieth or twenty-first century.[2]

Mention of this phenomenon tends to occur as part of discussions of retranslation. To date, however, it has not been investigated in any depth. Most of the time it is mentioned only in passing, or it is taken as a truism (see Berman 1990, 4; Gambier 1994, 414; Eco 2001, 21; Damrosch 2003, 166; Susam-Sarajeva 2006, 135–36). Walter Benjamin's essay "The Task of the Translator" contains perhaps the most sophisticated statement concerning this phenomenon.

> While a poet's words endure in his own language, even the greatest translation is destined to become part of the growth of its own language and eventually to perish with its renewal. Translation is so far removed from being the sterile equation of two dead languages that of all the literary forms it is the one charged with the special mission of watching over the maturing process of the original language and the birth pangs of its own. (Benjamin 1996, 256)

Thus, even though elsewhere he speaks of translations as a form of "afterlife" of the original text (254–55), the translations do not endure over time like the orig-

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1. Davis translated mainly fiction and drama of late imperial China, while Legge translated Chinese canonical texts from much earlier periods. Legge's translations were a high point in sinological scholarship at the time and are, to a limited extent, still consulted for his critical apparatus. However, anyone outside the field of sinology wanting to read the *Analects of Confucius* (*Lunyu* 論語) today is most likely to consult one of the many modern versions such as that by Lau (1979), Ames and Rosemont (1998), or Watson (2007).

2. However, recently, the combination of international copyright law and the growth of the internet has led to some nineteenth-century translations being made available and read again because they are no longer in copyright and therefore can be uploaded and distributed freely. This economic factor, however, seems at most to be a delaying one; as time passes and newer translations come into the public domain, they will presumably be replaced. So while economics is definitely a factor in the life cycle of translations, it does not invalidate the general trend.

It is difficult to gauge online readership, partly because there are an increasing number of sites where different editions and even different individual copies of one edition are available. Some sites like Project Gutenberg track downloads, which allows us to see that the three different translations of the *Analects of Confucius* available have been downloaded much more frequently than any other text attributed to Confucius. Other sites like The Internet Archive show "views," which does not necessarily indicate that whoever visited the page downloaded or read the material.

inal. Instead, here he theorizes translation as being more closely related to the language systems of both the original and the target culture, and of the change in those languages over time. As with so many other facets of his essay, however, Benjamin offers no further explanation.[3]

This chapter will approach this issue of how and why translations date—that is, the temporality of translations—through the lens of the metaphor of cross-identity performance as developed in my book *Translating China as Cross-Identity Performance* (2018). Specifically, I will look at how the concepts of performativity, passing, and doubling intersect with work in the area of literary history on forgeries, fakes, and the idea of the revenant. For if translators are trying to pass as someone they are not, then the texts that they produce may be conceived of as akin to forgeries. Building upon this analogy, I will argue that they share a particular viewpoint regarding temporality, and suggest why we might want to consider other options.

Metaphoric Leaps

Metaphors work by drawing parallels between two separate and often hitherto unrelated phenomenon. They are conceptual leaps, thought experiments, usually unjustified by any demonstrable objective connection, and yet so often crucial to creative thinking processes in all fields of knowledge (St. André 2010). In my study of the history of translation between Chinese and English from the seventeenth through the twentieth centuries, I developed the metaphor of translation as cross-identity performance, an umbrella term that includes blackface, drag, masquerade, mimicry, and passing, to help theorize how translators may be conceptualized as filling a variety of performative roles (St. André 2018). These queer metaphors

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3. Also worthy of mention are Cronin (2003) and Deane-Cox (2014). Cronin (2003, 131) uses the metaphor of the translator as musician who performs a musical score—that is, translation, like a live performance, can be done an infinite number of times, each one being a different interpretation for a different audience and each performance restricted to a particular time. While an interesting idea, it takes him away from the question of translations as aging (since a live performance, unless recorded, vanishes immediately), nor does he develop the metaphor further.

Deane-Cox (2014) argues that in the contemporary translation market, publishers have a vested interest in retranslation, and therefore are eager to promote the idea that translations age to maximize profits by making them part of the "planned obsolescence" production and marketing model. Given the expense of commissioning and preparing a new translation, however, it would seem that publishers would often be better off never to do so as long as the publisher holds the copyright. The example of the new English translation of Simone de Beauvoir's *Seconde sexe,* which has been roundly criticized after years of effort, is instructive. See the review by Toril Moi (2010, 16), who finds that "The obsessive literalism and countless errors make it no more reliable, and far less readable than Parshley [the first English translation]."

allow me to conceptualize translation as encompassing a broad range of activities, avoid overly simplistic dichotomies such as domestication versus foreignization or translation versus interpretation, and focus on the agency of translators.[4]

Among the submetaphors, passing in particular suggests that there are links between translation and various other types of "passing" in the cultural sphere, including literary hoaxes, art forgeries, and counterfeit money, and indeed the first chapter of my study considered the case of George Psalmanazar (1679?–1763), a European who passed as a native of the island of Formosa (Taiwan), and Carlos Castenada, whose fictive accounts of shamanism in the 1960s and 1970s passed as ethnography.

Since translations are often thought of as (inferior) copies, it is not much of a leap from cross-identity performance to a consideration of translations as fake or counterfeit. Willis Barnstone, for example, says, "the translator may rejoice in the new product if it is finely made, if it is a perfect counterfeit. His or her fake can then truly pass. And the dubious tradition of distinguishing between original poems and translations fades, for the created poem will have an irrepressible and incontestable life of its own" (1984, 53). Among other points, here Barnstone identifies a key issue for forgery versus original: the distinction depends upon an ability (of the art historian) to distinguish one from the other, to create and maintain a boundary that the forger, in turn, seeks to overcome. Typically, that boundary is created by binding works of art to the individual genius of an artist who is often also seen as rooted in a particular time and place, for example, Michelangelo in Renaissance Italy.

Faking It

First, we should not think that, in the modern age, somehow fakes are less prevalent than in the era of George Psalmanazar. There is a tendency in the literature on fakes and forgeries to dwell on famous cases from past centuries, especially cases such as the Shakespeare forgeries by William Henry Ireland, Thomas Chatterton's medieval forgeries, and James MacPherson's Ossian poetry, which have all received extensive coverage.[5] Yet fakes are very much with us today. Rather than rehash these classic cases, below I will give three high-profile examples from 2016 and an episode from the cartoon *South Park* both to demonstrate the range

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4. See Baldo in this volume for another queer metaphor to theorize the time of translation.

5. For Ireland, see Haraszti (1934), Whitehead (1973), and Haywood (1987); for Chatterton, see Whitehead (1973), Haywood (1987), and Bristow and Mitchell (2015); for MacPherson, see Haywood (1987), Whitehead (1973), and further discussion below. For forgeries in the early Christian era, see Ehrman (2013); Farrer (1907) covers a wide range of periods, from the classical through the nineteenth century, including Ireland and Chatterton.

of phenomena involved and also to illustrate just a few of the ways that fakes remain part and parcel of our world.

On November 14, 2016, a news story was posted that people typing in "presidential election results" into Google's search engine were being misdirected to a fake website that claimed Donald Trump had won the popular vote in the United States.[6] He had won the electoral college vote, but because that result depended upon narrow victories in certain key swing states and he had lost by a wide margin in other states (notably California), he was in fact trailing behind Hillary Clinton in the overall popular vote. These fake websites, however, claimed that he had won both and, in the first few days after the election, when results were still being tallied, these websites sought to portray his victory as total.[7] As time went on and the real numbers became more widely known, some of these websites either continued to claim that he had won the popular vote, or sought to discredit millions of ballots as having been cast illegally or as the result of voter fraud. This is just one example of the technique commonly called phishing, where fake websites that look like real ones (your bank's online portal, for example) often try to trick people into revealing personal data, especially account names and passwords.

In this case it was not about identity theft but rather spreading lies. This story prompted more general discussion of how false information can spread on the internet.[8] There was even some discussion of long-established websites such as The Onion, which has been publishing satirical "news" stories for many years. For some people, such satirical publications are seen as completely distinct due to their lack of effort to conceal what they are doing. For others, however, the distinction between The Onion and fake sites was a fine one, further muddied by claims of "artistry" by some who admit to trying to create fake news.[9]

A second case in academia involved a scrap of papyrus that seemed to prove that Jesus had a wife.[10] The papyrus had been lent to a Professor King of the Harvard

6. "Google Also Gets Fooled by Fake Election News," http://frontpage.pch.com/story/340179/google-also-gets-fooled-by-fake-election-news?category=business.

7. The fake site may be found here: https://70news.wordpress.com/2016/11/12/final-election-2016-numbers-trump-won-both-popular-62-9-m-62-7-m-and-electoral-college-vote-306-232-hey-change-org-scrap-your-loony-petition-now/. And here is the site being quoted on another website: http://www.breakdradio.com/breaking-final-election-2016-numbers/.

8. This article discusses and names some of the more established fake newspapers, including the "Denver Guardian" and the "Baltimore Gazette," neither of which is a real news organization. See http://www.msn.com/en-us/news/us/the-scariest-part-of-facebook%e2%80%99s-fake-news-problem-fake-news-is-more-viral-than-real-news/ar-AAknNVg?li=BBnb7Kz&ocid=mailsignout.

9. http://www.msn.com/en-us/news/politics/facebook-fake-news-writer-%e2%80%98i-think-donald-trump-is-in-the-white-house-because-of-me%e2%80%99/ar-AAkprvV?li=BBnb7Kz&ocid=mailsignout.

10. The information in this paragraph is taken from the article in the Atlantic: http://www.theatlantic.com/magazine/archive/2016/07/the-unbelievable-tale-of-jesus-wife/485573/. The

Divinity School in 2012 on condition of anonymity. Carbon dating identified the papyrus as quite old, and the ink used was consistent with the same time period. King, whose own research centers on Gnostic texts and the role of women in the early church, defended the authenticity of the papyrus vigorously against several critics who claimed it was a forgery. Among the critics were, predictably, the Vatican, which was one of the first Christian institutions to denounce it as a forgery. But without conclusive evidence, the status of the papyrus remained contested until a reporter from the *Atlantic* exposed the various lies told by the man who first lent it to Professor King. The doubts raised about the provenance of the papyrus seems now to have tilted the debate firmly toward forgery; while Harvard Divinity School has not yet formally admitted this to be the case, their website dedicated to the papyrus now contains a carefully worded statement from both the dean and from Professor King that indicates even they are no longer willing to support claims of authenticity.[11]

Third, slightly earlier in 2016 was the revelation that the painting *An Unknown Man,* thought to be by the Dutch painter Frans Hals (1582–1666), was a fake, and that there were quite possibly a dozen or more other high-end art fakes circulating in Europe.[12]

Finally, in season twenty of the animated comedy *South Park,* an extended story line features an internet troll posting hateful comments online, hiding behind an alias and using various proxy servers to disguise his tracks. His comments posted on the school bulletin board are initially thought to be the work of a student, but in episode six, one of the children, Heidi, comes up with an algorithm to identify online users by the type of emoticons they use. According to her analysis, the troll cannot be a child because the style of emoticons used are too old-fashioned; the troll also cannot be one of the teachers because she has compared the troll's posts with each individual teacher's posts and none of them are a match. Thus, she concludes that the troll is a parent of one of the students, which in fact turns out to be correct; we the viewers have already been shown Kyle's father Gerald Brovloski trolling on the website.

These four contemporary examples—phishing, textual production, art forgery, and internet trolling—illustrate various areas both old and new that have been concerned with the production of forgeries and their detection, and demonstrate that

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reporter also interviewed King after first publishing his story, and that interview can be found at: http://www.theatlantic.com/politics/archive/2016/06/karen-king-responds-to-the-unbelievable -tale-of-jesus-wife/487484/.

11. http://gospelofjesuswife.hds.harvard.edu/introduction.

12. http://www.businessinsider.com/sothebys-reels-after-84-million-painting-is-assessed -as-fake-2016-10.

fakes and forgeries are not something of the past, when people were more naive or lacked the means of detailed scientific testing. It took five years for the art forgery to be exposed after it was sold in 2011, and in that case the painting was only tested because it had been sold by the same dealer as another painting, which turned out to be a fake.[13] While the painting was exposed by a pigmentation test, which revealed the use of materials not in use at the time the painting was supposed to have been painted, the gospel fragment demonstrates that a fake can pass the most rigorous of scientific tests for dating and yet be suspect; in that case, it was above all the provenance of the piece that finally seems to have settled the matter.

Thus, we can say that typically, forgery cases in all these categories (and others) tend to be revealed by one of two types of evidence: internal (style, consistency, etc.) and external. External can be further broken down into physical evidence (the material object) and provenance (history of ownership). Both of these categories are, in turn, linked to the concept of the trace, which has a long history but coalesces in the eighteenth and nineteenth centuries in detection, art history, and psychology, as described in the work of Ginzburg (1989, 96–118).

The trace can be of the unconscious, of the individual, of the group, or, and most importantly for this chapter, of the time period.

The case of Heidi's algorithm in *South Park* is particularly apposite in discussing the concept of trace. Ginzburg noted that in nineteenth-century art history, fakes were often exposed by an examination of "insignificant" details such as hand positioning or the fold of drapery in paintings (as opposed to more important parts of the painting such as the faces, where the forger concentrated his or her efforts at copying the style of the painter). By focusing on emoticons, something widely used but not considered "important," Heidi is able to detect the forger in two ways. First, by noting that the emoticons are "old-fashioned," we see an example of the trace of a particular era. Having learned the use of emoticons at a particular time period, the troll unthinkingly continues to use the same style of them, whereas the students, who are of a different generation, unthinkingly use those of their own era. Second, by matching individual teachers of the same generation as the troll against the troll postings, Heidi demonstrates that the trace can be not only of a particular generation (time), but also an individual. Like fingerprints, which, if the police have them in their database, can be matched against a crime scene to identify an individual, the emoticons, matched one by one against different individuals, can reveal "whodunit."

All of these cases were approached from an investigative angle, what I would call a forensic approach, which is based on three premises.

13. http://www.businessinsider.com/sothebys-reels-after-84-million-painting-is-assessed -as-fake-2016-10.

First, all events that occur in the natural world are conceptualized as unique and knowable. If sufficient data are available, any object and every action can be traced and located both temporally and spatially.

Second, as part of the natural world, human beings are also unique and therefore also knowable. This is because human beings act "naturally" most of the time. In other words, they act without much conscious thought. This view of human action draws on a psychological understanding of cognition and the concept of the unconscious, the subconscious, and the routine.

Third, the forensic universe is a Cartesian one, with a four-dimensional layout: three spatial dimensions and time. Since time is a fourth dimension like the three spatial dimensions, it is linear and moves forward in an unbroken but also unrepeated series of moments that are distinct and unique. Just as different geographic regions leave a unique imprint upon the object, so too every period of time has its own individual style (that is, trace), and every object created at that time bears its imprint. Due to a variety of factors, including soil and climate, wine from a particular vineyard (space) and a particular year (time) will have a unique flavor that is discernible to the properly trained wine connoisseur. As the individual may leave an unconscious trace on something she or he does, so too time leaves a trace on everything, and thus an object, whether "natural" or "cultural," is always "of its time."

Therefore, an object created in one time that tries to pass as coming from another inevitably bears a double trace: one from the period it is trying to pass as, and one of its own period. As time passes and styles change, this double focalization may become glaringly obvious to later generations. Grafton, in his book *Forgers and Critics,* is worth quoting at length on how forgeries date:

> If any law holds for all forgery, it is quite simply that any forger, however deft, imprints the pattern and texture of his own period's life, thought, and language on the past he hopes to make seem real and vivid. But the very details he deploys, however deeply they impress his immediate public, will eventually make his trickery stand out in bold relief, when they are observed by later readers who will recognize the forger's period superimposed on the forgery's. (1990, 67)

In historical terms, these are usually called anachronisms. Indeed, the historian Peter Burke (2016) has suggested that all historians, to the extent that they are writing for the present, also inevitably introduce anachronisms into their work. In choosing in one particular period of time to represent another period of time, the historian leaves her or his period's trace, and therefore written history also "ages." Therefore, when we read, for example, an account of the Middle Ages written in the 1930s, we perceive that account as outdated because it understands the Middle Ages in terms

of concerns of the 1930s. Speaking of literary forgery, Stewart (1994, 121–22) also notes that "living" genuine ballads tend to get updated in their language over time, whereas forgeries tend to use a fixed, antiquated language.

The forger opposes the forensic detective with artifice, whereby I mean conscious mastery of the physical world. In other words, while the forensic critic relies on the unconscious trace to reveal the forgery, the forger believes that it is possible for the human mind to comprehend and then to mimic natural phenomenon from earlier times or distant places. Although no two snowflakes may be alike in the natural world, the forger believes that it is possible to make an exact duplicate of any given snowflake through the conscious manipulation of H_2O.

The insights of Grafton, Burke, and Stewart, along with the opposing "artifice" view, if applied metaphorically to translations as texts that are trying to pass as the original and therefore are a sort of forgery, suggest that it is the process of passing in textual production that may be responsible for the aging of translations. To return to the Chinese-English translators Davis and Legge, their translations sought to pass as true representations of Chinese literature and Confucian philosophy. Not only does their language appear old-fashioned to readers today, their interpretation of the particular texts they chose to translate reflect their time period's understanding of and attitude toward the Chinese, one that present-day readers may no longer completely share.

In other words, there is a tension between both the style and the content of the translated text, which is of one time and culture, and the style of the source text, which is of another. Dual focus of two periods of time means that the translated work of art is doubled or schizophrenic. As time passes, the identity between the translator's time/place and the reader's time/place is lost, and thus readers find themselves reading something that gradually becomes blurred through a double focalization. The English language has changed since Dickens's time. When we read his works, we understand and appreciate him as being "of his time" and make allowances for points of view that may now seem outmoded. But the language of a translation, which belongs neither to our time nor to that of the original work, creates a dissonance.

In sum, the forensic view of literary history has no place for the forger and no time for translation.

Moving Forward in Time

Saying that all translations are forgeries that must inevitably age may sound like an admission of defeat, a return to a view of translation as secondary, derivative, and of little value, to be thrown away when no longer needed. However, there

are other possible understandings of time, and there are other views regarding the production of human cultural artifacts.

First, it should be noted that by many accounts there are plenty of forgeries that have never been detected. The news article concerning the exposure of the art forgery in 2016 discussed above, for example, speculated that a master forger may have already successfully passed off dozens of forgeries that have gone undetected. There are also cases where a forgery has been detected, only for later generations to claim that in fact the forgery is an original, or for certain groups to continue to insist, despite forensic evidence, that a text is original, not forged or translated. The poems of Ossian as presented to the world by James MacPherson in the 1760s, bound up with Scottish national identity and at least partly responsible for the Celtic revival, are an excellent example (Whitehead 1973, 74–92). The main "debunkers" of Ossian have historically been English, beginning with Samuel Johnson, while the main defenders of his existence have been Scottish (Whitehead 1973, 84–85). Thus, to some extent, the case of Ossian teaches us that extratextual factors (here, nationalism) may be just as important as forensic evidence. It also suggests that artifice may in fact triumph over nature, and that fakes and forgeries may become key texts for certain cultures. Haywood (1987, 52) goes so far as to claim that one of the reasons some people resisted the idea that the Ossian poems were forgeries was that such forgery raised the possibility that a modern author "could actually create a meaningful vision of the past," which challenged the notion of antiquarians and lovers of ancient manuscripts as the only authentic way of understanding earlier times. In other words, it raises the possibility that the forger (or translator) can either *recreate* the past through the imagination or *create* a past that becomes acceptable in the culture as authentic.[14]

Second, translations do not generally seek to pass in quite the same way as a forgery; most publishers do acknowledge translations as translations, if only grudgingly and due to copyright laws, not to a sense of any worth on the part of the translator. In that sense they may be closer to an homage, a type of work that celebrates the original without necessarily seeking to replace it, or a copy of an artwork that makes that fact explicit. Those translators who seek to pass as originals, though, do pose interesting problems for our idea of the distinction between original and copy, original and translation. Would the translation of a text that has subsequently been lost be in any way different from an original text? Conversely, what is the status of pseudotranslations? These questions are in a sense

14. For Scottish defenders, see, among others, Blair (1763) and Thomson (1952). For an idea of how heated this controversy has been, readers may consult the online "Selected Bibliography: James Macpherson and Ossian," compiled by Richard Sher with Dafydd Moore, https://web.archive.org/web/20020627111359/http://andromeda.rutgers.edu/~jlynch/C18/biblio/macpherson.html.

two sides of the same coin. There exist texts in Chinese that claim to be translations from Sanskrit, Pali, or some intermediate relay language, for which no known originals are now extant. While their authority as "genuine" texts lies in the claim of a (lost) original, they may in fact be pseudotranslations. But whether fake or translation, their interpretation is unassailable in the absence of an original with which to compare them.

Third, there are other ways to conceive of time.[15]

One way to reimagine time is as a fluid in motion, which contains eddies and back currents. We may also consider texts as objects that endure over time and therefore belong to more than one period, shifting emphasis from point of creation (translation as process) to its role/function in the modern world (translation as artifact). Returning to MacPherson and the poems supposed to be by Ossian, their role in the Celtic revival and resurgent Scottish nationalism mean that they have had an enduring impact on both Scottish identity and the relationship between Scotland and England, whatever their exact provenance may be.

Modern physics, notably Einstein's theory of relativity, postulates that time does not pass at the same rate for everything. Indeed, if you could go fast enough, time would run backward. Einstein believed it was impossible to reach that speed, perhaps because he did not want to imagine a universe in which time could in fact run backward, although the ability of time to run backward is also a logical correlate of the time-as-fourth-dimension Cartesian understanding. We can, after all, move both forward and backward in all three spatial dimensions.

Thus, it is possible to think of forgery, passing, and translation as things that transcend time. On one level we can concede that the translator always imprints her or his "trace" in the process of translation. On another level, however, we can imagine what the translator does is to roam freely through the mass of surviving texts in one language from various times, choose a text, and bring it into the present, creating the illusion of simultaneity. In this way the translator creates a wormhole that links two distant points in time, allowing the reader to travel back or the text to travel forward, creating correspondences (in the Baudelairean sense) for us to explore. Or, in a slightly more updated analogy, we may imagine the original and the translation as a pair of entangled photons that, no matter how distant, remain linked.

Finally, if we return to the word *forgery,* we may note that the term originally meant the creation of something in a forge, and later by extension became a general term for "Invention, excogitation; fictitious invention, fiction" (*OED,* second meaning), a sense that today is now limited to the verb *forge* rather than the noun *forgery.* Although *forgery* gradually became restricted to the more negative sense

15. See Guldin in this volume for more on this theme.

of fraudulent imitation, fake, or counterfeiting, leaving the more positive connotations to words like *create* and *fiction,* that earlier meaning of creativity could still be reactivated and reclaimed. Translation as forgery, then, is translation as creation. In this regard, the article "Why Translators Are the New Blacksmiths" (Kelly 2013) raises an interesting parallel between blacksmiths and translators. While the article emphasized the basic nature and ubiquitousness of both crafts, we may also note that blacksmiths forged metal into all manner of useful and decorative shapes.

In the end, what the translator gives to the text she translates may be the "gift of time," to borrow a phrase from Derrida (1994). If we choose to live in a forensic universe and experience time as linear, that time is always running out, and therefore must always be renewed. But if we step beyond the Cartesian universe, there may be boundless possibilities for us to explore.

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Exploring the Origin of the Chinese Language

Zhang Binglin's Translation of Herbert Spencer's Evolutionary Theory of Language

Ruoze Huang

Abstract

This chapter seeks to capture the moment at the turn of the twentieth century when a Chinese historicist met a British evolutionist in language. From the 1890s onward there was a burgeoning call for language reform among the Chinese pioneers. In order to counterbalance the appeal of alphabetic writing, Zhang Binglin serialized the Chinese translation of Herbert Spencer's "Progress: Its Law and Cause" in the reformist journal Free Expression *(Changyan bao 昌言報) in 1898. Inspired by the British theorist's idea that progress means "a change from the homogeneous to the heterogeneous," Zhang Binglin attempted in the translation to trace the uninterrupted development of the Chinese language. He identified the expression of feelings as the origin of language, placed the Western grammatical framework into traditional Chinese terminology, and, above all, looked for the common "ancestral words" that supposedly sustained the development of the classical Chinese language. Spencer's imprint upon Zhang Binglin was such that it persisted in Zhang's exploration of the origin of Chinese through his later enterprises, both cultural and political. Altogether, it showcases how the discourse of evolutionism was borrowed and bifurcated toward the making of modernity in China.*

Linear Temporality and Language Crisis in Late Qing China

In one of his memorials submitted to the throne in 1874, Gov.-Gen. Li Hongzhang (1823–1901) voiced his deep concern about the extent to which China's treaty rights had been encroached by foreign intruders. The ancient country, Li

emphasized, was facing "a situation without precedent in the past several thousand years" (2008, 159). Li Hongzhang's warning was so influential that a total of thirty-seven officials and literati were inspired to borrow the phrase in their own writings (Wang and Hao 1978, xi; Wang 2003, 11). This infection reveals an implicit anxiety about time toward the end of China's last empire. The traditional Chinese mentality features two major types of temporal experience: one is the cyclical understanding of history that past events should repeat themselves in the future, and the other is a nostalgia for the golden "Three Dynasties of Xia, Shang and Zhou" in remote antiquity (Hu and Zhang 1991, 32–33). As historians have demonstrated, a third kind of temporal perception began to take shape around this period. It was a linear, progressive perspective on history, which was introduced from the West and soon dominated China's modern mindset (Kwong 2001). Rather than trace back the origins of this linear idea, however, this chapter attempts to depict the impact of such a new perspective upon linguistic knowledge and language use at the turn of the twentieth century.

As Western missionaries poured into China and inhabited its coastal cities after the two Opium Wars, they brought with them not only the religion of Christianity but also the alphabetic writing system, which was not even remotely familiar to the Chinese literary tradition. "To alphabetize dialects with Western letters," a Chinese writer recalled decades later, "was a common practice among Christian converts. Throughout such cities as Tianjin, Shanghai, Ningbo, Xiamen and Hong Kong, all those Chinese who had become believers were equipped with Western letters for writing their native tongues" (以西文字母切土音，乃耶教徒之慣法，凡天津、上海、寧波、廈門、香港等處，所有曾入耶教之華人，莫不各自有其土音之西母文字) (Wu 1963, 467). Toward the end of the nineteenth century, language issues even became a representation of China's national crisis expressed in a temporal equation. Considering its vocal and grammatical features, the Chinese language, as the British missionary Joseph Edkins (1823–1905) asserted, had to be "regarded as the equivalent of the primeval language" (1888, v) in the map of world languages. Following suit, a number of native Chinese identified with this diagnosis. In contrast to Sanskrit, which "has undergone a dramatic development from the language of antiquity to date" (于古初語言已多更變), at least one Chinese was fully convinced that his mother language "appears to remain in as primitive a form as that used by prehistoric children" (猶近于古初孩童言語之形式也) (Guwu 1882, 68b). In this way, the emerging linear, progressive perspective invited the Chinese ideographic language and the Western alphabetic language to join a game in which the more ancient one was, the worse one was and the more modern, the better. In other words, China's language question actually became a metaphor for the idea that the nation had temporally fallen behind Western powers.

Through the constant encounter with the Protestant literary culture and the populist educational campaign, a reform of Chinese orthography was in the air. To begin with, 1892 witnessed the crystallization of the New Alphabetic Characters (*Qieyin xinzi* 切音新字) in Xiamen, which was the first native alphabetic scheme. Four years later in Shanghai, another native plan, the Universal System (*Tianxia gongzi* 天下公字), was published with Liang Qichao's (1873–1929) eulogistic preface, marking "the beginning of China's National Language Movement" (Li 1934, 1).[1] Although more alphabetic proposals would come out, none of them tried to break the logic of language evolution. In the peak of pessimism in the early twentieth century, a radical man even declared that:

> Ideographic characters are not so good as phonetic letters. According to the theory of evolution and natural selection, only the good species survive. It can be therefore inferred that ideographic characters shall be replaced by phonetic letters. This is what we call "the revolution in letters."
> (象形表意之字，不若合聲之字為良。于進化淘汰之理言之，惟良者存。由此可斷言曰：象形表意之字，必代之以合聲之字，此之謂文字革命。) (Li 1907, 1)

As a counterblow to this pervasive sentiment, the language theorist Zhang Binglin (1868–1913) published his translation of Herbert Spencer's (1820–1903) article "Progress: Its Law and Cause" in 1898. Unlike others who were eager to replace Chinese characters with Western alternatives, he used Spencer's ideas to identify the historical pattern of his mother language and sort out the laws of Chinese characters. While sharing the evolutionary thinking on language with Spencer, Zhang Binglin rebuilt an uninterrupted history of the Chinese language.

Bringing Evolutionary Theories into China: An Intellectual Relay

Born into a scholar-gentry family in Yuhang, Zhejiang, home to the Qing school of evidential research, Zhang Binglin (better known as Taiyan later) received his home schooling as a child from his grandfather. After his father's death in 1890, the young man was sent to the famous Gujing jingshe Academy in Hangzhou to study philology, history, and classics under Yu Yue (1821–1906), one of the last

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1. The call for language reform became a national cause lasting for several decades. Since the historiography of May 4, 1919, the language question has attracted scholarly attention and produced a variety of terms, such as *national language movement, script reform movement, baihuawen movement,* and *new literature movement,* addressing different aspects of the ongoing reform. Li Jinxi's selection of "national language movement" pays special attention to native efforts.

masters of philological learning and a close friend of Zhang's family (Jiang 1985, 1–10). In the years that followed, Zhang Binglin devoted much time to the study of ancient phonetics and etymological research, which was to make him an ideal candidate to translate Western language theories into China. But Zhang Binglin soon felt dissatisfied with the honorable yet conventional academic career that a Chinese scholar could achieve in his lifetime. Driven by the dream of connecting his scholarship to the need of the nation and the era, Zhang left the Academy in early 1897 and joined the staff of *Chinese Progress* (*Shiwu bao* 時務報) in Shanghai, a newspaper founded by the renowned reformist Liang Qichao and other political activists. After the reshuffling of the management board in the summer of 1898, which led to Liang's withdrawal and the brief suspension of Zhang Binglin's service there, a new publication under the title *Free Expression* was released on August 17, 1898. Zhang Binglin was hired again, this time as the editor-in-chief.

The Chinese translation of "The Collected Essays of Herbert Spencer" (*Sibinsai'er wenji* 斯賓塞爾文集) was serialized in the first eight issues (except for the seventh). It consisted of Spencer's two essays: "On the Cause of Evolution" (*Lun jinjing zhi li* 論進境之理), translated from "Progress: Its Law and Cause" in which language issues were addressed, and "Some Comments on Etiquette" (*Lun liyi* 論禮儀) from "On Etiquette." Just one year before, the basics of Spencer's philosophy had been introduced to the Chinese by the famous translator and scholar Yan Fu (1854–1921). Along with his other translations, including "Spencer's Comment on Learning" (*Sibinsai'er quanxuepian* 斯賓塞爾勸學篇), the initial attempt of what was to be known as *Qunxue yiyan* (群學肄言; translation of Herbert Spencer's *The Study of Sociology,* 1903), and several selections from *Tianyan lun* (free renditions of Thomas Huxley's *Evolution and Ethics* 天演論), Yan Fu's translations played a pivotal role in channeling evolutionary philosophy and social Darwinism into the troubled empire and millions of Chinese hearts.

Worrying about Yan Fu's discontinuation of his translations, the general manager of *Free Expression* wrote to Yan suggesting that they would like to hire a "famous hand" and complete the remainder of Spencer's works. The letter also expressed the concern that *The Study of Sociology* might be too difficult for an average candidate to translate. As a result, although the publisher had hired Zeng Guangquan (1871–1940), a former diplomat to several European countries, as the translator-in-chief of the newspaper, Zhang Binglin was still named as the translator for this special assignment. For this reason, despite the fact that the translation was an allegedly joint work (dictated by Zeng and written by Zhang), it should be attributed to Zhang's work (Peng 2017, 68n4). The difficulty of the translation was agreed upon in Yan Fu's reply ([1898a] 1986, 507), in which Yan Fu's reminder of the formidability of Spencer's works seemed to have exerted a decisive influence upon the manager's choice of which articles to translate. In the "Publisher's Notice" at the end of the

first issue of *Free Expression,* a brief account of Spencer's biography and an explanation of the translation process were attached: "Having purchased a complete collection of Spencer's works, the newspaper plans to serialize the translation as a reward for those sharing the same ideal with us. Indeed, Spencer's essays are loaded with novel ideas and excellent interpretations—this is perhaps what readers really expect" (本館覓得其全集，特按期譯登報端，以餉同志。其文新理絡繹，妙義環生，亦諸君所深許也). This indicates that the materials Zhang Binglin used for translation must be a collection instead of miscellaneous articles. A comparison of different versions shows that this collection should be Herbert Spencer's *Essays: Scientific, Political, and Speculative,* published by Williams & Norgate in 1868.[2]

In Herbert Spencer's first work, *Social Statics,* the idea of progress was defined as "not an accident, but a necessity." "The modifications mankind have [*sic*] undergone, and are still undergoing," Spencer argued, "result from a law underlying the whole organic creation; and provided the human race continues, and the constitution of things remain the same, those modifications must end in completeness" (1851, 65). During the 1850s, Spencer continued to apply this "development hypothesis" into more fields and established it as the universal law. In April 1857, two years before the publication of Charles Darwin's (1809–82) *Origin of Species,* Spencer had launched his essay "Progress: Its Law and Cause" in the liberal journal the *Westminster Review*. In this first declaration of his "general doctrine," the polymath proposed a Lamarckian kind of organic evolution as part of his cosmic law of progress. He tried to convince his readers of "the character common to these modifications—the law to which they all conform" (1868, 2).[3] A comparison of Herbert Spencer's essay and Zhang Binglin's translation suffices to show that the Chinese translator was able to grasp and deliver the basics of Spencer's evolutionary thought, notwithstanding the different segmentations of phrases, sentences, and even the whole passage. Here is Spencer's text:

> The first step in its development is the appearance of a difference between two parts
> of this substance; or, as the phenomenon is described in physiological language—a

2. "Progress: Its Law and Cause" first appeared in *Westminster Review* 67–68 (Apr. 1857): 247–67. One year later, it was included in the collection *Essays: Scientific, Political, and Speculative* (London: Longman, Brown, Green, Longmans, and Roberts, 1858), 1–54, in which the article remained basically the same with the original version. Ten years later, it was included in the British reprint of the American version, *Essays: Scientific, Political, and Speculative* (London: Williams and Norgate, 1868), 1:8–62, with minor changes in format. A fourth version with major changes in both content and format was published in 1891, in which Spencer's changed attitude toward evolution and politics was traceable in textual variation. For details, please refer to Peng (2017).

3. Actually, the idea of a "universal law" had been conceived as early as 1854, as Spencer argued that "the transformation of the homogenous into the heterogeneous, in which all progress, organic or other, essentially consists, is consequent on the production of many effects by *one cause*—many changes by *one cause*" (Freeman 1974, 215, italics added).

differentiation. Each of these differentiated divisions presently begins itself to exhibit some contrast of parts; and by these secondary differentiations become as definite as the original one. This process is continuously repeated—is simultaneously going on in all parts of the growing embryo; and by endless multiplication of these differentiations there is ultimately produced that complex combination of tissues and organs constituting the adult animal or plant. This is the course of evolution followed by all organisms whatever. It is settled beyond dispute that organic progress consists in a change from the homogeneous to the heterogeneous. (1868, 2–3)

Here is Zhang Binglin's translation:

> Despite its variety, the substance appears to consist in a single matter. As one substance multiplies into two, changes occur there. But the changing state will not come to an end until they take the final shape of human beings or other things. That's why although we are likely to know about the origin of a certain substance, still it will develop into countless variations through continuous changes.
> (. . . 其種種質若一焉，及為二質，然後有變化，其變化至於成人成物而後止。固知由一質之種，而變化至於無窮。) (1898a, 1B)

Zhang Binglin had little problem pinpointing the essence of Spencer's philosophy, since the translation did not miss the central idea of "inevitable progress" from the homogeneous to the heterogeneous. But even though the two might agree that time means change, Zhang Binglin still differed from Spencer in two ways. First, change in Spencer's eyes is more or less of the geographical or biographical kind. When describing the change of the fauna after two islands move toward each other until they are connected, Spencer wrote in a scientific tone: "We know that when circumstances demand it, such changes of habit do take place in animals" (1868, 48). But Zhang Binglin saw it as an internal change in animals that was critical for their survival in the fierce new environment. "One day when herbivores come across carnivores in the jungle," he wrote, "they are no longer mild and tame but hide themselves away. This is because the geographical limitation forces them to behave this way" (食草之獸，與食肉之獸，猝若相遇于豐草，向也馴狎，而今也引避，無他故焉，今相逼，地隘為之也) (1898b, 2B).

The second difference lies in Zhang Binglin's effort to enrich Spencer's objective observation of evolution with emphasis upon the potential of individual agency. While Spencer wrote:

> That progress in intelligence seen during the growth of the child into the man, or the savage into the philosopher, is commonly regarded as consisting in the greater number of facts known and laws understood: whereas the actual progress consists in these internal modifications of which this increased knowledge is the expression. (1868, 1–2)

Zhang Binglin translated as follows:

> How can a child who has just changed his baby teeth grow up to be an adult? What is it like that a barbarian admires a saint? That cannot be achieved without experience and learning, indeed.
>
> (彼龀童之为成人欤？野蛮之慕为贤圣欤？非阅历问学，不足以就，固然也。) (1898a, 1A)

For Spencer, knowledge was perceived as the result of progress. By calculating the use of different key words, Peng Chunling argues that the two terms *progress* and *evolution* are in fact interchangeable in Spencer's work in the sense that "both mean the direction from homogeneity to heterogeneity" (2018, 185). But Zhang Binglin interpreted knowledge as a necessary condition to activate progress, stressing that it is indispensable for a baby to grow up and for a barbarian to change into a saint. Thus, the power of will and knowledge is set in motion. With this, although Zhang Binglin's translation could not avoid the attack from Yan Fu, who later criticized its distorted meaning packed in an unfriendly archaic style ([1898b] 1986, 90–92), he was actually similar to Yan Fu in reshaping Spencer in the nineteenth-century Chinese context. If the introduction of evolutionary theories taught the first generation of Chinese reformers anything about the laws of time and change, what Zhang Binglin learned by heart was not to change the course of time but to catch up in time. One case in point, as we would see below, was his flexible rendition of Spencer's evolutionary thoughts on language as a reinterpretation of Chinese language history and as an effort to build its future.

The Language War and the Time Game

In "Progress: Its Law and Cause" Herbert Spencer highlighted the similar developmental transformation undergone by a variety of beings, including domestic animal breeds, species in nature, and, above all, human languages. Spencer's theorization relied heavily upon the philological scholarship of his time. In its heyday of the nineteenth century, the knowledge of philology was shared by language scholars, ethnographers, and scientific writers as "an outlook that bid to unite the natural and human-cultural spheres" (Alter 1999, xi). With an emphasis upon historical investigation, philology was regarded as a means of "tracing the prehistory of the races of mankind" (Burrow 1967, 188). At the same time, it also built itself upon the Darwinian model and saw linguistic laws as the laws of modern natural sciences (Knoll 1986). Max Müller (1823–1900), a pioneer of comparative philology at Oxford University, regarded ancient Chinese as the best specimen

of "the earliest workings of the human mind" (1881, 110). As we can see in Spencer's essay, much of its evolutionary discussion was also lent to the description of the prehistoric situation of human language, which constituted the first central theme in Zhang Binglin's translation. Here is Spencer's text:

> The lowest form of language is the exclamation, by which an entire idea is vaguely conveyed through a single sound; as among the lower animals. (1868, 16)

Zhang Binglin's translation is provided as follows:

> The earliest human voice, whether it was the feeling of joy, anger, sadness or happiness, was all expressed in the same tone. If we pay attention to animals' cries, we will see that although their feelings are varied, their sounds seem as if they were played by the same instrument. But we cannot tell the delicate difference according to the five scales in Chinese musical studies.
> (人之初言，喜怒哀乐，皆作一声。观动物之啼号也，其情万殊，而声如出一管，未可以辨角徵、审穆羽矣。) (1898b, 2A)

Unlike Spencer, who considered language change as an inevitable development from the lowest to the highest level, Zhang Binglin replaced "lowest" with "earliest," thus professing the viewpoint that chronological difference in language does not necessarily result in hierarchical difference. This was compounded by an epistemological disagreement upon the nature of language. For Spencer, the exclamation made in the prehistoric era manifests itself as the process of how an "idea" is invented, embodied, and communicated in language. It provides significant responses to what Plato describes in *The Republic* as the threefold stratification of truth, that is, the idea, the object, and the artwork (277–91). The underlying ideology is that reason (philosophy) rather than passion (poetry) should be seen as part of perfectibility (Bloom 1991, 426–34). By contrast, the Chinese translation sought to rewrite the Western philosophy into Chinese lyrical epistemology, implying that the difficulty of setting animals' sounds to music should be attributed to the variety of feelings from the outset. The implication is that the possible means of apprehending the origin and nature of language was by returning to the Chinese imaginary of a prehistoric situation where words and music were performed with each other and wherefrom poetry arose. As illustrated in the preface to the Mao text of *The Book of Songs* (*Shijing* 詩經), "the verbal forms assumed sometimes do not give full expression to the emotions, one has then to have recourse to heaving and sighing. When even heaving and sighing do not give proper vent to the emotions, one turns to singing and chanting" ([情動于中而行于言，]言之不足，故嗟歎之，嗟歎之不足，故詠歌之) (Wong 1983,

1). In a fully defensive manner like this, Zhang Binglin in fact cast his discredit on Spencer's hierarchy of world languages.

But Zhang Binglin did not reject the unilinear perspective of time and the fact of language change in time. What he did was turn to the origin of Chinese and revive the language philosophy shared by Chinese linguists. In order to consolidate traditional linguistics within the contemporary, comparative scholarship, he also tried to rebuild the Chinese grammar modeled on the English language. This became the second theme of his translation. Spencer tended to historicize language development as a natural process through which grammar is gradually categorized and words accumulated, as if the development of language had a purpose of its own. Zhang Binglin was trying very hard to mold these Western grammatical categories in Chinese terms, as shown in table 1:

Table 1: Grammatical categories According to Different Translators

Spencer	Wang 1879	Zhang 1898	Yan 1903	Modern Use 1978
Verb	動字	動靜	雲謂	動詞
active / passive	主作 / 主受	-	剛 / 柔	主動 / 被動語態
Noun	靜字	名物	名物	名詞
abstract / concrete	-/-	虛 / 實	懸 / 著	抽象名詞 /-
mood	狀	氣 (之緩急)	情，語氣	語氣
tense	時	時 (之先後)	候	時態
person	位	-	身	人稱
number	數	物 (之盈歉)	數	數
case	地	事 (之等級)	位	格
auxiliary verbs	輔動字	助動靜	助謂字	助動詞
adjectives	系靜字	連語譬況	區別	形容詞
adverbs	系動字	附動靜	疏狀	副詞
pronouns	代靜字	代名物	稱代	代詞
prepositions	縮合字	-	介系	介詞
articles	區指字	-	指件	冠詞
parts of speech	字類	辭氣	八部	詞類

If we compare Zhang Binglin's translation of English grammar with other translated works published near his time, including Wang Fengzao's (1851–1918) *Examples of English* (*Yingwen juyu* 英文舉隅, 1879), a translation of Simon Kerr's *An Elementary Grammar of the English Language* (1868), and Yan Fu's *English Grammar Explained in Chinese, Including Grammatical Analysis* (*Yingwen hangu* 英文漢詁,

1903), Zhang Binglin was neither the first nor the only Chinese to reconstruct the Chinese language framework modeled on English grammar. He shared the anxiety haunting generations of Chinese intellectuals who tried to validate traditional Chinese linguistics. But it was also evident that Zhang did meet some difficulty taming the entire English grammatical framework within the conventional Chinese structure because such English terms as *prepositions* and *articles* failed to fit into any Chinese categorization. Even so, however, it was never Zhang's intention to establish expedient translatability between the divergent grammatical systems. Similar to his first task, Zhang Binglin soon found himself compelled to consider the modern fate of his mother language. And his knowledge of Chinese linguistics again drew his attention to traditional resources. This was particularly evident in Zhang's choice of the compound word *ciqi* (rhetoric air 辭氣) as the equivalent of "parts of speech." The Chinese character *ci* (rhetoric 辭) refers to language and *qi* (air 氣) refers to the movement of breath from/into the nose. In traditional Chinese linguistics, *ciqi* is believed to be an important component of the semantic-functional categorization *xuzi* (虛字), that is, the "empty" functional words. In this sense, the study of *ciqi* provides an access to the study of "empty" functional words through the examination of the rhythmic rules of each sentence and the categorization of empty words based on their rhetorical and modal functions (Chen 1991, 1004). This is quite different from the role of "parts of speech" in Western linguistics, in which the emphasis upon formal changes has made the term "form-class" its modern substitute (Lyons 1977, 424). In ancient China, *ciqi* is understood as critical to the composition of a passage, and whether the mood of a passage is smooth and proper mirrors the writer's personality and mindset. A Confucian expectation of one man's temperament, as one Qing scholar reminded his readers, includes "a peaceful voice and a solemn air" (聲容靜，氣容肅), two of the nine aspects (Liu [1866] 1957, 157). By interpreting "variety of parts of speech" as "only when equipped with *ciqi* will one be able to utter the true meaning in words" (辭氣既備，人始得以言道意) (1898b, 2A), Zhang Binglin in fact rebuilt the connection between language and language user, thus reviving the firm humanism in Chinese aesthetics that language should not degenerate to be a transparent, value-free instrument; as part of ethics, language is critically connected to the wholeness of humanity.[4]

Zhang Binglin's textual maneuvers revealed his anxiety about the deteriorating crisis to the degree that even language had fallen victim to national weakness. Moving beyond the relationship between language and individual users, he soon linked the language question to the destiny of his nation. While Spencer wrote:

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4. Zhang Binglin also used *ciqi* to describe his teacher, Yu Yue: "In his association with others, my teacher's *ciqi* was so dominantly radiant that no one could ever surpass him" (蓋先生與人交，辭氣淩厲，未有如此甚者) (1906, 100).

And it may be remarked, in passing, that it is more especially in virtue of having carried this subdivision of function to a greater extent and completeness, that the English language is superior to all others. (1868, 17)

Zhang Binglin translated as follows:

Basically the more complex a certain language and its letters become, the more civilized its culture will be. The reason why England has become the representative of the civilization of Western seas is thus in accordance with this principle.
(大抵語言文字之變愈繁，其教化亦愈文明，英國所以表西海者，其以此夫。) (1898b, 2A)

As a Chinese linguist, Zhang Binglin was obviously fascinated by Spencer's use of language life as a metaphor of national power and thus amplified this explanation in his translation. In order to glorify the success that English was enjoying, he depicted it not only as the representative of Britain but "of the civilization of Western Seas." By reconstructing the causal relationship between language and nation, he stepped further away from Spencer's use but closer to his own intention. It was the prosperity of the English language that he was looking to as the development model for his mother language.[5] Then comes the third question. Spencer wrote:

Another aspect under which we may trace the development of language is the differentiation of words of allied meanings. Philology early disclosed the truth that in all languages words may be grouped into families having a common ancestry. An aboriginal name applied indiscriminately to each of an extensive and ill-defined class of things or actions, presently undergoes modifications by which the chief divisions of the class are expressed. These several names springing from the primitive root, themselves become the parents of other names still further modified . . . there is finally developed a tribe of words so heterogeneous in sound and meaning, that to the uninitiated it seems incredible that they should have had a common origin. (1868, 17)

But Zhang Binglin adopted a strand of Chinese terms to describe the multiplication of words and their meanings:

We have another method to explore language origins. That inconsistent characters are produced every day, either identical characters with different meanings or dif-

5. As a matter of fact, when Spencer began to question the validity of European imperialism and colonialism in his later years, the analogy between language and nation was deleted in the 1891 edition of his *Essays*. This provides another proof that the edition Zhang Binglin used for translation must be a collection published prior to 1891.

ferent characters sharing the same meaning, is beyond description. But we can still dig into its laws from the scattered state . . . Having multiplied for generations, a single character may acquire more than one meaning from different characters; yet the original ancestral character is no longer known. Only with a profound knowledge of Chinese philology can one solve the puzzle.

(求語言之源，復有一術。凡字同而義異，與義同而字異者，厄言日出，莫名可狀，然就其支離，可以深求其理。. . . 至於末世，有數字之義，祖襧一字，而莫能究其原者，非覃思小學，孰能道之？) (1898b, 2A)

In spite of power differentials between the two languages, Zhang was open-minded enough to suggest that the Western historical-comparative method could be borrowed to study the origin of Chinese, simply with a methodological shift from one for alphabetic letters to another for ideographic characters. He then put forward a threefold proposal. First, for those "divergent words" (*fentu zhi yu* 分途之語) whose modern pronunciations are no longer likely to recover the original meaning, indicating that an independent tribe of characters is derived (*ziru* 孳乳), the only thing to do is seek the lost meaning of those sharing the same "ancestral marks" (*zumi* 祖襧). Second, some traditional philological methods such as "extension [of meaning]" (*yinshen* 引申) and "borrowing [of phonetic or graphic radicals]" (*jiajie* 假借) should be activated in one way or another, so that "we are likely to put relevant characters into one group" (*gui zhi yiyu* 歸之一語) (1898b, 2A). Ultimately, we should give a thorough reevaluation of traditional Chinese philology (*xiaoxue* 小學). Through all these efforts, he hoped, the Chinese language would thrive once again just as English enjoyed its prosperity today. For Zhang Binglin, philological learning figured not only as an access to China's prehistoric memory but a pillar of its contemporary glory as well.

Back to the Future: Zhang Binglin's Vision of Modern Chinese Orthography

The translation of Spencer's essay was the first time that Zhang Binglin had dealt with evolutionary theories on language development, which "represented Zhang's major source of European linguistic knowledge" (Kaske 2008, 125). But his reflections upon linguistic and temporal issues had much to do with the reading of Western science when he was in the Gujing jingshe Academy in Hangzhou. In one letter of 1896 to his friend, he described, briefly, the citation of science books in his criticism of Chinese classics like *Guanzi* (管子) and *Huainan* (淮南) (2003, 2). In the three-volume *Reading Notes in the Gaolan Studio* (*Gaolanshi zhaji* 膏蘭室札記), a faithful record of Zhang's reading experience from 1891 to 1893, a total of forty-one entries of Western book titles can be traced showing his initial but

extensive contact with Western evolutionary thinking (Xiong 1988, 11–28). Among these, the mention of geographical evolution was noteworthy. By using "a table of fossil stratification" to reinterpret the chapter of geological studies (*Diyuan* 地員) in *Guanzi* (2014a, 229–31), Zhang Binglin must have been able to understand the analogy that "investigating the ages of different fossil strata is akin to exploring the generations of man" (攷究各石層之期，如攷人之世代) (MacGowan and Hua [1873] 1989, 398), which was introduced by the great British geologist Charles Lyell (1797–1875). This is because the analogy between geology and age is drawn from *An Elementary Explanation of Geological Study* (*Dixue qianshi* 地學淺釋, MacGowan and Hua [1873] 1989), a Chinese translation of Lyell's *The Elements of Geology* (1838). As the quotation shows:

> Methods of Identifying Different Strata: For the aqueous deposit, it is likely to compare different strata; if the strata are horizontal, the layer in the upper position is the newest and the one in the bottom the oldest. With this, the order of sediments looks like a volume of history, in which each and every page is a record of the corresponding years, days and hours, as well as deeds. With a book accumulated like this, a reading of it will disclose the events of the time concerned.
> (辨上下法：水層石之諸層，可以此處之層與他處之層比較之。如其層為平，則上層為最新，下層為最古。因其沉積之次第譬如一部史，其史之每頁各紀其年代時日及其事迹，積累成帙，閱之可知其時之事也。) (MacGowan and Hua [1873] 1989, 369)

Though rendered quite freely, the Chinese work impressed the young Chinese student with both its geological knowledge and the insightful historical imagination in Lyell's original work. This record allows us to know the details about Zhang Binglin's background knowledge. In fact, when Spencer first published "Progress: Its Law and Cause" in *Westminster Review,* Lyell's work was listed in the very beginning as one of his three sources of evolutionary theories (Spencer 1857, 244). This indicates that the knowledge structure for Zhang Binglin was fairly close to that for Spencer even before his translation started. Therefore, we are pressed to investigate the symbiotic existence of scientific discourse, language studies, and evolutionary thinking in Victorian England.

As "one of the most popular books ever published in England on the principles of that fascinating department of natural science," as advertised in the *Edinburgh Review* ("A Review" 1839, 406), Lyell's *The Elements of Geology* taught the Victorians how to determine the age of a stratum by discerning and comparing the fossils of fauna and flora within it, indeed. Such an evolutionary understanding of the world was further complicated by the fact that Lyell's geological research itself was inspired

by his constant contact with the historical-comparative philology of his time. After his retirement from the position of president of the Geological Society of London (1835–37 and again in 1849–51), Lyell attended Max Müller's Oxford lecture on "Comparative Mythology" in 1856. There the German-born philologist introduced his famous hypothesis that all languages were descended from classical Latin. Thinking highly of Müller's philological approach, Lyell wrote excitedly that "the argument for the existence of some aboriginal language, whether it be called Arian or by any other name, seems conclusive, and it must go a far way back, as they branched off into such distant and ancient nations" (1881, 341–42). In his next book, *The Geological Evidence of the Antiquity of Man* (1863), Lyell's persistent interest in philology materialized in a special chapter devoted to discussions concerning the origin and development of languages and species compared, as a strong support lent to Darwin's fledgling evolutionary theory. Just as geologists had been encouraged "to unveil the history of former worlds, from the fossil remains of extinct animals by means of Comparative Anatomy," as a writer argued in a high-spirited essay, so were philologists now called upon "to recover the remoter history of man, through the fragments of dead languages, in the use of Comparative Philology" (Winning 1838, 4). The publication of Herbert Spencer's essay in the 1850s just signaled that the collaboration between philological study and geological investigation had come to the fore (Alter 1999, 151n8). For Zhang Binglin, it was the translation of Spencer's work that finally activated his dormant reading experience and linguistic scholarship.

But Zhang Binglin's exploration of Chinese language was not for the purpose of archaeology at all, which differentiated him from the British source of knowledge. Whereas Spencer concluded his essay stating that "it only becomes more manifest that the unknown quantity can never be found" (1868, 58), Zhang Binglin made a confident promise that "we just need to wait for later generations to solve the unknown phenomena" (所不知者，以俟後人可也) (1898c, 1A). This again shows his concern for the modern fate of Chinese language. Not waiting for younger scholars to come, however, he soon offered his own answers. In the initial edition of his *Book of Urgency* (*Qiushu* 訄書) (Zhang [1900] 2014b), Zhang Binglin quoted his own translation in "Progress: Its Law and Cause" in an entire paragraph from the chapter of "A Critical Discussion on Literature" (Dingwen 訂文). Toward the end of that paragraph, he expressed an admiration of the prosperity enjoyed by the English language and a fear of the extinction of Chinese. In light of Spencer's mechanism of multiplication, he wrote, "this is why it [English] has become the representative of the entire Western civilization. I could only sigh that our Chinese [language/nation] is weakening day by day because of the same formula" (今英語最數 . . . 故足以表西海。章子曰：烏乎！此夫中國之所以日削也) ([1900] 2014b, 45). In one appendix of that book, he called readers' attention to the gloomy fact that

since China opened commercial trade with foreign countries, machines are renewed and ideas sprouted every day. This is exactly the way that one uses 2,000 Chinese characters to compete against the 60,000 English words: at first the gap is by tens of thousands of words; when it comes to translation and interpreting things are destined to deteriorate and Dao [the ultimate philosophy] becomes extinct.

(今自與異域互市，械器日更，志念之新者日孳，猶暖暖以二千名與夫六萬言者相角，其釁便既相萬，及緣傳以譯，而其道大窮。) (46)

In a second appendix, this Chinese linguist put forward for the first time a tentative scheme of how to make the best use of Chinese characters in contemporary cultural practice. The same topic reappeared four years later in the revised version of *The Book of Urgency,* with a special reference to the topic of "language roots" and to Max Müller's lectures on the science of language.

From then on, the origin and nature of the Chinese language became a frequent theme in Zhang Binglin's writings, as he started to organize his spontaneous thoughts on language into a systematic whole. In one of his perhaps most important articles published in 1908, which was an attempt to argue against the rise of Esperanto proposed by the first generation of Chinese anarchists, Zhang Binglin mobilized his knowledge on language roots to select a list of thirty-six simplified radical structures of characters (*niuwen* 紐文) and twenty-two radicals whose pronunciation approximate to compound vowels (*yunwen* 韻文) as the fundamental components of Chinese radicals (1908, 9A). This inventory turned out to be the basis of a draft proposal to be passed in the Commission on the Unification of Pronunciation in 1913 as China's first official transliteration system (*zhuyin fuhao* 注音符號, Symbols for Annotating Sounds, also called "Bopomofo"). Thus far it could be said that Zhang Binglin's defense of Chinese language succeeded. In this long struggle, Spencer's evolutionary thoughts on language provided one of the first inspirations for Zhang Binglin's theory and undoubtedly exerted a lasting impact upon his career thereafter.

To sum up, Zhang Binglin's translation of Herbert Spencer's essay was a telling example of how the evolutionary imagination of world languages was borrowed and then bifurcated. Taking an evolutionary viewpoint, Zhang was not exceptional in accepting the linear, progressive mode of historical interpretation, which in turn made him one of the moderns. But he also attempted to break off the single linearity of world languages in which English outcompetes all the other ones. He perceived the ancient and contemporary varieties of Chinese as a continuum and looked for possible links in between. In the end, the traditional Chinese philological knowledge was revived for the establishment of a modern, independent discipline of Chinese language, which, in his blueprint, consisted in the studies of characters, sounds, and semantics (2004, 101). As for the safeguarding of the

motherland, Zhang Binglin believed that "it is language and history that deserve the ultimate urgency" (惟語言歷史為亟) (2014c, 209).

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"No Beginning, No End, and Is the Beginning and Root of Ten Thousand Things"

The Jesuit Translation of Christian Temporal Concepts into Chinese

I-Hsin Chen

Abstract

For Matteo Ricci (1552–1610), Chinese culture is endowed with admirable antiquity, yet however long the Chinese people's concept of time might be, they merely focus on transient pleasure and the amassment of wealth and power within their own lives; seldom do they recognize an existence beyond this world and this life. This chapter will discuss certain time-related passages in the Chinese works by Ricci and two key figures among Ricci's Jesuit successors, Johann Adam Schall von Bell (1591–1666) and Ferdinand Verbiest (1623–88). In his The True Meaning of the Lord of Heaven *(Tianzhu shiyi 天主實義), Ricci attempts to persuade his Chinese interlocutor that there exists a true Creator who has "no beginning, no end, and is the Beginning and root of ten thousand things." Inheriting St. Augustine's (354–430) view on the finite humanity and the eternal one Creator, Ricci reinterprets classical Chinese notions such as "the after generations" (*houshi 後世*), "ten thousand years" (*wansi 萬祀*), and "the above antiquity" (*shanggu 上古*) through the Christian ideas of heaven, the afterlife, profitability and futurity, the immortal soul, and foreknowledge. Based on Ricci, Schall highlights divine constancy over the matter of the universe, while Verbiest reopens imaginings about simultaneity and the Trinity. My chapter will show how Ricci and his Jesuit successors attempted to transform traditional Confucian perception of time in translating Christian temporal concepts into Chinese via creative cross-cultural hermeneutics, and how their translations might encourage new thought on time.*

Introduction

There has been extensive scholarship on how the early Jesuits in China contributed to the birth and growth of modern sinology and Sino-Christian dialogue through translation. As David E. Mungello (1985, 13–14) and Bernhard Fuehrer (2015, xiii) both note, these Jesuits initiated an age of accommodation, aiming to convert China to Christianity while introducing Chinese culture to the European elites. They produced Chinese sermons regarding Christian doctrines and Latin translations of classical Chinese texts. David Porter (2001, 97) notes how Matteo Ricci's (1552–1610) Chinese work, *The True Meaning of the Lord of Heaven* (*Tianzhu shiyi* 天主實義), reveals Ricci's effort to understand and appreciate a foreign Chinese semiotic and cultural system "in reassuringly familiar terms" through a creative synthesis of Christian and Confucian values. Thierry Meynard (2015, 1–2) indicates how the *Confucius Sinarum Philosophus* (Confucius, the Chinese philosopher) (1687) by the Jesuits, which contains the first complete translation of the *Analects* (*Lunyu* 論語) published in the West, suggests the Jesuit correlation between Confucianism and the Western tradition via their translation of Confucius 孔子 (551–479 BCE) as both a philosopher and a saint.[1] Through their translations, Ricci and other Jesuits sought to integrate Christian vision with Chinese thought in order to reaffirm their faith in a universal divine order across China and the West.

With regard to the broad context of the Jesuit accommodationist strategy, my chapter examines a critical yet largely unexplored theme: how the Jesuits translate Christian concepts of time in their Chinese writings. By *translate* I emphasize the Jesuits' creative mappings of Christian temporal concepts and combination of these concepts with traditional Chinese temporal notions through writing in Chinese. I focus on the time-related passages in *The True Meaning* by Ricci, *The Law of the Lord on the Matter of the Universe* (*Zhuzhi qunzheng* 主制群徵) by Johann Adam Schall von Bell (1591–1666), and *Elements of Catholic Teaching* (*Jiaoyao xulun* 教要序論) by Ferdinand Verbiest (1623–88). Ricci, Schall, and Verbiest were all well versed in classical Chinese and respectively composed the above three works directly in Chinese. As John W. O'Malley (1993, 92, 96) observes, the early Jesuits emphasized the importance of preaching through the use of sermons, and their main purpose was to move people spiritually. I view the above three Jesuits' works as their translatorial creative sermons, where they create new meanings and arguments on Christian temporal concepts in a Confucian foreign language, while

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1. The *Confucius Sinarum Philosophus* also contains the translations of two other important Confucian classics, the *Great Learning* (*Daxue* 大學) and the *Doctrine of the Mean* (*Zhongyong* 中庸).

combining Christian and Confucian teachings through translation. For them, Confucian ideas of antiquity and posterity are compatible with Christian concepts regarding God's creation of time, eternity, and the afterlife. They translate these Christian temporal concepts into Chinese through new mappings of Sino-Christian hermeneutical frames, in order to persuade the Chinese of Christian advantages while adapting their preaching to the Confucian tradition. In this regard, I suggest that their translations enable us to conceive of translation as a temporal and trans-temporal process of knowledge mapping across two evolving traditions such as Christianity and Confucianism, while this translation process allows for the creation of time-related knowledge based on cross-cultural dialogue.

The meaning of time in relation to divine creation has been a central theme in Christianity, being discussed and debated in many Christian theological writings. St. Augustine's (354–430) writing in the *Confessions* is one of the significant classical sources that Ricci, Schall, and Verbiest employ to develop their approaches.[2] Accordingly, the first section of the chapter discusses certain excerpts of Augustine's *Confessions,* focusing on how Augustine tackles the questions of time, eternity, and existence in his meditation. The second section then explores how Ricci translates the existence of God, the afterlife, and the soul in his *The True Meaning.* The third section moves on to investigate Schall's translation of the idea of constancy through the movements of heavenly bodies, and Verbiest's translation of the temporal aspects of the ideas regarding simultaneity and the Trinity. Finally, the conclusion suggests how the study in the chapter enables us to rethink the Jesuit legacy for the integration between the Christian and Confucian traditions through their translational reinvention of the concepts of time.

"In the Eternal Reason Where Nothing Begins or Ends": Augustine's Meditation on Time, Eternity, and Existence

Augustine produced numerous writings on time in various works. One of the most noted pieces is the eleventh book of his *Confessions* on "Time and Eternity," now regarded as an exemplary Christian writing and a masterpiece of philosophy. As Paul Ricoeur (1984, 5) suggests, the novelty of Augustine's analysis lies in its candid exposure of a central paradox in the human conception of time, that is, how finite human beings could comprehend time and establish an ontology of time, which for Augustine is a product of God's creation and which is bound up with

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2. The early Jesuits often prepared sermons based on the works by Augustine, St. Jerome (c. 347–420), St. John Chrysostom (c. 349–407), and Pope St. Gregory I (c. 540–604), as well as "an interlinear gloss of the Bible" (O'Malley 1993, 99).

the concept of eternity. While I focus on certain examples of the eleventh book in Augustine's *Confessions,* I do not treat it as a work isolated from his other writings. As Jason W. Carter (2011, 302) indicates, Augustine held various distinctive views on time, which reflect his lifelong attempt to build a logical and comprehensive rationale of time. His views would continue to stimulate new debates over the nature of temporality and the experience of eternity in relation to divine creation.

Augustine's meditation on time unfolds with his meditation on the opening line of the Bible: "In the beginning God created the heaven and the earth" (Gen. 1:1, KJV 2020). For Augustine ([1992] 2008, 229), God is the maker and cause of time, "the originator and creator of all ages." God is an eternal existence preceding all times; he creates time in a "beginning" that eternally exists (Augustine [1992] 2008, 229–30). Accordingly, the time that God created possesses an infinite capacity for the operation of the entire universe, yet God himself is not conditioned by the temporality of his creation.

In his meditation, Augustine reminds us that time originates from the word of God. Time remains a mystery to human beings because only God has perfect knowledge about time, whereas human beings are an imperfect image of God and prone to err. Human beings must return to God for spiritual guidance and self-refinement. Based on the Psalms, he writes how God brings him to perfection, whose voice is his joy, "better than a wealth of pleasures" ([1992] 2008, 222). He meditates on God with wonder and writes:

> How to express it I do not know, unless to say that everything which begins to be and ceases to be begins and ends its existence at that moment when, in the eternal reason where nothing begins or ends, it is known that it is right for it to begin and end. This reason is your Word, which is also the Beginning in that it also speaks to us. ([1992] 2008, 226)
>
> [God] is the Beginning because, unless he were constant, there would be no fixed point to which we could return. But when we return from error, it is by knowing that we return. ([1992] 2008, 227)

In Augustine's view, time conditions and presents the volume or space of existence, something perfectly calculated and able to fill the interval between the beginning and the end of everything's existence. He views time as the manifestation of the movements of things from their beginnings to their endings, or between their beginnings and their endings. He also views time as a gift from God, "the eternal reason where nothing begins or ends" and "the Beginning," which substantiates everything's existence as an experiential moment for the eternal. While Henry Chadwick ([1986] 2001, 75) suggests how Augustine sets his analysis "in a context of mysticism as a timeless awareness of the eternal," what underlies such mysticism

is a desire to understand the science of time (why "it is right for it to begin and end") as an indicator of divine intelligence. According to Carter (2011, 323), a broader investigation into Augustine's writings reveals his attempt to elucidate "a cosmological, mathematically structured theory of time as the created means of carrying out a providential order of change in each substantial creature in the physical and spiritual world." This suggests that Augustine is concerned with the use of logic and mathematics for illuminating the theological grounding of the changing cosmos. As Augustine notes in his above writings, God transforms the temporal states of humanity and the universal world to the state of perfection by revealing what it would mean for time to be eternal through the change of time. The heaven and the earth created by God is subject to change and variation, but God himself is a "fixed" constant presence, to which human beings could "return from error" with a knowledge of divine teaching. It is by hearing and communicating with God that human beings could come to know God as "the Beginning," wherein they would be able to appreciate God as the source of joy and "the eternal reason" that enables all the movements of times.

Throughout his meditation, Augustine craves to capture the power and the nature of time based on the question of existence. He writes:

> What is time? ([1992] 2008, 230)
>
> How can something be long or short which does not exist? . . . It could be long only when it existed to be long. ([1992] 2008, 231)
>
> If future and past events exist, I want to know where they are. If I have not the strength to discover the answer, at least I know that wherever they are, they are not there as future or past, but as present. ([1992] 2008, 233)
>
> Again, these concepts already exist, and those who predict the future see these concepts as if already present to their minds. ([1992] 2008, 234)

As his above writings suggest, human concepts of time (such as future and past) and ways of measuring time (such as long or short) are valid only if these concepts are substantive entities that exist in the present. Because he is convinced that only good things could be viewed as existing whereas evil is nothing, for him human references to future and past are misnomers according to God's conception of time. God does not conceive of time as being limited to the successive linear pattern of past, present, and future in the human understanding of time. Rather, in the plan of God everything exists to be present and eternal. Augustine prays ([1992] 2008, 237) that "God grant to human minds to discern in a small thing universal truths valid for both small and great matters." Human beings could strive to understand time through exercises of their minds, yet all such exercises would be futile without admitting God as the true holder of the knowledge of

time, who brings everything into existence in the present with infinite power and capacity. Thus, Augustine says:

> Then shall I find stability and solidity in you, in your truth which imparts form to me. ([1992] 2008, 244)
>
>   Heal my eyes and let me rejoice with your light. . . . You are unchangeably eternal, that is the truly eternal Creator of minds. Just as you knew heaven and earth in the beginning without that bringing any variation into your knowing, so you made heaven and earth in the beginning without that meaning a tension between past and future in your activity. ([1992] 2008, 245)

Augustine connects his analysis of time intimately to his theological commitment, which highlights the spiritual communication and communion with God. For him, by meditating on time in hearing God's word, human beings are able to see through the temporal forms of all creatures beyond their transient appearances into their existential substance, as these forms ultimately are signs of divine wisdom, imparted from the truth of God.

Overall, for Augustine, time is an element of God's creation and thus possesses a substance relating to the concepts of eternity and existence, which subsumes and transcends the human concept of time as something changing and finite. Yet in listening and speaking to God through rational thinking and passionate devotion, he attempts to reconcile the human conception of time with divine time. As I will demonstrate, later Jesuit works resonate with Augustine's approach, affirming the divine logical order that determines change and ascertains eternity.

"No Beginning, No End, and Is the Beginning of Ten Thousand Things, the Root of Ten Thousand Things": Ricci's Translation of Christian Afterlife into Confucian Temporality

Ricci designed his Chinese work *The True Meaning* as a dialogue between a Western scholar (presenting Ricci's viewpoint) and a Chinese scholar (presenting the Chinese viewpoint based on Ricci's experience of conversing with the Chinese literati).[3] Bearing on biblical teaching and Augustine's reflection, *The True Meaning* highlights the transcendence from human temporality to divine eternity. Ricci expresses his sermon regarding Christian temporal doctrines while translating

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3. All English translations of citations of the Chinese passages by Ricci, Schall, and Verbiest in this and the following sections are mine.

them in a traditional Confucian language, portraying the Western scholar as being well versed in the Confucian texts and a good friend to his Chinese interlocutor.

For Ricci, God, the Lord of heaven (*tianzhu* 天主), is the absolute beginning for the creation of the whole universe. In *The True Meaning,* when the Chinese scholar asks, "who gave birth to this Lord of heaven," the Western scholar (Ricci) replies: "the Lord of heaven gave birth to everything, but is not born of anything" (物由天主生，天主無所由生也) (Ricci [1607] 2002, 487). Echoing Augustine, Ricci's reply here suggests how God is the reason why everything exists as God always already exists as the highest order over universal creation. To translate Christian teaching on the genesis in a language accessible to the Confucian literati, Ricci adopts *shi* (beginning 始) and *zhong* (end 終), the two characters indicating the two extremes of a period, distance, event, or experience, to describe God's relation to the universe in three categories. Physical lives (birds, beasts, grass, and trees) "have a beginning and an end" (有始有終). Heaven, earth, and extraordinary beings (ghosts, spirits, and the human soul) "have a beginning but no end" (有始無終). God, above all, is not subject to temporal confinement. The Western scholar (Ricci) goes on to suggest: "The Lord of heaven has **no beginning**, **no end**, and is **the Beginning of ten thousand things**, **the root of ten thousand things**" (天主則無始無終，而為萬物始焉，為萬物根柢焉) (487–88).[4] By translating God's state as "the Beginning" in the sense of the already and perpetually existing origin, Ricci transforms the temporal implication of the Chinese notions regarding beginning and root into a timeless ground on which everything is based.

Ricci also believes that God creates an infinite and eternal after-death world, to which human beings could strive to attain through spiritual devotion. For him, there is an enduring quality in the Confucian temporal concept that underscores antiquity and generational duty for honoring the ancient tradition. Using this Confucian concept as a basis, Ricci introduces the Christian concept of the afterlife in order to persuade the Chinese to envisage an eternal life beyond the temporality of this life. He adopts the concept of "human spiritual talent" (*lingcai* 靈才) to foreground the thematic of the afterlife throughout *The True Meaning,* translating this talent as a divine gift, which inspires a human being to "endure pain and labour in this life in order to concentrate on cultivating the way, with the purpose of seeking the peace and joy that last ten thousand generations after the bodily death" (不辭今世之苦勞，以專精修道，圖身後萬世之安樂也) (Ricci [1607] 2002, 485).

On grounds of his synthetic Christian-Confucian vision, then, Ricci links the idea of human spiritual talent to the Confucian ideal of "**ten thousand generations after the bodily death**" (*shenhou wanshi* 身後萬世) or "**after generations**" (*houshi* 後世), while combining this ideal with the Christian concept of the afterlife where hu-

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4. All the emphases in bold henceforth are mine, in order to highlight the significant metaphors or narratives in the three Jesuits' translations.

man beings could achieve eternal peace and joy. He translates the Christian heaven into the Confucian *tian* (sky or heaven 天), viewing tian as a metaphor of eternity by contrast to human temporality in this world. He remarks, "**Our original home is not in this world, but in the world of the after generations**; not in the temporal human state, but **in heaven**, where the most important work originates" (吾本家室，不在今世，在後世；不在人，在天，當於彼創本業焉) ([1607] 2002, 497). For him, hence, tian as the eternal heaven is God's dwelling place and humanity's original home because God is the beginning and root of all creation.

Ricci values how the excellence of Confucian teaching on virtue holds a capacity to substantiate Christian development in China (Mungello 1985, 57, 63). Applying his Confucian studies to creating Christian-Confucian syntheses, Ricci notes that "Confucius compiled the *Spring and Autumn Annals* (*Chunqiu* 春秋)[5] and his grandson authored the *Doctrine of the Mean* (*Zhongyong* 中庸),[6] as they both consider **what shall remain after ten thousand generations**" (仲尼作春秋，其孫著中庸，厥慮俱在萬世之後) (1607/2002, 524).[7] Thus, Ricci characterizes Confucius and his grandson Zisi (子思) as visionary thinkers who meditate on eternal time by encoding an idea of infinite futurity in the Confucian classics. He further translates this eternal message into the Confucian practices of mourning, burial, tomb sweeping, and sacrifice by the subsequent generations as "the affairs after death" (死後之事), where the spirit of the dead would last (524–25). He contrasts a human being's limited temporal life (through the metaphor of "a day in winter") with "the infinity of the after generations' ten thousand years," a metaphor referring to the eternal afterlife (525). This metaphor of the afterlife suggests how he blends the Confucian idea of generational transmission of the ancestral spirit with the Christian idea of God's infinite time.

Moreover, Ricci transforms the discussion of *li* (profit 利) in the *Mencius* (*Mengzi* 孟子) through his translation of the biblical concept of divine profitability.[8] Mencius (孟子) (fourth century BCE)[9] advises a king to develop his kingdom

5. The *Spring and Autumn Annals* is an early Chinese historical text that chronicles the events of the State of Lu from 722 to 481 BCE. It is traditionally attributed to Confucius, and became one of the Five Classics during the Western Han dynasty (206 BCE–9 CE).

6. The *Doctrine of the Mean,* traditionally attributed to Confucius's grandson Zisi (子思) (c. 481–02 BCE), is a text in the *Book of Rites* (*Liji* 禮記). After Zhu Xi (朱熹) (1130–1200), the *Doctrine of the Mean* has become one of the Four Books (together with the *Great Learning,* the *Analects,* and the *Mencius* [*Mengzi* 孟子]) in the Confucian curriculum. See also note 1.

7. Ricci here refers to Confucius as Zhongni (仲尼), which is Confucius's courtesy name.

8. For example, the New Testament notes: "For bodily exercise profiteth little: but godliness is profitable unto all things, having promise of the life that now is, and of that which is to come" (1 Tim. 4:8, KJV 2020).

9. Mencius is an early Confucian thinker after Confucius, now often regarded as the "Second Sage" of Confucianism. The work *Mencius* records his sayings, arguments, and dialogues with others, and is the main source of studying his thought.

based on benevolence (*ren* 仁) and righteousness (*yi* 義) rather than on making a profit, as for Mencius the idea of profit may incite first the king, then ministers and down to commoners to pursue selfish interests and thus damage the morality of the entire kingdom (*Mencius* 2020, "Liang Hui Wang I," 1). Ricci, however, tells his Chinese interlocutor that

> The profit of the world to come in my meaning is the greatest truth. . . . **Based on this profit, kings want to make their kingdoms good, officers want to make their clans good, and scholars and commoners want to make themselves good; from top to base they strive to be the first good one, so that the whole world would be peaceful and enjoy good governance.**
> (吾所指來世之利也，至大也，至實也。 . . . 以此為利，王欲利其國，大夫欲利其家，士庶欲利其身，上下爭先，天下方安方治矣。) ([1607] 2002, 524)

In formulating his thesis on "the profit of the world to come" (來世之利), Ricci transforms Mencius's metaphor by taking on the positive import of profit for achieving common good in early Chinese sources, while incorporating the biblical vision of a transtemporal divine futurity.[10]

For Ricci, the immortal soul is another metaphor of God's eternal time. He regards the human life as comprising "the mortal specter" (*po* 魄) and "the immortal soul" (*hun* 魂): "the specter of a human being disappears when he dies, yet his soul exists permanently" (死則其魄化散歸土，而魂常在不滅) ([1607] 2002, 498). The Han dynasty philologist Xu Shen (c. 58–c. 148 CE) ([121] 2020) explains po as "the power of *yin*" (陰神) and hun as "the energy of *yang*" (陽氣). In the Chinese folk tradition, po and hun are often mentioned together, which imply the complementary coexistence of yin and yang (the dark and the bright) in them. Yet believing God to be all good and all luminous, Ricci downplays po as a transient specter attached merely to human physicality, while translating the Christian doctrine of the eternal soul into hun.

The final example to note here is Ricci's translational connection of the Confucian ideal of high antiquity to biblical foreknowledge about Jesus Christ. He notes:

> In the Western land of **the above antiquity** (*shanggu* 上古), there were wise persons who, thousands of years ago, documented in advance in the Scripture the life of Jesus Christ. There the world is asked to wait still for that moment. The people

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10. As Shih Tz'u-Yun (2009, 2) notes, in early Chinese documentation, environmental peace and fortune were viewed as profits for common good, yet monetary and material gains were viewed as profits based on self-centered interests. As the king wishes to make profits for monetary and material gains, Mencius advises him to pursue benevolence and righteousness instead. But Ricci opts for the good meanings of profit in early Chinese.

of the world wait until that time. When that time arrives they crane their necks in order to see Christ, and eventually meet him.

(西土上古多有聖人，於幾千載前，預先詳志於經典，載厥天主降生之義，而指其定候，迨及其時，世人爭其望之而果遇焉。) ([1607] 2002, 548)

The reference to shanggu as "the above antiquity" in this passage reveals Ricci's attempt to coalesce the Confucian metaphor of the distant past and the Christian documentation of Christ into a new historical narrative that also transcends historical times. Ricci translates the concept of Christian foreknowledge into his understanding of the Confucian reverence for the ancients, thus vividly creating a paradoxically fascinating narrative flow characterized by a Sino-Christian mixture of temporal and transtemporal realms.

Translating Constancy, Simultaneity, and the Trinity into Chinese: Schall's and Verbiest's Translations of Christian Temporal Theories

With respect to Augustine's classical view and Ricci's approach, Schall and Verbiest both attempted to expand discussions on God and temporality in Chinese based on their mathematical and astronomical training. While revering Confucian moral teachings, Ricci already put emphasis on the use of Aristotle's cosmology, Euclid's geometry, and Ptolemy's astronomy and geography for complementing Chinese thought (Hsia 2009, 22). Following Ricci's strategy, Schall and Verbiest understood how the exploitation of European scientific knowledge in Chinese was able to substantiate the Jesuit foothold in the Chinese imperial court and provide the Jesuits with the opportunity to spread Christianity in China (Hsia 2009, 36, 46). As a result, Schall's *The Law of the Lord* and Verbiest's *Elements of Catholic Teaching* display an extended incorporation of Christian doctrines and scientific reasoning into the Chinese tradition.

The Law of the Lord, Schall's Chinese thesis on the magical evidence of God through cosmological operation, delineates how the law of God characterizes the orientation of universal matters and elements of human nature and composition. Here I draw on an exemplary passage, in which Schall illustrates the mathematics of the temporal and spatial factors regarding the moving speed of heavenly bodies:

In our observation, the sun moving westward from the ninth heavenly layer for four *ke* (刻) of time, equals approximately 4,520,000 *li* (里) of distance on earth.[11] For the same period of time, the stars of the constellation of the eighth heavenly layer

11. In the Chinese tradition, *ke* and *fen* (minute 分) were units of time. One day equals ninety-six ke, and one ke equals fifteen fen. *Li* was a unit of distance, approximately half a kilometer.

near the equator move 52,600,000 li.[12] Among things on earth, a bullet moves fastest. A bullet moves nine li for one *fen* (分) of one ke. It takes a bullet seven days to complete one revolution around the earth. Thus it takes a bullet 348 days to travel the distance the sun does for four ke. The stars move eleven times faster than the sun does for four ke. **The heaven moves so rapidly without chaos because it conforms to an order constantly for a thousand antiquities. This conformity does not result from heaven's nature. There must be one lord who governs it.**

(試觀太陽從宗動天西行四刻，約應地四百五十二萬里。列宿天近赤道之恆星，則行五千二百六十萬里矣。物行之速，莫如銃彈。銃彈之行經刻之一分得九里。如欲繞地一周，非七日不可，是太陽四刻之行，乃銃彈三百四十八日之行也。而列宿天則又較疾於太陽四[刻之行]，十倍有奇。夫天動至易至疾如此，乃其體有順無逆，千古常然，豈其性與，有主之者矣。)

([1629] 1915, 572)

Using time and distance as measures, Schall indicates how the stars and the sun move at tremendously rapid speeds, with the stars moving most rapidly. By translating European astronomical and mathematical analysis of speed into traditional Chinese terminologies of time and the heavenly space, he demonstrates a Sino-European synthetic imagining where a rational universal order regulates the motion of all heavenly bodies. His ultimate purpose is to affirm God's presence through the constancy of the universal order.

For Schall, who combines scientific reasoning and Christian theology to theorize time, the classical Chinese phrase "a thousand antiquities" (*qiangu* 千古) alludes to a nontemporal space, or a temporal space created through nontemporality. Echoing Ricci, who translates Christian nontemporal foreknowledge into the Chinese "above antiquity," Schall translates a Christian message of divine constancy into "a thousand antiquities," for they both value traditional Chinese linguistic references to antiquity as temporal manifestations of the eternal space expressing divine omnipresence. As Keith Ward (2001, 161) notes, while mathematics represents space and time as extensive magnitudes, there is a profound link between space ("the realm of fixity") and time ("the realm of perpetual flux"): the sense of spatial fixity is an abstraction from the temporal flow of events, and only through the coexistence of space and time would there emerge a sense of permanence in the temporal. Schall envisages this space-time link as the penetration of God's law into and beyond the constant flux of the cosmos.

Verbiest's Chinese treatise *Elements of Catholic Teaching* contains a systematic

12. As Lu Ying-Chung ([1979] 2020) notes, in early Chinese documentation, the earth was the center of the universe, while there were nine layers of heaven around the earth, with planets and stars located in different layers.

introduction of the attributes of God, the substance of the soul, the Ten Commandments, the Trinity, and scriptural documentation of Jesus Christ. I focus specifically on his translation of the temporal aspects in the conceptions of constancy, simultaneity, and the Trinity. Verbiest notes:

> Now we have seen lucidly **the respective ways in which the sun, the moon, and the stars orbit**. We have also seen **how universal times and things, such as the spring, summer, autumn, and winter, the four seasons and eight solar terms,**[13] **and the variation of ten thousand things, all operate according to the one order over a thousand years without any errors or chaos in respect of their motion, sequence, and orientation**. Hence the apparent conclusion that it must be one absolute lord who governs over ten thousand things.
> (今既明白看見日月諸星各行其道，春夏秋冬，四時八節，又萬物變化，其行動、其次第、其本向等，千年如一，一毫不錯亂。則推論明知，掌管萬物者必是一主而無二。) ([1670] 1867, 595)

Verbiest presents his creative Sino-Christian synthesis of space and time by translating the concept of a constant one God into the Chinese idea regarding the regularity of agricultural seasons and solar terms. He views God as the one stable and eternal spatial existence (beginning and root) enabling the infinite succession and continuum of all times. Consonant with Ricci and Schall, he highlights divine eternity through the order of temporal cosmological changes, and for him, the constancy of time evinces God's oneness.

Further, Verbiest theorizes simultaneity in light of the Trinity, where the concepts of the first Father, the second Son, and the third Spirit are simultaneously the manifestation of the nontemporal divine one. He notes:

> The first position of the Lord of heaven is Father, the second position of him is Son. We cannot compare this truth to the way human parents give birth to a child. The first position of the Lord of heaven gives birth to his second position from his original substance. For example, the sun gives birth to light. **Such light originates from the sun's substance. There is no early and late, for the sun and the light appear simultaneously.** . . . Another example is looking in a mirror: **as soon as a person looks in it he sees his image originating from his substance, without effort, without taking any moments, without transmission**. . . . The Holy Father of the

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13. According to the traditional Chinese agricultural calendar, there are twenty-four solar terms. The eight key solar terms refer to the beginning of spring, vernal equinox, beginning of summer, summer solstice, beginning of autumn, autumnal equinox, beginning of winter, and winter solstice.

Lord of heaven mirrors his original substance from no beginning, thus giving birth to the Holy Son from no beginning.

(所謂天主第一位為父，天主第二位為子，不可視如人父母之生子也。天主第一位生第二位是自己本體所生。譬如太陽生光，此光是太陽本體所生，並無先後，一有太陽即有光。...又譬如照鏡，一照即照見自己本像，與己相合。此像從何來緣，係自己本體發出，不須費力，不用時刻，不用傳類。...天主聖父從無始照見自己本體，故從無始生出聖子。) ([1670] 1867, 605–6)

From the above gloss, he derives his treatise on the simultaneity of the Trinitarian Father, Son, and Spirit:

The Holy Love of the Lord of heaven is from its root the truthfully substantial and wholly radiating love. . . . **From no beginning, the Holy Father and Holy Son of the Lord of heaven love each other for the miracle of their substance, thus from no beginning originating the third Holy Spirit.** With regard to this rationale, then, the three positions could not have early and late, large and small, noble and lowly, because they are **altogether one almighty power, one goodness, one blessing, and altogether one substance**.

(天主聖愛原是實實全發之愛。...聖父與聖子從無始互相愛本體之妙，故從無始亦發第三位斯彼利多三多聖神。審此，則三位不能有先後、大小、貴賤，因其共是一能一善一福，共是一體。) ([1670] 1867, 606)

Verbiest produces the above passages with a clear intention to translate the theory of the Trinity into accessible Chinese.

As Matthew W. Bates (2015, 31) notes, early Christian hermeneutics on the scripture were characterized by prosopological exegesis, a reading technique based on ancient Greco-Roman rhetoric strategy of *prosopopoeia* (character-making). Justin Martyr (100–165) read God (Father), Christ (Son), and the divine *Logos* (inspiring agent) as "persons" in dialogue with one another, while blending past, present, and future tenses in this dialogic performance; Turtullian (160–220), who first used the term "Trinity," called the inspiring agent the "Spirit" through the "person" concept (Bates 2015, 27–28, 32–34). Here, "person," like the names Father, Son, and Spirit, is treated as a divinely approved metaphor guiding finite human beings toward a truer understanding of God, since there has been awareness in the Christian tradition about the limitations of using temporal human languages to capture God's infinite presence. Augustine read the Trinity as the manifestation of the coeternal presence of Father, Son, and Spirit beginning in the nontemporal, yet knew that his reading was mediated through metaphors that accommodated to his temporally conditioned language (Augustine 1991, 87–88, 202–3 [1:24; 5:17]; Bates 2015, 37). In this regard, prosopological exegesis suggests

the performance of translation, whereby these Christian translators created for the human audience various metaphorical linguistic signs to illuminate God as the transtemporal eternal presence, with the assurance about the sanctified state of these metaphorical signs, even though their translational performances of these signs were conditioned by time. In translating the truth of the Trinity to his Chinese readers, Verbiest adopted the metaphors of the sun and sunlight, the person and his mirrored image, and their mutual love for the substance to illustrate the metaphor of "no beginning," prompting the readers to use his metaphors for contemplating the state of Trinitarian simultaneity beyond the temporal linguistic frame. For Verbiest, love as the Spirit is the ultimate inspiring agent, bringing his Chinese readers to the eternal one place of God.

From the perspective of Albert Einstein's special theory of relativity, to think of God's presence as absolute simultaneity is impossible, given the fact that simultaneity is relative depending on the observer's reference frame in space-time (what holds as simultaneous for X might contain future or past events for Y) (Einstein [1916] 2014, 27–29; Ward 2001, 165; Dorrien 2009, 268–69). However, Einstein's modern reading does not negate the translations by Schall and Verbiest, but propels us to imagine and contemplate time anew based on the paradoxes in their translations. Schall's use of the metaphor qiangu as "a thousand antiquities" retains the twofold meanings for constancy as permanently changing and changeless, insofar as he affirms that God's time could be illustrated and comprehended via a translational combination of Christian thought and European scientific reasoning with traditional Chinese cosmology. Verbiest invites us to appreciate in Chinese the inconceivable mystery of God's simultaneous Trinitarian "now" and accept the everlasting inspiration of God's universal love, even though a human person might never be able to perfect his or her knowledge about God. Both their translations enable new explorations into the meaning of constancy, simultaneity, and Triune eternity in time analysis.

Conclusion

In translating Christian temporal concepts into Chinese, Ricci, Schall, and Verbiest transformed traditional Confucian temporal notions, providing new insights into the development of knowledge about divinity and temporality in Sino-Christian interreligious contexts via cross-cultural hermeneutics. As I have demonstrated, by adopting early Confucian reverence for high antiquity and the ideal of maintaining a civilization's moral character, Ricci translates into his Chinese writings the Christian doctrines of heaven, the afterlife, profitability for the world to come, the immortal soul, and foreknowledge. Schall's translation illuminates the constancy

of God over, beyond, and regulating the changing cosmos in a language that infuses Chinese cosmological imagination with Christian faith and European science. Verbiest's translation elucidates divine substance as the transcendent root and beginning, which constitutes the eternal simultaneity of the Trinity as the magical source of inspiration. Altogether, their translations depict God's creation of time as a grand scheme subsuming and transcending the successive past-present-future temporal pattern. Their translations reformulate multiple Chinese metaphors into Sino-Christian divine metaphors for profound meditation on timeless spirituality through narratives of temporal human history and cosmic motion.

All three Jesuits believe in the creative role of translation for communicating God's truth by engaging cross-culturally with Christian and Confucian linguistic metaphors of time. Integrating Christian precepts with classical Chinese temporal terminologies, their translations reinvent Christianity and transform Confucianism by a pioneering hermeneutical blending of Christian and Confucian thought. As such, their translations inherit and renovate Augustine's conception of God, encouraging us to form new connections between classical viewpoints and contemporary debates. Many theologians today are retheorizing God's relation to time, the cosmos, and the human world. For example, Ward (2001, 165–68) notes the paradox in the attempt to conceive of time as successive but to view God as a timeless simultaneous presence, and he goes on to suggest the possibility to envisage God as both changeless and temporal, who loves everything in an eternal sense while actualizing this love through "infinite creative and responsive activity." Gary Dorrien (2009, 269–70) synthesizes various theological positions, proposing that God can be "the ultimate ground of all categories," a necessary inspirational source helping human beings to cope with all values and world views in different circumstances. My analysis throughout this chapter suggests how the Jesuit translations are able to enrich such contemporary discussions in a Sino-Christian interactionist setting across various times and spaces. Ultimately, these Jesuit translations also pave new cross-cultural avenues for exploring the relation of translation studies to the philosophy, theology, science, and cross-disciplinary conception of time.

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Telling Chinese History

Time and Chronicles in the Jesuits' Translations

Sophie Ling-chia Wei

Abstract

During the early Qing dynasty, the Jesuit Figurists were devoted to the translation of Chinese classics, especially the Yijing *(Book of changes 易經), to demonstrate the existence of the same God in the East as theirs in the West. Their intralingual translations were characterized by the use of symbols and hexagrams from the* Book of Changes, *as well as their reconciliation of traditional Chinese and biblical chronologies. Past scholarship has criticized the associations made with Chinese history as implausible and baseless. Aware of such criticisms, this chapter will explore how the formation of proto-Figurism may be traced back to one former Jesuit missionary who focused on the similar trajectory for translating and retelling Chinese history. One contribution of this chapter is an exploration of the pathway from Kircher's Hermeticism to the Jesuits' Figurism. Martino Martini, a student of Athanasius Kircher, may be a proto-Figurist. Like the later Figurists, Martini embraced the strategy of Chineseness and focused on blending the Chinese and biblical chronologies by using elements such as numbers, hexagrams, as well as mythical figures. Martini and the Jesuit Figurists, including Joachim Bouvet and Joseph Henri-Marie de Prémare, took on roles as historian-translators and conducted extensive studies of the Chinese classics. Based on the historical facts taken from the Chinese an-*

cient classics, Martini and the Jesuit Figurists employed chronicles, numbers, and hexagrams to tell their own Chinese histories. Martini focused on validating Chinese history with facts he found in the Bible and Chinese classics, while the Figurists further employed Chinese characters as their exegetical method of retelling history, thus opening a new dimension to their European readers.

Introduction

Figurism originally referred to the process of looking for clues of Jesus Christ's presence and power in the Old Testament. The term later was borrowed by Jesuit missionaries, especially Joachim Bouvet, to refer to the search for evidence of Jesus and the Bible in the ancient Chinese classics, particularly the *Book of Changes* (*Yijing* 易經). These Jesuit Figurists analyzed Chinese characters from a Christian point of view, compared the figures in ancient Chinese documents to the figures in the Bible, combined images from the *Book of Changes* with sacred revelations in the Bible, and also linked the *Book of Changes* with the chronology of the Bible in order to establish connections between the Chinese classics and Christianity (Wei 2015, 9–10).

Figurism was established in Europe in the late seventeenth and early eighteenth centuries; it was originally intended to resolve differences between Christianity and Judaism and pagan religions and philosophies (Wei 2019, 9). The European Figurists argued that the Old Testament was the prefiguration of the New Testament; seeking to reinforce their argument, they also tried to locate figures in the *Book of Changes,* which corresponded to figures in the Bible (Wei 2019, 9). According to Claudia von Collani and other scholars, the Figurist approach to the Bible was based on three interpretive traditions within European theology (Collani 2001, 668–79): (1) typological exegesis, designed to reveal hidden meanings in the Old Testament that unlocked the mysteries of the New Testament; (2) "Ancient Theology" (*Prisca Theologia*), predicated upon the idea of divine revelation in pagan saints (including Melchizedek, the Queen of Sheba, the Three Wise Men from the East, Pythagoras, Socrates, Plato, Orpheus, Zoroaster, and others); and (3) the Jewish mystical tradition of the Kabbalah, which, during the Renaissance, had produced, among its various permutations, a Judeo-Christian version that drew upon Ancient Theology and Neo-Platonism.

Typological exegesis was introduced by St. Paul and developed by Patristic writers to reconcile the Hebrew Bible (the Old Testament) with the New Testament. St. Augustine expressed the general principle in *De Doctrina Christiana* (On Christian doctrine), in which he writes, "In the Old Testament is the secret hiding of the New; in the New is the showing forth of the Old (occultatio/manifestatio:

Cat. rud. 4.8); Old Testament unveiled in New, New veiled in Old (revelatum/velatum: Exp. Ps. 105.36); the most famous version is: New in Old concealed, and Old in New revealed (lateat/pateat: Qu. Exod. 2.73)" (Vessey 2012, 205). In typological exegesis, key persons, events, and symbols in the Old Testament are identified as "pre-figurations" or "figurations" that anticipate a matching figure in the New Testament. These figures were seen as historically real, though they simultaneously served as symbols foreshadowing similar persons, events, and symbols in the New Testament. The Old Testament figures are known as types; the New Testament figures are known as antitypes (Berkeley 2008, 792).

Using this exegetical method, the Jesuit Figurists of the early Qing dynasty devoted themselves to the translation of Chinese classics, especially the *Book of Changes,* to demonstrate the existence of the same God in the East as theirs in the West. The typological exegesis in their intralingual translations were characterized by identifying the figures, Chinese characters, and mythical elements from the *Book of Changes* to reconcile the traditional Chinese and biblical chronologies. Past scholarship has criticized such associations made with Chinese history as implausible and baseless. Aware of such criticisms, this chapter will explore how the formation of proto-Figurism may be traced back to one Jesuit missionary, Martino Martini, who came to China half a century before the Jesuit Figurists and focused on a strategy similar to theirs for translating and retelling Chinese history.

A Proto-Figurist

The Jesuit scholar Athanasius Kircher never set foot in China. Nevertheless, his compilation of the written and oral accounts of Jesuit missionaries exerted a great influence on early European impressions of China. His works, characterized by the religious practices, symbols, illustrations, figures, and iconic signs of China, opened the eyes of his European readers. Of these works, most influential was *China Illustrata* (China illustrated) (1667). "By collecting and compiling information taken from fellow Jesuits, including Matteo Ricci, Martino Martini, Johann Adam Schall von Bell, Johann Grueber and Heinrich Roth, Kircher [manages] to create an authentic secondary study on Chinese people, nature and mythology" (Reed 2007, 148). While the line of influence from Athanasius Kircher to the Jesuit Figurists was clearly recognized by some scholars, Kircher in fact never touched Chinese soil. Previous scholarship has not focused on how Kircher's hermeticism passed down to the Figurists. Moreover, it is not the case that the Jesuit Figurists employed the symbols, such as the hexagrams, figures, or parallels between the chronicles in Chinese history and those in the Bible, out of the blue. Logically and interestingly, the next question is: Who could be a possible precursor of the

Jesuit Figurists in China who is also interested in the hexagrams, figures, or parallels between Chinese and Biblical chronologies?

Based on my studies, I can tentatively say that the precursor is Martino Martini (衛匡國). Few scholars have focused on the similarities and the connections between the theories of the Figurists and Martino Martini's *Sinicæ Historiæ Decas Prima* (Ancient Chinese history). Martini introduced to Europe the method of the "Chinese Era" (the combination of Heavenly Stems and Earthly Branches) in his *Novus Atlas Sinensis* (New atlas of China). He, a European, also greatly respected Fuxi (伏羲), a cultural hero of Chinese myth and legend, and was inclined to use the hexagrams to draw parallels with some major events in the chronicles of the West. By examining Martini's use of transcriptions from Chinese to Latin, mythical legends, hexagrams, as well as symbols, this chapter will explore the links between Martini's work on ancient Chinese history and the Jesuit Figurists' links with Chinese history based on the reinterpretation of the mysterious elements of the *Book of Changes.* My analysis of Martini's time line, beginning with his retranslation of Chinese history, will not only reveal his impact upon the interpretation of Western history from the Bible, but also demonstrate that Martini's ancient Chinese history may be a precursor to the Figurists' typological approach. It is hoped that this chapter can open a new dimension in explaining the development of proto-Figurism and in explaining their exegetical focus on Chinese history.

The Case for Martino Martini

Such Jesuits as Martino Martini, Philippe Couplet, Jean-Baptiste Du Halde, as well as the Jesuit Figurists of the Qing dynasty, partook in retelling Chinese history. Why, then, do I identify Martini as a likely proto-Figurist? Martini studied directly under Kircher. After completing his studies in Trent in 1631, he entered the Society of Jesus, and from there he was sent to study classical letters and philosophy at the Roman College, Rome (1634–37). However, his interest leaned toward astronomy and mathematics, which he studied under Athanasius Kircher. His intense interaction and discussions with Kircher were demonstrated by David Mungello in *Curious Land:*

> In further regard to Martini's contribution to Kircher's work, the first section of part four of *China Illustrata* dealt with the geography and the political structure of China, which was taken from Martini's *Atlas* . . . Martini's *Atlas* borrowed most of what it said on the Nestorian Monument from Kircher's *Prodromus Coptus sive* Aegyptiacus. (Mungello 1989, 138)

In addition to his studies, Martini also reproduced Chinese mythical legends and reconciled the Chinese and biblical chronologies. Therefore, the questions I will address in this chapter include: What kind of historian-translator roles did Martino Martini and the Jesuit Figurists assume as they retold Chinese history? And is it possible to trace the formation of proto-Figurism from Martini's use of the esoteric elements of the *Book of Changes?* If so, it may be possible to identify Martini as a precursor of the Jesuit Figurists who blended accommodationist strategies and Hermeticism in his version of Chinese history.

Traditional Chinese and Biblical Chronology

Chinese mythology includes creation myths and legends, such as the myths recounting the beginnings of Chinese culture and the founding of the Chinese state. Like many cultures, the Chinese have at times and to a varying extent believed their mythology to be a factual recording of history. Thus, the stories of the distant past documented in ancient Chinese classics, such as the *Liji* (Book of rites 禮記), *Shiji* (Records of the grand historian 史記), and *Shujing* (Book of documents 書經), have a double tradition: one that presents a more historicized version, and one that presents a more mythological version of Chinese history. This fusion of recorded history and mystical elements gave the Jesuit Figurists an area gray enough to locate within it traces of God's message and to reinterpret them as linked with stories in the Bible.

However, biblical chronology is concerned with fixing exact dates for the various events recorded in biblical literature. For the earliest parts of Old Testament history, we rely entirely on the scripture itself, but there are several inconsistencies among the Hebrew Bible, the Septuagint, and the Samaritan Pentateuch, so many dates cannot be fixed with certainty. The unfixed dates for historical events in Chinese and biblical chronology also provided a gray area that Martino Martini and the Jesuit Figurists utilized to reconcile Chinese history with the time line of stories from the Bible. Typological exegesis was also employed by both Martini and the Jesuit Figurists to parallel the figures and heroes in Chinese history with those in biblical chronology.

There are thus four trajectories by which Martino Martini can be identified as a proto-Figurist and precursor of the Jesuit Figurists: his research into historical materials, chronicles, mythical elements in the *Book of Changes,* and Chinese characters. Despite the same interest in Chinese characters, this may be one aspect showing the divergence of this proto-Figurist from the later Jesuit Figurists with respect to the fusion of Chinese and biblical chronologies.

Research of Historical Materials

Martini's major work on Chinese history is the *Sinicae historiae decas prima res a gentis origine ad Christian natum in extrema Asia, sive Magno Sinarum Imperio gestas complexa* (The first ten divisions of Chinese history, affairs in far Asia from the beginning of people to the birth of Christ, or surrounding the emerging great empire of the Chinese) (1658). In this work, he documents Chinese history from the reign of Fuxi to the end of the reign of "Ngayus," the Latinized name of Emperor Ai (西漢哀帝) (7–1 BC). As a historian-translator, Martini interspersed throughout his historical narratives information on classical Chinese literature, such as the *Records of the Great Historian,* the *Book of Documents,* the *Chunqiu* (Spring and autumn annals 春秋), and the *Book of Changes.* This work appealed to erudite Europeans who were trying to reconcile traditional and biblical chronologies (Mungello 1989, 124). In writing this work, not only did he launch a debate about the biblical time line, but he also followed chronology listed in Chinese mythical legends and literature, adopting the strategy of accommodation and Chineseness. Even though his target readers were Europeans, he took a bold step in support of the time line listed in Chinese history.

There was a debate between Martini and Archbishop James Ussher, who was famous for trying to establish the chronology in the Bible, about whether one should use the Vulgate version of the Bible, which placed the Creation around 4004 BC and the Flood around 2348 BC, or the Septuagint version, which placed the Creation around 5622 BC and the Flood around 3366 BC. A few years before the appearance of Martini's work, Archbishop Ussher had published his chronology, which supported the Vulgate version of dates. However, Martini's version seemed to contradict biblical assertions; Noah could not be the father of all humanity if the dates in ancient Chinese history were proven correct. Martini states in several places that he drew his information from the short historical summaries written for the common people, who would not have wanted to burden their minds with too much detail. In this work, Martini also indicates that he had consulted the *Book of Documents, Daxue* (Great Learning 大學), and *Mengzi* (Mencius 孟子) (Standaert 2016, 97). While consulting the *Records of the Grand Historian* and *Spring and Autumn Annals,* he also located one symbol for the birth of Jesus, which coincides with the use of the Jesuit Figurists—the mythical figure of *lin* (麟).

Chinese mythological tradition includes many auspicious signs and creatures, such as the five auspicious animals, the Four Symbols of the Chinese constellation, and mythical places. The lin, short form of *qilin* (麒麟), is a legendary benevolent animal, somewhat of a "Chinese unicorn." It is documented in the *Records of the Grand Historian* as a metaphor for a great sage. In the *Spring and*

Autumn Annals, it is stated that "during the fourteenth year of Duke Ai's reign, in the spring, in the west he went hunting and caught a Chinese unicorn, lin."[1] Originally an interpretation was derived from Confucius's lament that the lin should appear only when the state is ruled by a sage. Since here the lin arrived at the wrong time and was secured by a man of lower class, it was considered a bad sign. However, in his work, Martini employed this symbol for the birth of Jesus. He states that Confucius even foresaw the coming of Verbum Carnem, which is the real legislator and sage (Martini 1658, 131). Not only did he think that the image of lin corresponded with the meaning of Agnus Dei (the Lamb of God), but also he calculated that the year when Jesus was born and the year when lin was secured were both *gengshen* (庚申), one of the combinations of Heavenly Stems and Earthly Branches.

The lin was also exploited by the Jesuit Figurists in their documentation on the birth of Jesus. These Jesuit Figurists conducted extensive studies on the Chinese classics, including the *Book of Changes* and other classics that might, according to their theological interpretation, be related to Christianity. Following the Chinese literati's commentarial tradition, the Jesuit Figurists selected pieces from the Chinese classics that agreed with their hermeneutics and used them to reinterpret the *Book of Changes* as well as to create their own intralingual translations of Chinese classics.

The mythical beast was turned into another sacred representation of Jesus so as to fit with their typological exegesis. In Bouvet's *Yi Yao* (The *Yijing* as the keys to Christianity 易鑰), there is a compilation of quotations from Chinese classics about the lin. Similar to *Gu Jin Jing Tian Jian* (The mirror of paying homage to God in the ancient times and at present 古今敬天鑑), whose quotations from classics attempted to vindicate descriptions connecting God and stories of Christianity, *The* Yijing *as the Keys to Christianity* also quotes ancient classics and commentaries, with most of the quotations having to do with legends or myths.

In this part of *The* Yijing *as the Keys to Christianity,* several passages from ancient classics, such as the *Huai Nan Zi* (Master of Huai Nan 淮南子), *Chun Qiu Gan Jing Fu* (The annals of spring and autumn: Token of bestirred essences 春秋感精符), and *Chun Qiu Fan Lu* (The luxuriant dew of the spring and autumn annals 春秋繁露), are quoted and used to describe the lin as having one horn and as being a representation of the coming sage, Jesus (Wei 2019, 57). An example is given below:

> According to *Master Zuo's Commentary on the Spring and Autumn Annals,* the lin is a benevolent animal and an auspicious sign of the sacred lord. According to

1. In Chinese, it is "春，西狩獲麟" (Du and Kong 2001, 29).

Gongyang's Commentary on the Spring and Autumn Annals, why [do we] have to document it when a lin is secured? It is a documentation of what is unusual. Why is it unusual? It is not an animal from China . . . Why is it so significant to secure a lin? The lin is a benevolent animal. When there is a [sacred] lord, it will come; when there is no [sacred lord], it will not come.
(左傳十三經註云：麟者，仁獸，聖王之嘉瑞也。十三經公羊：西狩獲麟。何以書？記異也。何異爾？非中國之獸也。 . . . 曷為獲麟大之？麟者仁獸也。有王者則至，無王者則不至。) (Bouvet, Borg. Cin. 317. No. 2, 21).

The Figurists further applied this sign to the advent of Jesus. According to the Figurists, the lin being from China can be used to explain how the sage rose from the West. The whole of mankind was then transformed into herds of deer; lin, the ultimate benevolent animal, represented Jesus, and could not bear seeing his herds wandering in the wild, so he sacrificed himself on the cross to save them.

As historian-translators, Martini and the Figurists made extensive studies of the Chinese classics. In addition, Martini reproduced Chinese mythical legends and connected the year of Jesus's birth with auspicious signs found in ancient Chinese literature. The tendency to rely on the typological exegesis to interpret traditional Chinese chronology is also found in the Jesuit Figurists' reinterpretation of Chinese history. Symbols and typological exegesis are one of the important features for Figurism in China, though we find its early traces already in Martini, who had employed them in retelling Chinese history before the Jesuit Figurists arrived in China.

Chronicles

Certainly even before that time, a few Jesuit missionaries, such as Matteo Ricci and Philippe Couplet, had been emphasizing the importance of the *Book of Changes.* Ricci spoke about the concept of *Di chu yu Zhen* (The Lord emerges from the East 帝出於震), and Couplet introduced the *Book of Changes* in his translations of the Confucian classics to his European audience. However, the *Book of Changes* studies have traditionally been divided into two categories, *xiang shu* (images and numbers 象數) and *yi li* (meaning and principles 義理), in China; and the previous Jesuits had focused on its meaning and its revered status in the Five Classics (namely, the *Shijing* [the Book of poetry 詩經], the *Book of Documents,* the *Book of Changes,* the *Book of Rites,* and the *Spring and Autumn Annals*). Martini may be the first one, even prefiguring the Jesuit Figurists, who recognized the use of mathematics in the *Book of Changes* and applied it to the chronicles of Chinese history. He covers the period 2952 BC to AD 1 (the birth of Christ), which also coincides with the reign of Emperor Ai of Han, in his work, *Ancient Chinese History.* He used

sexagenary cycles to mark the periods in Chinese history. He marks the first year of Huangdi's (黃帝) reign as *Jiazi* (甲子) (the first combination in the sexagenary cycle), which he then uses to locate the time of Fuxi at 2952 BC. In total, this work discusses 136 emperors and includes forty-four complete sexagenary cycles, plus fifty-seven years of the forty-fifth cycle. He leaves aside the period before Fuxi because the annals were considered suspicious by the Chinese because they contain many "false and ridiculous" aspects (Martini 1658, 3, 11). Martini employed Fuxi as a historical marker, whose reign he interpreted as a dividing line between China's legends and its history.

Martini's method of using numbers from the *Book of Changes* in Chinese and biblical chronology was never before him used by the Jesuits, and it was not applied again until the Jesuit Figurists. While Martini specified Fuxi as an important indicator in Chinese history, the Jesuit Figurists also identified Fuxi with Enoch, a figure in biblical literature, to link both histories together. In the manuscript titled *Le cahier sur Henoch Fou hi. Sujet des disputes* (The notebook on Henoch [Enoch] Fou hi. Subject of disputes)[2] (Bouvet, Borg. Cin. 318. No. 4, 8–14), the Jesuit Figurists, relying on their extensive studies of Chinese historical texts, listed five elaborations on that link. The Figurists stated at the outset that, "as for the Masters in the antiquity, the sage in China was the same with the one in the Roman Empire [Bouvet, Borg. Cin. 318. No. 4, 8–14]."[3] When introducing Enoch as a seventh-generation descendant of Adam who lived during a period one thousand years after the Creation, the Jesuits depicted him as a *junzi* (君子), a leader and sage. Next, the Figurists further explained that though his teachings and virtues were so revered and honored, his name might actually differ according to the different phonetic systems of each region/continent. According to their evidential research, Fuxi in China could be identified as Enoch from the Roman Empire. Their reasoning for this is that after Pangu (盤古), the creator in Chinese mythical legends, Fuxi was the seventh king/leader in China's antiquity, just as Enoch was the seventh generation from Adam and the great-grandfather of Noah. Secondly, the Figurists praised Fuxi's contributions, among them the eight trigrams, characters, and various calendars and customs. Indeed, his greatness in producing these elements of civilization could be paralleled with the contributions of Enoch. Enoch allegedly taught the sons of men the art of building cities and enacted admirable laws. He discovered the knowledge of the zodiac, the courses of the planets, and he pointed out to the sons of men that they should worship God,

2. I would like to pay tribute to the kind assistance from the Ricci Institute for Chinese-Western Cultural History, University of San Francisco, for providing me with this precious manuscript for my examination. This is the author's translation.

3. "古之先師，中國與大秦同。" *Da Qin* here means the Roman Empire or the Roman Orient.

fast, pray, and give alms, votive offerings, and tithes. He condemned the eating of abominable foods and drunkenness, and appointed festivals for sacrifices to the sun at each of the zodiacal signs. According to the Figurists, Fuxi and Enoch were the same man, only with different names.

Thirdly, the Figurists further took great advantage of the Chinese character *fu* (伏) of Fuxi's name. In the stories of the Bible, because Enoch was pious toward God, he was always portrayed as a man with a dog's head, that is, according to one of the Figurists, Jean François Foucquet (Foucquet, Borg. Cin. 358, No. 2, 183). The Chinese character *fu* (伏) happened to be composed of two radicals, *ren* (a person 人) and *quan* (a dog 犬), which corresponded to their image of Enoch. Fourthly, in addition to referring to the *san huang wu di* (Three Sovereigns and Five Emperors 三皇五帝) as aliases for Enoch in mythical Chinese legends, the number 365 was also employed by the Jesuit Figurists to prove that Fuxi was Enoch. The Bible says that Enoch lived 365 years before he was taken by God. Joachim Bouvet, one excellent mathematician among the Jesuit Figurists, calculated the total reign of the Three Sovereigns and Five Emperors to be 365 years: Fuxi ruled for 115 years; Shen Nong (神農) ruled for 140; Huang di (黃帝) reigned for 110, adding up to 365 (Bouvet, Borg. Cin. 318. No. 4, 12).

Another example lies in the total number of the reigning years of the Five Emperors. There are several definitions of who the Five Emperors were. According to the Figurists, the Five Emperors were Shao Hao (少昊), Zhuan Xu (顓頊), Di Ku (帝嚳), Yao (堯), and Shun (舜). Shao Hao ruled 84 years; Zhuan Xu reigned 78 years; Di Ku governed 70 years; Yao administered 72 years, while Shun was sovereign for 61 years (Bouvet, Borg. Cin. 318. No. 4, 12). The total reigning years of the Five Emperors also added up to 365 years. Based on the precise mathematic calculations, the Figurists were able to draw parallels between the time lines of Chinese history and the Bible.

Certainly there are some differences between Martini and Bouvet in terms of periodization in Chinese history. Martini divided Chinese history into two periods: legend and history. Bouvet divided it into three periods: he applied Shao Yong's theory about *Xiantian* (Former Heaven 先天) and *Houtian* (Latter Heaven 後天) to symbolically divide the time of the world into two stages. The Former Heaven era covers the time between the Creation and the first appearance of the Messiah, and the Latter Heaven covers the period from the death of Christ until the Second Coming. Bouvet then extended the theory of these two stages into three stages of transformation: *xiantian wei bian* (not yet changed in Former Heaven 先天未變), *xiantian yi bian* (having changed in Former Heaven 先天已變), and *houtian bu bian* (remaining unchanged in Latter Heaven 後天不變) (Wei 2015, 159).

While incorporating Shao Yong's concepts of Former and Latter Heaven, Bouvet developed his own formula to calculate the total number of days of the world.

He reasoned that there are 100 cycles, with one cycle being 40,320 days; this meant that the world would exist for a total of 40,320,000 days (Wei 2019, 127; Bouvet, Manuscript no. NAL 1173, 136). Former Heaven contains the first 55 cycles, marking the time between the Creation and the coming of the Messiah, while Latter Heaven encompasses the remaining 45 cycles, indicating the period between the coming of the Messiah and the Messiah's return. Though quite different from the fixed cosmic world cycles of *yuan* (the Origin 元),), *hui* (the Epoch 會),), *yun* (the Revolution 運),), and *shi* (the Generation 世) from Shao Yong's *Huangji Jingshi* (Book of supreme world ordering principles 皇極經世),[4] Bouvet's use of the number 55 is related to the sum of numbers in *hetu* (Yellow River diagram 河圖), while the use of the number 45 is related to the sum of numbers in *luoshu* (Luo River writing 洛書) (Bouvet, Manuscript no. NAL 1173, 136). *Hetu* and *luoshu* are the origins of the mathematics in the Chinese lunar calendar and the numbers used to symbolize the beginning of the universe in the *Book of Changes.* As a French mathematician and Jesuit missionary-translator, Bouvet made good use of the numbers in *hetu* and *luoshu* and related its calculation to the biblical chronology.

Martini, prior to the Jesuit Figurists, greatly admired the mathematics in the *Book of Changes* and regarded it as the earliest mathematical work in China. His use of sexagenary cycles for Chinese chronology garnered the attention of his European audience and also laid the foundation for the Jesuit Figurists who followed him. The same typological symbolism in Martini's and the Figurists' approaches, which paralleled Fuxi with Enoch, is also evident.

The Mythical Elements in the *Book of Changes*

In addition to his research on Chinese classics, as well as the use of numbers in the *Book of Changes,* Martini also employed trigrams and hexagrams. Unlike Philippe Couplet, who cast doubts on the antiquity of the *Book of Changes,* Martini was fascinated by the sixty-four hexagrams. He asserted that Fuxi was the creator of the *Book of Changes* diagrams, and that they illustrated the process by

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4. In this work, Shao Yong used numbers to lay out his metaphysical order for the world. In his point of view, the cycle of human civilization is 129,600 years. 129,600 years compose one Origin, which consists of 12 Epochs; each Epoch encompasses 10,800 years; one epoch consists of 30 *yun* (Revolutions 運); each Revolution encompasses 360 years; one Revolution consists of 12 *shi* (Generations 世); each Generation encompasses 30 years. He based this ordering on the *Xiantian liushisi gua yuantu* (Pre-heaven sixty-four hexagrams round diagram 先天六十四卦圓圖) to designate the years; each year is represented by one hexagram. Therefore, the movement of the stars, geography, and the change of dynasties may be followed according to the change of hexagrams.

which primordial chaos first produced spiritual phenomena and then the material things of the world (Martini 1658, 5). He may be the first to have introduced Fuxi to the West as a real person in Chinese history and the first author of the *Book of Changes.* This statement is of critical importance as it also resonates with the previous discussion: Fuxi is a historical marker between legend and history in Chinese history.

He may also be the first before the Jesuit Figurists to explain the development of yin and yang into the sixty-four hexagrams. He explained that yin represents the hidden while yang represents the open. Following the principles of generation and corruption, yin and yang expanded to form the eight trigrams: Qian (乾), Kun (坤), Zhen (震), Gen (艮), Li (離), Dui (兌), Kan (坎), Xun (巽), which represented, respectively, heaven, earth, lightning, mountains, fire, lakes, water, and wind. These eight trigrams then generated the sixty-four hexagrams. This explanation may be seen from this plate from Martini's work, shown in Fig. 1.
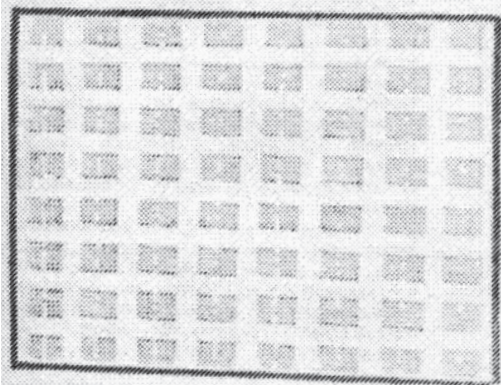
Fig. 1. Martino Martini's plate of sixty-four hexagrams. (Image courtesy of Jesuitica, John Burns Library, Boston College.)

In the Jesuit Figurists' reinterpretation, hexagrams were also employed to indicate specific moments in the biblical time line. For example, Xian (Influence 咸) was transformed to indicate that the sage, Jesus, could empathize with men who have sinned. "He towers high above the multitude of beings, and all lands are united in peace" (首出庶物), which originally described the first hexagram, Qian (the Creative), was then taken to describe the appearance of Jesus (Bouvet, Borg. Cin. 317. No. 2, 21). Another hexagram the Jesuit Figurists employed was Tai (Peace 泰). As the entry for Tai in the *Xiang Zhuan* (Commentary on the images象傳) indicates, "Thus the ruler divides and completes the course of heaven and earth. He furthers and regulates the gifts of heaven and earth, and so aids the people."[5] Furthermore, the Figurists seemed to inherit Kircher's interest

5. In Chinese, it is "象曰：天地交泰，后以財（裁）成天地之道，輔相天地之宜，以左右民." (Lu 1992, 117).

in Chinese characters, since they divided the ancient character for Tai (written 夳), into *ren* (man 人) and *er* (two 二). The ancient character of Tai (泰) was actually composed of two parts: the upper part is *da* (big 大) and the lower part is *er* (two 二). Originally *er* meant *repetition,* which emphasized the other component's significance. Therefore, here it means *doubly big.* However, the Figurists read the character 大 as 人 and argued that there were two persons: the supreme man is the Son of God, while the lower man is the man with sins (Bouvet, Borg. Cin. 317. No. 2, 20). Therefore, the past Confucianists were expecting the departure of the lower man and the coming of the sage.[6]

The Figurists' works are characterized by their use of symbols and numbers associated with the Bible stories; however, during the Ming dynasty, before these Jesuit Figurists made their appearance, Martini's use of numbers and hexagrams as well as his adoption of symbols and numbers to specify the time line in the Bible would have been considered unconventional, especially among his contemporaries.

Chinese Characters

The argument for Martini being a proto-Figurist may also be argued by looking at his interest in the Chinese language. Following Kircher, both Martini and the Jesuit Figurists were fond of Chinese characters. Martini, like Kircher before him, thought that Chinese characters bore a resemblance to Egyptian hieroglyphs, and demonstrated this with a chart of six sample Chinese characters (see Fig. 2). He also spoke of having a Chinese book that recorded six different styles of ancient writing. This may be the *Liushu* (The six principles for writing 六書) from *Shuowen jiezi* (Explaining graphs and analyzing characters 說文解字) by Xu Shen, a work that later attracted the attention of the Jesuit Figurists.

Moreover, the Jesuit Figurists' study of hieroglyphs also turned their attention to the Trinity to retell Chinese history, and to the dots "、" in Chinese characters, which they termed *hieroglyphs.* In one appendix called the *Fu Guzhuan Yiji Lun* (The appendix of the discussion on the remaining traces in the ancient commentaries 附古傳遺跡論), the *Tai Yi* (太一) was reinterpreted, with the character *Tai* (太) being deciphered to explain the Trinity.

> In the ancient times, Son of Heaven worshipped the Great One [*Tai Yi* 太一] at the southern countryside. According to the original meaning of [Chinese] characters, 太 can be divided to 大 and 、. 、 means Lord. One means Three (in) One. Therefore, it is clear that the Great One is the Trinity, the great God. When it came to the later

6. In Chinese, it is "小往大來." (Lu 1992, 287).

generations, there was the chaos caused by evil ways and the real heresy arose. People had forgotten the Lord of Heaven. (古者天子祭太一于南郊。據文字本義，太從大從、。、者主也，而一者三一也，則夫太一為聖三一大主明矣，故古者天子又祭三一于南郊，及于後世則邪道亂，真異端鏖起，人忘天主。) (Bouvet, Borg. Cin. 317. No. 7, 49)

The Jesuit Figurists, especially Bouvet and Prémare, were enthusiastic about deciphering words and characters and categorizing phrases in the Chinese language. The *Book of Changes* became the most convincing source of evidence in their argument that Chinese characters have a hidden message of monotheism and are linked with Christianity. In his investigation of Chinese words and characters, Bouvet composed *Specimen Sapientiae Hieroglyphicae* (Examples of the hieroglyphic wisdom) and coedited with Prémare the *Draft of a Hieroglyphic Dictionary,* while Prémare authored the *Liu Shu Shi Yi* (The true meaning of six principles for writing 六書實義) in Chinese (Wei 2019, 73).

Fig. 2. Martino Martini's chart of six sample Chinese characters from *Sinicæ Historiæ deca prima* (1658, 12). (Image courtesy of Jesuitica, John Burns Library, Boston College.)

Bouvet never hesitated to express his conviction that the *Book of Changes* was the inspiration for Chinese characters. In the preface of his *The* Yijing *as the Keys to Christianity,* he indicates that

The great *Yi* is truly the predecessor of the characters, not only the pioneer of hieroglyphs and patterns, but also the forerunner of hidden and esoteric meaning. The commentary of the *Yi* states that the [*Yi*] exhausts the principles and completes the disposition, and then life is created. It is also indicated that Baoxi [Fuxi] was the king to all under Heaven. He looked up to observe the symbols [of stars] in Heaven and look down to the rules on Earth. He also observed the patterns of birds and animals to fit the appropriateness of the Earth. He found patterns/examples close at hand, or he found things for consideration at a distance. Therefore, he started to devise the eight trigrams, to show fully the attributes of the spirit-like and intelligent super-beings, and to classify the qualities of the myriads of things.
(大易乃真為文字之祖，非惟畫字式樣之祖，乃隱藏曲奧文義之祖也。易傳云，窮理盡性，以至於命，又云包義式之王天下也，仰則觀象于天，俯則觀法于地，觀鳥獸之文，與地之宜，近取諸身，遠取諸物，于是始作八卦，以通神明之德，以類萬物之情。)[7] (Bouvet, Borg. Cin. 317. No. 2., 15).

7. Author's translation.

Chinese characters became one of the means for their typological exegesis that linked the Bible to the Chinese chronicles. In this early work of Jesuit Figurism, the *Draft of a Hieroglyphic Dictionary,* two-thirds of which was composed by Bouvet, one-third by Prémare, Bouvet introduced Chinese characters as hieroglyphs in the format of a dictionary. Each entry was endowed with a sacred meaning and explanation. Bouvet also coupled them with "astrology, numerology, Greek and Egyptian fables and fables found in the 'old Chinese chronicle'" (Lundbaek 1991, 128). Each character was deciphered into smaller parts and radicals to associate them with the divinity in the stories of the Bible. For example, the character *guang* (light 光) is divided into three parts: 丄 means *heaven;* 丷 means *the second person of the Trinity;* 儿 means *man,* which is the incarnation of God (Lundbaek 1991, 128; Wei 2019, 76). In addition, *gua* (trigram or hexagram 卦) in the *Book of Changes* may similarly be deciphered into three components: "、," " | ," and "圭," which were also used to reinforce his exegesis. The principles from *Zheng Zi Tong* (Mastery in correct characters 正字通) were employed to explain that this character is a symbol of the round heaven above and the square earth below (天圓地方), as well as the circular and square patterns in the *Book of Changes.* Prémare, in the second part of the *Draft* written by himself, demonstrated similar theological interpretations inherited from Bouvet. For example, "、 " means *God;* 人 means *Jesus Christ;* 十 means *the cross;* 彐 means *the hand of God;* 口 means *the universe;* and 丄 means *heaven* (Wei 2019, 76; Bouvet and Prémare, Manuscript no. NAF 11217, f.234). Prémare's apologetic reading of Chinese characters, which was originally inspired by Xu Shen's 許慎 *Shuowen jiezi,* was further elaborated in his next Chinese work, *The True Meaning of the Six Principles of Writing.*

In *The True Meaning of the Six Principles of Writing,* not only are the *Dao* (The natural order of the universe 道) and the Trinity compared and paralleled, but the *Book of Changes* continues to play a pivotal role for Prémare in vindicating their exegetical reading of Chinese characters and language. In the preface, under a pseudonym *Zhezhong Weng* (The man who mediates in-between 折中翁), the Chinese characters helped Prémare trace in Chinese history that Christianity is as ancient as the birth of the world and that the composer of the hieroglyphs of the Chinese language and the ancient Chinese classics must then have known of the existence of God.

> There may be the theory of the Trinity, which has shown some traces left in the remaining classics of the ancient people. If someone says that the Trinity is a (recent) creation, then no match (like it) could be compared.
> (蓋三一之說，古人遺傳略存端倪。若云三位一體乃創聞，則無倫可擬焉。)[8]
> (Prémare, Manuscript no. Chinois 906, 2)

8. Author's translation.

Through the whole text of *The True Meaning of Six Principles for Writing,* Prémare took good advantage of the esoteric essence of the *Book of Changes* to explain how the writing of Chinese characters was linked to the stories of the Bible. Whether it is a sound, a character, an image from the *Book of Changes,* or a passage quoted from the Bible, the Jesuit Figurists, applying that principle and led by their mission of proselytization and the stories of Christianity, often derived

meaning from the hieroglyphs and associated them with evangelical concepts, such as the Trinity and the birth of Jesus Christ.

Athanasius Kircher also attached great importance to Chinese characters and handwriting in his *China Illustrata.* In one of the illustrations, Kircher introduced Chinese handwriting and described the use of Chinese brush and ink (Mungello 1989, 152). Fig. 3 shows a Chinese literatus writing in front of a table with a standard posture, hold-

Fig. 3. An illustration of the Chinese method of writing from Athanasius Kircher's *China Illustrata* (1667, 233).

ing a Chinese brush in his hand. With his enthusiasm for mysticism and Chinese characters, Kircher also categorized them into sixteen types. Inheriting the passion of Kircher, Martino Martini also focused his studies on Chinese characters; he may even have written the first grammar of the Chinese language (Peternicò 2011, 230). However, in spite of the similar interest in Chinese characters, Martini did not employ any exegetical method to explain the link between his grammar of the Chinese language with Chinese history and Biblical chronology. This piece of evidence shows the stark divergence in typological exegesis between the proto-Figurist and the Jesuit Figurists as different kinds of historian-translators.

Conclusion

One contribution of this chapter is an exploration of the pathway, in China, from Kircher's Hermeticism to the Jesuits' Figurism. Martini, a student of Kircher, may be a proto-Figurist. Like the later Figurists, Martini embraced the strategy of Chineseness and focused on blending Chinese chronology with biblical chronology, based on elements such as numbers, mathematics, and hexagrams in the *Book of Changes,* as well as mythical elements and figures, such as lin and Fuxi. Martini and the Jesuit Figurists, including Bouvet and Prémare, took on roles as historian-translators and conducted extensive studies of the Chinese classics.

Though different interpretations on Chinese characters might be one divergence in their roles as historian-translators, based on the historical facts taken from the Chinese ancient classics, Martini and the Jesuit Figurists employed chronicles, numbers, and hexagrams to tell their own Chinese histories and thus opened a new dimension for their readers.

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Time and Otherness
Paratexts of Modern and Contemporary Chinese and Japanese Literature in Spain

Maialen Marin-Lacarta

Abstract

The uses of time to describe the Other have been widely studied in anthropology. Fabian's (1983) Time and the Other *is a classic in this regard. Fabian criticized the fact that anthropological discourse places those who are studied in the past, whereas the anthropologist is in the present. He calls the effect of such strategies a* denial of coevalness *and regards the resulting discourse as* allochronic. *This temporal distancing is a political act—not merely a discursive act—that has characterized anthropological knowledge production. This chapter will show that Fabian's reflections can inspire the analysis of other types of texts about the Other, more specifically, paratexts of literary translations. Examples of paratexts of Chinese and Japanese literature translated in Spanish will illustrate this. Paratexts create a concrete meaning, enhancing a possible interpretation of the text, which is why they are valuable sites to study the image of a foreign literature. The analysis of the examples will reveal treatments of time such as distancing the Other, using incoherent and incorrect temporal references, silencing the time of the Other, and creating an illusion of simultaneity. This chapter argues that these uses of time place other cultures and literatures in inferior positions.*

Introduction

Literary texts are not presented naked, but are surrounded by an apparatus that adds to the meaning of a particular literary work and suggests a way of interpreting the text itself. Genette (1987) suggested a taxonomy of these elements and

called them *paratexts.* The book cover (including the title, subtitle, front cover image, and back cover synopsis), preface, postface, introduction, and footnotes are among the paratextual elements that influence readers. They are part of what Genette called the *peritext,* the collection of elements that physically surround and contextualize the text, which is in opposition to the *epitexts,* such as drafts, correspondence, and interviews. Genette entitled his book *Seuils,* meaning *vestibules,* because paratexts are the vestibules of books—the places readers visit before deciding whether they want to cross the threshold and continue reading. Paratexts also reflect the criteria that publishers use to assess a literary work. In translation studies, Genette's systematic categorization has become a useful tool for studying the image of foreign literature by analyzing different parts of the paratext (Harvey 2003; O'Sullivan 2005; Haase 2003; Marin-Lacarta 2012, 2018; Torres Simón 2013; Serra-Vilella 2016). This chapter studies the uses of time in paratexts and examines what they tell us about the images of other cultures and literatures.

All of the arguments in this chapter are illustrated with examples of modern and contemporary Chinese and Japanese literature translations published in Spain. These examples correspond to different types of paratexts, including titles, book cover images, book flaps, and editorial prefaces. They are drawn from two research projects that have extensively examined paratexts in translations of Chinese and Japanese literature: Marin-Lacarta's (2012) "Mediación, recepción y marginalidad: Las traducciones de literatura china moderna y contemporánea en España" (Mediation, reception and marginality: Translations of modern and contemporary Chinese literature in Spain), and Serra-Vilella's (2016) "La traducció de llibres japonesos a Espanya (1900–2014) i el paper dels paratextos en la creació de l'alteritat" (Translation of Japanese books in Spain [1900–2014] and the role of paratexts in the creation of alterity). The examples presented in this chapter portray how the way time is used in paratexts reflects and reinforces a certain hierarchy of cultures and literatures.

This chapter demonstrates that the paratexts of Japanese and Chinese modern fiction have certain features in common in terms of how time is used and represented. However, it would be misleading to assume that the image of Japanese and Chinese modern and contemporary literature in the Spanish reception is homogeneous. The particularities and diversity of these literatures in the Spanish context are reflected in a variety of aspects in book reviews and paratextual elements. The numbers of translations also differ, and the success of modern and contemporary Japanese fiction cannot be compared to the situation of Chinese literature. Taking, for example, the most translated authors in Spain, as of 2014, there were thirty-three translations of Murakami's (村上 春樹) works into Spanish, Catalan, Basque, and Galician (Serra-Vilella 2016, 121), and only twelve translations of Mo Yan's (莫言) works into Spanish, Catalan, and Basque, including retranslations.

The reception of both Chinese and Japanese modern and contemporary literatures in Spain is dependent on their circulation in English and French, as can be attested by the predominance of indirect translations from these languages (Marin-Lacarta 2012, 2018; Serra-Vilella 2016). For this reason, the study of the circulation of these literatures and the uses of time in paratexts is an ideal case to uncover discourses that are reproduced beyond the Spanish context.

Johannes Fabian (1983) was one of the first scholars to study treatments of time when he wrote about the Other from the perspective of ethnographic research. Fabian's reflections about fieldwork and ethnographic writing can be applied to other types of texts and representations of the Other—in this case, the paratexts of literary works—and, thus, to the discourse about a foreign literature. Fabian suggested that ethnographic writings align "here" and "now" with the researcher, the anthropologist, and "there" and "then" with the object of study, the participant, thus reinforcing an *allochronic* discourse. According to Fabian, allochronism is more than a series of occasional lapses—it is the expression of a political cosmology, a kind of myth. Fabian criticized the "denial of coevalness" (or as we could call it, the denial of cotemporality) of the Other as a political act and not just a discursive act. The construction of temporal distance between the subjects that study and those who are the objects of study is what Fabian called the denial of coevalness. According to Fabian, this epistemological condition extends to all anthropological knowledge production, which implies writing about the Other.

The idea of allochronism had been suggested before, in a different way, by Said ([1978] 2004), in his criticism of European Orientalism. Said denounced the representations of the Other as belonging to an unchanging, fixed, immutable, backward, and isolated tradition, together with other aspects such as the feminization and exoticization of other cultures. The Orient and the Oriental were denied any "possibility of development, transformation, [and] human movement—in the deepest sense of the word" ([1978] 2004, 208). Their world was represented as "static, frozen, fixed eternally" ([1978] 2004, 208).

Fabian (1983) also suggested that there is an "illusion of simultaneity." The observation of an experience by the anthropologist resembles the act of contemplating a still painting. The observation takes place in the illusion of simultaneity (as between the visual object and the act of its contemplation). However, the experience that the anthropologist is observing evolves, and the observer participates in and alters the experience in the same way that the author of the paratext participates in the creation of an image of the Other and its literature. In other words, we can find there is "illusion of simultaneity" in paratexts that deny other cultures the possibility of transformation and change over time, thus dismissing their historical and dynamic nature.

Observation conceived as the essence of fieldwork implies, on the side of the eth-
nographer, a contemplative stance. It invokes the "naturalist" watching an experi-
ment. It also calls for a native society that would, ideally at least, hold still like a
tableau vivant. Both images are ultimately linked up with a visual root metaphor
of knowledge. In this, structuralism rejoins the aestheticizing attitudes of the cul-
tural relativists. In both movements, the illusion of simultaneity (as between ele-
ments of a picture that is contemplated, or between the visual object and the act of
its contemplation) may lead to utter disregard for the active, productive nature of
field-*work* and its inevitable implication in historical situations and real, political
contradictions. (Fabian 1983, 67)

If we apply this idea of the illusion of simultaneity to paratexts, we will see that
it is not necessarily contradictory to the denial of coevalness, as the paratext can
place the Other in a backward past that, according to the paratext, the reader can
simultaneously access by reading the book, as we will see.

The denial of coevalness can be traced back to the end of the sixteenth century,
when José de Acosta categorized writing systems according to their proximity to
the alphabet as point of arrival (Mignolo 1995, xi). The ordering becomes clearly
chronological in the eighteenth century. Time, rather than space, is used as the main
parameter to describe cultural differences—in other words, the Other in space is
replaced by the Other in time. Cultural differences are articulated in chronological
hierarchies. In a similar vein, Amselle (1990) argued that in Lafitau's *Mœurs des sau-*
vages américains comparées aux mœurs des premiers temps (Customs of the Ameri-
can Indians compared with the customs of primitive times) (1724), hierarchies are
organized within a time frame. He criticized the fact that cultures are considered
concrete and unchanging entities that the anthropologist can photograph in a mo-
ment in time without considering them as living entities that evolve and change.
Amselle (1990) proposed a relational and dynamic approach in ethnography and,
to support his argument, reconstructed the Fulani, Bambara, and Malinke ethnic
identities in a complex way in southwest Mali and northeast Guinea. Both Mignolo
and Amselle's work support Fabian's (1983) thesis about the denial of coevalness.

However, Mignolo suggested that postcolonial studies are responsible for de-
nying the denial of coevalness. He associated the increasing tendency to use time
as a parameter that hierarchically ranks cultural differences with Western colonial
expansion and claimed that postcolonial studies have tried to change the land-
scape by giving voice to the subaltern. In this sense, Mignolo (1995) argued that:

while the *denial of coevalness* emerged as one of the main conceptual consequences of
the growing privilege of time over space in the organization and ranking of cultures

and societies in the early modern/colonial period, *the denial of the denial of coevalness* is one of the major tasks of postcolonial theorizing. (Mignolo 1995, xii)

The modern colonial period was followed by decolonization movements after World War II. This later stage was accompanied by the growing expansion of the United States and the substitution of territorial colonialism by finance and the global market. In this context, Mignolo positioned himself as a postcolonial scholar responsible for denying the denial of coevalness. He claimed that although the market's goals cannot be detached from the ideology of modernization, they are spatial rather than temporal because the final purpose is to obtain as many consumers as possible worldwide. This restitution of space facilitates "the intellectual task of denying the denial of coevalness" by promoting border thinking from the colonial difference (Mignolo 2000, 287).

However, this chapter shows that in this stage of the market economy, the circulation of modern Chinese and Japanese fiction continues the tendency to use time to place the Other in an inferior position. The circulation of cultural production reinforces chronological hierarchies between cultures, perpetuating the idea of other less advanced societies that have not developed.

The following sections contain examples of paratexts (book cover images, titles, editorial prefaces, and book flaps) to prove my main argument.

Book Cover Images: Anachronism, Distancing, and Repetition

Elements that suggest a particular time period in book cover images can contribute to the promotion of a biased image of the Other, especially when they are inconsistent with the time frame of the plot. The first three examples are book cover images of contemporary Chinese literature translated into Spanish and modern Japanese literature translated into Spanish and Catalan.

The Spanish translation of Mo Yan's *Jiuguo* (The republic of wine 酒國), *La república del vino,* was published in 2010. The novel, which was first published in Chinese in 1992, tells the story of a detective who is sent to a village to investigate a case of cannibalism because the police suspect that the people of this village eat children. The story takes place in a fictional village known for producing many kinds of alcoholic drinks. It is a rich and complex satirical novel with four narrative levels. All of these levels are interconnected, which means that the same places and characters appear in different levels, and there are references to events that are described in other levels. However, these different narrative levels can also be read separately, as they are presented in alternate subchapters.

The first level corresponds to the story of Ding Gou'er, a detective who is sent to a mine in Jiuguo to investigate a case of cannibalism. The second level is com-

posed of letters written by Li Yidou, a PhD student who wants to become a writer and who contacts a character called Mo Yan to ask for advice on the stories he is writing. The third level is Mo Yan's replies and advice. The fourth level is composed of the nine stories that Li Yidou sends to Mo Yan for advice on how to publish them. These subchapters appear throughout the novel except in the last chapter, which can be read as a metafictional postface describing how Mo Yan visits Jiuguo to meet Li Yidou. It is important to note that most of the characters in the novel are male and that the novel is set in modern times. The only female characters with lines that appear in the novel are a lady trucker who gives a ride to Ding Gou'er in the first chapter and Li Yidou's mother-in-law.

The image of the book cover of the Spanish edition, which is an indirect translation from English, reflects two of the topics of the novel, alcohol and cannibalism: we see the shape of what looks like a glass of wine and the shape of two babies lying down. However, the image of two women wearing traditional costumes is anachronic and bears no relation to the plot or the setting of the novel, as it has no major female characters and is set in modern times.

Fig. 1 shows two features that appear often in paratexts of Spanish translations of modern and contemporary Chinese literature: the feminization of Chinese literature and the anachronic use of time.

The image of women wearing traditional costumes is used here to attract readers and remind them that they are going to read a Chinese novel set in a traditional and unchanging culture.

A similar problem can be found in the Spanish translation of Yasunari Kawabata's (川端 康成) *Senzaburu* (Thousand cranes 千羽鶴), *Mil grullas.* Two different translations have been published in Spanish: an indirect translation from French published in 1962 and 1968 and another from English published in 2005 and 2012. Here we look at the book cover image of the most recent translation by María Martoccia entitled *Mil grullas,* which was published in 2005.[1]

The original novel was first published by Kawabata between 1949 and
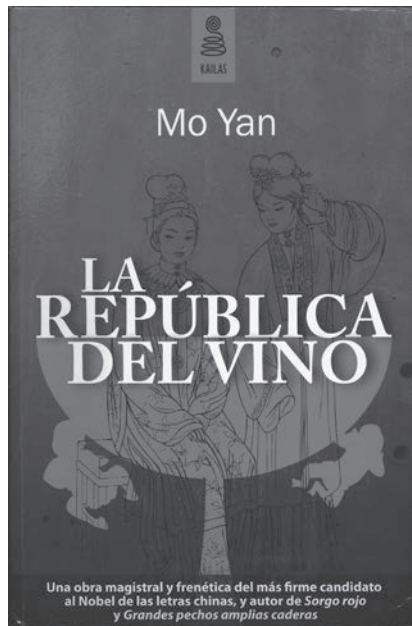
Fig. 1. Cover of the Spanish edition of *The Republic of Wine.*

1. It was first published in Argentina by the same publisher in 2003. Some linguistic changes were introduced in the edition published in Spain two years later.

1952 as a serialized publication in a literary magazine. The narrative is set in Ka-makura, close to Tokyo, in the post–World War II period, and it recounts the story of Kikuji, a young man who has lost his parents. Kikuji is invited to a tea ceremony held after his father's death by one of his father's mistresses, where he meets four women: Mrs. Ota, Chikako, Fumiko, and Yukiko. The novel revolves around his relationships with them. Mrs. Ota was the mistress of Kikuji's father in the last years of his life; Chikako is a tea instructor who was also his father's mistress; Fumiko is Mrs. Ota's daughter, who becomes closer to the main char-acter as the novel develops; and Yukiko is introduced to Kikuji by Chikako as a prospective bride. The characters, their feelings, and the decaying atmosphere are the prominent elements of this novel. One of the main spaces where the story develops is the room in which the tea ceremony is held, and every object and tool used in the ceremony has strong symbolic meaning (Serra-Vilella 2016, 192).

The image used on the Spanish book cover is an illustration by Torii Kiyomitsu II (鳥居 清満) entitled *The Angry Drinker,* which dates from the late 1810s, almost 150 years before the publication of the novel and the time when the story is set.

Fig. 2 shows a woman wearing a kimono with a teapot on the floor in front of her. The background resembles parchment, adding an old-style tone to the book cover. The face of the woman shows anger, which is coherent with the novel because one of the main characters, Chikako, is portrayed as a cruel woman who seeks to control Kikuji's life. The novel is set in the post–World War II period, and the main character is a modern man who is not interested in tradition or the tea cer-emony. The image chosen for the book cover, although it is somehow related to themes that appear in the novel (an an-gry woman, the tea ceremony) is com-pletely anachronic and associates the novel with the past, with "an unchang-ing Orient, absolutely different . . . from the West" (Said [1978] 2004, 96).

Fig. 2. Cover of the Spanish edition of *Thousand Cranes*

The following example corresponds to three different Spanish and Catalan translations of Japanese fiction that have the same image on their book covers. They all show an illustration by Kitagawa Utamaro (喜多川歌麿) that dates from the eighteenth century.

Fig. 3. Cover of the Spanish edition of *The Music* and the Catalan editions of *House of the Sleeping Beauties* and *The Sound of Waves. Above right:* Fig. 4. Cover of the Spanish edition of *The Pillow Book*

The three novels are *Ongaku* (Music 音楽) by Yukio Mishima (三島 由紀 夫), translated as *Música* and published in 1993; *Nemureru bijo* (The house of the sleeping beauties 眠れる美女) by Yasunari Kawabata, translated as *La casa de les belles adormides,* which was published in 2007; and *Shiosai* (The sound of the waves 潮騒) by Mishima, translated as *La remor de les onades* and published in 2008. The source texts of the first three books were published in 1965, 1961, and 1954, respectively. All of the novels are set around the periods of their publication, so the image illustrating their covers is not coherent with any of their settings.

The same illustration was also used for a classical book from the Heian period, *Makura no Sōshi* (The pillow book 枕草子) by Sei Shōnagon (清少納言), translated as *El libro de la almohada* and published in 2009 (Fig. 4). In this case, the source text was published at the beginning of the eleventh century. Although the source text of this book is more than a thousand years older than those of the previous three, the same image is used for all four book covers. Therefore, an anachronic image representing the back of a woman wearing a traditional kimono and kissing a man is used for all four translations despite their actual settings and themes.

The use of the same image or similar images for book covers is found in other publications of modern and contemporary Chinese and Japanese literature, not only in Spain but also in the United States and the United Kingdom, and even in the case of Sino-American literature, as shown in Fig. 5. Book cover images can be limited and repetitive, suggesting a stereotyped and reduced perception of Chinese and Japanese literature in Western countries.

Fig. 5 shows the book cover images of the translation of Yang Xianhui's (楊顯 惠) *Gaobie Jiabiangou* (Farewell Jiabiangou 告別夾邊溝), translated as *Woman from Shanghai* in English. This first book is based on interviews with thirteen labor camp survivors during the antirightist campaign between 1957 and 1960. The image chosen for the cover is again not related to the content of the book, as it depicts a young woman wearing a colorful cheongsam and red lipstick, while

Fig. 5. Covers of the English editions of *Woman from Shanghai, A Case of Two Cities,* and *When Red Is Black*

the main theme of the book is the severe famine that these survivors endured. The other two examples included in Fig. 5 are the book cover images of two British editions of Qiu Xiaolong's ([2004] 2007; [2006] 2007) detective novels, set in contemporary Shanghai and Los Angeles, and originally written in English.

The distancing of the Other through anachronic uses of time and exotization are not the only features that these book cover images highlight: all of them portray images of women. Thus, they seek to represent modern and contemporary Chinese and Japanese literature using feminine and sensual images. This suggests that there are links between sexist and Orientalist discourse and that the stereotypical depiction of a sensual Orient denounced by Said is still widespread.

> Orientalism itself, furthermore, was an exclusively male province; like so many professional guilds during the modern period, it viewed itself and its subject matter with sexist blinders. This is especially evident in the writing of travelers and novelists: women are usually the creatures of a male power-fantasy. They express unlimited sensuality, they are more or less stupid, and above all they are willing. (Said [1978] 2004, 207)

In the case of Japanese fiction, Serra-Vilella (2016, 248; 2018) provided quantitative data about the number of book cover images that have marked temporal references. After analyzing 432 editions of Japanese novels translated in Spain, she concluded that 41.5 percent of images contain references to the past, 37.5 percent do not have any marked temporality, and 21 percent indicate modernity. This tells us that the book cover images of Japanese novels generally allude to tradition and past times. There is also a tendency to use *ukiyo-e* illustrations, a Japanese artistic style that became popular in the Edo period (eighteenth century). Images of women and erotic images have become particularly popular, as we have seen in

Figs. 2, 3, and 5. Serra-Vilella also examined how many book cover images contain a culture-specific element that identifies them as Japanese and concluded that 62 percent of them refer to the past. Images of women are also prevalent, and 82.2 percent of these refer to women who look Japanese, of which 57.7 percent are images that look traditional or old. These data demonstrate that there is a preference for traditional Japanese elements in book covers and specifically for images of women in traditional settings and styles. Serra-Vilella (2016, 251) also demonstrated that the repetitive stereotypes that appear in paratexts have not changed in the last forty years; there is no clear evolution or change over time.

The previous examples demonstrate that the attitudes of Orientalists of the modern period still prevail in the global market, reaffirming the myth of a sensual Orient.

Titles, Prefaces, and Book Flaps: Distancing, Omission, Inaccuracy

Treatments of the time of the Other in titles, prefaces, and texts of book flaps also tell us about the image of a foreign literature in Spain. The two examples presented in this section are anthologies of modern Chinese literature translated in Spanish.

The following example is an anthology of stories entitled *Luna creciente: Cuentos chinos contemporáneos* (Crescent moon: Contemporary Chinese stories). This book was indirectly translated by Néstor Cabrera López from a bilingual Chinese-English anthology published by Foreign Language Press. Although the title of the source text is mentioned in the Spanish translation, the date of publication is omitted. The paratextual element examined here, the preface, appears only in the Spanish translation; its author is unknown. Although the anthology includes only stories written between 1922 and 1947, the Spanish preface reviews classical Chinese literature. The first sentence of the preface reads:

> China has always been a mysterious civilization for the Western world and, for a long time, an unknown one. . . . Although it was not well known to us in the past, China has a brilliant literary tradition. The first anthology of Chinese poetry. . . . (All translations are mine.)
> (China siempre ha sido para el mundo occidental una civilización misteriosa y, durante bastante tiempo, desconocida . . . Aunque no era muy conocida por nosotros en el pasado, China tiene una brillante tradición literaria. La primera antología de la poesía china . . .) (Wang et al. 2007, 7)

The first few lines show how the three-page preface starts with the *Shijing* (The book of odes 詩經), the first anthology of Chinese poetry, and explains classical literature (including authors such as Laozi and Kongzi), Tang poetry, and Yuan

drama. Temporal distancing and anachronism are used in the preface. After devoting approximately one paragraph to each dynasty, the preface concludes with some information about modern literature, which comprises about 2 or 3 percent of the whole. It ends with the following sentence:

> The authors that we are introducing, six men and two women, show in their stories the hardships of the main characters' lives and faithfully reflect a feudal society that was about to disappear.
> (Los autores que hoy presentamos, seis hombres y dos mujeres, muestran en sus cuentos la dureza de la vida de sus protagonistas, fiel reflejo de la sociedad feudal que estaba a punto de desaparecer.) (Wang et al. 2007, 9)

We can see here that the time is omitted. After a long and irrelevant historical review, the only information about the time setting of these modern stories is vague. The authors are not situated in literary history, and the selection of the stories is not explained. Another part of the paratext, the title of the anthology, is also vague regarding the time, and even incorrect: *Contemporary Chinese Stories*. The stories are modern and not contemporary because they were written between 1922 and 1947. The English edition, published by Foreign Language Press in 2002, has the more accurate title *Masterpieces by Modern Chinese Fiction Writers*.

Furthermore, in the overview of classical literary history, the information about time is inaccurate. The dates of the *Shijing* and the durations of historical periods such as the Spring and Autumn period and the Qin dynasty are incorrect. This reflects an inaccurate treatment of time.

In sum, a preface about classical Chinese literature was written to introduce eight modern authors to a Spanish readership. The paratext of this translation shows that there is distancing of the Other, omission of temporality, and lack of accuracy regarding time.

The last example is an anthology published in 1990 entitled *Ocho escritoras chinas: Vida cotidiana en la China de hoy* (Eight Chinese women writers: Everyday life in today's China). It was translated by Chinese Hispanists and revised by Latin-American copy editors. The title of the source text is mentioned on the copyright page, but the date of publication is omitted. The title has a time marker, "Today's China," and more information about the time these stories were written is presented on the book flap:

> This first volume collects stories written by very popular Chinese authors. The stories were written between the Cultural Revolution and our days . . .
> (Este primer volumen reúne obras de escritoras chinas muy populares, han sido escritas desde la Revolución Cultural hasta nuestros días . . .)

The translation was published in 1990, which means that according to the paratext, the stories included in this anthology should date from 1966 to 1990. However, the oldest story is from 1957, before the Cultural Revolution, and the most recent one is from 1982. Therefore, the information on the dates of publication of the stories is not completely accurate. More importantly, this sentence is the only reference to the time when the stories were written, as if there were no changes between 1957 and 1982, and there is no explanation of their historical context. The stories are suspended in that time "between the Cultural Revolution and our days," timeless and immutable. There is therefore an omission of the temporality of the Other, and, as a consequence, there is also a homogenization of the time of the Other. When reading this book, we contemplate a still painting in the same way that anthropologists would observe and describe experiences in ethnographic writings, as denounced by Fabian (1983). The silencing of the historical context in this case can also be attributed to the fact that according to the information on the copyright page, this book was first published by the Chinese publisher Foreign Language Press and later reissued by a Spanish publisher, Icaria. Although I have been unable to locate the Foreign Language Press edition, this would explain why there is no information about this sensitive historical period. The uses of time that we see in this paratext can be summarized as illusion of simultaneity, lack of accuracy, and omission of temporality.

The paratexts of these anthologies reflect two tendencies that are noticeable in book reviews, other paratexts, and even in university course syllabi.

First, the distancing and focusing on classical Chinese literature in a modern literature anthology reflects the fact that modern and contemporary Chinese literature is relegated to an inferior position compared to classical literature. Classical Chinese literature is considered "the authentic" literature that holds aesthetic values. The writer of the preface of the Spanish edition of *Crescent Moon: Contemporary Chinese Stories* praised this "brilliant literary tradition" (Wang et al. 2007, 7) in a modern literature anthology. We can see this same trend in other anthologies, especially in those that include both classical and modern literature. The introduction or preface often only refers to classical literature, and there is rarely any reference to modern literature or to the importance of the changes that have taken place. This marginalization of modern and contemporary literature often occurs in poetry anthologies, such as Yunque (2000), Alberti and León (2003), and Rexroth and Chung (2006).

Second, the illusion of simultaneity described in the analysis of the paratext of the anthology *Ocho escritoras chinas: Vida cotidiana en la China de hoy* (Eight Chinese women writers: Everyday life in today's China) reflects another generalized trend in the presentation of modern and contemporary Chinese literature to the Spanish readership, which is the preference for the documentary value of modern

literature. Paratexts situate the Other in a vague and imprecise simultaneity and highlight the fact that they help readers learn about Chinese society and history. This is also reflected in other parts of the paratext of *Eight Chinese Women Writers* as can be seen in the following quotes from the back cover and the book flap:

> [The stories] reflect, in the frame of the most recent Chinese history, the problems of family, contradictions of love, professional life, the rural and the urban: that is, everything related to women themselves in any part of the world.
> . . . We would like to answer the question: What are THE OTHERS like and how do they live?
> ([En estas obras] quedan reflejados, en el marco de la historia china más reciente, los problemas de la familia, las contradicciones del amor, la vida profesional, lo rural y lo urbano: es decir todo lo que concierne la mujer como tal en cualquier lugar del mundo.
> . . . Aspiramos poder contestar la pregunta: ¿Cómo son y cómo viven LAS OTRAS?)

The information included on the back covers of modern and contemporary Chinese literature translated in Spain insists on the documentary, testimonial, and realist value of the novels while often omitting the type of writing, the language, and the style. What is valued in these novels is their offering of a social picture of China: they show the reader what Chinese society, history, and culture are like, and they reflect the transformation of China, as in a documentary film or reportage. Their literary value is therefore left aside.

Timelessness and Uses of Time

The examples of book cover images, titles, prefaces, and book flaps of modern and contemporary Chinese and Japanese literature have shown us treatments of time that place other cultures and literatures in inferior positions. These uses of time include:

- distancing: references to the traditional past
- anachronism: incoherent uses of time
- omission of temporality: silencing of time
- illusion of simultaneity: timeless present
- lack of accuracy: incorrect dates

Distancing the Other and using references to the traditional past are very much connected to anachronism in uses of time because traditional images or references to classical literature are often used in the context of modern and contemporary

novels that are set in modern times; the references are thus incoherent and anachronic. These strategies confirm the allochronism denounced by Fabian (1983): they deny the simultaneous existence of the Other and the Self and reflect the placement of other cultures in other times. The omission of temporality in prefaces and the silencing of the time of the Other are sometimes used to create the illusion of simultaneity, situating the Other in a timeless present. Both the illusion of simultaneity and the distancing of the Other situate other cultures in a vague temporality, an unchanging, fixed, and passive time. The lack of accuracy when some temporal context is provided again shows a lack of attention paid to time. In sum, the time of the Other is considered unimportant and irrelevant, and other cultures are deprived of agency and the ability to change, evolve, and travel in time.

Conclusions

The uses of time in the paratexts of translations tell us about the image of modern and contemporary Chinese and Japanese literature in Spain. Although there are differences in the reception and presentation of modern and contemporary Japanese and Chinese fiction in Spain, this chapter has shown that there is a tendency to situate the Other in the past and to resort to a stereotyped exotic sensuality by using female images on book covers to appeal to readers. In the few cases that the Other is granted coevalness, the documentary value of literary works is highlighted while their literary value is ignored, thus relegating these literatures to an inferior position. This chapter has also shown that concepts presented by scholars from other disciplines that study the Other in relation to the Self, such as ethnography (Fabian), literary theory, and postcolonial studies (Said and Mignolo), can be applied to paratextual elements and that paratexts of translations are an important site for studying the images of other cultures and literatures.

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Translating the Time of Neoliberal Precarity

Some Notes on Italian Queer Transfeminist Scenarios

Michela Baldo

Abstract

Voluntary translation work plays a key role in those activist movements in Italy whose agenda can be defined as queer transfeminist. Given that in these groups the critique of heteronormativity is entangled with a critique of neoliberalism, and that the notions of precariousness and precarity discussed in relation to neoliberalism are linked to that of temporality, this chapter aims to investigate how time is resignified in these scenarios and the role that translation plays in its theorization. A paradigmatic case is the queer transfeminist group ideadestroyingmuros. This collective (formed mainly of northern Italian activists who migrated to Spain) conceives translation as a tool for "redeeming life" and is interested in opposing the individualistic self-exploitation and the unsustainable demands on our time posed by the threats of neoliberalist precarity through a reevaluation of practices of collaboration and solidarity. This chapter therefore explores how the practices of the queer transfeminist group, ideadestroyingmuros, and their theorizations of translation, as well as the choice of translating articles on alternative theorizations of time by activist translation collectives such as Les Bitches, participate in the theorization of new alternative temporalities in Italian transfeminist scenes. Temporality can thus be analyzed in relation to translation given that it represents widespread concern of various queer transfeminist Italian collectives that use translation as part of their political agendas.

Introduction

This chapter investigates how time is theorized and resignified within Italian queer transfeminist collectives that use translation as a tool for their activism.

Given that these groups engage in a fierce critique of neoliberalism, and that the notions of precariousness and precarity discussed in relation to neoliberalism are tightly linked to that of temporality, I will explore how translation can be conceptualized in relation to temporality. The concept of temporality will be discussed mainly as a thematic concern for these groups; either as one of the topics of the textual materials translated and/or as one of the topics they theorize in relation to their activist translation and artwork. The chapter draws on theories of queer temporality by queer theory scholars such as Lee Edelman (2004), Jack Halberstam (2005), José Esteban Muñoz (2009), and Elisabeth Freeman (2010), as well as (Italian) feminist and social theorists who have investigated the links between feminism and neoliberalism. By reading contemporary examples of Italian queer transfeminist activist translation through the lenses of these theoretical traditions, this chapter therefore links the notion of temporality with that of translation in order to argue that attention to the concept of temporality can enrich and complicate notions of translation in activist and queer feminist settings.

Italian Queer Transfeminism and Translation

The scenario I propose for my analysis is the one of Italian queer transfeminism: firstly because I believe that queer transfeminist collectives are tackling the concept of temporality in its relationship to translation in very interesting ways, and secondly because I consider myself to be a queer transfeminist activist and scholar.

When talking about queer transfeminism, we refer to a feminism that is informed by transgender politics. According to Karine Espineira and Marie-Hélène/ Sam Bourcier (2016, 90), the prefix *trans-* in tranfeminism "brings both feminism and queerness into new assemblages."

According to the "Transfeminist Manifesto" by Emy Koyama, written in 2001, transfeminism is "a movement by and for trans women who view their liberation to be intrinsically linked to the liberation of all women and beyond" (2001, 1–2), including other queer, intersex, cisgender, and nonbinary people who are sympathetic to the issues of trans women.[1] Italian transfeminism, rather than stemming from this Anglophone genealogy, takes inspiration mainly from Spanish transfeminism. Transfeminism is a strong movement in Spain and both the Spanish and French transfeminist scenes have had a significant influence on Italian transfeminism.[2] Both

1. Cis-women are those women who have been assigned as female at birth and identify with their assigned sex/gender identity.

2. The transfeminist movement in France dates its genealogy back to the Zoo, the first French queer group, established in 1996. As stated by Espineira and Bourcier (2016, 86), "Le Zoo's

in Spain and in Italy great emphasis is placed on "the body and its ongoing trans-formation as the main means of resisting biopower" (Espineira and Bourcier 2016, 88). The notion of the body is very important as it is strictly linked to the notion of time as an embodied feeling. Moreover, Italian transfeminist groups are particu-larly interested in exploring issues such as precarity and austerity politics, a topic that will be discussed at length in this chapter in its relationship with the concept of temporality.

Transfeminist groups in Italy that have engaged in activist translation and/or theorized about translation are represented, among others, by ideadestroyingmu-ros, a queer Italian transfeminist transcultural collective based in Spain who have translated work by Paul B. Preciado and Pat Califia.[3] Another group is represented by a collective of activist translators who have translated the work of postporn and queer feminist activists living in Spain such as Diana Torres and Itziar Ziga, and articles for feminist blogs like *Femminismo a Sud* (Southern feminism)[4] and *Inter-sezioni* (Intersections).[5] Finally, it is worth mentioning another group of militant translators called Les Bitches, who have translated various articles dealing with queer feminism and antispeciesism.[6] The work undertaken by these groups and their theorizations of time will be discussed in this chapter along with occasional reference to translation projects undertaken by other queer transfeminist groups.

Queer Time as Time Against the Neoliberal Theft of Time

In order to discuss how time can be reconceptualized in relation to the process of translation, I will start by analyzing the activities of the group ideadestroyingmuros. This collective was formed in Venice in 2005 by northern Italian female activists who migrated to Spain, France, and southern Italy. In their self-description, this group of activist artists often mention the word *translation*. They also have a section on their website that is dedicated to translation.[7] Here one can find the Italian translation

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Queer seminars (1996–2003), organized by Marie-Hélène/Sam Bourcier, helped raise feminist consciousness for many trans people doing trans politics."

3. Other famous transfeminist collectives in Italy are represented by Cagne sciolte in Rome, Laboratorio Smaschieramenti, and Consultoria Transfemminista Queer in Bologna. These col-lectives, although not expressly engaged in translation, do translate now and again into English statements appearing within their websites.

4. See https://femminismo-a-sud.noblogs.org.

5. See https://intersezioni.noblogs.org.

6. In summer 2018 and in March 2020 I collaborated with other militant translators in the translation of *The Transfeminist Manifesto* by Emi Koyama and of "A Killjoy Manifesto" by Sara Ahmed, which were published on the website of Les Bitches.

7. See the group's website, http://www.ideadestroyingmuros.info.

of *Terror Anal* by queer transfeminist philosopher, Paul B. Preciado, published in Spain in 2009, as an afterword of the Spanish translation of Guy Hocquenghem's *Le désir homosexuel.*[8] The website also includes a translation of one text on BDSM sexuality by trans writer, Pat Califia, published in 1979.[9]

The name of the group itself invokes translation as it is a compound of Italian, English, and Spanish and means "ideas destroying walls." For this collective the concept of translation equals migration. As expressed in the preface of their translation of Paul B. Preciado, the collective compares translation to their own migration, and describes it as a tool that can be used to "experiment with and sneak out into different languages and places" in order to "redeem life"—in other words, in order to find better living conditions.[10] The collective's migration between northern and southern Italy, and northern and southern Europe (Valencia and Paris), is described by ideadestroyingmuros as an emancipatory attempt to escape from economic precarity, as well as from the precarious conditions of cultural exchange and personal expression, which they encountered mainly in the northeast of Italy, from where some members of the collective originate. In one of their performances, *Capitalism Is a Shit,* they stage their rage against capitalist society, which this part of Italy has been representing for the last thirty years as a white, male-dominated, racist society that isolates people.

If we analyze how ideadestroyingmuros conceptualize translation, we can see that the collective associates translation with migration as a process that holds the potential of "redeeming life."[11] In order to better understand what we mean by translation as a way "redeeming life," and how such a notion is linked to a specific understanding of temporality, I will refer to the act of sewing, which is one of the artistic techniques used by the collective. Sewing can be understood as a metaphor for translation, as a way of recovering forgotten memories from the past and transposing/translating them into the present. Sewing is reinterpreted as a translational practice of resistance against patriarchy and capitalism since it

8. Paul B. Preciado's *Terror Anal* appears as an afterword in the Spanish translation of Guy Hocquenghem's (1972) text *Le désir homosexuel.* In this text, Preciado engages with Hocquenghem's text, revisiting his revolutionary ideas by making the anus the protagonist of a political strategy to challenge heteronormativity.

9. Pat Califia is an American bisexual trans man, a writer of nonfiction essays about sexuality and of erotic fiction and poetry. Prior to transitioning, he identified as a lesbian. His writings include lesbian erotica and works about BDSM subculture.

10. This is a quote taken from the collective's website and is my translation of the text from Italian into English. The number of pages is not usually present in the textual material available on the website and thus this information is not reported when quoting from the website of the collective.

11. This chapter will not discuss the translations completed by the group by looking at their linguistic realization, although these translations will be mentioned briefly in the chapter.

is associated with an undervalued domestic and gendered activity, usually undertaken by women. This reevaluation of sewing and other similar practices such as knitting is put forward by third wave feminism, which claims that disowning any activity that was traditionally feminine further compounds the cultural notion that women's work is meaningless.[12] Interesting projects undertaken by ideadestroyingmuros, using sewing and representing a clear indication of resistance against capitalism, are *Radici nel mare* (Roots in the sea), and *Archipels en lutte: les iles postexotiques* (Fighting archipelagos: The postexotic islands). In *Radici nel mare,* ideadestroyingmuros, along with a local and international group of people (from Sri Lanka, Côte d'Ivoire, Nigeria, and North Africa) who became interested in the project, built a pirogue, a Senegalese boat used for local fishing. The pirogue also acts as a symbol of the migration journey, and was made by sewing together secondhand clothes of friends and family in order to pay homage to the meaning of the term *Senegal,* which is a distortion by the French colonizers of the wolof's word *sunu gaal* (our pirogues). This project, which included a collective exhibit, was realized in a self-managed space in Verona (northern Italy) called Paratodos (for everyone). The project was intended to be the joyful transformation of a dramatic journey, the migrant journey by boat toward Europe of many African citizens. Sewing the pirogue became a way to recover and translate both local and transnational memories, as phrases in different languages (including the word *sunu gaal*) drawn from personal stories narrated by all those who participated in the project, along with labels from recycled clothes, were stitched on the side of the pirogue as a way of protecting the boat, according to a Senegalese tradition.

A similar piece of artwork, which also uses the medium of sewing, is *Archipels en lutte: les iles postexotiques* (Fighting archipelagos: The postexotic islands). The project was carried out in a self-run center in Paris called Shakirail, which is an artistic space of resistance and experimentation. The postexotic islands were sewn by ideadestroyingmuros in this space. Once completed, they became part of an installation in a hall at the entrance of the center for gender studies at the University Sorbonne 8, a gray and unattractive space, like many others in the city, above which they were attached to each other with fabric threads and suspended as a symbol of the emotional desert that the group often feel characterizes the space they inhabit. This project, like *Radici nel Mare,* took shape thanks to the support and contributions of all the people who visited the center during the project and engaged in conversations with the collective, and thus was based on translation. As an example, the

12. The publication of the book by Debbie Stoller (2003), *Stitch 'n Bitch,* signals a feminist turn to the crafty by promoting the idea that knitting is cool. See http://www.blogforbettersew ing.com/2010/04/sewing-and-feminisim-101.html. Crafts like sewing and knitting can feed women's creativity and sense of beauty rather than a sense of gendered obligation, as women nowadays are more likely to sew for themselves rather than for the home.

words "Qui perd trouve" (The one who loses will find), were sewn into the installation, and involve the translation into French of a combination of the Italian saying "Chi cerca trova" (The one who searches will find) and the French saying "Qui perd gagne" (The one who loses will gain). This hybrid phrase refers to the importance of loss as a form of gain. The group encourages us to acquire a postexotic perception of the islands by showing us the contradictions in our exotic vision of them. The exotic vision is an idealized perception of the islands fabricated by anthropologists, writers, and artists, according to which the islands are represented as pure, unviolated, and uncontaminated territories. In order to carry on the project, members of ideadestroyingmuros ate and slept in the Shakirail for three months so that the act of sewing the islands coincided with living together in an urban context with its everyday conflicts (in this case Paris, the capital of the historically colonialist nation of France), and documenting this communal living experience by writing a blog, which included videos and photographs.

The postexotic vision, carried forward by ideadestroyingmuros, was meant to take inspiration from the collective's own material conditions of living in a housing cooperative, where collaboration and mutual support are considered fundamental elements.[13] As stated on their website, the "post-exotic archipelago" was meant to take the geographical form of the group's relationships and to represent their anticapitalist lives; the journey from the loneliness of being an island to the feeling of belonging to and becoming part of an "archipelago."[14] The project's main aim, similar to the aims of the project *Radici nel mare,* was to experiment with a new way of living, a form of cohabiting that had the potential for producing new and meaningful relationships and affective networks.

Both *Radici nel mare* and *Archipels en lutte: les iles postexotiques* are art projects drawing on and translating the group's own experiences and practices (making collaborative art by living and working together) in order to engage in activism. But what do these projects tell us about time? Firstly, the metaphor of translation as sewing demonstrated that what gets sewn are recycled clothes, which become part of a new creation. Translation thus involves the creation of the new out of a recycling of the past. Secondly, the metaphor of sewing reveals how the time of these art projects is not linear but heterogeneous. If we think of sewing as an activity composed of threading and weaving, we can describe the time of these art projects as populated by the affective connections created and thus "sewn," in a metaphorical

13. Members of ideadestroyingmuros live in Valencia in a housing cooperative with other migrants and nonmigrants, sharing chores and supporting each other economically in an attempt to reenact (in a feminist way) practices of cohabitation that belong to other non-European populations and were common (before the 1960s and 1970s) in the preindustrialized northeast part of Italy from where some of the women of ideadestroyingmuros originate.

14. See the group's website, http://www.ideadestroyingmuros.info.

sense, during the realization of these artworks. Connections take time and energy to build. The time of translation is thus the time of these unforeseeable or unpredictable connections, whose pace and rhythm are determined by them.

Recycling a dismissed past and building new complex affective connections based on this recycling are activities meant to translate the idea of the theft of time and life by capitalism, and the reclamation of stolen life through alternative lifestyles, which are made of complex reconnections. The next section of this chapter will analyze the characteristics of this translational time in more detail.

Queer Time as the Time of Alternative Ways of Living and Feeling

As we discussed in the previous section, ideadestroyingmuros, like other queer transfeminist collectives, is interested in opposing individualistic self-exploitation and the unsustainable demands and pressures on our time posed by the threats of neoliberalist precarity with a reevaluation of practices of collaboration and solidarity. For them it is fundamental to create networks of solidarity. According to Cristina Morini (2010, 2014, 2016) and other Italian feminist activists who have investigated the links between feminism and neoliberalism, especially in relation to the notion of precarity, such as Tristana Dini and Stefania Tarantino (2014), who draw on the work of Nancy Fraser (2013), neoliberalism is a new economy that not only puts at work life in general, but also increasingly centers the idea of production in the mobilization of cognitive, linguistic, affective, and social resources.[15] Indeed, this can be called biocognitive capitalism. The organization of work by neoliberalism, according to Morini (2016), is based on the model of reproductive work, work of care and love. Such work has historically been the prerogative and duty of women for centuries, and has traditionally been characterized by a lack of time barriers. In contemporary Western neoliberal societies where discourses of austerity are dominant, and where as a result there has been an increase in the feminization of work, this idea of work without boundaries, and along with it the conditions of exploitation reserved historically for women, have been extended to all work (Morini 2010).

One of the characteristics of biocognitive capitalism is the fact that we, understood as our body-machine, have become the new means of production, to the detriment of our lifetime. Work in general, and cognitive and intellectual work in particular, has sneaked into all the caveats of our lifetime. In this scenario, as highlighted by Kapur (2012, 7), "the distinction between labor time (performed

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15. According to Nancy Fraser (2013), "if old feminism was egalitarian and solidaristic, new feminism seems to value individualism and meritocracy, running the risk to transform itself, from a radical movement into a sort of neoliberalism's handmaid."

in exchange of a wage) and free time is consistently eroded. We either have people working all the time or people without jobs, and we have the neoliberal subject constantly marketing the self, for whom the concept of private life makes no sense." Neoliberalism, thus, according to Laura Bazzicalupo (Dini and Tarantino 2014), is a form of governance, which is practiced as "self-government," with normative and performative auto-impositions on our entrepreneurial self. It is a form of self-government, according to Morini (2014), which is based on the valorization of strategic individualism and on the economy of eternal promise, a promise of the satisfaction of needs, which will be never satisfied, as our lifetime is completely absorbed by work or by the search for work. This implies an alienation from our bodies and represents an oppressive way of draining our vital energy by becoming more and more isolated. These considerations are well expressed in an article by Coral Herrera (2014), translated for a transfeminist blog called *Intersezioni:* "Non c'è tempo per l'amore: il capitalismo romantico" (There is no time for love: Romantic capitalism), which reveals how relevant a topic such as this is for these collectives.[16] According to the article, capitalism constantly steals our time and energy either because, especially in times of precarity, it forces us to work many hours a day, or because we are working many jobs and when not working, we are searching for work. The time stolen from us is a time that could otherwise be dedicated to our connections (care, love, and pleasure). For neoliberalism, it is preferable to spend that time consuming rather than seeing friends, desiring, making love, or cultivating connections.

According to ideadestroyingmuros and the feminist scholars mentioned earlier, this neoliberal logic can be contested by reconceptualizing the notion of time, which informs our idea of subjectivity, through a dismissal of imposed models of being and feeling that we have internalized and that form our "subjugated subjectivity," to borrow Tarantino's (2014) concept. A resistance to the status quo can be based on desire as an escape from the norm (Tarantino 2014), and on a practice centered on giving value to relationships (cooperation, auto-organization) as a means of breaking the narcissistic construction of subjectivity. This resistance is also based on the praxis of reclaiming our fractured links with social reality and immersing ourselves in communal ways of feeling and living (Morini 2016).

Ideadestroyingmuros foregrounds this vision through the practice of sewing as a way of translating discarded stories relegated to the margins of society by capitalism, as though they are bags of garbage. This affective recycling of past histories, family activities (the grandmother sewing), and past time is akin, I believe, to Elisabeth Freeman's (2010, 62) concept of "temporal drag." Freeman (2010, 64)

16. The article was translated by transfeminist activist Serbilla Serpente and revised by transfeminist activist feminoska. See https://intersezioni.noblogs.org.

defines temporal drag as excess that calls history into question as a "productive obstacle to progress, a usefully distorting pull backward, and a necessary pressure on the present tense." Recovering past narratives by sewing them together can be seen as a desire for merging a disavowed past with the present, or for disclosing the "undetonated" energy, as Freeman (2010, 62) calls it, of the past. This contamination of the present with layers of the discarded past can also signify an attempt to oppose capitalism's linear, heteronormative narratives of progress.

The idea of translation as sewing thus involves the recycling of a discarded past, the contamination of the present with the past, and the rejection of a linear concept of time with the aim of opposing capitalism's theft of time and creating conditions for alternative ways of living. To better explain these ideas, we can refer to the concept of "assemblages," as theorized by Gilles Deleuze and Felix Guattari (1987), along with their notion of time as becoming, and the notion of "affect" as theorized by Melissa Gregg and Gregory Seigworth (2010, 1) and Massumi (2002), since all of these concepts will allow us to better understand the role of temporality in the queer transfeminist activist translation scenarios presented here. According to Deleuze and Guattari (Kennedy et al. 2013), assemblages are imaginative, adaptive, and dynamic processes of becoming made up of a multiplicity of organic and inorganic elements (objects, bodies, practices, feelings, and affects), which, in coming together, are invested in the capacity to transform the whole. With regard to affect, according to Gregg and Seigworth (2010, 1), this "is the name we give to those forces—visceral forces beneath, alongside, or generally *other than conscious* knowing, vital forces insisting beyond emotion—that can serve to drive us toward movement." Affect is born in the "in-betweenness" of encounters and is "synonymous with force or forces of *encounter*" (2010, 4). The word *affect* thus can be linked to the notion of assemblages since, like affect, the concept of assemblages involves not only the human but also the nonhuman (our surroundings, objects, events, atmospheres, etc.) with energy prior to and/or outside of conscious awareness (Massumi 2002).[17]

The notion of affective assemblages, thus, describes the assemblages of human and nonhuman entities (bodies, energies, material artifacts) that we encountered in the analysis of *Radici nel mare* and *Archipels en lutte: les iles postexotiques.* In these art projects ideadestroyingmuros invoke the idea of establishing connections and working collectively in solidarity against the ontological condition of precariousness and the material condition of precarity, which is distributed along the lines of power differences relating to social categories such as gender, class, race, or ability (Butler 2004, 2015), and is certainly exacerbated by the group's

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17. Affect should not be conflated with emotions. Once affect has become conscious, we experience it as an emotion.

subscription to nonnormative ideas of gender and sexuality. Contrary to ideas of time promoted by neoliberal precarity, according to which either there is never enough time because time is being consumed almost wholly by work, or there is no future because there is insufficient work and thus no prospect of surviving within a capitalist economy, ideadestroyingmuros reconceptualizes time as a way of expanding the present to make space for a sustainable rather than an alienated life by staging this assembly of bodies as a performance against precarity. Given that affect theory and the notion of assemblages both imply the capacity of bodies coming in contact to be put into motion and simultaneously being transformed and transforming other bodies and their environment (see also Latour 2004 on this point), this getting together is a political project of transformation with a queer transfeminist agenda, which tries to overturn neoliberal capitalist conditions of precarity and the notions of time linked to it. An understanding of time cannot be detached in this case from an understanding of affect as a relational force as time is the condition of feeling alive again, feeling reconnected to something or someone for whom/which we care and who/which can guarantee renewed conditions of livability.

This idea can be explained further by considering how we can conceive of these assemblages as translational becomings through reference to the temporality connected to Deleuze and Guattari's (1987; Zourabichvili 2012) notion of becoming. Like affect and assemblages, which are about in-betweenness, becoming does not simply involve going from one form of being to another; rather, becoming takes place in the in-betweenness. More specifically, becoming is about time, defined as pure change and difference, "the passage from one dimension to another," in which every dimension is different from another and yet somehow linked to one another, but "in a 'non-chronological' and non-successive manner" (Zourabichvili 2012, 101). Difference is also related to two further affect theory concepts: "intensity" (since time is about experiencing intensity; "the intensity of bodies") and "the encounter" as a rupture, a temporal dimension that breaks with the previous one and makes us look at ourselves differently (Zourabichvili 2012, 100). In their definition of the concept of "becoming woman," Deleuze and Guattari (Burchill 2010) theorize becoming in terms of spatiotemporal coordinates as a "relation of movement and rest, speed and slowness" between molecular particles, singularities, and affects (Burchill 2010, 87). "Becoming a woman" is for them not an imitation and a repetition of traits belonging to the woman by the girl (the figure used by Deleuze and Guattari in relation to this concept), but rather a "process of desire opening us to a creative exploration of modes of individuation, intensities and affects (relatively) untrammelled by the forms, functions and modes of subjectivity society imposes upon us" (Burchill 2010; 88). This becoming is an expression of nonlinear time and is situated on a plane of immanence. Moreover, if

repetition is part of the notion of becoming, this can be understood as a repetition of the past, which is virtually coexistent with the present in Deleuze and Guattari's theorizing (Zourabichvili 2012), and that extracts from the past elements that give rise to the production of something completely different. Incidentally, this is also how Derrida (1985) conceptualizes translation, since he too emphasizes the notion of translation iterability, which entails repetition with transformation.

The metaphor of translation as sewing, conceived as a way of recycling the past and integrating it with the present, making the past a part of new connections, can thus point us toward an understanding of this recycling, not as a repetition of a past in terms of repetition of the same, but as the merging of past and present in a way that creates something new. Moreover, we can consider the connections formed during ideadestroyingmuros's art projects as translational becomings, as temporal experiences of in-betweenness, and as experiences of change in relation to affective intensities. Ideadestroyingmuros, therefore, proposes the idea of translation as a tool for escaping immobility, as a rupture, and as a becoming understood as a movement of opening up to new meaningful encounters, to the possibility of multiplying our experiences of time by making us feel new intensities, new speeds, and new slowness. The notion of intensity can explain, for example, why not all the textual and arts projects that feature in ideadestroyingmuros's website are translated into the four main languages used on their website: these projects appear rather in different combinations of languages translated from one another or at times only in one, according to the spatiotemporal affective coordinates of each specific project.

The translational time theorized by ideadestroyingmuros can therefore be understood as time shaped by the specific affective connections that sustain translation, and cannot be understood outside of them. For ideadestroyingmuros, time is making space for these stratified, often unconscious, and unpredictable connections that take time to form and have the potential to change our perception of time, and with that our perception of ourselves. This should be time snatched from the capitalist and heteronormative logic of accumulation, and snatched from the capitalistic exploitation of female reproductive labor. Most of all, this translation time should be a more sustainable time, understood as time that allows us to survive precarious conditions of living.

Queer Time as the Future of Queer Feminist Translation Projects

In their work, ideadestroyingmuros elaborate a concept of time that stands against the logic of capitalist accumulation, is not linear, and entails the idea of a present able to counteract the logic of a lack of future induced by neoliberal precarity. Idea-

destroyingmuros's concept of redeeming life encourages us to escape from a mono-lithic present that impedes a sustainable life. In this section I will elaborate further on this idea of a livable future by making reference to other activist groups who have produced translations of theoretical feminist work touching on this concept.

Like ideadestroyingmuros, queer scholar Jack Halberstam defines queer time as time that is against the "logic of capital accumulation" (2005, 7) and neoliberal flexibility, which ideadestroyingmuros criticizes, as I have outlined previously. According to Halberstam (2005, 5–6), "queer time is a term for those specific models of temporality that emerge within postmodernism once one leaves the temporal frames of bourgeois reproduction and family, longevity, risk-safety and inheritance." Halberstam (2005, 84), along with ideadestroyingmuros, theorizes temporality as a way of being, and queer temporality as a way of being that challenges perceived heteronormative ideas of family, reproduction, longevity, and even progress, understood as "progression within adulthood, from adolescence, to marriage, to reproduction, to death." Ideadestroyingmuros, along with other queer transfeminist groups, challenges these ideas of temporality, as seen above, not only through their artworks, but also through their daily practices of extended cohabitation, which in many ways contradict mainstream dominant Western (in this case Italian and Spanish) temporal expectations of what an adult life should entail.[18]

Taking the above as my starting point, I would like to elaborate on the idea of future by mentioning an article on the topic translated by the militant translation group Les Bitches.[19] Les Bitches is a transfeminist collective that self-identify as "trans-animalfeminist." One of the members and promoters of the group, feminoska, was one of the writers and translators of the blog *Intersezioni,* mentioned above. The group defines themselves as: "bitches interested in moving beyond the borders of species, race, class and orientation. We have a passion for media activism and militant translations."[20]

The article featured on their website, "(Ri)produrre futuri senza futurità riproduttiva. Ecologie xenofemministe" (Reproducing futures without reproductive futurity. Xenofeminist ecologies), translated by feminoska, jinny dalloway, and michela, is the translation into Italian of an article by British scholar Helen Hester (2016), who is part of a collective called Laboria Cuboniks and self-identifies

18. I am referring here to the idea of cohabiting, after a certain age, with various people and not only people one is romantically involved with; to the lack of a proper job and stability at a certain age; to the decision not to marry and have children, etc.

19. See https://lesbitches.wordpress.com/info/. Information about the group is also drawn from a Skype interview that one of the founding members of the group, feminoska, and I conducted in Nov. 2016. The other two founding members were jinny dalloway and michela, now no longer active with the group, which has extended its collaboration to more activist translators.

20. This quote is taken from Les Bitches website, https://lesbitches.wordpress.com/info/ and is my translation from Italian into English.

as "xenofeminist." Xenofeminism, as expressed in the *Xenofeminist manifesto* on the website of Laboria Cuboniks, is a feminism adapted to the technological complexity of our times, a feminism oriented toward the future, and a feminism that pays attention to ecology and challenges neoliberal capitalism by endorsing technology as an instrument for activism.[21]

Although Les Bitches do not expressly theorize translation, they do place importance on activist feminist translation as they state on their website and as demonstrated by their translational work. I will therefore analyze their choice of translating Hester's article as symptomatic of the value placed by the collective on activist translation and on the conceptualization of alternative temporalities, and I will try to use this focus on translation and on alternative temporalities by the collective in my conceptualization of activist feminist translation practices in general.

In Hester's (2016) article, a queer critique of capitalist time is carried out by invoking scholars of queer theory such as Lee Edelman and José Esteban Muñoz, and their idea of futurity. In *No Future: Queer Theory and the Death Drive,* Edelman's (2004) main target is the pervasive figure of the child, which he sees as the fulcrum of our universal politics of reproductive futurism, the recipient of every political intervention. In Hester's (2016) article, she critiques Edelman by arguing that his idea that there is no future for queer subjects (and thus that they should not engage in politics), because the one praised through the image of the child is assumed to sustain heteronormative and homonormative ideologies of the family, is interesting but out of touch with the current reality (in relation to the ecological problems we are facing) and not in line with the tradition of queer feminist activism. Hester (2016) agrees with Nina Power's (2009) critique of Edelman, who argues that Edelman is, in fact, complying with capitalism when he stresses the fact that there are no alternatives to neoliberal rationality. Hester (2016) also critiques Edelman when he dismisses *tout court* parenthood as though for women, having children automatically means acquiring social capital in exchange for their contribution to the future of the nation. However, although this can be true of middle or upper-class white women, according to Hester (2016), Edelman dismisses the

21. See http://www.laboriacuboniks.net. Helen Hester (2018a) has also published a book on the concept of xenofeminism, and the book has been translated into Italian by Clara Ciccioni for the Italian publisher Nero editions (Hester 2018b). Unfortunately, the publisher, although quoting the translation of the *Xenofeminist manifesto* by Les Bitches, missed a chance to inform the collective before the publication of their intention to translate Helen Hester's book. This gesture has been criticized by Les Bitches and other supporters for a lack of recognition of the work they and other feminist activist collectives carried out in circulating transfeminist concepts, and in this specific case, in introducing and contributing to the creation and dissemination in Italy of discourses around xenofeminism, a movement that has become increasingly popular. The publisher, as a consequence of the criticism received, has apologized and invited Les Bitches to participate in the presentations of the book and to engage in conversation with them.

unfavorable conditions experienced by many black and migrant mothers, and the exploitation of their reproductive work and care work by white capitalism. An alternative to this vision of the future can be provided, according to Hester (2016), by invoking the idea expressed by Donna Haraway (2015) of reproduction that generates kinship instead of children. This suggestion, which can also be understood as a remedy against the environmental crisis, is meant to encourage us to make alliances that are not solely based on blood. The future can thus be conceptualized as something larger than the reproductive futurity invoked by Edelman (2004) in line with Muñoz's (2009) idea of future in his book *Cruising Utopia: The Then and There of Queer Futurity.* Muñoz's conception of utopia envisions queer futurity not as something to oppose, but to rework and rethink as a potentiality that has not yet been realized. Muñoz's vision of the future is therefore more in line with the creative activist politics and philosophies regarding the future of the collective Les Bitches and other Italian transfeminist collectives, mentioned earlier.[22] Starting from the idea of alienation induced by capitalism, xenofeminists (along with Les Bitches and ideadestroyingmuros) embrace this word, which can be used to describe themselves as bodies positioned outside the system. The concept of alienation, however, should not be understood as a way to refuse political action but as a starting point for it, as a call to transform things and to generate new worlds. It is through this alien condition, xenofeminists say, that we can get rid of the "mud of immediacy" (Laboria Cuboniks 2015). The future, according to them, is a nearby reality and requires us to "de-petrify" the present.

Opening up the possibility for envisioning an idea of the future can be considered a feminist project, according to Louise Burchill (2010), who makes this argument when commenting on the aforementioned notion of becoming by Deleuze and Guattari (1987; Zourabichvili 2012), which is expressed through the figure of the girl and not the child in that case. Burchill (2010) begins her argument by mentioning how both Simone de Beauvoir (1958) and Julia Kristeva (1979) have criticized the fact that women (or "female subjectivity") have been historically associated with a cyclical and nonlinear temporality tied to women's reproductive function and is stuck in the cycle of repeating itself without change. They contrast this with the notion of linear time, the time of planning and teleology, the time of the succession of homogeneous moments, a time that allows the progression of a future, the creation of change, and the retrojection of a past—a time associated

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22. It is worth mentioning a cycle of seminars organized in 2018 by a research unit called Technocultures, based at the University of Napoli L'Orientale, which devoted one seminar to the ides of feminist queer futurities based on Munoz's work. See the description of the seminar by Nina Ferrante at http://www.technoculture.it/2018/04/30/salto-seminario-munoz/ (Apr. 30, 2018), in which she emphasizes the transformative potential of building relationships, coupled with ideas of failure as a dismissal of normative expectations and ideas.

with men or male subjectivity. For Burchill, the idea of becoming by Deleuze and Guattari (1987), found in their figure of the girl as "becoming woman," offers an opportunity for conceiving of a nonlinear, cyclical time in terms of transformation and change and, thus, connected to history and politics. This is made possible because cyclical repetition is not simply a repetition of the same, an argument we previously made in relation to Derrida's (1985) theorization of translation. For Burchill (2010, 94), Deleuze and Guattari's notion of becoming is a mode of temporality that "extracts from the sedimentation of the past, elements 'pertaining to difference,' which it then enfolds—or reiterates—in new configurations that no longer take their bearing from the past as it is congealed, nor from the present as the deployment of variations informed by this past."

These considerations can easily be applied to understanding translations as activist feminist projects, the product of intricate ongoing translational becomings. These are understood as the translation of affects, objects, and bodies as described in the previous sections of this chapter, in which the recycling of the past (as we have seen through the metaphor of translation as sewing) is meant to imagine new configurations of the future. The militant translations of queer transfeminist groups such as Les Bitches and ideadestroyingmuros can be seen, through the lens of xenofeminism, as optimist projects of transformation of the nearby future, which envision, as part of their action, forming alliances with other species and groups (which include the immigrants, "our alien kinship," as they affirm).[23] These projects insist on the interconnections between capitalism, gender politics, technology, and ecology and reclaim the feminist concept of making alliances to overturn the current petrified status quo. Making alliances might solve the impasse of feeling stuck in time as, according to the idea of becoming by Deleuze and Guattari (1987; Zourabichvili 2012), it makes us experience time differently as experiencing the passage of time has to do with feeling time as a new affective intensity, as a rupture of a status quo.

In order to produce change through translation, we need to invest in a "collective temporal distortion," to borrow Power's (2009, 185) words. Collaborative militant feminist translation thus can acquire a fundamental role in this vision of the future, which is the result of a conjoint queer transfeminist temporal distortion of the present.

Conclusion

This chapter has discussed the notion of time in relation to translation by analyzing artworks and translations by the Italian queer transfeminist collectives idea-

23. See Laboria Cuboniks (2015), http://www.laboriacuboniks.net.

destroyingmuros and Les Bitches. Grounded in the importance given to embodied experience and a critique of capitalism, these collectives elaborate strategies of opposition to neoliberal conditions of precarity that encourage the formation of affective networks of mutual support. The notion of time elaborated within these scenarios is understood as a way of "redeeming life," to borrow this expression from ideadestroyingmuros, who use it to describe the reclaiming of time perceived as lost and the making of space for different forms of living that feel more in tune with themselves in order to fight alienation. The notions of assemblages and becoming by Deleuze and Guattari (1987); of temporality by Freeman (2010), Edelman (2004), Halberstam (2005), and Muñoz (2009); and affect by Gregg and Seigworth (2010) and Massumi (2002), have proved useful in providing an account of the affective nature of these connections, their ongoing change, and their capacity to produce change. They also proved the value of the affective reclaiming of past activities and narratives (we used the metaphor of translation as sewing) discarded as waste by the capitalist rush toward "progress." These groups have shown that not only does any discourse of temporality dealing with translation (especially collaborative translation) need to take into account the tempos of these affective networks, where by tempos we mean the affective temporal intensities of these networks, their speed and slowness, but also that these affective networks should be perceived as integral parts of political translation projects that envision a more sustainable future.

My analysis has shown that activist transfeminist groups are engaged in a resignification of common understandings of time and they do so through the praxis of translation and/or by theorizing translation. Temporality is thus tightly linked to an idea of translation as demonstrated in this chapter. Although the analysis concentrated on specific Italian activist scenarios, I believe that the considerations made in this chapter can be applicable to other activist contexts that use translation as part of their political agenda.

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Translating Trauma

Time Journey in a Memorial Museum

Min-Hsiu Liao

Abstract

Heritage used to be associated with beautiful and great creations of the past, but places that carry scars in history and cause pain and shame are now recognized as sites of "difficult heritage." These sites not only become sites of memory and reminiscence for local people, but also attract many international visitors. Most studies on difficult heritage have been of more well-known international incidents, such as trauma related to the world wars. In such cases, even international visitors who do not have personal experience directly related to the incidents can associate themselves with the sites to a certain extent. However, this chapter intends to explore the collective pain shared by a group of people less known to international society. In such cases, how is the traumatic past retold to international visitors? This research investigates the translation of trauma based on a case study of the translated texts in the Taipei 228 Memorial Museum. The chapter examines how the source text positions and the target text repositions visitors in relation to the temporal-spatial dramaturgy in the museum.

Introduction

This research investigates the translation of trauma based on a case study of the translated texts in the Taipei 228 Memorial Museum. The research questions how the source text (ST) positions and the target text (TT) repositions visitors in relation to the temporal-spatial dramaturgy in a museum that commemorates a traumatic incident in history. The research is carried out on the premise of comparing museums to

theaters and considering all the museums' semiotic resources functioning as theater props that contribute toward making visitors believe in the story narrated by the museums. In this study, we propose that textual features are integral parts of the exhibition approach and directly affect visitors' experience of a time journey in museums.

This chapter is divided into five sections. The first section discusses temporality in memorial museums. The second section reviews the exhibition approach, particularly regarding the construction of temporality. This is followed by a discussion of reframing strategies as a key concept in the translation of narratives. The next section provides the contextual background of the 228 Incident and the Taipei 228 Memorial Museum. Specific textual and multimodal features are then discussed. The chapter concludes with the implications of the research for translation and time.

Memorial Museums: Past and Present

A memorial museum can be defined as "a specific kind of museum dedicated to a historic event commemorating mass suffering of some kind" (Williams 2007, 8). This type of museum is different from other types of historical museums in the sense that they are usually less detached and less neutral in their narratives of the past, more actively involved in organizing politically significant events, and have a strong mission to launch educational programs stimulated by moral considerations (Williams 2007, 21). In Williams's seminal work on the current rising trend of memorial museums, he pointed out that one of the main features that distinguish memorial museums from other types of museums is that the former "never simply displays 'finished history'" (Williams 2007, 184); instead, they present a traumatic past that remains unfinished, the exhibition of which serves as a means of judging how the present has learned from the past, and how far a society has progressed. In this sense, a memorial museum provides a link between the past and the present, and has the potential to project toward the future.

Chen (2008, 57–58) reviewed the previous studies on the role of museums in the memorialization of traumatic experiences and concluded that museums can perform six functions in such instances: (1) preserving evidence or acting as a reminder of uncounted crimes; (2) praising good deeds that can be models for society; (3) strengthening social solidarity; (4) preserving sites of disasters that were experienced or cared about by a group of people; (5) acting as a reminder of lessons learned from national history; and (6) fulfilling the political interests of the current regime. Chen (2008, 61) held the view that by selecting and displaying the past, museums, as social institutions, are crucial in reconstructing a society's memories of the traumatic past and can write a page of the national history.

The six functions of museums, as identified by Chen (2008), indicate a crucial element that links the past to the present: a shared memory. Memorial museums can connect with visitors because they are reminders of a shared traumatic past, and they construct an inclusive group identity because visitors have experienced it directly or indirectly, because they care about it, or even because they are still influenced by the aftermath of the event. Ashworth (2008, 232) contended that "a heritage of victimization strengthens solidarity within the group and defines it in relation to the external perpetrator." The inclusive group may be regional, national, or global. For instance, World War II is still remembered by many people around the world, so visitors from various parts of the world may all be able to relate to the Anne Frank House in Amsterdam or the Imperial War Museum in London.

If this inclusive identity is crucial to the narratives of a difficult heritage, then the continuity of this temporality may be more difficult to establish when the visitors do not belong to the community, that is, those who do not share the memory and probably have no knowledge of the traumatic past. This is often the case in the trend of global tourism, as international visitors visit a foreign country without much knowledge of its history. Therefore, this chapter is interested in exploring how the narratives of a museum that commemorates culturally or geographically specific memories—for example, a regional military suppression—are translated, or how they are related to visitors who rely on translations, often international visitors.

Indeed, the fact that international tourists fail to relate to historical or culturally laden heritage sites has been observed in heritage and tourism studies (e.g., Braithwaite and Leiper 2010; Saipradist and Staiff 2008). Braithwaite and Leiper (2010) reported that the majority of international tourists who traveled to the bridge on the River Kwai in Thailand, a tragic war site, did so for recreational purposes and had little intention of learning about the traumatic history of the site.

Other scholars have observed that home and international visitors can be told different versions of stories. In the discussion of the "less glorious past," Rivera (2008) distinguished between internal narratives and international narratives. She asserted that the international narratives are important because of increasing globalization, because foreign trade, investment, and other economic relations between countries are all closely linked to the cultural understanding and representation of a nation. In this vein, "management of the past is thus not only a matter of national cohesion but also an *international* and *economic* affair" (Rivera 2008, 614).

McDowell (2008) also talked about "selling conflict heritage" using the case of Northern Ireland, concluding that "by conditioning an external audience to interpret and remember the Troubles in a certain way, the production and consumption of this type of tourism can . . . lead to the international legitimisation of sectarian politics and sectarian landscapes" (McDowell 2008, 406).

Compared to previous studies on internal narratives, which have emphasized the healing or reflective functions in the community, studies on international narratives have focused more on museums' exhibitions as the collective voice of the community or, more often than not, of political leaders. This is the sixth function of museums mentioned earlier in Chen (2008): fulfilling the political interest of the regime. This perhaps echoes the question that was raised earlier: as outsiders, international tourists may not have the shared experience, and therefore, the purpose of the narration is not to activate their memory of the past, but to tell them what had happened *here* to *us.* This potential difference in the construction of temporality in museum narratives resulting from the different purposes of internal and international narratives is the foundation for our research on memorial museums.

Museums as Theaters: Constructing Time Journeys

In this section, we will explore in more detail how narratives are constructed in museum exhibitions, with a particular focus on the temporal relations in narratives. Museum exhibitions are often compared with theaters. Kirshenblatt-Gimblett (1998, 3), for example, asserted that "exhibitions are fundamentally theatrical, for they are how museums perform the knowledge they create." We can say that museums put on shows so that visitors can enter to watch stories of the past being told through various semiotic modes in exhibitions. The same metaphor was adopted by Knell (2011) in his studies on museums and national identities. He referred to Anderson's (1983) idea that a nation is an imagined political community and argued that museums are places where collections of objects are provided to stimulate visitors' imagination of the nation's identity.

Following this view of museums as theaters, we may be able to deduce two different sets of temporality that are constructed in museums by drawing from anthropologist Kirshenblatt-Gimblett's (1998) distinction between two approaches to exhibitions: in situ and in context. In her explanation, the in-context approach means that objects are set in the context of other conceptual frameworks of references. Commonly used techniques to *speak for the objects* include any form of verbal interpretation (text panels, audio guides, interactive panels, etc.) or the organization and display of objects according to certain typologies or schematic arrangements (e.g., according to their aesthetic value or practical function). Returning to the metaphor of the theater, Kirshenblatt-Gimblett (1998, 3) compared labels to the scripts of objects in this dedicatedly constructed stage. The in-situ approach, however, aims to reconstruct the original environment of the objects as much as possible and to immerse visitors in such an environment, so that, in

a way, the objects *speak for themselves.* Typical techniques include displaying objects in chronological order or any form of mimetic exhibition. The in-situ approach emphasizes the direct experience of the visitors (Kirshenblatt-Gimblett 1998, 3), whereas the in-context approach emphasizes stronger cognitive control over the visitors' understanding of the exhibition (Kirshenblatt-Gimblett 1998, 21). To place this dichotomy on the spectrum of temporality, we may put forward the argument that the in-situ approach transports visitors back to the time of the objects, whereas the in-context approach transports the objects to the time when the exhibition takes place and visitors visit.

Based on the model of Kirshenblatt-Gimblett (1998), museums' texts are clearly tools of the in-context approach, as any form of textual interpretation is regarded as imposing an explicit cognitive control over the ambiguity of the performativity of objects. However, in this research, we propose to extend this model, applying it to an analysis of the texts in a museum exhibition; we argue that within textual interpretation, a tendency toward a more in-situ or in-context approach can be distinguished—that is, one that invites visitors to experience the past or that exerts more cognitive control over visitors' understanding of the exhibition.

Still based on this metaphor of a museum as a theater, we argue that in museum texts, there are linguistic features that can be regarded as "linguistic props," just like any other props on a stage, which make visitors believe that they are situated in a particular temporal-spatial dramaturgy. A clear example may be reproducing the language usage or conventions characteristic of the particular period of time of the exhibited objects, but other features are also involved, as will be discussed later in this chapter. These features position the museum visitors in relation to the objects and the exhibition. We will elaborate on this methodology in the next section.

Translating the Experience of a Time Journey

In museums, different "props" guide visitors to perceive the past in a certain way. The displayed objects are certainly the main props, which may include three-dimensional objects and two-dimensional pictures or photographs. The texts further impose strong cognitive control over the visitors' imagination of the objects. Other props may include the lighting, the circulation path, or the architecture. To explore temporality, this chapter focuses on the verbal texts as one type of prop that situates visitors in the time journey in the exhibition room, but the analysis of the verbal texts will be related to other modes to reflect the multimodality of the exhibition.

In this study, the analysis is based mainly on the Chinese and the translated English text panels and guidebooks collected from the Taipei 228 Memorial Mu-

seum; its historical background will be elaborated in the next section. The texts in museums can be seen as a form of narrative, which is defined by Baker (2006, 19) as "public and personal 'stories' that we subscribe to and that guide our behaviour. They are the stories we tell ourselves, not just those we explicitly tell other people, about the world(s) in which we live." Translation is a core process in global social and political movements. Being able to translate or to retell a different version of a story also means having control over how target readers may interpret a particular event. In comparing the narratives of the ST and the TT, the frames can be defined as "structures of *anticipation,* strategic moves that are consciously initiated in order to present a movement or a particular position within a certain perspective" (Baker 2006, 106, italics in the original). Some examples of reframing strategies include temporal and spatial framing, labeling, and selective appropriation. These strategies are often interwoven, and they all have the potential to contribute to the construction of temporality in texts. In this chapter, we are particularly interested in narratives as a guide for visitors through a time journey in a memorial museum; therefore, the following discussion will concentrate on the framing strategy of the *repositioning of participants* in Baker's model.

In Baker's (2006) explanation, the *repositioning of participants* is related to the management of how the participants are positioned in relation to each other or to any others involved or related to the immediate event. This feature can be framed through almost any linguistic feature, but more explicitly through linguistic devices such as deixis, self- and other identification, and register. Shifts in such linguistic devices may be seen as minor, but Baker (2006, 132) argues that the cumulative effect of consistent translation shifts can realign participants in time and in the social/political space. The translation shifts can take place in the texts, as well as in the paratexts, including the prefaces, footnotes, and glossaries.

Exhibitions consist of multimodal communication, which may include written, visual, and audio channels, among others. The main focus of this chapter is on the written communication in museum text panels and guidebooks; accordingly, the analysis of other aspects, such as the selection or position of the exhibited objects is beyond the scope of this study. However, in this multimodal space, we noticed an interesting presentation of the texts within the visual channel (e.g., photographs). For example, some photos of old documents include texts, and these texts inside the photos interact with the texts outside the photos (e.g., the labels). In memorial museums, photos are central to the creation of the scene because "*real pictures* both theorized and materialized a photographic 'crisis of reference' in order to force visitors to picture scenes of atrocity for themselves" (Williams 2007, 72, italics in the original). Photos are considered an effective tool for the in-situ approach in memorial museums as objects have often been destroyed in violent instances and are more difficult to obtain compared to the collections of other types of museums.

Baker (2006) discussed paratextual framing in her studies, but placed more emphasis on the textual representation, such as the preface, and included a relatively brief discussion on images. This chapter will involve the interaction of the texts and the historical photos in the discussion.

The Scene: The Taipei 228 Memorial Museum

The Taipei 228 Memorial Museum commemorates the 228 Incident, which was a political suppression that occurred in Taiwan on February 28, 1947. Taiwan was ceded to Japan after the Qing dynasty of China lost the first Sino-Japan war in 1895, and it was returned to China under the governance of the Nationalist government at the end of World War II in 1945. The Nationalist government assigned Chen Yi as the governor-general of Taiwan, and he was in charge of its restoration. Some local Taiwanese first welcomed the Nationalist administration, but its tight control over political and economic matters soon led to discontent and, finally, to the breakdown of the 228 Incident. The uprising occurred all over the island, and it was estimated that around twenty-eight thousand people died or went missing during the Incident.

The Incident was considered taboo in Taiwanese society until the lifting of martial law in 1987. In 1995, the Nationalist President Lee Teng-Hui made a formal apology for the Incident and declared February 28 a national holiday. In 1997, the Taipei 228 Memorial Museum was established, and several other memorial museums were later founded in other parts of Taiwan. With respect to contemporary politics, Fleischauer (2007, 375) argues that the collective memory of the Incident is fundamental to the formation of Taiwanese identity.

In empirical research carried out by Chen (2007, 181–82), she conducted interviews with Taiwanese visitors to the 228 Museum and summarized how these visitors related to the site in the following categories: (1) the reconstruction of a historical event—visitors, even without firsthand experience of the 228 Incident, felt as if they were able to experience the tragedy through their imagination; (2) healing collective grief—visitors who experienced the Incident found the museum to be a place for healing; (3) the reflection, association, and creation of memories—visitors reflected on the Incident and learned about history.

In these three types of responses, clear links in temporality can be observed. In the first type, the visitors imagine that they are traveling back to the time when the Incident took place. In the second type, the negative emotions caused in the past are encouraged to be released in the present within the purposefully created space of the exhibition. In the third type, the significance of the traumatic past is interpreted from the perspective of the present and perhaps even projected into

the future—to learn from history in order to prevent the same mistakes from happening again. In the three cases, the continuity in temporality can be established because visitors are assumed to have experienced and cared about the Incident, and they may have been influenced by the consequences of it. Therefore, they are willing to play an active role in establishing the temporal link between the traumatic past and their here-and-now position in the exhibition room through the actions of imagining, releasing emotions, and reflecting. The following question remains: For international visitors who do not share the inclusive identity, how can the translations affect the time journey in these museums, or do they affect it?

Linguistic Devices in the Time Journey

During our examination of the data, we identified several linguistic features that can be regarded as "linguistic props," that is, linguistic devices that have the potential to reposition visitors in a certain way in relation to the exhibition objects, particularly in terms of the perception of time. A comparison of the Chinese and the English texts reveals consistent shifts in terms of these linguistic devices. Below, we will discuss these features and elaborate on their implications for visitors' experience of the time journey in the museum.

Lexis Loaded with Historical Implications
In this study, we adopted the metaphor of museums as theaters and applied it to the textual analysis. Theaters make the audience believe that they are entering a story situated in a specific time and space with the help of stage props, such as furniture or objects that characterize a particular period. In terms of language production, on a more carefully directed stage, actors can use the linguistic features of a certain time, which may include a particular accent or the words and grammar that characterize a particular period of time. This analogy can also be extended to our data, that is, the texts in museums. In the Taipei 228 Memorial Museum, the objects tell a story that occurred in Taiwan around the 1940s, and some of the language used at that time is no longer or less commonly used in current Taiwanese society for a variety of reasons. One possible reason is that 1947 marked a chaotic moment when several ethnic groups resided in Taiwan (Japanese, mainland Chinese, local Taiwanese, etc.), and therefore, many people used a mixture of Mandarin Chinese, Taiwanese dialects, and Japanese, which then created a peculiar language register for that time. In this regard, the producers of the text have at least two options. One is to follow the in-situ approach and try to recreate the scene. That means mimicking the language usage of the time, that is, letting the objects speak the way people did in 1947. The other method is

to follow the in-context approach. This means to speak for the objects from the perspective of the present (when the exhibition takes place) and to explain the past from the perspective of the present.

One example in the data is the term *tian huang yu yin fang song* (Japanese emperor's radio broadcast天皇玉音放送), which is used in the Chinese text. The term refers to the radio broadcast in which Japan's Emperor Hirohito announced to the Japanese people that their government had unconditionally surrendered at the end of World War II. This term marked a trace of the Japanese colonization just before the 228 Incident, when Japanese was still widely used by the Taiwanese elites in the 1940s. 天皇 (heavenly sovereign) is the Japanese emperor. 玉音 (Jewel Voice) is a respectful term referring to the voice of the Japanese emperor. The term is borrowed directly from the Kanji characters in Japanese and was used by the Taiwanese people under Japanese colonization. 放送 (broadcast) is also borrowed from Japanese usage. Although current Taiwanese readers can understand this term, they no longer commonly use it. The choice of the term is clearly from the perspective of the Taiwanese people at the time the Incident took place, immediately after the end of the Japanese colonization.

The other explanation for the change in language over time is political correctness. One example is the use of these terms: *ben sheng ren* (people of this province 本省人) and *wai sheng ren* (people of other provinces 外省人). The 228 Incident is fundamentally about the conflict between two groups of people: the local Taiwanese people and the new immigrants from mainland China, particularly those who came with the Nationalist government after the end of World War II. How these two groups are labeled presents an interesting temporal perspective. The literal meaning of the terms linguistically defines Taiwan as a province, which was the situation in Taiwan in 1947, when it was under the governance of the National government in mainland China. However, given the current controversial relationship between Taiwan and mainland China, these terms are rarely used in contemporary political discourse in Taiwan. In fact, they have been considered politically incorrect because describing the Taiwanese people in this way prevents ethnic integration in Taiwan. The use of this pair of terms in the Chinese text therefore should also be regarded as an example of a linguistic device that repositions visitors to read the texts from the historical perspective of 1947 Taiwan.

In both cases, the lexical items loaded with historical traces were not translated into English. The emperor's jewel voice is translated in English as "the Declaration of Surrender by the Japanese Emperor." The pair of stakeholders involved in the Incident are referred to as Taiwanese and non-Taiwanese, and the historical reference to the political status of Taiwan as a province of China is omitted. In both cases, it is not impossible for the translator to mimic the historically laden

lexical choice in the source text, although it might sound odd to the readers of English texts—that is, transporting visitors to the objects and the source text culture. However, the historical scene was not recreated in the target text. In other words, the in-situ approach is shifted to the in-context approach.

Signposts in Narratives

The extent to which the museum recreates the setting of the original story is not the only criterion that enables us to distinguish between the in-situ and the in-context approaches. The other key feature that distinguishes the two modes of exhibition is the museum's degree of cognitive control over visitors. One example given by Kirshenblatt-Gimblett (1998), as reviewed earlier, is the order in which the objects are presented. One commonly used approach in the in-situ approach is to follow the chronological order of the objects, whereas the in-context approach may adopt thematic approaches to categorize the exhibition objects. In our data, we have observed a difference in the structure of the narratives in the English and the Chinese texts.

In general, the Chinese text follows a chronological order in narrating the Incident. Chapter 6 of the guidebook事件始末 (The beginning and the end of the Incident) particularly demonstrates the chronological order of the storytelling. Almost every paragraph begins with a temporal theme—for example, 3月2日上午 (the morning of March 2), 3日 (the 3rd), 4日 (the 4th), and 5日 (the 5th).

However, in the English translation, several instances of disruptions in the chronological narrative of the Incident can be observed. The clearest disruption in the chronological narrative is the addition of three subheadings in the English text: Social Upheaval, Armed Protesters, and Appeasement and Assembling Troops. The three subheadings divide one piece of the chronological narrative in the Chinese text into three thematic sections in the English text. The subheadings also impose additional interpretation of the narrative of the occurrence of the Incident and guide visitors to perceive the events based on these attached headings.

The second type of disruption is drawing visitors from the narrative of the past Incident to the present of the exhibition room. For example, in this chapter, after the first paragraph of the narrative of the events on February 28, 1947, and before the second paragraph of the narrative of the events on March 1, 1947, an additional paragraph is inserted in the English text. The paragraph reads:

> On the wall, we see the white-lettered names on a black background; these represent the list of victims from the Dasi Confidential Files of the National Security Bureau. The history that was once concealed, unrecognized, and deemed taboo is not iterating the pains [*sic*] experienced by each family behind each name.

The narrative clearly shifts from the past tense to the present tense, and the spatial reference "on the wall" explicitly positions visitors to view the Incident from the perspective of here-and-now in the exhibition room. This narrative presents the consequences of the 228 Incident—events occurring almost half a century after the Incident took place. This is a clear intervention from the narrator and exerts stronger cognitive control over visitors (in context), rather than immersing them in the storytelling of the past (in situ). Four similar paragraphs referring to the content of the exhibitions in the museum were inserted into the English guidebook. Other explicit references with the perspective of the present can also be observed in the English text. For example, in one reference to "The Taiwan Provincial Administrative Executive Office," to which the protesters were marching, a bracketed explanation was added in English: "the present-day Executive Yuan." This explanation again reminds visitors of the differing perspectives of the present and the past.

The third type of evidence of cognitive control is found in the cohesion between sentences. While temporal cohesion is primarily featured in the Chinese texts, some shifts in cohesion can be observed in the English texts. The following is an example of a shift from temporal cohesion to causative cohesion:

> (Chinese text) 3月9日陳儀拒絕溝通，宣佈臺北、基隆自上午6點起戒嚴。二十一師師長劉雨卿飛抵臺北，大軍乘太康艦登陸基隆，沿途掃射進入臺北之後，整日槍聲不斷。
>
> (On March 9, Chen Yi refused to communicate, declaring martial law in Taipei and Keelung from six o'clock. The director of the twenty-first division Liu Yuqing arrived at Taipei. The troops landed in Keelung by the Taikang Warship. After [the troops] shot their way into Taipei, sounds of gunshots continued all day.)
>
> (English text) On March 9th, and 10th, Chen Yi's attitude turned around as Nationalist troops arrived in Taiwan; he refused to communicate, and broadcast a declaration of martial law. Chen Yi announced over the radio that Taipei and Keelung would be under martial law from 6 o'clock in the morning on . . .

In the Chinese text, the cohesion is maintained in temporal cohesion without explicit cohesive links. It is assumed that one action followed another in chronological order ("declaring martial law," the troops landed," "entered Taipei," "shot"). However, the English text changed the chronological order and began with the comment that Chen Yi's attitude had turned around—whereas this is left implicit in the Chinese texts for readers to infer from the factual description. Then, an explicit cohesive link "as" is added to mark a relation between the fact that Gov. Chen Yi had refused to communicate and the fact that the Nationalist troops had arrived in Taiwan. This intervention by the producer of the text imposes a causative relation between the two statements, or at least one action is strongly

related to the other. We can say that Chinese readers are shown that one thing happened after another and are left to decide whether or how these incidents were connected, whereas English readers are guided to perceive the cohesion from a fixed point of view—that is, that one action caused another.

Apart from these shifts into causative cohesion, other shifts into adversative conjunction (e.g., "however") are also observed. The linguistic features of the conjunctions contribute toward maintaining cohesion in narratives. However, among the different types of conjunctions, a subtle distinction can also be made along the lines of the in-situ and the in-context approaches. Additive conjunctions (e.g., "and") and temporal conjunctions (e.g., "then") usually signal a continuous relation—a logical sequence or a temporal sequence, and continuity is considered as an unmarked condition (de Beaugrande and Dressler 1981, 72). That is, without any other specifications in the texts, readers will take for granted that the information in the forthcoming clause is a continuation of the previous event. However, Segal, Duchan, and Scott (1991, 50) argued that causative conjunctions (e.g., "so," "because") and adversative conjunctions (e.g., "but") often involve the narrator's subjective perspective. The interpretation of these relations is less straightforward than temporal and additive relations and involves a process of reasoning and judgments. Therefore, these are cohesive relations for which the readers require more assistance for efficient reading and which may involve more of the subjective interpretations of the producers of the text. In this regard, the Chinese texts are characterized more by the unmarked or logical flow of the narratives—temporal cohesion—and they involve less intervention from the producers of the text; however, the English texts adopt a more marked cohesive structure, and the cognitive control of the producers of the text over the readers is more explicit. These findings again demonstrate a pattern of translation shifts from the in-situ to the in-context approach.

Texts in Historical Objects

The last type of linguistic device discussed in this chapter is related to the multimodal features in museum exhibitions. In memorial museums, one of the most effective props for recreating the scene of the Incident is the display of historical documents or pictures—that is, allowing visitors direct access to the texts created at the time of the historical Incident. In the Taipei 228 Memorial Museum, a variety of historical documents are exhibited, including newspapers, official reports, personal letters, posters, etc. Considering the uses of the exhibited written texts, it seems that a compulsory shift in the exhibition approach in the translated text is inevitable because target readers need to rely on the interpretation provided by the museum regarding the exhibition objects.

Fig. 1 is a typical example of how texts, images, photos, and historical documents all interact with each other to tell a story to visitors. In this panel, the theme is the

Fig. 1. One text panel in the Taipei 228 Memorial Museum (Photo taken by the author)

change of era, as indicated in the title in the three languages. Chinese and English readers (and Japanese readers) all have the same access to the textual interpretation and the visual signs: the Taiwanese flag and the Japanese flag visualizing the theme of the changing times; the photos of the wars indicate the violent process involved in this transition process. However, what distinguishes the experience of Chinese readers from the English and Japanese readers when viewing this panel is their access to the two news reports of the time, as displayed on the bottom-right corner of the panel and more clearly in Fig. 2. One of the yellowed newspaper articles has the headline "Reporting Chinese Traitors in the entire province," and the other one is entitled "Japan has surrendered." The words in these reports represent a voice spoken in 1946. The textual narratives within the two news articles further elaborate the overall theme of the panel. By reading these reports in the exhibition, it is as if the visitor becomes one of those who read this news report in 1946—a time journey is triggered. However, English and Japanese readers not only do not have direct access to the verbal message in these reports, the translations of these reports are also not provided in the exhibition. For target readers, they can only guess that the significance of these two reports is related to the change of eras, based on the way this wall panel is designed. These types of shifts demonstrate an inevitable shift from the in-situ to the in-context approach in the museum translation.

Fig. 2. The news reports from 1947 (Photo taken by the author)

Conclusion

In this chapter, following the metaphor of museums as theaters and investigating the linguistic features in the narratives on the spectrum of the in-situ to the in-context approaches, we have identified a trend of shifts from the in-situ approach in the Chinese texts to the in-context approach in the English translations. In terms of temporality, this means that the Chinese texts use more linguistic devices to reconstruct the scene of the 228 Incident and invite visitors to travel back to experience the traumatic past. This finding seems to be in line with Chen's (2007) survey of Taiwanese visitors' responses—that is, the visitors actively bridge the link between the past and the future.

However, the English texts contain more explicit cognitive control over visitors' interpretations of the 228 Incident and reposition target readers to view the Incident from the perspective of here-and-now in the exhibition room. These findings are in line with the assertion reviewed earlier that international narratives are for the purpose of justifying the current regime.

Furthermore, the detailed analysis of the translation in this study allows us to question whether this shift from the in-situ to the in-context exhibition approach is inevitable—for example, due to the different backgrounds of international visitors, or if it is a deliberate design of the museum resulting from the optional choices made through the translation process. The analysis above suggests that

some of these shifts may seem compulsory. For example, in terms of the exhibits of historical documents, the multimodal constraints may prevent target readers from directly accessing the texts in the photos. However, it is not impossible for a translation of these texts to be provided to target readers in a different format, such as a label or an audio guide. Although the interaction between target readers and the historical texts would still be mediated, at least the in-situ approach may be preserved to a certain degree.

Other shifts related to textual structures and lexical choices are clearer examples of optional choices—that is, the translator or the museum has the option to adopt the in-situ approach but has decided not to do so. For example, it is not impossible for the translators to follow the chronological narrative structure in the source text and, to some degree, to indicate the historical traces in the lexical choice, but the translators opted for other strategies. These findings suggest that the shifts to reposition target readers from *there-and-then* to *here-and-now* is not necessarily an inevitable result of the background of international visitors, but more likely a deliberate design of the museum to impose a different temporal perspective on international visitors.

Overall, returning to our question of whether translations enable visitors to relate to the Incident: the answer seems to be yes. However, we can see that in the source text, home visitors are encouraged to make an effort to travel to the past, whereas for international visitors, the museum made an effort to transport the objects to the present. Based on our translation analysis, we suggest that the producers of the source texts and the target texts made different decisions as to what linguistic "props" to use, and thus constructed two different temporal journeys in the same exhibition stage.

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Literary Syntax and Translational Temporality in the English Translations of Leo Tolstoy's *Anna Karenina*

Michelle Woods

Abstract

This chapter explores the temporality of syntax and how time changes in translation, focusing on the English translations of Leo Tolstoy's Anna Karenina. *Firstly, it extends Paul Ricœur's notion of how human time is constructed through narrative (Ricœur 1985) to the question of how syntax constructs human time in literary texts in order to understand how a particular literary syntax-temporality is disrupted by translation or engaged with through translation. Secondly, in terms of retranslations, it analyzes how the "progress" of historical time changes notions of syntactic time; and, thirdly, analyzes how we might speak of hermeneutic time when exegetically reading the temporality of syntax. It focuses on two particular passages from five different translations of* Anna Karenina—*by Constance Garnett (1901), Louise and Aylmer Maude (1918), Richard Pevear and Larissa Volokhonsky (2000), Marian Schwartz (2014), and Rosamund Bartlett (2014)—to explore these notions of temporality and translation in Tolstoy's use of syntactic malleability and lexical repetition to produce time in the novel; and in the connection of time, syntax, and the translator: how historico-literary time changes translators' relationship to syntax and how it manifests time.*

Dolly, in *Anna Karenina,* is in a carriage traveling to see the eponymous Anna, who is now a pariah to polite society. It is a brave and noble act, one that upsets her sister and brother-in-law, the Levins, who nonetheless lend her the horses and equipage. As with other episodes in the novel, in which characters move—whether by foot, horse, carriage, or train—the syntax moves too, in time with a particular physical movement stimulated by the mode of travel, thus affecting the pattern of thoughts of the characters. The back and forth of the carriage—and of the clauses—move Dolly

back and forth in time, from the present (her children, her unfaithful husband), to the past (her dead child), to the future (her children's future, the possibility of her having an affair). As Richard Ellmann notes, Tolstoy was one of the influences on James Joyce in his use of interior monologue (Ellmann 1983, 358), and, certainly, Dolly's carriage ride and Tolstoy's rendering of its effect on her thoughts stylistically and thematically evokes Joyce's modernist representation of Leopold Bloom's consciousness (his thoughts of his dead child, of his wife's affair, and his own epistolary potential affair) as he rides to Paddy Dignam's funeral in *Ulysses,* crammed into a carriage with other men, what Declan Kiberd called a claustrophobic coffin of Irish masculinity (Kiberd 2010, 101). For Dolly, alternatively, the carriage is a place and time of freedom from female duties that results in a brief cri de cœur on female bondage, but it is also a textual place where time itself is questioned and, as Paul Ricœur postulates, "the 'how' of mimesis" is foregrounded rather than "the question of its 'what'" (Ricœur 1985, 153).

Even Ricœur, though, places Tolstoy firmly in the realist camp as a writer who produced a fabricated time without self-conscious reflections on it, or the kind of disruptions of time, and presentations of different subjective times, that we see in modernist writers such as Virginia Woolf, Marcel Proust, and Thomas Mann. However, I want to argue here that elements of Tolstoy's syntactical style prefigured more radical modernist experiments with time and narrative, and that analyzing it firstly destabilizes the realist/modernist binary (designations themselves caught into a critical time-bound ontology), but also, secondly, might recalibrate controversies about the retranslations of *Anna Karenina.* The first canonical English translation by Constance Garnett in 1901 tends to be either derided or defended because it is regarded as being of its time: a Victorian translation of a nineteenth-century Russian realist novel; the recent (2000) ubiquitous retranslation by Pevear and Volokhonsky is similarly derided or defended because of its deliberately updated but too literal awkward language, or, as Venuti wrote about their translations, deliberately foreignizing strategy (Venuti 2008, 122). What these binary views depend on, as Doug Robinson has astutely argued regarding retranslations of Dostoyevsky's work, is our own personal bias, influenced by our chosen or the dominant critical apparatus, the critical sway of the time (Robinson 2011, 131–59). Robinson's thoughtful analysis—and conclusion that there are surprisingly few differences between the Garnett and Pevear and Volokhonsky translations—shows us perhaps another strategy to read the translations of *Anna Karenina* and the translators transhistorically, embedded but not encased in their time.

Dolly's sojourn in the carriage is not as famous as Anna's last carriage trip, which is acknowledged as a narrative jewel in the novel and a precursor to the modernist stream of consciousness method as Tolstoy represents Anna's disturbed, subjective, chaotic mindset in a disruptive prose. Dolly's scene is far more subtle

and balanced toward the harmonious because of the goodness of her character, and her moral choice in remaining a good mother and wife, despite her philandering husband, Stiva. "Tolstoy wholly intended to bend language to his will," his recent translator Marian Schwartz writes:

> as an instrument of his aesthetic and moral convictions. Eschewing the predictable metaphors, idioms and descriptions, he put repetitions, stripped-down vocabulary, and long sentences to brilliant effect to meet his higher literary and philosophical ends. Tolstoy's characters speak—and think—in language all too true to their nature. (Schwartz in Tolstoy 2015, xxiii–xxiv)

In the carriage, for the first time, Dolly can reflect on her life because she has time to do so: "At home," she realizes:

> what with all her concerns about the children, she never had time to think. So that now, on this four-hour trip, all the thoughts that had been held in check suddenly clamored in her mind, and she thought through her entire life as she never had before, and from the most various vantages. Even she found her thoughts strange. (Tolstoy 2015, 554)
> (Дома ей, за заботами о детях, никогда не бывало времени думать. Зато уже теперь, на этом четырехчасовом переезде, все прежде задержанные мысли вдруг столпились в ее голове, и она передумала всю свою жизнь, как никогда прежде, и с самых разных сторон. Ей самой странны были ее мысли.) (Tolstoy 1978, 366)

The rhythm of the syntax is centrally tied to the thoughts expressed (the *d* alliteration in Russian, the long sentence mentioning time, split into various clauses echoing the various thoughts, then punctuated by the short sentence on the strangeness of this unexpected time to think). At home, Dolly, is subsumed by present worries, but here her thoughts move quickly to the future and the past; the future is precarious thanks to her husband's profligacy and inattention to the family. At least now, she thinks, she is "free" to teach one son, Grisha, because she is not pregnant, and that thought about birth swings her back to the death of a son. Not only has Dolly the time to remember and project, but her thoughts move in time to the swaying of the carriage; first in her grief and then, with heightened tempo, in existential angst (from birth to death to life):

> *Marian Schwartz:*
> Once again there arose in her imagination the cruel memory that weighed eternally on her maternal heart of the death of her last infant, who had died of croup, the funeral,

the universal indifference before this tiny pink coffin and her lonely, heartrending pain before the pale little brow with the little curls and before the open and surprised little mouth that could be seen from the coffin at the very moment when they were closing the pink lid with the lace cross.

"What's it all for? What will come of it all? Merely that I, without a moment's peace, will live my entire life pregnant, or nursing, constantly angry, querulous, torturing myself and others, and repulsive to my husband, and my children will grow up unhappy, poorly educated, and impoverished, and if it weren't for the summer with the Levins, I don't know how we would have gotten through it. (Tolstoy 2015, 555–56)

(И опять в воображении ее возникло вечно гнетущее ее материнское сердце жестокое воспоминание смерти последнего, грудного мальчика, умершего крупом, его похороны, всеобщее равнодушие пред этим маленьким розовым гробиком и своя разрывающая сердце одинокая боль пред бледным лобиком с вьющимися височками, пред раскрытым и удивленным ротиком, видневшимся из гроба в ту минуту, как его закрывали розовою крышечкой с галунным крестом.

И все это зачем? Что ж будет из всего этого? То, что я, не имея ни минуты покоя, то беременная, то кормящая, вечно сердитая, ворчливая, сама измученная и других мучающая, противная мужу, проживу свою жизнь, и вырастут несчастные, дурно воспитанные и нищие дети. И теперь, если бы не лето у Левиных, я не знаю, как бы мы прожили.) (Tolstoy 1978, 367)

Immediately striking about the translations across time is how they are all responsive to the syntactical rhythm and how Tolstoy represents Dolly's time and space to think, whether consciously or not, or approvingly or not. Aylmer Maude, in his Tolstoy biography, clearly expressed his frustration "as a translator" in Tolstoy's prolix "sentences that defy analysis and abound in redundancies" approvingly quoting Alexander Druzhinin's advice to Tolstoy that he should employ more "full-stops" and "avoid long sentences" (Maude 1987, 175). But, as John Burt Foster Jr. points out, Maude and his cotranslator wife, Louise, were translating Tolstoy as a 1918 contemporary in "the period in the English target culture when fiction started to question 'realism' and began to experiment with 'modernism'" (Foster 2013, 78). Indeed, in some ways, you can see arguable deliberate foreignization in their translation of this passage: the use of an unusual compound word, "mother-heart" and the emphasis of a bitter tone via emphasized alliteration: "badly brought-up and beggared children" and "Kostya and Kitty" (Tolstoy 1995, 550).

Schwartz, as she states is her intent, hews mostly to Tolstoy's repetitions as a radical choice by him; note in the passage the repetition of the spatial preposition "пред" (before) and how emotion and rhythm accumulate by its repetition (Dolly stands before her child for the last time when everyone else seems indifferent).

The spatial preposition (also a temporal conjunction) turns into a temporal "moment" of finality: "at the very moment when they were closing the pink lid with the lace cross." The word "moment" is repeated early on in the next paragraph, when Dolly moves from the moment her child's coffin is closed, his death, to her life as a mother and wife being "without a moment's peace." Schwartz does change some of the syntax toward the end of this excerpt, when Dolly moves from the present of her life to the recent past with an odd disjunction of time. Tolstoy starts a new sentence, with "И теперь" (Even now) to have Dolly think about the past summer and how it affects her and her children's life now (the other translations start the new thought with the new sentence). The movement of time—from past to present and, right after this excerpt, to the future, when Dolly exclaims, "My life has been ruined!" and thinks about potential other choices (having an affair)—is important because it signals the significance of her having any time to think and reflect.

Captured in the flux of rhythm, the flux of life becomes manifest to Dolly, who repeats the word "life." In contrast to her dead infant, Dolly thinks about what she momentarily sees as her wasted life, which seems primarily about survival (see the repetition of "жить" [live] "жизнь," [life], and "прожить" [live (through)]). Tolstoy's epiphanical rhythm is then suddenly disrupted by Dolly, who asks a servant traveling with her how long it will be until they get to Anna's house, a question she voices "in order to distract herself from these frightening thoughts" (Tolstoy 2015, 556). At that moment, the carriage has to slow down to cross a bridge and pass peasant women coming back from the fields; they stop to examine the carriage "with curiosity" (556), reflecting the intrusion of a peasant woman's view of Dolly's life earlier on in the chapter when Dolly remembered a peasant being thankful her child had died as it was one less mouth to feed. In that first instance, and now here in the passage, Dolly's view of the world is broken into by peasant women, although she can only read them through her own lens; the working women—women with little luxury of time to reflect—seem to her happy (the word "весело" [cheerful] is repeated through Dolly's consciousness three times), they are a collective identity, referred to as "бабы" ([peasant] women) and "все" (all) who tease or mock her with their joy in life. When the carriage passes the women, it regains a comfortable rhythm: the pleasant rocking "at a trot on the soft springs of the old carriage" (the soothing nature underlined by sibilance in the Russian), suggesting some irony in Dolly's romanticization of the peasant women's lot and her characterization of her own domestic life as a "prison" (Tolstoy 2015, 556). The trot insinuates itself into the rhythm of her thoughts, but a dissonance occurs, as she starts to panic: "They're all living," she thinks in Garnett's translation, "those peasant women and my sister Natalie and Varenka and Anna, whom I am going to see—all, but not I" (Tolstoy 2000, 689); Garnett keeps the "I" left hanging at the end of the sentence and the repeated conjunction, as in the Russian. That "I" contrasts with the opening "They"

of the next paragraph (as Dolly sets herself against society: "And they attack Anna. What for? Am I any better? I have, anyway, a husband I love—not as I would like to love him, still I do love him, while Anna never loved hers. How is she to blame? She wants to live" [Tolstoy 2000, 689].) The quickening pace after the intrusion of the collective peasant women intensifies Dolly's introspection with a more intense syntactical rhythm—the shorter clauses and sentences and the repetition of "and" and "love."

Marian Schwartz:
The carriage drove down the village street and onto a little bridge. Across the bridge, chattering in ringing, cheerful voices, a crowd of cheerful women was carrying bound and twisted sheaves over their shoulders. The women came to a halt on the bridge, examining the carriage with curiosity. All the faces turned toward Darya Alexandrovna seemed to her healthy and cheerful, taunting her with the joy of life. "They all live. They're all enjoying life," Darya Alexandrovna continued thinking after she had passed the women, driven back uphill, and was once again rocking pleasantly at a trot on the soft springs of the old carriage, "and, like someone just let out of jail, from a world killing me with worries, I have only now come to my senses. They're all living—these women, my sister Natalie, Varenka, Anna, whom I'm on my way to see—all except me.

    "And they attack Anna. For what? Am I really any better? At least I have a husband I love. Not the way I would like to love him, but I do, but Anna doesn't love hers. What is she guilty of? She wants to live." (Tolstoy 2015, 556)

    (Коляска по улице деревни съезжала на мостик. По мосту, звонко и весело переговариваясь, шла толпа веселых баб со свитыми свяслами за плечами. Бабы приостановились на мосту, любопытно оглядывая коляску. Все обращенные к ней лица показались Дарье Александровне здоровыми, веселыми, дразнящими ее радостью жизни. "Все живут, все наслаждаются жизнью,—продолжала думать Дарья Александровна, миновав баб, выехав в гору и опять на рыси приятно покачиваясь на мягких рессорах старой коляски,—а я, как из тюрьмы, выпущенная из мира, убивающего меня заботами, только теперь опомнилась на мгновение. Все живут: и эти бабы, и сестра Натали, и Варенька, и Анна, к которой я еду, только не я.

    А они нападают на Анну. За что? Что же, разве я лучше? У меня по крайней мере есть муж, которого я люблю. Не так, как бы я хотела любить, но я его люблю, а Анна не любила своего? В чем же она виновата? Она хочет жить.) (Tolstoy 1978, 367)

On the whole the translations from 1901 to 2014 are remarkably similar in terms of dealing with what was modern about Tolstoy's style, attuned to the how of

mimesis that as Ricœur suggests is foregrounded in modernist texts, notably in syntactical rhythm and repetition. The differences in the translations are also suggestive and perhaps undercut a teleological notion of translation or any unified notion of a translation strategy; for instance, while Schwartz articulates a deep sense of the importance of Tolstoy's seeming awkwardness, including repetition, in her introduction, she omits the repeated "and"s in Dolly's litany of people who seem alive to her (there for rhythm and emphasis). On the other hand, she is attuned to recreating the euphony of the text—for example, the sound of the peasant women—not only is the word "cheerful" used three times to describe them, "весело" in Russian, but in Schwartz's translation, is part of a concentrated alliteration: "chattering, cheerful, crowd, carrying" that mirrors Tolstoy's text, in which he uses a *v* alliteration and sibilance to convey the sound of the women. Schwartz makes what might be a mistake here, on the face of it expressly for the sake of euphony: in her translation the women carry "bound and twisted sheaves over their shoulders" when what they are carrying seems more akin to Bartlett's "lengths of coiled straw for tying sheaves" (Tolstoy 2016, 610) but, as with the other translations, the attempt to explain what in Russian is sonorously succinct, lends a certain oddness. Garnett invents an English compound noun ("sheaf binder") for her formulation "ready-twisted sheaf binders on their shoulders" (689) that is reused by the Maudes but hyphenated as "sheaf-binders" (551), the latter formulation also used by Pevear and Volokhonsky (Tolstoy 2002, 608). In fact, the only real reference I could find to a "sheaf-binder" is the English translated title of Vincent Van Gogh's 1889 painting, *De schovenbinder (naar Millet)* (The sheaf-binder [after Millet]), referring to the person doing the action. Is it possible that the Maudes' addition of a hyphen shows an awareness of this; in other words, is it a modernist interpellation? Van Gogh's own work is itself a modernist copy of the realist engravings by Jean-François Millet, a copy painted in the cell of a lunatic asylum with no access to the real farming world that Millet grew up in and drew; to what extent might this be a metaphor for translation across, but also in a given, time?

Tolstoy drew on real life, as Alexandra Popoff argues, specifically in this passage, writing after his wife, Sofia's, horrified response to the body of their baby Petya that was briefly exposed "to snow and frost, lying in an open coffin in a white dress" before being buried (Popoff 2010, 77). Indeed between 1872 and 1875, as Tolstoy wrote *Anna Karenina,* Sofia Tolstaia gave birth to three babies who died, followed by a miscarriage, and then in 1877, the birth of the ninth of her thirteen children. Throughout her diaries, which are only truly established after her childbearing years, Tolstaia returns consistently to the lack of time in her life for herself, her thoughts, and her creativity; she "feel[s] like a machine" (Tolstoy 1985, 66), a slave, imprisoned in "mechanical drudgery" (108) who is stuck at home. In her fifties, in 1898, she wrote her "sole purpose" in life was "saving and helping a cross, grumbling,

stubborn man for whom I have sacrificed my entire life and killed every personal desire, even the simple need for peace, leisure, reading and music—not to mention the fact that I have never travelled anywhere, neither abroad nor within Russia" (362–63). Three years later, she traveled to Crimea with her invalid husband and saw the sea for the first time in her life, going on to write a novella, *Pesnya bez slov* (Song without words), in which a young wife, Sasha, travels to Crimea *without* her husband and child to visit her dying mother: the rhythm of the train, the sea, and, later, Mendelssohn's *Songs without Words* infiltrate how she thinks. This was Tolstaia's second fictional riposte to Tolstoy's *Kreutzer Sonata,* which she felt was entirely "untrue" in its portrayal of women and sex (109); the first, *Chya vina?* (Whose fault?) being a variation of the story from a woman's perspective. Tolstaia was unswervingly vocal in her criticism of Tolstoy's later works in which she felt his female characters were schematic avatars for his stubbornly retrogressive views on women (and his paradoxical argument for celibacy and for women's duty to procreate) as opposed to the empathetic and fully realized women in his great works, *War and Peace* and *Anna Karenina.* So, while Dolly is Tolstoy's ideal of the faithful wife and dedicated mother—even though she is married to a philandering husband—she is not idealized. In this passage, in particular, she finally has time on her own to analyze the reality of her life with a critical voice not unlike Sofia Tolstaia's, but through a syntactically experimental mimesis. Dolly, a churchgoer, also believes in metempsychosis, something she only admits "in intimate, philosophical conversations with her sister, mother and friends" (Tolstoy 2015, 262), to women, in other words, a forerunner perhaps to the nonmoving, bed-lounging syntactically radical Molly Bloom, whose interest is piqued by "met him pike hoses" (Kenner 1987, 82).

The women who do get to travel alone, like Dolly in the carriage, are Tolstoy's translators. Constance Garnett traveled to Russia in 1893, crossing Europe by train; a Frenchman in her compartment, "unable to contain his wonder," tells a Russian that she has left her husband and child behind. "Avec?" inquired the Russian expressively. "Non, c'est étonnant—seule!" (Garnett 1991, 116). Janet Malcolm's recent defense of Garnett's *Anna Karenina,* in face of the onslaught of new deliberately "awkward" translations, rests on her argument that Garnett's translation is superlative because she is of Tolstoy's time; hers is the language of "Trollope and Dickens and George Eliot" (Malcolm 2016), writers Tolstoy admired and read in English, and that she understands his simple and transparent realist prose. But Garnett was part of radical circles—both political and artistic—and her Russian translations were regarded at the time as a spur to English modernism. The famous description of her translating quickly, throwing pages on a pile on the floor up to her knees, was written by D. H. Lawrence (Garnett 1991, 133) who, along with Joseph Conrad, was discovered and championed by her husband, Edward;

they were both frequent guests when she was translating Tolstoy. By 1901, too, Garnett had fully sanctioned Edward's affair with Nellie Heath, and they essentially operated an open marriage (174–75); she had had a very close relationship with the Russian revolutionary, Sergius Stepniak (86–87). Her sister, Clementina Black, was a leading suffragette, a leader in the new trades union movement, as well as a friend of the Marx family. Garnett's translation stands up exactly because it is not a Victorian realist translation, but rather one by a socialist feminist surrounded by the modernist movement that recognizes Tolstoy's syntactical and lexical simplicity as a complex aesthetic.

The paradox of Tolstoy's views on women and his dependence on female labor is continually highlighted in his American translator Isabel Hapgood's account of visiting "Count Tolstoy at Home," in 1889. Amused and infuriated by Tolstoy's positions, Hapgood really focuses on the women who were making his life and philosophical choices possible through their physical and intellectual labor: his wife Sofia, his daughters, his sister-in-law, and the female peasants. At one point, to give Tolstoy what she calls an "object lesson" (Hapgood 1895, 171) in the fallacies of his logic, she literally grabs his jacket and won't let go, under the auspices of traditional female work: darning a hole. "Your reputation as well as mine is involved in this work," she snaps at the "very restless" Tolstoy, who automatically assumes a woman will do it but doesn't want to exploit another being (170). Hapgood orders him to "Reform. Submit" to her work and her argument that her "woman's reputation for neat mending trembles in the balance" and thus he is helping his "fellow-man" (170)—making her point about equality. She uses white cotton thread to sew up holes in his black silk pocket, and the act, her words, and her tools are suggestive of her real work—translation. Tolstoy urges Hapgood to get married, yet preaches celibacy at the dinner table; his wife, "the witty countess" (176), wisecracks at the paradox, telling her not to worry as he changes his opinions every two years. He also asks Hapgood to translate his new work, *The Kreutzer Sonata,* although, despite the four copies Sofia has already made, it is not quite definitively finished: "His wife said that he might suddenly take a fancy to view the subject from an entirely different point, and write the book all over" (195), obviously intimating that he should think more about his female character's viewpoint and, of course, it ended up being her who wrote that story. Hapgood refused to translate *The Kreutzer Sonata* after reading it.

Hapgood had already translated *Childhood, Boyhood, Youth* (1886), Tolstoy's autobiographical novellas that were partly inspired by his reading of Laurence Sterne's *Sentimental Journey.* Tolstoy had translated parts of Sterne's book into Russian as he was writing *Childhood* when he was in the military; written at the end of the eighteenth century, Sterne's comedic subjectivity opened a new form of travel writing. Yorick's journey begins in a static carriage, a Desobligeant (named

so because it fits only one person), he had bought in France for his journey: in it, he write the preface to his travel book in swaying sentences that Sterne playfully blames on "the see-saw of this *Desobligeant*" (Sterne 2003, 8). As Yorick works up to his orgasmic conclusion that there might not be so much light in the Enlightenment, two men look into the parked carriage, wondering "what would occasion its motion": "'Twas the agitation, said I coolly, of writing a preface" (11):

> Knowledge in most of its branches, and in most affairs, is like music on an Italian street, whereof those may partake, who pay nothing—But there is no nation under heaven—and God is my record, (before whose tribunal I must one day come and give an account of this work)—that I do not speak of it vauntingly—But there is no nation under heaven abounding with more variety of learning—where the sciences may be more fitly woo'd, or more surely won than here—where art is encouraged, and will so soon rise on high—where Nature (take her all together) has so little to answer for—and, to close all, where there is more wit and variety of character to feed the mind with—Where then, my dear countrymen, are you going—
>
> —We are only looking at this chaise, said they—Your most obedient servant, said I, skipping out of it, and pulling off my hat—We were wondering, said one of them, who, I found, was an *inquisitive traveller*—what could occasion its motion.— 'Twas the agitation, said I coolly, of writing a preface—I have never heard, said the other, who was a *simple traveller,* of a preface wrote in a *Desoblingeant.*—It would have been better, said I, in a *Vis a Vis.*
>
> —*As an English man does not travel to see English men,* I retired to my room." (11)

Boyhood begins with a merry four-day carriage journey away from the locked room of a dead mother, toward Moscow and the future, in which the rhythms of the carriage and the passersby, whether pilgrims or fast carriages, each person's different time, infuse the sentences and briefly open up the possibility of pleasure and the end of grief: you can see Sterne's effect on Tolstoy's sentences (Tolstoy 1886, 118) and, although Hapgood's translation contains archaic language, she grasps the syntactical rhythm and its purpose in which to requote Ricœur, "the 'how' of mimesis" is foregrounded rather than "the question of its 'what'" (Ricœur 1985, 153):

> Yonder on the footpath which winds beside the road, some slowly moving figures are visible; they are pilgrims. Their heads are enveloped in dirty cloths; sacks of birch-bark are bound upon their backs; their feet are wrapped in dirty, tattered footbands, and shod in heavy bast shoes. Swaying their staves in unison, and hardly glancing at us, they move on with a heavy deliberate tread, one after the other; and questions take possession of my mind,—whither are they going, and why? will their journey

last long? And will the long shadows which they cast upon the road, soon unite with the shadow of the willow which they must pass? Here a calash with four post-horses comes rapidly to meet us. Two seconds more, and the faces which looked at us with polite curiosity at a distance of two arshins have already flashed past; and it seems strange that these faces have nothing in common with me, and that, in all probability I shall never behold them again. (Tolstoy 1886, 118)

Finally, Dolly, in her carriage ride, gets time to think and be alone, but her time is also interrupted by other women's time—the peasant women coming to a stand-still on the bridge, watching her pass. But as the carriage ambles into a trot, the passage also contains Sofia Tolstaia's time in front of her dead child's body and her time at home wanting to travel; Constance Garnett rapidly throwing page after page of her translation to her feet at Cearne cottage, in front of D. H. Lawrence; Aylmer and Louise Maude traveling back and forth to Russia, speedily translating their *Complete Works of Tolstoy* to make it the definitive edition and Louise Maude's time translating *Resurrection* for free to fulfill Tolstoy's wish that all profits go to charity; and Isabel Hapgood, sewing baby clothes for the Tolstoy's "for the pleasure of [Sofia's] conversation. Nothing could be more fascinating" (Hapgood 1895, 169) and sewing Tolstoy's pocket to challenge his views and, in traveling to Yasnaya Polyana, telling the coachman "about America, where we were all equals in theory," but adding to her American readers in parentheses that "I omitted 'theory'" (156). The novel and its translations are not just a bridge from reality to fiction, or from one culture to another, or from one critical school to another, but like the presence of Hapgood's white cotton thread on Tolstoy's black silk pocket lining, represent a confluence of lived, gendered, and hermeneutic times.

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"Had We but World Enough, and Time"

Spatiotemporal Specificity in English Translations of Chinese *Ci* Poetry

Leonora Min Zhou

Abstract

Andrew Marvell is right. We cannot have "world enough, and time." To be a human being, to have a "personhood" (Bieri 2011), is to live in time and space, as well as to have a consciousness of the spatiotemporal dimension of its existence constantly.

Lyric poetry, however, has traditionally been regarded as the genre that strives to be "essentially atemporal" and "spatially dislocated" (Cameron 1979, 212–13), wherein "the human being becomes a set of warring passions independent of time and space" (Vendler 1995, 5). The classical Chinese lyric, with its renowned lack of linguistic indicators of time and space, seems to be particularly suitable for freeing the lyric persona from spatiotemporal constraints.

Nevertheless, many English translations of Chinese ci *poetry show additional textual representations of time and space that relocate the lyric persona back to a spatio-*

Ci poetry (詞), or classical Chinese song lyric, is a poetic form written in lines of unequal length with prescribed rhyme schemes and tonal patterns based on certain song tunes to which the words are written. Although some popular songwriters already began to compose words to these musical tunes in the eighth century, it was not until the compilation of *Huajian Ji* (Songs among the flowers 花間集) in AD 940 that ci poetry could be considered to have evolved into an independent literary (sub)genre in the hands of literati-poets. More often than not, ci poems were written by male literati-poets who assumed a female (at least a very feminine) persona, and were designed to be sung by singing girls for the entertainment of their guests at banquets. Therefore, an overwhelming majority of ci poems had concentrated on depicting feminine sensibility and amorous sentiments until the eleventh century, when "the scope of the form [ci poetry] broadened to include a male voice and many topics that had traditionally been associated with purely male experience and, indeed, that had earlier been addressed in *shih* [poetry]" (Yu 1994, xi).

temporal configuration, thereby enhancing the impression of a personal involvement with a specific experience in a specific time and place as if in a real world.

Drawing on theoretical concepts from cognitive narratology and aesthetic illusion, this chapter demonstrates that spatiotemporal specificity has contributed to an increase of narrativity in the translated ci poems. It reinterprets the textual representations of spatiotemporal specificity in the translations as the products of the translator-as-reader's immersive mental involvement with the worlds inside the texts. This chapter therefore foregrounds the significance of the translator's role as an immersive reader to our understanding of translational behaviors in lyric translation.

Introduction: Spatiotemporal Specificity and Experientiality as Narrativity

> Had we but world enough and time,
> This coyness, lady, were no crime.
> We would sit down, and think which way
> To walk, and pass our long love's day. (1–4)
> —Andrew Marvell, "To His Coy Mistress"

These opening lines of Andrew Marvell's carpe diem poem create a hypothetical world with infinite extension of time and space, where the lyric persona and his beloved are extricated from the spatiotemporal constraints of their actual world, and enjoy freedom beyond the reach of human life: "Thou by the Indian Ganges' side / . . . I by the tide / Of Humber . . ." (5–7); "An hundred years should go to praise / Thine eyes . . ." (13–14). But the improbability of traversing the spatiotemporal barriers is confirmed in the second stanza when the speaker "hear[s] / Time's wingèd chariot hurrying near" (21–22). He reminds his beloved that despite their desire to "make our sun / Stand still" (45–46), they remain in the firm grip of space and more particularly of time in their world of actuality.

In *our* actual world, as in the speaker's, we cannot have "world enough and time" either. Not only will we all be rushed out of this world by the flow of time, we are also imprisoned in every "here and now" that "chang[es] place with that which goes before" "as the waves make towards the pebbl'd shore" (Shakespeare, Sonnet 60). To be a human being, to have a "personhood" (Bieri 2011), is to live in time and space, as well as to have a consciousness of the spatiotemporal dimension of its existence. Time and space fundamentally and inseparably structure every human experience.

Although time and space have always been important analytical categories in narrative theories, they start to take on a new significance when narratology has

come to recognize human experience as the vital ingredient of narratives.[1] For cognitive narratology, unlike for its structuralist predecessors, the essence of narrative is "what it is like" (Herman 2009, 138–59 passim; see also Herman 2007) for an embodied human(-like) consciousness to have a particular experience in a storyworld. In a world that is a "constellation of spatiotemporally linked elements" (Ronen 1994, 199), for a consciousness to be embodied, and for an experience to be particular, the *when* and *where* dimensions of existence have become even more essential.

With respect to the significance of time and space to the construction of narrativity, Monika Fludernik provides one of the most elucidative accounts. Like many other cognitive narratologists, Fludernik regards narrative as the discourse of human experience. In her seminal work *Towards a 'Natural' Narratology* (1996), which is highly celebrated as "one of the foundational texts of the field of cognitive narratology" (Herman 2003, 22), she defines narrativity, not on the basis of story or event sequence,[2] but as "experientiality", that is, "the quasi-mimetic evocation of 'real-life experience'" (Fludernik 1996, 12). In other words, experientiality "refers to the ways in which narrative taps into readers' familiarity with experience through the activation of 'natural' cognitive parameters" (Caracciolo 2014).

Fludernik foregrounds embodiment as the most basic constituent of experientiality under which "all the parameters of real-life schema of existence" (1996, 30) can be subsumed. However, embodiment correlates with another parameter, specificity, which is defined as "a record of the vicissitudes of human existence under the given circumstances of *a particular place at a particular time*" (29; my emphasis). Spatiotemporal specificity is as constructive an element as embodiment in the constitution of experientiality because real-life existence "always has to be situated in a specific time and space frame" (30). In other words, narrativity as experientiality "centers on the parameters of *specificity (temporally and spatially) as well as the embodiment of protagonists*" (Fludernik 2005, 100; my emphasis).

Cognitive narratology believes that spatiotemporal specificity is not only essential to narratives because "*any* story about spatially or temporally nonproximate

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1. Time has remained a key concept in narratology, given that conventionally narratives tend to be defined as a sequence of events unfolding in time. The distinction between "story time," "discourse time," and "narrating time" is one of the most significant contributions in Gérard Genette's structuralist classic *Narrative Discourse* (1980). Space, though it traditionally does not occupy as central a position as time, has also been taken account of ever since Bakhtin (2002, 15) coined the term *chronotope* to remind us that in literature "spatial and temporal indicators are fused into one carefully thought-out, concrete whole."

2. Fludernik maintains that "narrativity . . . depends on events (story) only to the extent that the large majority of our memorable experiences occur in the context of events or series of actions and reactions by human subjects" (2003, 245). That is, it is not so much that narrative aims at telling stories as that stories resemble the basic structures of human experience.

events—about things not happening in the here and now—will contain formal cues prompting the listener or reader to construe the storyworld as real, as actual" (Herman 2002, 267). It is also intrinsic to the reader's mental engagement with narrative worlds: "narrative entails a process of cognitive mapping that assigns referents not merely a temporal but a spatiotemporal position in the storyworld" (Herman 2001, 535). The degree of spatiotemporal detail and precision to which a world is presented in a text is argued to closely associate with the degree of narrativity: "the more such cues [of a spatiotemporally specific storyworld] there are in a given story and the more systematically they operate, the more narrativity will that story possess, the more 'narrative-like' will it seem" (Herman 2002, 267). That is to say, within this framework, a text or a discourse can be regarded as possessing narrativity when it evokes "a specific temporal and spatial setup featuring one or more human subjects whose experience is the focus of the narrative" (Fludernik 2005, 100). Therefore, lyric poetry's typical lack of narrativity is not due to the lack of a story, but to the lack of "fictional situations . . . [that] need to be situated at a particular (even if indefinite) moment in time, and the story-world . . . [that] needs to be locatable as a non-hypothetical realm" (Fludernik 1996, 355). As long as a lyric poem "purvey[s] hints of experientiality in the intermittent evocation of a specific human consciousness embodied in a specific time and place" (Fludernik 2003, 259n11), it can also possess narrativity/experientiality, although its degree of narrativity varies with the intensity of the evocation of an anthropomorphic being within a represented world and the amount of detail that helps the reader construe this being and the world as real.

Time, Space, and the Lyric

However, conventionally, lyric poetry is not meant to keep detailed records of human experience. Rather, it has always been appealed to for a remedy to transcend the spatiotemporal constraints put on human life. For one thing, poetry is proposed by many Elizabethan sonneteers as the elixir of life to immortalize their addressees.[3] For another, lyric poetry, with "the spontaneous overflow of powerful feelings" (Wordsworth 1965, 246), is able to give "to one brief moment caught from fleeting time / The appropriate calm of blest eternity" (Wordsworth 2009, 36). Lyric poetry has long been celebrated as the genre that strives to be "essentially atemporal"

3. One can easily recall the closing couplet of Shakespeare's famous Sonnet 18: "So long as men can breathe or eyes can see, / So long lives this, and this gives life to thee." Or the first quatrain of his Sonnet 55: "Nor marble, nor the gilded monuments / Of princes, shall outlive this powerful rhyme; / But you shall shine more bright in these contents / Than unswept stone besmear'd with sluttish time."

and "spatially dislocated" (Cameron 1979, 212–13), wherein "the human being becomes a set of warring passions independent of time and space" (Vendler 1995, 5).

On the one hand, lyric poetry, with its preference for images over plots, has been regarded as typical of what Joseph Frank (1991) would call a "spatial form" in the sense of its resistance to time, to temporality, to meaning "unfolding" in time, and therefore of its transcendence over time. Ezra Pound (1913, 200), after defining "image" as "an intellectual and emotional complex *in an instant of time*" (my emphasis), goes on to stress the importance of the instantaneous presentation of such a complex in order to achieve "that sense of sudden liberation; that *sense of freedom from time limits and space limits*" (my emphasis). Timelessness is considered by many as a feature of fundamental significance for lyric, its "generic concern" in Sharon Cameron's words (1979, 243), which distinguishes it from narrative and drama. Susan Stanford Friedman (1986, 204) claims that lyric's resistance to narrative lies in the fact that "the lyric itself exists *in a timeless present,* outside history" (my emphasis).[4] That is, by suspending a moment in time, by disconnecting a present from the past and the future, lyric poetry creates "a human timelessness" (Poulet 1954, 7). As Georges Poulet explains, "the present moment, . . . is so intensely experienced that it seems as if its transience gives way to everlastingness, as if time stands still and becomes eternity" (1954, 6).

On the other hand, the shortness of lyric poetry usually results in "'world-making' through minimal units" (Wolf 2013b, 188). Brevity in length determines that lyric usually cannot and is not intended to afford detailed construction of "'a world' or at least 'a slice of life,' complete with references to elements of a temporal and spatial setting" (Wolf 2013b, 197). In addition, lyric poetry is also predominated by "allusive inference and suggestiveness rather than detailed explicitness in constructing the facts of lyric 'worlds'" (Wolf 2013b, 188), creating "a high degree of indeterminacy" (Wolf 2013b, 204). More often than not, instead of evoking a specific anthropomorphic individual in a real-world setting, lyric poetry tends to be "an enunciation by a speaker out of time and space" (Fludernik 1996, 355), projecting "a hypothetical scene that serves as a metaphor" (Fludernik 1996, 354) or an allegory, due to its central concern with "general truths rather than with particular facts" (Ryan 1992, 386n2).

In the tradition of Chinese literary criticism, ci poetry is reputed to be the most

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4. Friedman (1989, 164) reiterates this point later by making a direct contrast with narrative: "narrative is understood to be a mode that foregrounds a sequence of events that move dynamically in space and time. Lyric is understood to be a mode that foregrounds a simultaneity, a cluster of feelings or ideas that projects a gestalt in stasis." Jonathan Culler (2002) too makes claims of lyric's apostrophic atemporality as against narrative temporality. He suggests that there are "two forces in poetry," "the narrative and the apostrophic, and . . . the lyric is characteristically the triumph of the apostrophic" (149). Apostrophe is characterized by its freezing time into "a timeless present" (149), creating "a detemporalized immediacy" (152).

delicate, ambiguous, and almost ineffable of all Chinese poetic forms (e.g., Miao 1980 and Yeh 1998). With its renowned lack of linguistic indicators of person, time, and space, ci poetry is highly adroit at evoking no more than a poetic voice coming from no one and nowhere, and limited to no specific time. It seems to be particularly capable of delivering the lyric persona from spatiotemporal constraints of a "real" world up to a metaphorical and allegorical realm.

However, in the following pages, a comparative reading between the English translations and their Chinese originals will show that the lyric persona in the translations appears to be more embodied in a spatiotemporalized situation, becoming a specific someone having some particular experiences somewhere and sometime.

Somewhere in Time: Spatiotemporal Specificity in Lyric Translation

In this section, I will analyze four examples representative of the English translations' temporalization and spatialization of the lyric persona and his or her physical and mental actions at a particular (though indefinite) time and place. The first two examples are simpler cases where the lyric persona is temporalized with the assistance of linguistic indicators of space, and spatialized with linguistic representations of time in the translations. The last two examples are more comprehensive cases to show how the linguistic configuration of time and space will enhance the evocation of a "person" embodied at a specific time and place as if in a real world. The significance of these textual nuances to the translated ci poems as lyrics, and to our understanding of the translator's role in lyric translation will be addressed in the next two sections.

Example 1. Li Qingzhao, Tune: "Sand of Silk-Washing Brook (Long Version)" (李清照, 〈攤破浣溪沙〉)(1962, 8; my emphasis)

Example 1

病起	蕭蕭	兩鬢	華	
arise (from) sickness	thin	temples	grizzled	
臥看	殘月	上	窗紗	
lie watching	waning moon	rise (to)	window gauze	
……				
枕上	詩	書	閒處	好
on pillow	poem(s)	book(s)	idleness	good
門前	風景	雨來	佳	
before door	view	rain comes	lovely	
……				

These four lines are the opening lines respectively of the first and the second stanzas of the poem. Two phrases "臥看" (lie watching) and "枕上" (on pillow) seem to echo each other, but without clear time indicators, the temporal relationship between "lie watching" the moon "on pillow" and the speaker's present is open to different interpretations. That is, the original poem does not specify whether the speaker *is* currently "lying watching" the moon and feeling good with (a) poem(s) and (a) book(s) "on pillow" at the moment; textually there is nothing to rule out the possibility that the actions happened before the time of the enunciation, although the present tense is usually preferable in a lyric poem. More importantly, the lack of specific temporal markers in "枕上/詩/書/閒處/好" (on pillow / poem / book / idleness / good) and "門前/風景/雨來/佳" (before door / view / rain comes / good) evokes a strong sense of a general reflection on a universal or recurring situation—(leaning on) a pillow with (a) book(s) of verse idly is (*always*) good, and *when(ever)* rain comes the view before door is (*usually*) better.[5]

However, in comparison with the original poem, the following translation has a more temporally specific story to tell:

Tune: Swimming Stream Sand (Long Version)
Translated by James Cryer (1984, 70; my emphasis)
sickness
has rifled
my hair
of its bloom
as I *lie* back
watching the waning moon climb
the window curtains
. . .
here on *my* pillow with a book of verse resting
has been good
and also the view
before my door
where the sweet rain comes . . .

5. The tendency toward a recurring rather than specific situation is, within Fludernik's theoretical framework, a way to suppress narrativity. For example, in her own comments on Shakespeare's Sonnet 30, she remarks that though the sonnet is marked by an initial when-clause ("when to the sessions of sweet silent thought"), which proposes a situation that the poem then goes on to describe, elaborate on, and resolve, "what makes a narrative reading possible in the first place, the temporal conjunction when, at the same time prevents this type of poem from being truly narrative—when in fact is to be read as whenever and *refer to a recurring scenario, not to a specific one*" (2005, 121–22; my emphasis).

In the translation, the use of the simple present tense ("lie back") and the present perfect tense ("has rifled," "has been good"), on the one hand, foregrounds the time of enunciation, thereby temporally locating a speaker at a particular moment—the immediate present. On the other, it limits the speaker's reflection of the good feeling with (a) poem(s) (and) (a) book(s) within a specific time span (ever since "I" started lying on my pillow). Temporalization in the translated poem is effectively assisted by the proximal deixis of place "here" and the possessive personal pronoun "my." Together, they enhance the impression of a consciousness of one particular person at one time and one place. In sum, the tendency toward generality and recurrence that the original poem affords has been played down in the translation, which moves toward a more personal experience on one specific occasion: it is at *this particular moment* that *I am* lying on *my* pillow with a book of poetry, and *I* have been feeling good.

The next example will show that spatiality of the speaker and his or her actions can also be achieved by linguistic representations of time.

*Example 2. Li Qingzhao, Tune: "Celebrating a Clear Dawn (Slow tune)" (*李清照，〈慶清朝慢〉*)(1962, 35; my emphasis)*

. . . . . .

Example 2

綺筵	散	日
elegant banquet	end	day
誰人	可繼	芳塵
who	can keep	fragrant dust
更好	<u>明光</u>	<u>宮殿</u>
better	Bright Ray	Palace
幾枝	先近日邊	勻
a few branches	near the sun	bask
金尊	倒	
gold cup	drained/toppled	
拚了	盡燭	
ignore	ending candle(s)	
不管	黃昏	
disregard	twilight	

What are quoted here are the last seven lines of a long-tune ci poem (*chang diao* 長調), which consists of two stanzas. The first stanza offers an extravagant description of the beauty of some flowers, believed by many critics to be peonies. The second stanza begins by talking about people in perfumed carriages rushing to see the flowers, with no clear temporalization (in the past as a memory? at the present as an ongoing event? or in the future as a prediction?), followed by these seven lines.

The highlighted noun phrase, "明光宮殿" (Bright Ray Palace) literally refers to a palace in the Han dynasty built by Emperor Wu (reign 141–87 BC), and is probably used in the poem (written proximately in the twelfth century) to allude to some palaces in the capital city of the Northern Sung (960–1127), the poet's own time.

A comparison between two translations of the same poem will reveal how different understandings of the "Bright Ray Palace" would affect the poem's temporality, and furthermore its spatiality.

PEONIES
To the Tune "I Celebrate the Clear
Slow Dawn"
Translated by Kenneth Rexroth and
Chung Ling (1979, 11; my emphasis)
...
The banquet tables *are* cleared of
scattered flowers and silks.
Who *will* succeed you when you have
become perfumed dust?
The Palace of Brilliant Light *was* not
more beautiful,
As the sun *rises* through the branches
of your blossoms.
I *pledge* my love to you in a gold cup.
As the painted candles *gutter and die,*
I for one *do not* welcome the yellow
twilight.

Clear Dawn

Translated by Lenore Mayhew and
William McNaughton (1977, 98; my
emphasis)
…
People with elaborate picnics
                    waste their days.
Who *can* keep the scent of flowers?
And it *was* even better
                    in the Bright Rays Palace
when southern branches *bloomed* on
every tree:
We *drank* from little gilded glasses
We *ignored* the painted candles
We *forgot* the coming
                    of the yellow night.

In the Rexroth and Chung (1979) translation, the Bright Ray Palace's literal meaning, a Han-dynasty palace, is at least partially retained since throughout the whole translated poem, only the "Palace of Brilliant Light" is referred to in the past tense, implying its temporal distance from the speaker's present. But, the events in the following four lines are therefore not spatialized.

The Mayhew and McNaughton (1977) translation, like the Rexroth and Chung (1979) translation, uses the present tense from the beginning of the poem until it reaches the line that mentions the "Bright Ray Palace." The sudden change to the

simple past tense for the rest of the poem gives rise to a different sense of spatiality. Firstly, the "Bright Ray Palace" as a place frequented by the speaker in the past is textually indicated by the use of a colon, which seems to relate the events in the following lines ("to drink," "to ignore," and "to forget") to the palace. Secondly, linguistically linking the events and the location together by time, that is, by the use of the simple past tense, also implicitly links them in space. That is, the Mayhew and McNaughton (1977) translation suggests that, sometime in the past, "we drank . . . ignored . . . forgot *in the Bright Rays Palace.*"

The next two examples will show that when spatiotemporal specificity functions together with embodiment of the lyric persona, a translation would be able to particularize an anthropomorphic being within a quasi-setting, a scene in which a specific (though indefinite) time and space frame is suggested.

Example 3. Li Yu, Tune: "Waves Scour the Sands" (李煜，〈浪淘沙〉) (Long 1980, 48)

Example 3

簾	外	雨	潺潺	
curtain	outside	rain	drizzling	
春	意	將闌		
spring	mood	about to wane		
羅衾	不暖	五更	寒	
silken quilt	not warm	fifth-watch (dawn)	cold	
夢裏	不知	身	是客	
in dream(s)	not know	body	be (a) guest	
一晌	貪	歡		(5)
one moment	indulge in	joy		

獨自	莫	憑	欄	
alone	must not	lean (on)	railing(s)	
無限	關	山*		
endless	fort(s)	mountain(s)		
別時	容易	見時	難	
parting	easy	meeting	hard	
流水	落花	春	去也**	
flowing water	falling flower(s)	spring	is gone	
天上	人間			(10)
heaven	human world			

Notes:

*"關山" ("forts and mountains") is a metonymic reference to the speaker's homeland in this poem.

**There is a second version of this line, "流水/落花/歸去也" ("flowing water/falling flower(s)/is gone"), which is obviously not what the translation discussed below is based on, although the translator David Hawkes does not specify which Chinese edition he uses for his translation.

In the Chinese poem, although the mention of "五更" (fifth-watch or near dawn) (3), sets a relatively long time span, there are barely any other linguistic indicators of time and space to specify more directly the time of the speaker's enunciation in relation to the "fifth-watch." That is, the speaker can be presently within the same time span of dawn, or at a time long after dawn. It could also be a general reflection of a recurrent situation that the silken quilt *usually* cannot withstand the cold near dawn.

Additionally, "夢裏" (in [a] dream[s]) in line 4 could suggest that the time of enunciation is sometime after *one* dream, that is, the speaker, at a particular moment in the past had one particular dream in which she or he indulged in joy for a little while. Yet, the lack of time indicators makes it equally possible (and perhaps even more likely) that this line is merely a reflection of a universal truth: dreaming is our last defense against the brutal reality, and only in dreams can we forget about being a guest (the loss of autonomy and/or sense of belonging).

The same kind of ambiguity is also evoked in the negative imperative sentence in line 6 (alone / do not / lean on railings "獨自/莫/憑欄"). Strictly speaking, this line does not afford a personal involvement in a specific circumstance ("at *this moment* and at *this place I* should not lean on *these* railings"); or at least it does not deny the possibility of a general reflection ("when one is alone, or whenever you are alone, do not lean against the railings").

The following translation, however, contains more textual details that set the experience of the speaker at a specific moment in time and a specific place in space:

> To "Waves Scour the Sands"
> Translated by David Hawkes (2003, 29; my emphasis)
> With sounds of rippling rain outside
> The spirit of the spring *has died.*
> Cold before dawn *awoke* me *as* I *dreamed:*
> No more an exile, just for a little while,
> A king[6] once more I *seemed.* (5)

6. The original poem does not refer to the speaker as a "king," but the poet himself was the third and last king to a short-lived kingdom known as the Southern Tang (937–75). This poem was written after he was deposed, taken away from his home capital, Jinling, to the new capital, Kaifeng, and put under house arrest by the emperor of the Sung dynasty. Since Li Yu is the first ci poet well known for using ci poems, originally song words for public performance, to express his private feelings, it is not unreasonable for David Hawkes to identify the speaker with the bi-

Alone *up here* I must not gaze
Towards *that* dear land, lost in haze,
So lightly left, so hard to see again.
Spring's gone, like the blossoms drifting on the water:
In nature, so for us men. (10)

In this translation, the contrast between the present perfect tense in line 2 and the past tense in lines 3–5 summons up a speaker/protagonist temporally locating at a particular (though indefinite) moment after being awoken. More importantly, the use of the past tense weakens the original lines' tendency toward a general reflection—that only in dreams can we forget about misery in our reality—and strengthens the impression of a personal engagement in one experience at one time—it was in *one particular dream* in the past that *the speaker forgot* about *his* misery in *his* world of reality.

In the second stanza, the shift back to the present tense indicates that the time of the enounced has caught up with the time of the enunciation, thereby foregrounding the speaker's present. More interestingly, linguistic indicators of place are introduced to enhance temporality. Firstly, the now/then antithesis in the first stanza is replaced with a here/there contrast, that is, a contrast highlighted by a proximal and a distal deixis: "here" (6) and "that" (7). Secondly, the proximal deictic expression "up here" places the deictic center "I" unambiguously at a particular place. Since "here" always implies the "now" of the enunciation and the "now" of the speaker, the translation therefore moves toward a more personal experience on one specific spatiotemporalized occasion: at *this moment* and at *this place, I* must not gaze.

The following example will show how heavily the embodiment of an anthropomorphic being and the particularization of his or her experience relies on spatiotemporal specificity:

*Example 4. Wei Zhuang, Tune: "Strangers in Saint's Coif" (*韋莊，〈菩薩蠻〉*) (Long 1980, 17; my emphasis)*

Example 4

洛陽城	裏	春光	好
Loyang city	inside	spring ray	good

---

ographical poet. Yet, the identification of the speaker with the poet, though quite conventional in the lyric tradition, also particularizes a lyric speaker, who should have the power of stripping away "the details associated with a socially specified self in order to reach its all-purpose abstraction" (Vendler 1995, 3), as one specific individual, the king. This is why Fludernik (2005, 123) argues that to align the speaker with the poet would "immediately narrativiz[e] the poetry."

<u>洛陽</u> Loyang	<u>才子</u> talented man(men)	他鄉 another land	老 aging
柳 willow(s)	暗 darken	魏王堤 dike of Prince Wei	
此時 this time	心 heart	轉 turn	迷 bewildered
桃花 peach blossom(s)	春水 spring water	綠 green	(5)
水上 on water	鴛鴦 mandarin ducks	浴 bathe	
凝恨 condensed sorrow	對 face	殘暉 fading twilight	
憶 miss	君 you	君 you	不知 know not

The original poem offers no definite textual cues as to who, where, when the "talented man of Loyang" is. The only thing told for sure is that he is (they are) absent from the city of Loyang (aging in other land "他鄉老" [2]). If this "talented man of Loyang" is to be understood as the lyric persona's self-reference, the persona is therefore physically away from Loyang city. Understanding the "talented man of Loyang" as such, Glen W. Baxter's translation demonstrates an abundance of textual representations of time and space to highlight the persona's bodily experience of distance from the city of Loyang:

> To the "Strangers in Saint's Coif" Tune (P'u-sa-man)
> Translated by Glen W. Baxter (1965, 339; my emphasis)
> *Back* in Loyang City *now,* how fine the spring *must be*—
> While the bright young man of Loyang grows old in another land.
> Willows *there will be* shading the esplanade . . . [*sic*]
> Now of all times my heart grows insecure.
> *Here too* is peachbloom over clear spring waters, (5)
> And on the waters pairs of ducks are swimming.
> With knotted heart I watch the fading sunset
> And think of you, of you who cannot know.

In the translation, the *irrealis* modality ("must" in line 1) suggests that the inference the speaker draws about Loyang city is "based on probabilistic reasoning rather than on evidence to which he has direct, perceptual access" (Herman 2007, 247), signaling the actual inaccessibility of the city to him. This is assisted by the odd deictic expression "back," which usually indicates movement toward rather than away from the deictic center, that is, the persona. Together, they enhance an impression of a speaker imagining what he would see if only he could be "back" there in Loyang, thereby giving a hint of the speaker's current emotional state (e.g., a longing to be back where he belongs).

In a similar way, the speaker's distance from Loyang is highlighted again in line 3 with a distal deixis of place "there," together with another indicator of *irrealis* modality ("will"), signifying the speaker's conjecture. That is to say, the enounced world in lines 1–3 is filtered through hypothetical focalization, which is "about what might be or have been seen or perceived" if only the lyric speaker "could have adopted the requisite perspective on the situations" (Herman 1994, 231). The hypothetical focalization shifts to an actual focalization with the transition to the second stanza, grammaticalized with a place deixis of proximity "here" (5) to signal the speaker's reference to his immediate surroundings in contrast with "there" (3), the city of Loyang.

The result of all these textual details is the enhanced impression of a male someone, known as the "bright young man of Loyang," uttering a discourse at a specific location away from the city of Loyang, and at a specific though indefinite time.

To sum up, the textual details examined in this section show that, by inserting textual representations of time and space that place the lyric persona's experience back to its spatiotemporal dimension, the translated ci poems foreground a personal involvement in a specific slice of experience at a particular time and place. The translations therefore purvey stronger "hints of experientiality in the intermittent evocation of a specific human consciousness embodied in a specific time and place" (Fludernik 2003, 259n11). That is, in comparison with their originals, the translations demonstrate an increase of experientiality qua narrativity.

Narrativization and Aesthetic Illusion

How do we understand these seemingly trivial textual details, in addition to the fact that they activate an increase of narrativity in lyric poetry? In this section, I will introduce two theoretical concepts—narrativization and aesthetic illusion—in an attempt to recuperate the mental process that I argue has given birth to these textual details.

"Narrativization" constitutes the second half of Monika Fludernik's well-structured theoretical framework. It refers to "a reading strategy that naturalizes texts by recourse to narrative schemata" (1996, 34).[7] That is, texts are naturalized in the reading process, being reconnected to experientiality qua narrativity, to the general form of human experience, and to our general understanding of person, time, space, actions, and event structures.[8] To put it in another way, narrativization is the reader's strategy to "naturalize," to make sense of the "unnatural" or "reluctant story material" so that it would be congruous with the natural, that is, cognitive frame based on "real-life" human experience.

In Chinese ci poetry, the lack of textual indicators of time and space contributes to the dislocation of the lyric persona and his or her experience from a specific spatiotemporal frame. On the other hand, it can also be considered, not as "ontological deficiency," but as "missing information" (Ryan 2008, 447) about the textual world, and can be supplemented with the reader's own bodily experience of time and space.

I therefore argue that the manifestation of spatiotemporal specificity in translations is the textual product of the translator-as-reader's act of narrativization, of imposing his or her real-life experience of time and space on the textual world. By way of spatiotemporalizing the lyric persona and his or her experience, the translator-as-reader "naturalizes" a less experiential original poem so that the spatiotemporal experience of the world in it would resemble that in our own reality. The mental narrativization may then be reified as textual indicators, thereby becoming experientiality qua narrativity of the translated poems.

Yet, how does the reader activate natural and cognitive parameters to narrativize a text?

At work with narrativization is what the possible-world theorist Marie-Laure Ryan calls "the principle of minimal departure" that "when readers construct fictional worlds, they fill in the gaps in the text by assuming the similarity of the fictional world to their own experiential reality" (Ryan 2008, 447). In other words, as readers, "we will project upon these worlds everything we know about reality, and we will make only the adjustments dictated by the text" (Ryan 1991, 51).

That is, narrativization emphasizes that what the reader relies on when narrativizing a text are cognitive parameters based on real-life experience. But, from a dif-

7. Fludernik's idea of narrativization is inspired by Jonathan Culler's concept of "naturalization" proposed in *Structuralist Poetics* where it is used to denote the reader's interpretative strategies, and "emphasizes the fact that the strange or deviant is brought within a discursive order and thus made to seem natural" (quoted in Fludernik 1996, 31).

8. Fludernik sums up her argument by saying that "narrativity is not something that is simply present in or absent from texts but rather something that is recognized by readers or sometimes projected onto the text by them. *The narrativization of reluctant story material in the reading process thus reinforces or even creates narrativity for certain texts*" (2006, 109; my emphasis).

ferent perspective, it also entails an assumption of "similarity" between the textual world and our "real" one, that is, a real-world treatment of a textually represented and mentally projected world. From here we enter the realm of aesthetic illusion.

Aesthetic illusion is a "particular imaginative response" triggered by representational artifacts in their recipients (Wolf 2013a, 6). It is a "mental state . . . of being *imaginatively immersed in a possible world* that is constituted, or referred to, by the artifact, and *of experiencing this world . . . as if it were a slice of life*" (Wolf 2004, 331; my emphasis). That is, recipients are led by works of art to "feel confronted with, or rather be *in the midst of,* and thus feel *experientially immersed in,* an imaginary world" (2013a, 11; my emphasis). In this immersion, they "seem to experience representations as if in real life, that is, *in analogous ways to real-life experience*" (2013a, 11–12; emphasis in the original), and become "recentered," that is, imaginarily occupying a position within the represented worlds (2013a, 12).[9]

Therefore, as regards the question of how the reader activates natural, cognitive parameters to narrativize a text, the theory of aesthetic illusion answers that the reader activates natural, cognitive parameters by imaginatively and experientially immersing herself or himself into the represented world(s) constructed and described in the text, by experiencing the world as if in real life, and by recentering the role of the lyric persona, or occupying "a position nearby . . . the lyric persona" within the represented world (Wolf 2013b, 214).

In light of the theory of aesthetic illusion, I maintain that it is the translator-as-reader's immersive mental involvement with the world(s) in the original texts that has given birth to the reader-as-translator's textual involvement in the translations, which embodies the lyric persona in the translations at a particular time and a particular place. In other words, the textual features represented by examples from the last section arise out of the translator-as-reader's attempt to answer the questions, if I were there within the represented world, standing somewhere nearby the lyric speaker or taking the role of the lyric speaker myself, who am I/are we? What is my/our *hic et nunc* situation within that world in relation to other events and existents?[10]

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9. As I explain in greater detail elsewhere (Zhou 2018), Fludernik's experientiality-narrativization corresponds to Wolf's discussion of aesthetic illusion in many ways, particularly in that, like experientiality, aesthetic illusion is a "gradable phenomenon" (Wolf 2013a, 10) that can occur "with variable intensity" (Wolf 2009, 144), and that both experientiality and aesthetic illusion are "crucially dependent on the ability of a text" (Ryan 2013, 143) as well as on the reader/recipient's cognitive contribution (Wolf 2013a, 8–9). The two theorists Fludernik (2005, 100) and Wolf (2013a, 12) also agree on the close resemblance between experientiality and aesthetic illusion.

10. In this chapter, I concentrate only on the mental simulation of the spatiotemporal dimension of an as-if-real world, but the translator-as-reader's immersive involvement with the represented world is not limited to spatiotemporal elements, and can induce other kinds of textual involvement. For more details, see Zhou (2018).

The Translator as Immersive Reader

But what significance does the linkage between experientiality, narrativization, and aesthetic illusion—in the form of spatiotemporal specificity in this chapter—have to our understanding of the translator and translational behaviors? My answer, in short, is that together they foreground the translator's role as an immersive reader.

Aesthetic illusion privileges a mental state of immersion, a feeling of "experienc[ing] . . . [the represented] worlds as well as what exists and happens within them *as if from the inside*" and "*in a here and now that is different from the hic et nunc occupied in the moment of reception*" (Wolf 2013a, 21; my emphasis). The ability to enter into immersion is essential to the understanding of representational artifacts, intrinsic to humans' mental capacity, and arguably important to human life itself. As Teresa Bridgeman (2007, 62) points out, "in our worlds, we are physically confined to our bodily experience of the world, but we have the ability to shift this experiencing center to imagine ourselves in other people's places, and in other locations."

Certainly, for an "illusion" to be "aesthetic," it cannot sink into a real-life hallucination. The state of immersion is therefore always counterbalanced by the state of *distance,* "a latent, rational and observational awareness 'from without'" (Wolf 2013a, 22). Aesthetic illusion, as Werner Wolf expounds, is a combination of the imaginative immersion in the foreground and the rational distance in the background. In an aesthetic illusion, the recipients participate in what Kendall Walton (1990) calls "a game of make-believe," in which "the reader feels that he or she has been transported to another place, which, though real, is known to be false, since there is still *an observing ego,* distinct from *the participating ego*" (Nell 1988, 215; my emphasis). The recipients (in my study, the translators) do not lose their right mind about which world is real to them by imaginarily taking up residence in an alternative world inside the text; rather, they temporarily take this other world as indexically real, allowing their own world of reality to stay out of focus for a while.

The reason why I would like to draw attention to this immersive role of the translators, and to their engagement with the world *inside* the text, is that so far, our understanding of the role of the translators and their translational behaviors tends to be built on the presupposition of a distanced, "from without" stance. Translators are usually presumed to engage either with the texts (e.g., in pursuit of equivalence or in imitation of the original texts), or with the world *outside* the texts (e.g., in response to social-historical context, ideological propaganda or personal value judgment in *our* world), and their textual involvement in the translations also tends to be thus interpreted.[11]

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11. This overview is a brief summary of a more detailed account provided in Zhou (2018).

My study does not wish to challenge the legitimacy of the translator's distanced, "from without" stance. But it would like to point out that many textual performances in translations that have been too readily dismissed as insignificant or have remained inexplicable under this conventional presumption of distance will take on a new significance and new explanations with the recognition of an immersive "from within" stance of the translator.

Conclusion

After numerous scholarly efforts, the translator's textual presence is no longer an issue that can be overlooked. To develop models that enable translation studies to identify and interpret traces left by the translators in the translated texts, as Theo Hermans (2014, 299) discerningly points out, becomes "if anything more urgent" "as the study of translation turned increasingly to the translator's social and ethical roles." The approach in the preceding pages examines a variety of textual manifestations of spatiotemporal specificity, which contributes to the increase of narrativity/experientiality in lyric translation. These types of textual traces left by the translators point to a mental phenomenon of narrativization activated through the translator-as-reader's experiential engagement with and immersive participation in the world(s) inside the texts. This chapter therefore establishes a theoretical and methodological framework to shed new light on a special series of the translator's textual involvement, and on our understanding of the translator and translational behaviors in lyric translation.

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