Translation, Globalisation and Localisation

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TOPICS IN TRANSLATION 35
Series Editors: Susan Bassnett, *University of Warwick* and
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Translation, Globalisation and Localisation

A Chinese Perspective

Edited by
Wang Ning and Sun Yifeng

MULTILINGUAL MATTERS LTD
Clevedon • Buffalo • Toronto

Library of Congress Cataloging in Publication Data
Translation, Globalisation and Localisation: A Chinese Perspective
Edited by Wang Ning and Sun Yifeng.
Includes bibliographical references and index.
1. Translating and interpreting. 2. Translating and interpreting–China.
3. Globalization. 4. Postcolonialism. 5. Language and culture. I. Wang, Ning.
II. Sun, Yifeng
P306.2.T7377 2008
418'.020951–dc22 2007040071

British Library Cataloguing in Publication Data
A catalogue entry for this book is available from the British Library.

ISBN-13: 978-1-84769-053-1 (hbk)

Multilingual Matters Ltd
UK: Frankfurt Lodge, Clevedon Hall, Victoria Road, Clevedon BS21 7HH.
USA: UTP, 2250 Military Road, Tonawanda, NY 14150, USA.
Canada: UTP, 5201 Dufferin Street, North York, Ontario M3H 5T8, Canada.

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Typeset by Saxon Graphics Ltd.
Printed and bound in Great Britain by the Cromwell Press Ltd.

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Acknowledgements

We would like to express our deep gratitude to the following people who have offered great help to us in the process of our writing and editing: Edwin Gentzler and Susan Bassnett read carefully the draft of the manuscript and offered many insightful comments and suggestions, which enabled us to revise the draft into the present book form. Leo Buchignani proofread the manuscript and did some preliminary editorial work. Sarah Willis read carefully the final version of the manuscript and did further editorial work. Tommi Grover and Marjukka Grover offered us, from the very beginning to the end of our work, tremendous help and enthusiastic support, without which we could not have finished writing and editing this volume. Last but not least: the two editors would also like to express their gratitude to the institutional support from Tsinghua University and Lingnan University in Hong Kong, whose great and generous support in one way or another is particularly appreciated.

Introduction

WANG NING AND SUN YIFENG

The title for this volume is 'Translation, Globalisation and Localisation', which means that all the essays included in this volume at least touch upon the above three issues: translation, which is the main topic that all the essays discuss from their own perspectives; globalisation, which is the broad context in which translation is dealt with, and which co-exists with localisation although more often than not is challenged by the latter. The status of the global/local distinction has changed significantly over the past years, and has been a heatedly debated topic in recent literary and cultural scholarship, but given unique Chinese history, translation studies in China is permeated by global/local tensions, both cultural and political. While a dialectic between the global and the local can be assumed, the distinction between them never really dissolves. In literary translation, which invariably involves at least two languages and cultures – in the case of China, mostly Chinese and English – translating into or out of Chinese signifies 'localising' the global or 'globalising' the local respectively. The decision to use this paradoxical and dialectical dichotomy as the main title of the present volume can be justified by the urgent need to advance discussion of translation studies in China in a global/local context. Increasingly, translation is viewed as a cultural and political practice, and accordingly translation studies should be based on a clear awareness of the global/local tensions embedded in translation and of its transforming impact on the local cultural paradigm.

It is true that with China's economic reform and opening to the outside world since the latter part of the 1970s, great changes have taken place in China, including in Chinese academia, especially in literary and cultural studies. There has been a resurgence of interest in translation studies, causing debates and discussions animated by profound sensitivity to issues relating to virtually all aspects of translation. But, in a lamentable though perfectly understandable situation, these exciting changes are little known to scholars outside of China. China, along with Chinese studies, has always been a 'constructed' phenomenon largely dependent upon the Western means of representation and 'translation'. While overseas si-

nologists have published occasionally on Chinese studies, dealing exclusively from their own theoretical perspectives, Chinese scholars have published relatively little in English in international journals on issues of culture and translation. Meanwhile, the current process of globalisation has been speeding up, affecting almost every aspect of contemporary social and intellectual life, including cultural studies and translation studies. We have compelling reasons to address this situation, and the two editors face a major challenge in presenting a general but also up-to-date picture of translation studies in China. The present volume is an attempt to globalise the research results made by domestic Chinese scholars on translation studies in the international context and localise the research results made by international translation scholars in the Chinese context. Thus, a certain effective cross-cultural dialogue can be carried out on the issue of globalisation and localisation, especially in the field of translation studies.

We must define the nature and scope of this volume from the outset. It will focus on translation studies in mainland China, since the situations in both Hong Kong and Taiwan are very different, as are their historical and political contexts. Scholars in Hong Kong are in a far better position to communicate with the rest of the world, and Hong Kong's tradition of translation studies is also radically different from the mainland's. Likewise, translation studies in Taiwan is of a different ideological provenance, with the localist/regionalist tendency increasingly more conspicuous there in the current context of globalisation. In light of this, the issues addressed here, both in theory and in practice, are from the historical, political and cultural context of mainland China and nowhere else. However, some of the Hong Kong-based scholars are now and then quoted and discussed. The present volume will raise fundamental and unsettling questions about the impact and implications of globalisation for translation studies in China by examining current preferred approaches to translation studies in a global context. This volume is intended for those interested in translation studies in general and in translation practice in a Chinese political and cultural context in particular. At the turn of the previous century, Chinese intellectuals embraced a simulacrum of Westernisation through carefully selected translations in order to transform China by challenging and subverting the nation's varied cultural traditions, particularly the conservative ones. A deluge of translations of modernist and postmodernist literature and 20th-century Western literary theories contributed directly to the 'cultural fever' of the 1980s. Plainly, translation, especially from a major Western language into Chinese, has been playing a significant role in China's 'globalising' cultural and political strategy. On the other hand,

as is well known, globalisation in culture does not necessarily result in mere one-dimensional orientation, namely China being Westernised. It also results in 'internationalising' or even 'globalising' Chinese cultural and academic research. This may not necessarily engender cultural homogeneity, but it will certainly make globalisation a less pernicious issue. For this purpose, the two editors, who were both educated in mainland China and in the West, and who are both familiar with Chinese and Western cultures and critical theories, will tackle head-on the conventional antithesis between the global and local and try to negotiate between them, attempting to attain the goal of 'glocalising' Chinese cultural and translation studies in an international context.

The Chinese literary discourse during the pre-cultural fever period was plagued by blatant reductionism, and the critical vocabulary applied was manifestly crude, characterised by lack of theoretical sophistication. That reductionist enterprise also entails the vilification of the West. Any attempt to turn to the West for inspiration was tantamount to Westernisation – a dangerous tendency, if not a reality to be roundly denounced. After some years of vicissitudes, many Chinese critics sought Western literary theories in order to avoid their assigned tasks. They sought to become the intellectual elite of the New Period, attempting to establish dialogues on literary theory with their Western counterparts to revitalise Chinese cultural discourse. Thus, many Western literary works were translated to replace the doctrines of orthodox Marxism embedded in literary studies in China. Naturally, what happened during the post-Mao period cannot be studied in isolation. Many of the debates concern not merely ideological posturing but also deep-rooted Chinese cultural tradition. Some of the articles in this volume will trace back to the first high tide of Westernisation in the early 20th century, which no doubt triggers humiliating long-term memories of hegemonic, imperialist history. Fearing that the term Westernisation may have too negative connotations, we feel globalisation is a desirable substitute. Since the latter more clearly characterises our present age and is thereby a relatively new term, it appears to be somewhat less politically sensitive. In contrast, Westernisation is obviously inimical to mainstream ideology. The two editors want to illustrate in the introduction that internationalisation or globalisation in this sense does not necessarily mean writing off translation or translation studies. However, in view of the current unbalanced situation in Chinese–Western comparative studies of culture and literature, more emphasis should be placed on issues discussed and debated by domestic Chinese scholars, which might well become a source of new ideas to their Western and international counterparts, if they had greater access to such ideas in English.

In general, there has been no pattern of smooth convergence between Western and Chinese cultural practices and values, but of real and potential conflict. In China, Westernisation is always a culturally and politically sensitive issue, due to its painful and humiliating 'semi-colonial' past. Although globalisation is often taken as synonymous with, or at least reminiscent of, Westernisation, Chinese intellectuals seem ideologically more ambivalent about Westernisation than globalisation, which is certainly interesting. China's obsessions with modernity are closely entwined with translation from the West. Modernity, as a 'borrowed' or 'imported' theoretical concept from the West, is eagerly sought by a deliberate rejection of the past and its cultural-political tradition. But since at the same time Chinese intellectuals are sensitive to Western hegemony, modernity is a hazardous terrain of ideological contestation fraught with ambiguities and contradictions. Through translation, many Chinese intellectuals have borrowed freely from the field of postcolonial criticism and turned to postmodern and postcolonial theory. In the present beckoning age of globalisation, China cannot refuse modernity, particularly since its practice of market economy seems to work remarkably well. A much neglected aspect of globalisation is the frantic search for ways of embracing modernity on cultural and political terms. For this reason, great importance should be attached to the role played by translation. If China does not reject modernity, it cannot eschew globalisation. Thus globalisation seems to be relatively innocuous, for Marxism and socialism were 'imported' to China through translation and later have been practised in a typical 'Chinese' way. Significantly, some of the better known and provocative pieces such as *The Communist Manifesto* were translated in a highly rhetorical way in order to maximise their impact. However, in spite of the great many champions of globalisation in China, the notion is treated with suspicion in certain quarters, and there are classic signs of resistance. From the sociological and historical points of view, anti-globalisation may be construed as a diffuse, ongoing protest against modernity. In terms of both practice and theory, translation, straddling at least two cultures, is largely responsible for such cultural-political tensions, which will in turn affect what gets translated and how.

In spite of epistemological and also political resistance to Westernisation and for that matter (to a much less degree) globalisation as well, demonstrated in some raging cultural debates in recent years, modern scholarship demands a certain global perspective that precludes a gross overemphasis on the so-called uniqueness or authenticity residing in the Chinese language and culture, which serves as a neat excuse for refusing to integrate translation studies with the rest of the world, especially the

Western world. Some Chinese translation scholars, motivated by ideology, are adamantly opposed to translation theories developed in the West, insisting that they are of no use or relevance to translation practice in China. It is not surprising that they are so biased against any innovation in critical and translation theory from the West, though much of their cultural and political anxiety is, in our view, misdirected. Paradoxically, while these 'regional' or 'national' scholars claim to represent the immaculate, supreme quintessence of the Chinese culture and so-called Chinese translation theory per se, they overlook the circumscribed nature of their perception of the Chinese cultural spirit, thereby precluding it from spreading to the rest of the world. Without the intermediary of translation, their goal of exporting the Chinese cultural spirit can never be attained. As Roland Robertson (1992: 178) pertinently points out, globalisation cannot be realised until it is localised in a particular cultural context. Or as Fredric Jameson (1998b: 52) meticulously observes, the practice of globalisation in culture is nothing but a sort of cultural import and export. The move towards a more open dialogue and cross-cultural communication inculcates fear and hostility toward Western translation theories under the rubric of a sort of 'glocalisation'. Nonetheless, 'globalisation' is penetrating deeply into traditional Chinese culture which, as a result, has become the site of tension between what is perceived as Western cultural invasion and the anticipated marginalisation of local scholarship.

However, misreading, mistranslation and even deliberate revision of a 'global' and universal theory have undoubtedly deconstructed the monolithic centre, thereby paving the way for the birth of a pluralistic and hybridised 'centre' or 'centres'. It is a cultural paradox that, on the one hand, there is a fear of cultural imperialism as a result of globalisation, and on the other, some Chinese cultural critics and scholars are keen to promote Chinese cultural exports. The mixture of cultural anxiety and ambition makes the nature of both translation practice and theory a particularly sensitive one. Globalisation in culture also means prompting localisation, which in turn redefines and reconfigures this hidden 'empire' in a local Chinese context. Therefore, local identity is consciously asserted on a global basis. This collection of essays, on the basis of the previous publications of the contributors, tries to analyse many of these cultural trends and facets as reflected in translation studies in China, and to argue for a more complex conception of multiple modes of negotiating the overall balance between the (global) universal and the (local) particular. Despite the often heightened ontological global and local differences, new forms are structured by and through cultural hybridity, which will be freshly explored in this volume, demonstrating that translational activity will continue to

play a pivotal role in shaping and reshaping the cultural future of China, just as it was a determining factor in the past.

Since there is no single volume on translation studies in China edited by Chinese scholars in the English speaking world, we are entrusted by Multilingual Matters to co-edit this volume. Most of the contributors are domestic Chinese scholars who not only have a good knowledge of Western cultural and translation theories but also have been well educated in Western universities. A few others are either Chinese scholars who have studied and worked overseas for years or Western scholars who are very interested in Chinese culture and the recent developments in Chinese translations studies. Although the essays included in this volume are somewhat different in views or in approaches and also in ways of thinking and writing, they are, when put together, a series of dialogues on the related issues of translation.

Xie Ming's essay, in addressing the theoretical issue of transvaluing the global, puts translation in a high place in promoting China's cultural and political modernity in a dialectial fashion penetrating Western hegemonic discourse. After illustrating the attempts made by Yan Fu and Wang Guowei, two of the pioneering figures in modern China, he points out: 'The examples of these two well-known Chinese translators at the turn of the twentieth century may point to another aspect of the Chinese globalising consciousness, i.e. an implicit assumption of the essential validity of the traditional Chinese worldview and China's assumed position of centrality as the Middle Kingdom.' To Xie:

> The Chinese have always projected a conception of the 'universal' from within their own culture; it is not as if the Chinese have merely appropriated Western universality. Historically the Chinese regarded themselves as the centre of the world, as the centre of a Chinese cultural sphere of Confucian universalism, though this global universalism was more psychologically self-centred and inwardly turned, rather than expansionist like the West.

While some overseas intellectuals view Confucianism as universal, Xie points out: 'Its values were universal, like the Christian, but Confucian universalism was a criterion, a standpoint, not a point of departure.' That is, as a universal criterion, some of the Confucian doctrinies might well function as a strategy of both localising the 'hegemonic' Western discourse and globalising the Confucian Chinese discourse in the process of cultural globalisation. Obviously, Xie starts to address translation from the perspective of China's cultural modernity in an attempt to highlight translation not just as a means of linguistic rendition but rather as a cultural

strategy in the process of globalisation. Thus translation here is actually undergoing a sort of 'redefinition'. Cay Dollerup, as a Western translation scholar who is more and more interested in China and Chinese translation studies in recent years, examines the tension between global and local by putting translation studies, including Chinese translation studies, in a broader international and cross-cultural context. To him:

> When we consider translation as an interchange between cultures and national activities, there are two radically different ways in which this is brought about: one is 'imposition' in which one nation or culture imposes its texts as translations on others. This was previously the case with peace treaties, and today we find it when American or Chinese industry export articles to other countries with translations made according to their own standards.

So translation here functions more pragmatically and ideologically rather than merely linguistically. After his comparative studies of Chinese and Danish translation practice and some theoretical elaborations about the tension between global and local, he concludes, that in some cases: '*Local results may not apply globally*'.

It is true that Chinese translation studies is different from translation studies elsewhere as Chinese culture is different from Western culture. But many of the Western translation theories have been well 'localised' in the Chinese context through a sort of 'cultural translation', according to Homi Bhabha, carrying on effective dialogues with (local) Chinese translation theories as well as practice. So in the following chapters, we could find how these theories are 'localised' in a different cultural soil and these dialogues are thus carried out on different levels and how a 'global' or 'universal' Western theory has been 'metamorphosed' in the Chinese context, which in turn has produced some new significance in a broader global/local context.

Wang Ning, in providing his views on cultural translation in a postcolonial context, emphasises the double function of translation as well as its studies in contemporary China: on the one hand, in bringing advanced technologies to China and learning from the West in the past, translation might well have 'colonised' Chinese culture and literary discourse to some conservatives, but on the other hand, in 'globalising' Chinese culture and literature at present, translation could function in another way, that is, to 'decolonise' the 'colonised' things if they were really so. Obviously, his concept of translation is more sophisticated and theoretical than the traditional linguistic view of translation. To him (2004), the function of translation, in the age of globalisation, is by no means dimin-

ished, but rather, it is becoming more and more important as translation, especially literary translation, is in the final analysis a matter of culture.

After the theoretic attempts in the above-mentioned chapters, the following two chapters serve as general surveys on current Chinese translation studies in the broad context of globalisation. According to Sun Yifeng and Mu Lei, in receiving Western theories, domestic Chinese scholars have 'glocalised' various Western translation theories thus producing some typical Chinese versions of these theories with their 'glocalised' cultural strategy and translation practice. As a result, a growing number of new ideas about understanding the nature and process of translation has emerged. Although their chapter functions as a long servey of translation studies in current China, actually to non-Chinese speaking readers, it will be useful to know how Chinese scholars are carrying on translation studies from different theoretical perspectives and to what extent those Western theories are 'localised' in the Chinese teaching and research practice. Xu Yanhong tries, in offering her empirical studies of the publications by Chinese translation scholars from the modern period (1919–1949) to the present era, to give a theoretical reflection on the state of translation studies in China, which is charactrerised by pluralistic orientations and interdisciplinary approaches. She also addresses the issue of identity, both national and cultural, by referring to the issues of domestication and foreignisation. To her,

> … in the context of translation of literary works from the developing countries, the foreignising strategy is encouraged to be implemented, making cultural other visible and manifested in the target text so as to challenge the dominance of Western literary canons and mainstream ideologies and promote the development of heterogeneous discourses. In the present age of multiculturalism, images and voices from other cultures should be seen and heard, challenging the prevailing domestic literary and ideological views. Translators are expected to appreciate cultural diversity and stay sensitive to cultural differences.

Undoubtedly, the rich examples taken from the research by China's domestic translation scholars will serve as an effective guide for those who do not have much knowledge of Chinese translation studies but who are interested in their profound studies in the future.

If we say that the chapters in the first part of the book almost all try to 'globalise' Chinese translation studies in a broader cross-cultural context, then the chapters in the second part of the book deal with issues in a wider and theoretic way or from a Chinese perspective. Edwin Gentzler, who has recently been more and more interested in translation studies in China

and whose works have made certain impact on Chinese scholars of translation studies, addresses the four issues in his chapter: (1) the current state of translation studies in Europe; (2) translation studies in the United States; (3) his initial impressions of translation studies in China; and (4) the future of translation studies. In critiquing the increasingly narrow domain of translation studies in Europe and offering his critical survey of translation studies in a global view and interdisciplinary manner, he tries to include his knowledge of Chinese translation studies and practice and theoretical analyses of some Chinese cases. Thus his studies from an outside perspective have actually carried on effective dialogues with domestic Chinese translation scholars as well as Chinese translation studies itself. He particularly emphasises that 'only by viewing translations from a global perspective and by being open to interdisciplinary approaches might translation studies scholars arrive at a more comprehensive definition of translations and how they function in any given society'. It is certainly important for us Chinese scholars to deepen our research on translation from interdiciplinary perspectives. He also does some comparative studies between Chinese translation studies and American translation studies and even places more hope on the former. In his complaint that translation studies in the United States has developed far behind their European counterparts, Gentzler points out that 'United States translation studies scholars can learn much from their colleagues around the world, especially China, where such historical and descriptive work is well underway'. Thus, Gentzler here not only deconstructs the old-fashioned 'Eurocentric' mode of thinking, but also challenges the currently prevailing 'West-centric' or 'English-centric' mode of thinking in international translation studies circles appealing to research results achieved in the non-English speaking world.

The following two chapters by domestic Chinese scholars deal separately with translation from their own theoretic perspectives: according to Chen Yongguo, two of the chief functions in current transnational cultural translation, namely transgression and appropriation, should not be neglected if viewed from a Deulezian deterritorialising perspective; while according to Wang Dongfeng, a polysystem hypothesis is still helpful in the analysis of the 'translation turn' in different moments, but even so, in a particular (local) Chinese context, the seemingly 'global' theoretic doctrine polysystem theory cannot but reveal its own limitation:

> The limitation of the polysystem hypothesis actually reflects the limited perspective of the inventor, i.e. Even-Zohar, whose theory was

formed largely on the basis of his observation of the translations in his hometown, Israel, in relation to America and Europe, aiming to account only for the cultures about which he is concerned and in which Chinese culture is obviously not included.

Obviously, the former deals with translation in general from a unique Chinese perspective, while the latter touches upon some concrete Chinese issues from a Western theoretical perspective. Both of the chapters try to counterbalance the tension between 'global' and 'local' calling for a sort of 'glocalising' translation studies in a particular (Chinese) cultural context. Of course, to reconstruct a (global) translation theory from a (local) Chinese perspective still needs much work; we should especially exploit the rich theoretical resources from classical Chinese culture and literature and theorise and even systematise these scattered ideas on translation and translation studies.

In the past, in the field of literary translation, Chinese translators ususally laid more emphasis on translating canonical works into Chinese, whereas they seldom read popular literary works, let alone translated them. But it was not long before the rise of cultural studies that translating popular culture or non-canonical literary works was also considered important by scholars of translation studies and practical translators. Obviously, the advent of globalisation is conducive to the translation and popularisation of non-canonical works although it does some harm to elite culture and challenges severely canonical literature. As a means of cultural communication, translation has also contributed a great deal to both canon formation and canon reformation. But such an important function has not yet been realised by translation studies scholars. Actually, when we deal with the issue of globalisation and culture, we cannot avoid dealining with popular culture and its translation. The last two chapters are case studies or translation criticism: Mao Sihui analyses a popular Chinese film *Big Shot's Funeral* arguing for the intrinsic value of popular culture and its translation in view of its culturally 'marginalised' status and further points out the serious nature of popular culture that merits scholarly attention. After some theoretic analysis of the text from a postmodern or postcolonial perspective and that of intertextuality, Mao sums up that 'intertextuality should be seen as both cultural reality and reading strategy. And reading/translating popular culture should be understood in relation to the construction of ethnic and cultural identity', for to him, 'each act of reading is an act of translation which is but only one recorded interpretation out of many. In this respect, the translator has to select and edit the linguistic and cultural choices s/he has managed to find, inevita-

bly leaving traces of his/her values, beliefs, bits of world knowledge, views and attitudes in the translation process.' While Eugene Chen Eoyang describes the dialectical role English is playing at present, as a postcolonial tool, since English is splitting in the age of globalisation, as well as an anti-hegemonic subversion in English itself by analysing three novels by three Asian American writers. He not only addresses the issues of bilinguistics, but also those of biculture challenging the purity of English as a hegemonic language in the world. To him:

> Multiethnic literature illustrates the difficulties of a facile distinction between colonial and anti-colonial, between a hegemonic and an anti-hegemonic language. In some ways bicultural works require authors either to create new techniques for conveying the linguistic features of a minority language, or to assume from the outset access to a bilingual audience. To do this without falling into caricature (as in pidgin English) or into exoticism (as with the Charlie Chan movies) is all the more difficult when language prejudices (whether they be prejudices of grammar or accent or pronunciation) prevail.

But even so, he goes on: 'Minority discourse in English must retain its vividness without condescension or else they become anthropological documents rather than works of the imagination, ethnography rather than literature, resulting in what would be, ironically, the cruelest hegemony – taking ethnic writers and marginalising them.' In this sense, translation studies should touch upon translations of minority literature so that minority discourses will not be engulfed in the process of cultural globalisation.

Obviously, translation in the last two authors' opinions has gone far beyond its traditional sense, functioning as an ideological and cultural strategy in the current postcolonial context. Undoubtedly, the chapters in this volume do not necessarily deal with issues in one theoretical manner, but rather in diversified, interdisciplinary and 'global' ways. No matter how different their approaches might be, they always discuss translation in a dialectical manner: either 'globalising' Chinese issues internationally, or 'localising' general and international issues domestically. We should say that all their attempts have largely realised our preliminary goal of global/local strategy in discussing issues in translation and translation studies.

Over ten years ago, when translation studies was in a crisis and the prison-house of language, Susan Bassnett and André Lefevere (1998) boldly called for a 'cultural turn' in translation studies, which not only helped this newly rising discipline to get out of its crisis but also directed a new perspective from which translation studies has been developing in a more and more cultural and interdisciplinary orientation. But what about the

relationship between translation studies and cultural studies? At present, cultural studies is also in a crisis of monolingual mode, some far-sighted scholars, like J. Hillis Miller, Gayatri Spivak and Edwin Gentzler, have made great efforts to deconstruct the Anglo-centric or English-centric mode of thinking in contemporary cultural studies. Bassnett and Lefevere once tried to call for a new 'translation turn' in cultural studies. But since they were both educated in Western universities and thus had a little knowledge of translation studies in the East, it was difficult for them to complete this ambitious project, but today, this has historically become the task that should be undertaken by us Chinese translation scholars, in collaboration with our Western and international colleagues, who view translation from a broader cross-cultural and global perspective. If our expectation could be recognised by more scholars, both from the East and from the West, we, as editors of this volume, should be at ease.

Part 1

Historical Overviews

Chapter 1

Transvaluing the Global: Translation, Modernity and Hegemonic Discourse

XIE MING

The question of globalisation and translation has often been discussed in terms of the processes of global capitalist economy and their social, economic and political consequences. Michael Cronin (2003), for example, offers a set of incisive reflections on the changing geography of translation practice in contemporary globalised societies and economies. This chapter aims to highlight some of the intellectual problems in considering the role and context of cultural translation in modern China in terms of modernity and globalisation.

Keeping up with the World

Among contemporary theorists of globalisation, Roland Robertson (1992) was one of the first to emphasise the interpenetration of the dual processes of 'the particularization of the universal and the universalization of the particular' (pp. 177–178). On the one hand, the process of particularising the universal 'does involve the thematization of the issue of universal (i.e. global) "truth"'; on the other hand, the process of universalising the particular involves 'the global valorization of particular identities'. But the crucial point for Robertson (1992) is that the global context of such a valorisation is more important than any specific assertion of particular identity: 'Identity, tradition and demand for indigenization only makes sense *contextually*. Moreover, uniqueness cannot be regarded simply as a thing-in-itself. […] In brief, globalization – as a form of "compression" of the contemporary world *and* the basis of a new hermeneutic for world history – realizes and "equalizes" all sociocultural formations', thereby registering 'the increasing salience of civilizational and societal distinctiveness' (pp. 130–131; original italics). Here, Robertson clearly formulates the paradox that globalisation equalises all cultures and also simultaneously enables each culture to articulate its own distinctiveness. Robertson (1995) compresses the interpenetration of these two dimensions into the notion of 'glocalisation' as a process of

facilitating 'the diffusion of 'general modernity'' across 'geographically distinct civilizations', a process in which 'homogenizing and heterogenizing tendencies' can be 'mutually implicative' (p. 27). Furthermore, Robertson (1990) emphasises the relations between globalisation and modernity and characterises globalisation as 'a particular series of developments concerning the concrete structuration of the world as a whole' (p. 20). This definition has the merit of highlighting the concretely structured and *constructed* nature of the global situation and its incessantly shifting patterns of both temporal movement and spatial configuration.

Globalisation has non-Western as well as Western origins (see the essays by a number of professional historians in Hopkins (2002a)). Globalisation is much more than the 'rise of the West' (as some commentators have argued), or the extension of Western dominance to every part of the globe, or even a historical consequence of colonialism and a new form of cultural imperialism. Globalisation is certainly not a new phenomenon or process occurring in the last few decades of the 20th century. Historically, globalisation has always been associated with a certain assertion of universal claims. But Christianity is not the only belief system to have made such universalist claims. Other major religions or cultural systems such as Islam, Hinduism, Buddhism and Confucianism have made similar globalising and universalising claims, though many scholars (in both East and West) have found it 'easy to assume that all societies can be encompassed by a teleology that is fundamentally Western in conception' (Hopkins, 2002b: 21). In the wake of the Cold War, there has been much talk of the 'End of History' or the triumph of global capitalism. This view of globalisation seems to assume that 'there is no place *left* on the "globe" where the capitalist system, its values, its power, and way of life can be contested': The 'globe' is all there is, and despite its diversity, it is to have a single future, prolongation of the prevailing relation of forces. Globalisation is thus the successor to the notion of 'One World', itself a recent offshoot of the 'universal history' that was 'the Enlightenment heir of the Christian eschatological narrative' (Weber, 2001: 15).

Modern Chinese globalisation has at least three major phases: first, the modernisation movement in the late 19th and early 20th centuries, culminating in the May Fourth New Culture movement; second, Marxist universalism as embodied in the Chinese communist revolution; and third, the reform movement since the late 1970s and the current process of global capitalism facilitating China's integration with the advanced West. Each of these waves of modernisation is also a period of intense and large-scale translation and appropriation of Western knowledge, ideas, theories and ideologies.

The most influential teleological model of universal history in modern China is of course Marxism, which has enabled Chinese communist intellectuals and leaders in the course of the 20th century to re-insert China into the history of Western modernity as a universalising process, into the global narrative of progressive transition. Despite their divergence of views in many fields, Chinese intellectuals generally share a strong collective faith in the various paradigms of modernisation. In the modern Chinese context, the antinomy of China/West is by no means a simple binary opposition, or a double bind, but a more complex structure of supplementarity, *différance* and imbrication. As Jacques Derrida (1976) points out:

> what is reflected is split *in itself* and not only as an addition to itself of its image. The reflection, the image, the double, splits what it doubles. The origin of the speculation becomes a difference. What can look at itself is one; and the law of the addition of the origin to its representation, of the thing to its image, is that one plus one makes at least three. (p. 36; original italics)

Thus it is a triple structure, involving not only China (Self) and the West (Other), but also the doubling image of China as the West, of the West in China. Such binary oppositions reveal the positionality of domination and power relations. 'China' can be taken as the site of difference, itself not a positive, valorised term. In so far as any representation has the character of a process, it has its historicity. Globalisation in the modern Chinese context has largely been a continuous movement of attraction and attrition. To use a rhetorical term, we might see this movement as having a *chiasmic* structure of imbrication: modern China is forced to modernise and globalise under the sign of the West, even while it has never relinquished its own traditional assumptions of Chinese universal culture (and empire). The antinomy of 'China/West' should thus be seen as an effect produced by the historical movement of *différance*, that is, the product of a difference that produces difference in a historical movement in which the two opposing terms are not pre-given entities.

In Chinese, globalisation is *quan qiu hua*. The last character means '-ise' or '-isation' denoting process, transformation or intensification. The literal meaning of the first two characters *quan* (complete or total) and *qiu* (globe or earth) is 'total globe' or 'world-wide'. The whole phrase can plausibly be rendered in English as 'totalising the globe' or even 'globalising the globe'. This seemingly tautological and certainly intensified expression perhaps also indicates a certain Chinese awareness of an idea of totality in relation to which Chinese modernity may be appropriately framed. But, as Fredric Jameson (1998b) has emphasised, globalisation

produces 'an untotalizable totality which intensifies binary relations between its parts – mostly nations, but also regions and groups, which, however, continue to articulate themselves on the model of national identities' (p. xii). There is a touch of paradox in another expression or slogan that has become popular in China since the early 1980s: *zou xiang shijie* (literally 'going toward the world' or perhaps 'going global') was initially the name of a book series edited by Zhong Shuhe republishing a number of works by an earlier generation of Chinese authors about their encounter with Western culture and civilisation. Unlike the indeterminacy and uncertainty of 'future' in the phrase *zou xiang weilai* (literally 'going toward the future', the title of another popular book series in the mid-1980s), *zou xiang shijie* is more definite in its geographical reference and spatial conception, accentuating the fact that China had opted out of the world system for some time and was now eager to catch up with, and integrate with, advanced (Western) modernity, 'to keep up with the world'. This is again attested by a more recent slogan – *yu guoji jiegui* (literally 'to get on the same tracks as the international [norm]' or 'to integrate with the international [norm]'). During the New Culture movement in the early 20th century, there were similar expressions such as *shijie zhuyi* ('worldism'), *tianxia zhuyi* ('all-under-heaven-ism') and *guoji hua* ('internationalisation'). Martin Albrow (1997) has emphasised the ways in which the notion of 'the globe' is inherently a substantive concept and has 'an undisputed materiality', even though it may often appear far removed from the daily routines of our lives. 'Modern', on the other hand, 'is a quality without abiding substance'. The global can thus be seen as a challenge to both 'the particularism of nationalism' and 'the abstract nature of modernism' (p. 81). But for Chinese intellectuals, there is no strict distinction between the global and the modern (or even the postmodern), though in the 1980s (as in the May Fourth period) there were strong attempts to articulate the problematic of Chinese modernisation in terms of the conflict between (Chinese) tradition (*gu* 'ancient') and (Western) modernity (*jin* 'modern').

Miscegenative Proliferation?

Massive and systematic translation projects were undertaken in China during the 1980s and 1990s. Two early and influential ones were the 'Toward the Future' series edited by Jin Guantao and the 'Culture: China and the World' series edited by Gan Yang, which introduced important and influential Western works of the humanities and the social sciences. Such large-scale translation from the West can be found in an earlier moment of tremendous transformation in modern Chinese history when the project

of modernity was initiated, accompanied and underwritten by the unprecedented translation and appropriation of Western knowledge. The 'New Culture' movement in the early 20th century was called 'the Chinese Renaissance' by Hu Shih, one of its prominent leaders. The translation and importation of Western knowledge and thought played a crucial part in this self-conscious collective effort of Chinese intellectuals to modernise China. A typical slogan was Lu Xun's *nalai zhuyi* ('grabbism': to grab whatever serves China's needs from foreign cultures). In his book *The Chinese Renaissance*, published in 1934 in English, Hu Shih (1934) wrote:

> Contact with strange civilizations brings new standards of value with which the native culture is re-examined and re-evaluated, and conscious reformation and regeneration are the natural outcome of such transvaluation of values. Without the benefit of an intimate contact with the civilization of the West, there could not be the Chinese Renaissance. (p. 47)

In the 'Preface' to the book, Hu found it necessary to reassure his Western readers:

> The product of this rebirth looks suspiciously occidental. But, scratch its surface and you will find that the stuff of which it is made is essentially the Chinese bedrock which much weathering and corrosion have only made stand out more clearly – the humanistic and rationalistic China resurrected by the touch of the scientific and democratic civilization of the new world. (p. 47)

Hu's earlier book in English, *The Development of the Logical Method in Ancient China* (1922), written as a dissertation under John Dewey, is an example of his application of modern Western philosophical methods to the re-interpretation of traditional Chinese thought, in a kind of analogical remapping through the grids of Western philosophy. I.A. Richards (1968), who was teaching at Peking University and Tsinghua University in the late 1920s, complained that Hu Shih 'too found in his Chinese texts mirrors in which what he had learned of Western philosophy at Columbia (Pragmatism, Theory of Inference, and Evolution) could be reflected. He too showed the same tendency to accommodate his material to a pre-formed system rather than to examine it for its own sake' (p. 225). Apparently Richards was distressed by the easy parity of assumptions and parallels in the translation and interpretation of Chinese texts:

> What we have to prepare for is the probability that, as Mencius begins to speak for himself, the words will mainly carry ideas of the Western

> tradition which Mencius would know nothing of. I have listened to very learned scholars, Chinese and Western, lecturing to me on Mencius. What I mostly learned was which *Western* philosophers had most captured their imaginations. (pp. 205–206; original italics)

Behind Richards' anxiety perhaps lurked an impulse to keep the identities of Chinese and Western traditions separate and distinct. But there is justification in Richards' insistence on not conforming everything to 'a preformed system'.

Richards was a keen observer of the 'Chinese Renaissance' and was very concerned with the large-scale translation and importation into Chinese of Western concepts such as *instinct*, *emotion*, *knowledge*, *truth*, *justice*, *socialism*, *value*, *democracy* and *humanism*:

> We ourselves know how ambiguous such words are and how difficult it is, with all the resources of our own traditional, historical and analytic technique, to keep them in control. When they are rendered into Chinese 'equivalents' the risk of their generating a new crop of ambiguities, *not* parallel to those with which they are already afflicted, becomes excessive; and there is only too good reason to believe that this miscegenative proliferation has been happening on a very great scale. (p. 232; original italics)

What is striking here is the phrase 'miscegenative proliferation', which obviously shows Richards' disapproval. But 'miscegenative proliferation', or the proliferation of new meanings of mixed birth, also aptly captures both the inherent *drift* of interpretation and the *hybrid* nature of modern cultural identities. Indeed, there is an older Latin term, *contaminatio*, which names a similar condition of cross-cultural production. *Contaminatio* comes from *contaminare*, which means 'to render impure by contact or mixture', 'to corrupt, defile', 'spoil by mixing', 'botch together' – a charge made against the Latin author Terence for 'spoiling by combining or altering' Greek plays that he freely translated and adapted into his own plays in Latin (see Beare, 1959; Chalmers, 1957). Gianni Vattimo (1997) has suggested that hermeneutics is fundamentally concerned with *contaminatio*, understood in a positive sense of the proliferation or 'increase of being'. But he does raise the question of whether the negative sense of contamination is not equally intrinsic to 'our own experience of modernity'. But since 'we must acknowledge that we live in a world where cultural identities have already been dissolved, for the most part, in a kind of common lingua franca' through 'mutual translations and interpretations of cultures', 'the contradictions of untranslatability can only be overcome' (pp. 59–60)

through an acceptance of being as event and difference. Interpretation as event re-inserts the interpreter into a specific moment in the history of the interpreted text or object. Thus, there is a determined historicity of the translator's interpretation and translation.

Sinicising Modernity

A notable example of the historicity of the translator/interpreter in modern China is Yan Fu, the first serious and most influential translator of modern Western thought, publishing in 1898 his Chinese version of a part of Thomas Huxley's *Evolution and Ethics and Other Essays* (1894). Yan Fu's selection of Huxley's Romanes Lecture for translation was motivated by an urgent sense of national salvation in the face of challenges from both the West and Japan. This 'translation', however, represented Yan Fu's own interpretation and recreation of Darwinian ideas in terms of traditional Chinese ethical categories. Yan Fu deployed what he took to be analogous Chinese ideas to reconcile the conflict between the tenets of Darwinism ('struggle for existence' [*wujing*] and 'survival of the fittest' [*tianzhe*]) and a moral sense of collective need. The title he adopted for the translation is *tianyan lun* (on heavenly evolution), alluding to his Chinese ethical notion of the 'perfect fulfillment of heavenly endowments'. As Yan Fu (2004) put it in his preface to the translation, written in 1896: 'Huxley's book aims to rectify the errors of Spencer's *laissez faire*. Much of its argument overlaps with what our ancient sages said. Moreover, themes such as self-strengthening and the preservation of the race are constant motifs in it' (p. 100). Yan Fu deployed many traditional Chinese notions such as *dao* (the way), *xing* (innate character), *tian* (heaven), *sheng* (life) and *qun* (group, collective) for a forceful presentation of the Darwinian idea of the struggle for existence. The ruthless Darwinian struggle of nature was translated into the Chinese concept of *tian neng* (heavenly endowment, or an inborn capacity endowed by 'heaven' for self-preservation and for a harmonious social relationship of *qun* (group)).

Yan Fu tried to find analogues in the Chinese classics for many of the Western concepts and terms that he attempted to translate. In his translation of J.S. Mill's *System of Logic*, 'logic' was translated as '*ming xue*' ('study or theory of names'), because he believed that the connotations of *ming* were very close to those of 'logos'; moreover, *ming* captures the meaning of 'sincerity' (*qiu cheng*) and 'the rectification of names' (*zheng ming*), in his view, two significant goals of learning and thinking (see Gao & Wu, 1992: 134). Of course, 'logic' is very different from the Confucian emphasis on the 'rectification of names'. In a letter to Liang Qichao, Yan Fu emphasised

the importance of introducing Western political and legal concepts such as 'Right' and 'Obligation'. He first used *quanli* as a translation of 'Right', in fact a borrowed translation from Japanese, but he was dissatisfied. Later he claimed to have found an exact equivalent in Chinese classics, for example, in *The Document of Han* (*Hanshu*) and in the *Guanzi*: the character *zhi*, which primarily means 'duty', and its cognate *zhi* ('straight'). Yan Fu justified this practice by saying,

> In translating difficult and important concepts, one must trace the Western words back to their etymological origins and take into account all the extensions and associations of their meanings, and then come back to search the Chinese language (*huiguan Zhongwen*) for analogues (*kao qi xianglei*). (quoted in Gao & Wu, 1992: 130)

Another example of Yan Fu's attempt to find a Chinese analogue is his translation of 'liberty' in Mill's *On Liberty*. He chose the archaic Chinese compound *ziyou* as the equivalent for 'liberty'. Yan Fu (1999) insisted that even though *ziyou* often had pejorative connotations of 'abandon; licentiousness; unbridledness', these had nothing to do with the original meaning of the compound. This archaic sense of *ziyou*, as opposed to its modern cognate *ziyou*, originally meant 'not being constrained by external things' (*bu wei waiwu juqian*) (p. 184); this, Yan Fu claimed, was precisely what Mill meant by 'liberty'.

The famous scholar Wang Guowei wrote two essays on translation in the first decade of the 20th century, dealing specifically with the translation of ideas and concepts. In the first of these, 'On the Importation of New Terminology' (Wang, 1997a [1905]), he emphasised not just the necessity of importing Western terminology, but also a corresponding concern with the culture from which such terminology originates. Wang (1997a) was intensely aware of the lack of what he called *zijue* or 'self-consciousness' (p. 334) among the Chinese intellectuals of his time with regard to these new foreign terms and notions. Wang criticised Yan Fu's translation of 'evolution' as *tianyan* (heavenly evolution) as misconstruing the implications of the original notion in Darwin and Huxley (p. 335). Wang stressed the interconnection between language and thought: 'In the world of nature, names come from things; in the world of our concepts, on the other hand, things exist because of their names. If things lack names, this is indeed not conducive to the thinking of our people' (p. 334). Thus to import new thought is to import new terms, which, however, can only be inadequately translated due to the limits of the Chinese language.

One of the chief functions of the translator, in Wang's view, is to bring the reader to a new awareness of the limits of his or her own language vis-

à-vis the foreign and the different. This is also true of translating from Chinese into a Western language. Wang Guowei warned against facile assumptions of parity and analogy. In 'A Commentary on Ku Hung Ming's English Translation of *The Doctrine of the Mean*' (Wang, 1997b [1907]), Wang criticised Ku Hung Ming's readiness to find Western analogues for Chinese ideas, and pointed out that the notion of *cheng* ('sincerity'), a fundamental notion in traditional Chinese thought, has in fact no analogues in Western philosophy, and is very different from Fichte's 'Ego', Schelling's 'Absolute', Hegel's 'Idea', Schopenhauer's 'Will', or Hartmann's 'Unconscious' (p. 387). Wang was highly sceptical about finding ready-made equivalents or analogues for difficult concepts and notions, Chinese or foreign, and believed that it was the task of translators to educate their readers about the cultural and intellectual background of foreign works (pp. 397–398). In the preface to his *The Universal Order or Conduct of Life: A Confucian Catechism*, Ku Hung Ming (1906) claimed that 'what is most remarkable, as I have shown in the notes I have appended to the translation of the text, the enunciation in the same form and language as it is in this book, written two thousand years ago, is to be found in the latest writings of the best and greatest thinkers of modern Europe' (pp. x–xi). Ku (1906) translated a passage from *Zhongyong* (p. xvii) as follows:

> Thus it is that he who possesses great moral qualities will certainly attain to corresponding high position; to corresponding great prosperity; to corresponding great name; to corresponding great age. For God in giving life to all created things, is surely bountiful to them according to their qualities. Hence the tree that is full of life, he fosters and sustains; while that which is ready to fall, he cuts off and destroys. (pp. 46–47)

As a kind of allusive echo to Yan Fu's presentation of Huxley, Ku (1906) appended a note: 'The law of the survival of the fittest is here announced two thousand years ago. But Confucius' interpretation of this law is different from the modern interpretation. The survival of the fittest means, not the survival of the most brutally strong, but the survival of the morally fittest' (p. 47). Like Yan Fu, Ku Hung Ming here both assumed the universality of a traditional Confucian worldview and intimated an acute awareness of the need to appropriate the terms of the dominant Other in articulating a modern but relativised subaltern consciousness.

The examples of these two well-known Chinese translators at the turn of the 20th century may point to another aspect of the Chinese globalising consciousness, i.e. an implicit assumption of the essential validity of the traditional Chinese worldview and China's assumed position of centrali-

ty as the Middle Kingdom. Joseph Levenson (1971) has emphasised the extent to which Chinese efforts at modernising in the late 19th and early 20th centuries were conscious attempts to reassert a native Chinese 'globalism'. The slogan of Chinese intellectuals of the New Culture movement might be: 'let foreigners not be cosmopolitan *at Chinese expense*' (p. 1; original italics). The Chinese have always projected a conception of the 'universal' from within their own culture; it is not as if the Chinese have merely appropriated Western universality. Historically the Chinese regarded themselves as the centre of the world, as the centre of a Chinese cultural sphere of Confucian universalism, though this global universalism was more psychologically self-centred and inwardly turned, rather than expansionist like the West. As Levenson (1971) observes, this traditional Chinese universalism or globalism was 'non-messianic', with the assumption that 'the barbarians are always with us'. By contrast,

> In the Pauline spirit, Christian universalism was supra-cultural, trans-historical. It fostered expansion out from Christian lands to newly discovered lands of potentially Christian souls. Confucian universalism, however, was supremely cultural, invincibly historical. Its values were universal, like the Christian, but Confucian universalism was a criterion, a standpoint, not a point of departure. It applied to all the world (all 'under-Heaven': *t'ien-hsia*, both 'the Empire' and 'the world', where the 'Son of Heaven' ruled); and it was open to all. (p. 24)

It is in this context of a historical imaginary of Chinese universalism that more recent Chinese problematics of cultural resistance and indigenisation might be better understood. During the 1980s and 1990s, Chinese intellectual discourse ran the whole gamut from proposals of 'the alternative modern' as uniquely Chinese to avant-garde dreams of globalising (i.e. Westernising) Chinese culture. There have been equally strong impulses to regard the central problematic of Chinese modernity either in terms of the spatial paradigm of the local (*zhong* 'China') versus the global (*xi* 'the West') or in terms of the temporal paradigm of tradition versus modernity.

Analogy and Catachresis

Intercultural translation is fundamentally analogical appropriation, which is often motivated by the internal needs of the receiving culture. The adoption of Western concepts and theories is often mediated through analogy, and is often not, at least not necessarily, accompanied by a corresponding interest in the *problematics* of Western intellectual and cultural

history. For example, as Anderson (1990) has shown, realism as a literary method was

> not primarily endorsed by Chinese thinkers for what Westerners associate most closely with it, its mimetic pretense, that is, the simple desire to capture the real world in language …. Instead realism was embraced because it seemed to meet Chinese needs in the urgent present undertaking of cultural transformation by offering a new model of creative generativity and literary reception. (p.37)

The so-called 'influence' of Western ideas has to be viewed in the context of internal disputes, polemics and controversies within particular historical moments in Chinese culture. For example, the controversy over 'dialectical materialism' (*bianzheng weiwu lun*) in the 1930s, the debate on 'natural dialectics' (*ziran bianzhengfa*) in the 1950s and 1960s, the debate on aesthetics (*meixue*) in the same period, the debate on 'Practice is the sole criterion of truth' in the early 1980s, post-Mao attempts to formulate a theory of 'subjectivity' (*zhutixing*), and, to some extent, more recently the debates surrounding 'Orientalism' (*dongfang zhuyi*), 'Postmodernism' (*houxiandai zhuyi*), 'Postcolonialism' (*houzhimin zhuyi*), and 'globalisation' (*quan qiu hua*) – all these are often closely tied up with internal debates and problematics, in spite of the fact that they all deployed or appropriated Western concepts and theories. There are often complex reasons for rejecting or embracing foreign or Western theories or ideologies. Chinese authors often 'freely use the whole vocabulary of Western philosophy', but Western philosophical concepts such as 'science', 'logic', 'matter' and 'spirit' are often to be understood as

> symbols, which stand for a position in a political conflict, and which have nothing to do with the actual content of the concepts as they are understood in Western philosophy. Thus the relationship between the respective symbols in the [Chinese] text does not represent a substantive counterpart, but only an analogous counterpart to a political conflict. (Meissner, 1990: 5)

The analogous is premised on the notion of 'appropriation', which is a translation of the German term *Aneignung*, meaning 'to make one's own' what is initially 'alien'. As Ricoeur (1981) puts it, 'Interpretation brings together, equalises, renders contemporary and similar. This goal is attained only insofar as interpretation actualises the meaning of the text for the present reader' (p. 185). Ricoeur (1981) further argues, 'But the matter of the text becomes my own only if I disappropriate myself, in order to let the matter of the text be. […] The process could also be expressed as a *distan-*

ciation of self from itself within the interior of appropriation' (p. 113; original italics). If the idea of appropriation is to retain its critical value and not to be reduced to hermeneutic narcissism, the 'speculative' structure of appropriation needs to be rethought in terms of value and authority in relation to the foreign and the native. 'Influence' is thus more often a catachrestic appropriation, in Derrida's words (1984), even 'a violent production of meaning, an abuse which refers to no anterior or proper norm' (p. 123), than a simply metaphorical translation derived from a normative original. Yet, even though misreading may be seen as a precondition of understanding, it also has serious limitations, because there is no serious engagement with the otherness of the Other, not as mere source of appropriation but as the site of confrontation with the Self. Translation is the transformation of the Self into Otherness, in order to become aware of one's own alienated Otherness, by temporalising the sameness of the Self.

Hegemony and the Desire for the Centre

Bhabha (1992) has reformulated the postcolonial critique of modernity as 'postcolonial contramodernity', which can be 'revalued as a form of anteriority … whose causality is effective because it returns to displace the present, to make it disjunctive', because it creates for 'the politics of cultural difference' the space of articulation and 'inscription of cultural incommensurability where differences cannot be sublated or totalized'. Bhabha's reformulation returns us to the problematic linkage between what he calls 'late capitalism and the fragmentary, simulacral, pastiche symptoms of postmodernity' (p. 443). If a narrative of cultural identification, in the form of 'national identity' or 'national allegory', is now deemed too restrictive or undesirable, then the problem of cultural authenticity needs to be reconsidered as one of alterity, in relation both to the Other as Self and to the Self as Other. There is also the danger of merely internalising the desires of the Other as spectator, the satisfactions of political pathos and cultural allegory, within the parameters of a new global capitalist economy, for resistance can also become merely conformist. Thus 'appropriation' runs in both directions at once. It is both appropriation of the centre by the margin and appropriation of the margin by the centre. The latter is certainly more of a serious problem in that globalisation today may simply mean that everything is appropriable by the dominant centre.

The enormous 'translation deficit' between China and the West is frequently noted by many Chinese scholars as evidence of the continuing

dominance and hegemonic power of Western culture. How to maintain cultural autonomy and distinctiveness and 'depth' in the face of (Western) 'dominant and hegemonic culture(s)' (*qiangshi wenhua*) and 'hegemonic discourse(s)' (*baquan huayu*) has now become an acute and even traumatising problem for many Chinese intellectuals. Even in the field of translation studies, many Chinese scholars have been alarmed by the threat of what they call 'cultural aphasia' or loss of voice (*wenhua shiyuzheng*) when much of their theoretical discourse is 'borrowed wholesale from the West' (Zhang & Zhang, 2002: 28). In spite of their enthusiasm for globalisation, Chinese intellectuals seem to be deeply anxious about 'universalism'. Underlying the motivations for appropriating Western ideas and values (and exporting Chinese ideas and values) may be a deep-rooted assumption of universality: what is of fundamental and universal validity in the realm of moral ideas is shared by both East and West; it should be more than just an anxious concern to regain the global 'universalist' (hegemonic) position that China once occupied. In recent years Chinese intellectuals have increasingly called for exporting Chinese culture. Chinese translations as the vehicles for exporting Chinese cultural ideas and values may still be seen as enclosed within the hegemonic power structure of Western cultural dominance, hence to be seen as acts of cultural resistance. Translation involves power structures of appropriation (by the centre), but also acts of resistance through translation from the local and the indigenous. Thus paradoxically, translation from Chinese culture can be seen as both globalisation and resistance to it. But there are inherent ambiguities in the notion of the 'Greater Chinese Cultural Sphere' (*da zhongguo wenhua quan*) in relation to globalisation: it implies both diffusion and resistance; its perspective is both from the assumed position of centrality and from the perceived margin of the peripheral. But there is also a danger here of equating the mere valorisation of the local and peripheral over the global and dominant with the counter-hegemonic discourse of resistance. As Gregory Jusdanis (1991) points out,

> The radical potential of marginal literatures to undo cultural identities is counterbalanced by their capacity to produce and maintain them. The contradictory nature of these cultures, that on the one hand possess authority nationally but on the other are disenfranchised internationally, should caution critics against celebrating endlessly their radical otherness. (p. 12)

In the West's appropriation of the non-Western (for example, sinology of an Orientalist cast), there is the anthropologist's necessarily conservative

attitude towards the identity of the cultural Other, just as Claude Lévi-Strauss (1973) points out, that of an anthropologist who tends to be a revolutionary in the struggle of new ideas in his own culture while becoming a conservative when confronted with the cultural Other.

As quoted earlier, Roland Robertson's (1992) definition of globalisation as the '*structuration* of the world as a whole' also recalls Derrida's (1978) critique of 'structure – or rather the structurality of structure' (p. 278) which 'has always been neutralised or reduced, and this by giving it a center or of referring it to a point of presence, a fixed origin'. Derrida speaks of 'the desire for a centre in the constitution of structure' (p. 280) as evidenced in European ethnology. With particular reference to the work of Claude Lévi-Strauss, Derrida says,

> In fact one can assume that ethnology could have been born as a science only at the moment when a decentering had come about: at the moment when European culture […] had been *dislocated*, driven from its locus, and forced to stop considering itself as the culture of reference. This moment is not first and foremost a moment of philosophical or scientific discourse. It is also a moment which is political, economic, technical, and so forth. (p. 282)

Derrida further links this decentring to the impossibility of totalisation:

> If totalization no longer has any meaning, it is not because the infiniteness of a field cannot be covered by a finite glance or a finite discourse, but because the nature of the field – that is, language and a finite language – excludes totalization. This field is in fact that of *play*, that is to say, a field of infinite substitutions only because it is finite. (p. 289; original italics)

The discourse and free play of translation make us recognise that structure consists in relationships and differences rather than in positive terms. Hence, Derrida's emphasis on 'structurality of structure' (cf. Robertson's 'structuration'). The structure of cultural interactions is not something fixed, not something that pre-exists as a full presence or point of origin; it exists rather in the actual and historical interrelations between cultures. The sense of totality embodied in 'global' is to be maintained in an ideal sense, in the sense of the very lack of a centre, which is equivalent to the constitutive lack of an outside against which the centre could have seen itself as self-transcendent immanence. Rey Chow (1993) provides a helpful clarification of the uncontainable field of discursivity presupposed by the practice of translation:

> Totality does not refer to a closed 'whole'; rather, it refers to an interdiscursive space in which the articulation of the local struggle already requires the articulation of its implicatedness in other struggles, and vice versa. This interdiscursive space is 'total' not in the sense of something finished (to which nothing more can be added). Instead, the meaning of 'totality' is precisely otherness – a local struggle is 'total' because of its dependence on what is other than itself through the activity of equivalential articulation. (p. 96)

Intercultural translation as a global/local discursive practice makes it possible not to close off the potential *free play* of a structure that excludes totalisation.

What Universality Might Mean

The notion of translation is thus of intrinsic importance to the very idea of totality and universality and to the politics of cross-cultural exchange and dialogue. Judith Butler (2003) has convincingly argued that the assumption of 'common language' between diverse languages and cultures is questionable, because such a language is frequently evoked or conceptualised in a hegemonic and imperialistic way to assimilate a 'variety of languages to a dominant notion of speech'. Butler further links translation to politics, emphasising that 'there is no effective politics without accepting translation as the common predicament': 'To claim that translation is a common predicament is not to claim that there is a common language among us but only that speech will require translation to be received.' Core terms like universality and justice 'do not have a simple or already established meaning' but are essentially contested so that 'no recourse to an ideal or precultural semantics will settle the question of what they mean […] The question, for instance, of how *universality* means, and how *universality might mean*, is an example of one key question that must remain open for politics to maintain its status as a critical enterprise' (pp. 205–206; original italics). Thus 'universality' is not just conceptualised differently by different cultures; more fundamentally, not every language has a place for what is called 'universality' in the West. This failure of translation 'may be an inflexion, it may be a sign for colonialism, it may be no sign at all. And then we will be up against the limits of universality.' On this view, the discourse of translation is inherently subversive of any sense of the global as one of self-containment.

It is without doubt an important task of Chinese translation studies to study the motivations and goals of translation, the constraints that trans-

lators have consciously or tacitly accepted, the channels and routes of transmission and mediation before, during and after acts of translation, and the cultural frames of interpretation into which these translated works are then inserted. However, Antoine Berman's salutary emphasis on close engagement with the Other – highlighting the case of German–French translations during the Romantic era – should also be applied to the translation work of non-Western or postcolonial Third World cultures, because more than mere appropriation, the practice of translation is necessarily a mode for articulating the in-betweenness of cultures. Thus, it is necessary to develop a more sophisticated conception of cultural translation in the Chinese context, in order to facilitate genuine comparative critical studies – not to take differences as pre-given, but to adopt a more self-reflexive approach to translation and modernity. Above all, it is imperative to see the *incompleteness* of such modernity that cannot be grasped immanently and in isolation but must be perceived and lived self-reflexively as an inherent contradiction of globalising theory and indigenising practice. The act of translation is thus an act of self-reflection. In this sense, there is a paramount need to move away from a largely narcissistic preoccupation with 'Chineseness' or Chinese distinctiveness and towards a dialectical understanding of cultural differences and of the global framework of distinctions that enables both a totalising view of one's own culture vis-à-vis the Other(s) and the articulation of cultural distinctiveness and authenticity. Translation is the putting into contact, interaction and collision with each other (at least) two languages and cultures that are *mutually transformed* in this relationship. In short, one of the main tasks of Chinese translation studies in the context of globalisation may turn out to be participating in the global *symbolisation* and restructuring of the world itself as a complex network of interdependent meanings and representations.

Chapter 2

Translation in the Global/Local Tension

CAY DOLLERUP

Introductory Comments

Although written by a European with limited knowledge of translation practice and translation studies in China (albeit with some familiarity of developments over the last decade or so), this article focuses on some issues central to today's globalised translation studies. I believe that many issues associated with this globalisation call for a re-examination of basic tenets in translation studies. This is necessary to assess the changed emphasis that globalisation is bringing about, which will affect future translation work as well. In this article, I will discuss how complicated the world of translation has become in the age of globalisation. I believe that scholars from emerging countries, including China, may be better prepared to tackle the new challenges than are those scholars nurtured in Western thinking. Western scholars have studied problems largely restricted to translation between Indo-European languages and religious and literary translation, problems that are – quantitatively – insignificant in today's translation work.

Introduction: Stages in Translation

The basis of the present discussion is that translation is a type of communication that occurs by means of a transfer of meaningful verbal messages from one culture to another through the following stages:

> A sender > a source-language message > translational activity > a target-language message that target-language recipients accept as a simulacrum of the message in the source language.

In order to clarify these stages, the model is presented in the following boxes:

Box 1

A sender > a text > recipient 1 (in the same language)
> recipient 2
> recipient 3, etc.
> recipient x = a translator

Box 2

A translator and a translational process

Box 3

The translator as sender > a text > recipient 1
> recipient 2
> recipient 3, etc.

Box 1 illustrates that there may be two different types of addressees for a specific message in the source culture, namely (1), the source-language audience, and (2) translators. However, the vast majority of messages produced in the world are intended only for an audience that speaks the same language as the sender and involve no translation (interpreting, subtitling, etc.). Furthermore, even when there is translation, the linguistic mediators might not be part of the audience in the nation in which the message was first expressed. It is true that they must be familiar with the country in which the source text originates, but they do not necessarily live in the source-language culture: most literary translators, for instance, live in the target-language culture. The pertinent point is that *the source-language audience is unaffected by* and usually unaware of *the existence of translators*.

Box 2 represents the 'translation process', which can be defined in a number of different ways and has been described by various scholars theoretically, e.g. by Nida (1964), as well as empircally, e.g. by Krings (1986) and Hönig (1995). In the present context, we need not probe far into this area, although I will discuss it briefly.

In Box 3, the message is for an audience that speaks (reads and understands) a language other than the language in which the source text was conceived and expressed. In order to function as a text, it has to be understandable in that language – otherwise it is not a message. In translation, the issue of 'comprehensibility' can also be defined in several ways: it varies according to the orientation towards the intended audience, e.g., children, the general public or a small circle of specialists. But it may also vary in terms of different registers recognised by language users or in regards

to regularities in textual form, such as rhythms or rhymes that instantly allow readers to recognise the translation as a poem, or the prose of an instruction manual that describes, step by step, how to use a hair-dryer, for example.

It is not until a message is understood by recipients in the target language that we can compare the 'message' in Box 3 with the one in Box 1 and draw (largely subjective) conclusions about their relationship. However, translated texts are normally used and consumed in a process that is independent of contrastive analysis; translations are created for consumption and not for such analyses. Contrastive analysis is an artificial construct that teachers and translation scholars use, and unfortunately it blinds many people to the real purpose of translated texts, namely communication.

Furthermore, all comparisons between the products in Boxes 1 and 3 are based on presuppositions. These presuppositions include, for example, that

- the source-language text was created before the target-language text;
- there was a transfer process from the source language to the target language; and
- the target text is accepted as a linguistic simulacrum of the source text by some users – but not necessarily all – in the target culture.

Other Factors

Much of translation criticism is also based on the assumption that the source-text and target-text languages and cultures are symmetrical. Many translation teachers and even translation scholars make statements such as, 'the translation fails to render the tone of the original'. Such statements imply that the critic has a profound command of the two languages, and also that the 'tone', registers, sociolects, in brief all facets of the two languages and cultures, are interchangeable and have the same mutual relationships in both languages. This assumption is ontologically unsound.

It is evident that 'Translation Studies tends to generalise from too little material' (Dollerup, 1999: 324). Such generalisations are perfectly understandable. We all start with limited perspectives – first that of our native language, and perhaps one (or more) foreign language and culture. And, it must be stressed that any so-called 'theory of translation' developed so far is affected by the limits imposed by the language pair(s) known to specific translators and translation scholars.

This is not meant as scathing criticism, but merely to point out that we all have limited perspectives: I, too, was raised in a narrow, confined world, and working with related Indo-European languages (Danish, English and Spanish). I would happily cry 'error!' as a student when I found 'a deviation' – usually 'a false friend' – in translation between these languages. It was not until I started looking into translation seriously that I concluded that there were also successes. Moreover, it was not until I went beyond the Indo-European world that I realised that many of the concepts on which I had been nurtured did not apply.

It is not a coincidence that Eugene Nida (1964) created the concept of 'equivalence' and tried to make it accommodate the facts of real translation practice by dividing it into 'formal' equivalence and 'dynamic' equivalence: he was concerned with translations of the Christian Bible. All religions are worried with the prospect that a human translator might meddle with their holy writ and not render it perfectly. Thus, Nida had precursors in the Christian world, back to St Jerome (383–406), who distinguished between what are now termed 'free' and 'literal' translations (Munday, 2001: 20). Similarly, among Muslims 'it has traditionally been considered illegimate to translate the Qur'ān' (Hassan Mustapha in Baker, 2000: 201).

It is also no coincidence that in the European literary context, after *c.*1800, a translation was considered subservient to the source text, since in the Romantic epoch authors were considered to be uniquely gifted individuals who wrote by means of inspiration, a special insight or vision (as exemplified in, e.g. Coleridge's 'Kubla Khan' (1797–1798) and Wordsworth's 'Lines composed … above Tintern Abbey' (1798)). No translator could lay claim to the same semi-divine and creative inspiration. The notion of inspiration implies that the original text is always of superior quality to all translations, and moreover that translations can never attain the splendour of the source text. This type of attitude makes it hard for some to believe, for instance, that (1) there are source texts that are not worth translating; (2) there are source texts that are muddled; and that (3), to a certain extent, some translations may be 'better' in the target culture than are the source texts in the source culture. The view of translation as an ancillary effort bars one from accepting that a translation may 'gain' something in the creative process illustrated in Box 2. It is interesting that there are now more studies indicating that the notion of 'loss' can be complemented with 'gain', albeit in unexpected places, namely in indisputable novelties such as the introduction of the Japanese reading direction in European translations of 'mangas' (Jüngst, 2004), and the fun that target audiences have with cartoons (Dollerup & Grun, 2003).

My point is that we must be specific about our backgrounds and openly acknowledge what language pair(s) we base our observations on. This is necessary so that others can judge how valid our individual or national conclusions are. Local results may not apply globally.

When we consider translation as an interchange between cultures and national activities, there are two radically different ways in which this interchange is brought about. One way is through 'imposition', in which one nation or culture imposes its texts as translations on other nations or cultures. This was previously the case with political treaties dictated by world powers, and nowadays we find it, for example, when American or Chinese industries export products to other countries, with translations made according to US or Chinese standards. 'Requisition', or loan, is at the opposite pole, designating that recipients in the target culture are requesting that source-culture texts be translated (Dollerup, 1997). The most obvious examples, of course, concern religious texts and literature. But here, too, lines get blurred. Were the first translations of Buddhist sutras from Sanskrit into Chinese imposition or requisition? There is no doubt that many Christian Bibles were translated through imposition in earlier ages, but when such translations are now 'revised' (or 'updated'), it is definitely via requisition. And nowadays, with international wheeling and dealing, trading and talking, we must also add 'negotiation', 'agreement' and 'consensus', in which two (or more) parties agree on the final text(s).

In the context of 'globalisation', furthermore, we must address the fact that most translators worldwide work into their 'B' and possibly their 'C' languages, that is, languages that are not their mother tongues. It is still only in large countries, mainly in the English speaking world, that most translators can work primarily, and sometimes even exclusively, into their mother tongue.

Lastly and most importantly, the situational factors in each specific translational act are becoming increasingly more complex and consequently harder to uncover as topics for cogent discussion.

Texts, Localisation and Globalisation

The general tone of this article is one of critical caution, even concerning such hot topics as 'globalisation'. As mentioned, most texts produced are not meant for, and never will be used in, translation. This is most obvious with oral texts, such as everyday speech, gossip and conversation. At the same time, one might instinctively feel that globalisation would imply that texts for translation and all texts translated are 'internationalised' or 'globalised'. One might also believe that such internationalised texts

would tend to be translated 'freely'. But even though the following discussion is far from exhaustive, it illustrates that globalisation merely adds to the parameters that we must take into account in translation studies.

In order to make this discussion as comprehensive and focused as possible, I shall bow to national sensitivities and largely stick to my own country, Denmark, and to the host country, China. At the same time, I shall accept the approaches that are currently dominant in translation studies in Denmark and China by first referring to the literary field in the following discussion.

The Translator – Local and Global

Translators and their influence

The way translation is discussed by academic translation scholars, one gets the impression that translators are free agents who decide for themselves which books and manuals to translate, and that translators are the only creators of translations. This is out of keeping with the reality of translation, including literary translation specifically. In what follows, I will try to describe the role and the activity of translators as I know them.

Translators and Box 1

Literary translation

There are translators who personally know the authors of the works they translate or at least have corresponded with them (Dollerup, 1987: 176; Flynn, 2004). However, although the occasional translator might sometimes successfully suggest a book for translation (notably with young emerging authors in the source cultures who have not yet established networks of their own), most books published today are selected by publishers in the target cultures. This happens in complex, dynamic and ever-changing ways, which differ from one country to another, but for which we, nevertheless, can see some trends.

Previously, notably in the age before copyright, the introduction of a foreign author to the local market was often by accident, sometimes determined by the popularity of the work or the fame of the author. In Denmark, it was the general European popularity of *Arabian Nights*, which was first translated into French by J.A. Galland (1704–1717), that eventually led to the Danish translation of 1757–1758. It was Shakespeare's fame in Germany that brought his name to Denmark around 1805. Both are clear examples of requisitioning by the target cultures.

In China, some of the earliest European works, after 1580, were Bible translations by missionaries. At the same time, there were Chinese translators who were collaborating with Westerners translating books on scientific and technological inventions (Luo & Hong, 2004: 21). Furthermore, when translation of Western fiction began to flourish in the second half of the 19th century, translation activity was nurtured by motives as different as the provision of entertainment for a growing reading public (which, e.g. Lin Shu catered to), the desire of intellectuals to see innovation in philosophy, and the wish to introduce Western technology (Pollard *et al*., 1998). The earliest translations of Bibles into Chinese must be categorised as imposition, but otherwise the early Chinese translation efforts were examples of requisition.

All countries have had periods in their histories when their governments interfered in the publication of books and translations. In Denmark, this type of interference ended in 1848, but during the Nazi occupation in 1940–1945, it was re-introduced.[1] Since then, the normal procedure has been that requisition has been dominated by laws of supply and demand in different guises.

Translation studies scholars rarely address the way publishing houses work, but basically, major publishing houses operate as follows. Publishers attend the major book fairs: the autumn Frankfurt fair in Germany is of towering importance to literature (fiction, non-fiction, etc.), and the spring fair in Bologna, Italy, represents the main meeting for publishers of children's books. These fairs are a combination of exhibitions, advertising, meetings and informal networking. In addition, publishing houses receive news from many foreign publishing houses, often with summaries or 'trial translations' (in English) of a few pages of works considered suitable for the target market(s). Publishers may also have 'scouts', i.e. people who keep the home office informed about what is going on in foreign countries. Whenever a book seems to merit attention, its potential in the target-language market is assessed, partly by consultants who evaluate its artistic merits and partly by analysts who carefully calculate the potential number of purchasers of the first edition, etc. It is not until this stage that publishers contact translators. The selection of a work for translation is, in other words, in most cases up to the publishing houses, and the translators are rarely involved in these decisions. There have been only a few cases in which translators have successfully promoted authors and translations (private information from literary translators in Denmark; Flynn, 2004).

Publishing houses approach translators as potential clients. The most important parameter is of course the translator's command of the source-

text language, which automatically excludes translators not well versed in it. Translators might decline assignments because they do not feel comfortable with the authors, but more often, at least in Denmark, they decline because excellent literary translators are often already involved with many other assignments.[2] Moreover, intangible factors, such as the publisher's trust in the translator and the translator's previous work, and mundane factors, such as the fee demanded for the translation, also play a major role.

Most publishing houses in the West expect translators to submit electronic files that are proofread and ready to go to press, although all conscientious publishing houses, as well as those interested in making good sales, also have in-house editors check translations. Some of the in-house editors check only the language (this is normally the case in the US), whereas others actually also check against the source text, sometimes even another translation.[3] The most pertinent point about literary translation is that it is usually undertaken by native speakers of the target language, although there are exceptions.

Non-literary Translation

Although there are excellent written histories of translation (e.g. Delisle and Woodsworth, 1995; Luo and Hong, 2004), there is little historical material on non-elitist and vernacular translation, i.e. bread-and-butter translation. This type of translation has certainly been in existence since the dawn of modern man, particularly in the case of interpreting, which presupposes only the existence of two different spoken languages. On the other hand, written translation, which is much more sophisticated, has been around for less than 6000 years, since it demands two civilisations with scripts, educational systems that enable senders to write messages, translators who master two languages, and recipients who can read.

When I consider my life immediately after the Second World War, I realise with surprise that I was only exposed to translations of literature. Some of these works I never connected then with 'translation' – although I have now come to realise that they were the outcome of translational activity. I was unconscious of the translated nature of the Bible, some religious tracts in Sunday school (translated from English), and the pledge for boy scouts (which originated in Great Britain). I also recall that, at the time, firms that were leaders in some field or another used to station staff in other countries, including overseas. There was a pattern: American automobile companies in Europe would have American directors and foremen – and in China, many hotels and foreign experts' buildings still bear

witness to the presence of Russian experts who were exporting know-how to China in the 1950s. The fact that labour was cheap meant that know-how could be transferred by means of people who instructed and taught locals, rather than by means of written translation.

After the rebuilding of the countries devastated in the Second World War in the late 1950s and 1960s, the standard of living improved in the West. There were more foreign films, televisions in private homes and, with them, new modes of translation. Technology became more sophisticated, international trade increased tremendously, and the system of stationing staff abroad lost its appeal because the experts were needed at home. In Europe, Germany was the technological and financial locomotive for the whole continent. Germany exported goods, and German industry needed to explain to foreigners how to operate the gear and machinery that the Germans wanted to sell abroad. German translators would have to work out of German into their 'B' and 'C' languages, not as 'imposition' and not as 'requisitioning', because the goods were already there, but as 'negotiation'. It is very tempting to see a connection between Hans Vermeer's 'Skopostheorie' (1978) and the German translation work connected with German exportation of goods in the 1970s.

If we consider events in the field of translation until *c.*1970 only as incipient steps in international translation work, the importance of the German situation becomes clear: German translators had to translate out of German and make sure that the texts were acceptable and understandable to target-language recipients. As pointed out, for example, by Heidrun Witte (1994) and Geoffrey Kingscott (2002), German customers have backgrounds and expectations about instruction manuals that are different from local norms in the importing countries. Translators had to adapt their translations to a multiplicity of markets with different characteristics in order to ensure German economic success. The 1970s really saw the substantial increase in translation on a massive scale worldwide.

I suggest that China is facing a situation much like that of Germany 20 or 30 years ago in terms of translation and translation studies. One similarity is quite striking: because of its huge exports, Chinese translators have to handle material that goes from Chinese to other languages, first and foremost English (and via English to other languages). There is, then, as the editors of this volume have indicated, tension in the global/local context involving Chinese translation studies. At the same time, the global situation is different. The main factors are that (1) we know more about adaptation; and that (2) translation memories are used extensively in non-literary translation work.

Adaptation and Translation

Literary translation

One of the major shocks to Chinese translators after the open-door policy was introduced was the signing of the Berne Convention regarding copyright in 1992 (Dollerup, 1994). Nevertheless, China quickly and efficiently coped with this challenge. Since this problem was solved, all countries have seen increases in direct literary translation between Chinese and other languages (e.g. for Danish, see Lu (1999) and Xu (1998), and for Dutch, see Heijns (2003)). Adaptation is clearly proceeding quietly on the literary front. Since I have no Chinese, this is hard to prove with specific modern texts. However, I can use Denmark as an example: in a study covering thousands of Danish translations of the German 'Tales' of the brothers Grimm over a period of 170 years, Danish translators (Box 2) gradually and inexorably did away with (1) the cruellest stories (which were never or rarely translated); (2) sentimentality, which was alien to Danish ears; and (3) effusive references to religion, etc. (Dollerup, 1999). This process is not censorship or manipulation, but merely shows that accomplished literary translators are adept at handling 'cultural incompatibility', that is, features that target-culture audiences are unwilling to accept and that would therefore hurt sales as well as the esteem the authors are held in – so, these changes can even be considered to indicate that translators are 'loyal' to the authors (to use Christiane Nord's term (1991)). It may also take place in the model's Box 1, and be innocuous: a Japanese publisher declined to sell a picture book showing the bright summer Danish sky at midnight, because he was sure his readers would not believe that the sky could look like that. Texts that are old or from other cultures may refer to features that are outmoded or just too alien to the target audience. This happens in all cultural transmission in which translators must decide whether to retain, explain or drop them.

In the larger translational context, the overall point about literary translation is that it will be requisitioned (from Box 3) and involves translational activity (in Box 2) that will remain in human hands in the foreseeable future.

Non-literary texts

Translation strategies held in low esteem in the scholarly literature turn out to be alive and very useful in certain fields. Thus, word-for-word translation and revision by means of back-translation are the only ways in which firms dealing with material consisting of many components, such as pharmaceutical products, can be 100% sure that all ingredients are ren-

dered in translation on a component for component basis. At a semantically higher level, translations that have the same layout on the pages may jar the ear and eye of the sensitive linguist, but they make splendid sense to engineers or specialist delegates who try to agree on some abstruse detail when they point to the same line. And further, legal texts require a high degree of semantic analysis, e.g. in business contracts between Chinese and foreign firms as well as at the European Union institutions.

There are large domains that call for attention in translation, as well as in translation studies, which cannot really be pinned down to some specific text types. Nevertheless, they are the extremes between which many translations will hover in the future.

At the one extreme, we find texts that are solidified, witness the legal texts just mentioned, and in which wordings and phrases from the first translation must be used in subsequent translations. This means that translators have no options, no decision-making, but must follow the solutions laid down by their predecessors.

At the other extreme we find flexible texts. At present this is covered mostly in 'localisation', but as Bert Esselink, one of the most prominent figures in this field has put it, the definition of localisation is changing all the time.[4]

The central idea is that we have a 'global' source text that is devoid of any cultural content (at least in principle) (Esselink, 2000: 25–55 (Chapter 2)). This text is sent to different local languages and is there given forms adapted to local norms. In order to clarify the general concept, I created an illustration (Dollerup, 2002) that Tine Kristensen (2002) then applied to specific internationalised Danish tourist brochures (here limited to three languages)(see Figure 2.1).

Kristensen demonstrates that the Spanish version, which she discusses at length, was not localised satisfactorily because the translator of the 'internationalised text' (possibly a Dane working from English) had some outdated prejudices about everyday life in Spain.

The general idea in localisation is thus that a culturally indefinable source text, which may also consist of simplified language to allow easier translation ('controlled language'), is adapted to local languages and audiences (Mogensen, 2004).

Since such 'deculturalised' and 'controlled texts' are normally made only in industry and are considered trade secrets, it is hard to come up with authentic examples. In addition, they are usually translated into English as early in the process as possible, since English is the universal 'lingua franca' today. But I can exemplify: a Chinese toy is advertised as an excellent gift for children at family gatherings during the Spring Festival.

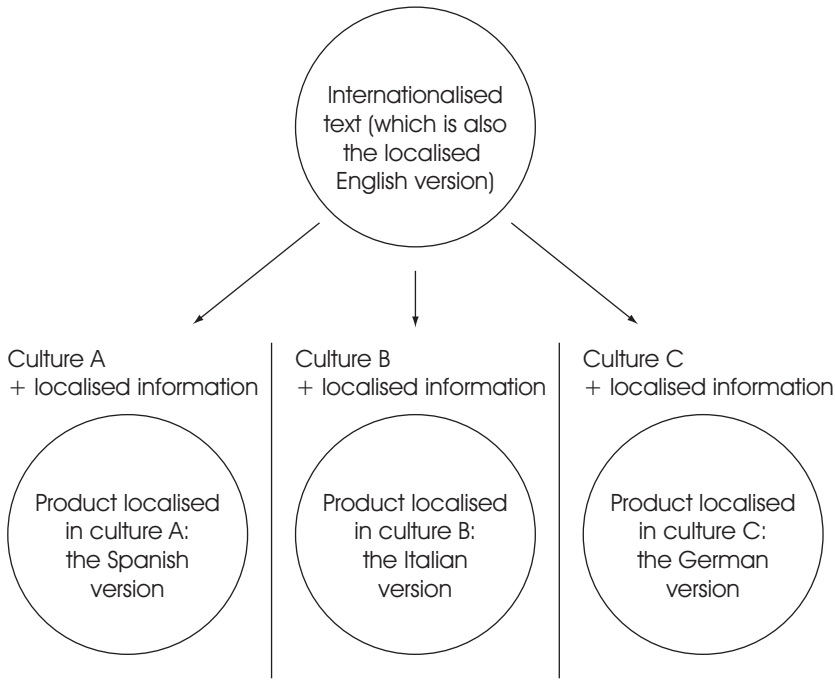

Figure 2.1 Internationalisation and localisation of a tourist brochure

If this is translated into a Christian culture, the corresponding family gathering involving gifts would be Christmas.

A final illustration can be suggested. I posit that a physical fitness training programme originally written in Russian is so popular that it is translated into languages all over the world via English (see Figure 2.2).

Figure 2.2 illustrates the asymmetrical character of the languages involved. The Russian source text is turned into a relatively neutral international English (e.g. most people in the UK still use 'miles') and from here it is then localised for audiences in the US that uses miles and pounds, for audiences in Denmark that use 'kilometers' and kilogrammes, and for audiences in China that uses 'li' and kilogrammes. The illustration thus highlights the strength of the system of localisation. It is less obvious from the illustration that there are also weaknesses; for example, although it may ensure that weights and measures are in keeping with local standards, there is essentially little safeguard against superfluous information.

At the beginning of this article, I pointed out that much thinking on translation is based on the construct of 'a sender' (in Box 1). But today,

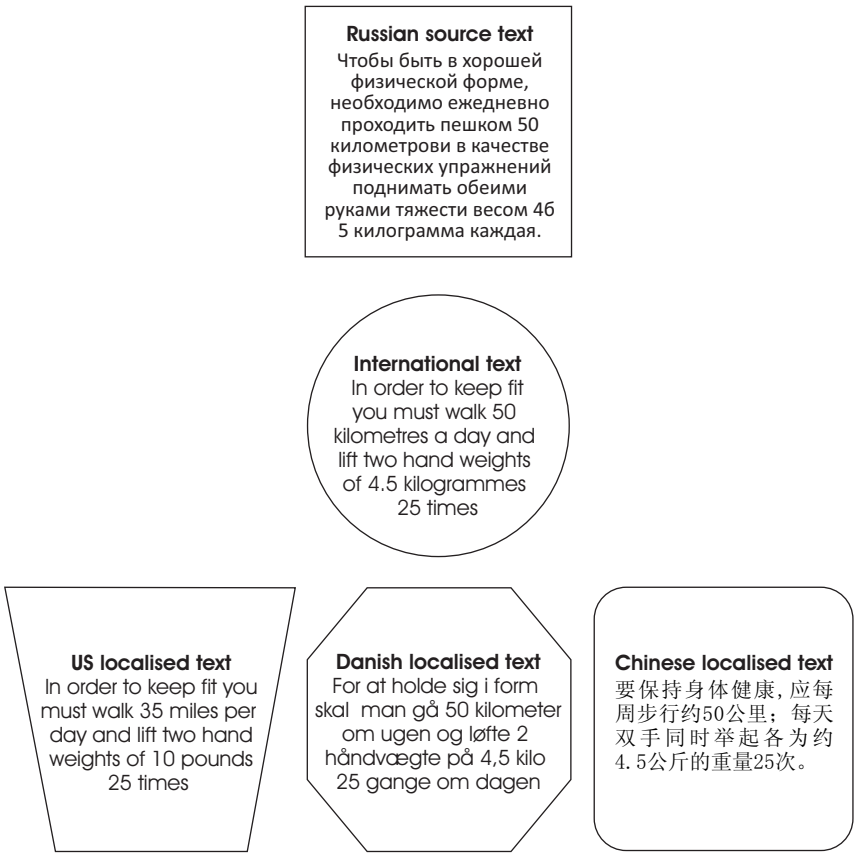

Figure 2.2

for example, a manual for a microwave oven manufactured in the US is not authored by any one identifiable individual. The oven has been developed by engineers and specialists who have described the product in detail in very technical terms. Their information is rewritten by technical writers so as to be understandable to ordinary readers and consumers (Kingscott, 2002). This text is subsequently analysed by, e.g. legal advisers who insist that the manual must make it quite clear that consumers must not dry wet dogs in a microwave oven and that if they do so, the firm is not liable.[5] This text must be checked for comprehensibility by technical writers and it may even be edited so that it is a 'controlled text' that is easy to translate into other Indo-European languages. At all

events, there is not one sender, but rather a team of senders of the text in Box 1.

Now we move to Box 2. The microwave oven is sold for export in 25 countries. Previously, firms used to have their own staff translators, but these days most firms prefer to use professional translation agencies, which frequently outsource translation work to local freelance translators. The firm in the microwave case may have American translators, but is more likely – via an agency – to use translators in the importing countries. These translators individually render the manual into their target languages, thus localising the globalised source text in the 25 nations. In Box 2, there is a multiplicity of translators rather than just one.

Most of these professional translators use translation memories. This means that every source-text segment that is translated (usually a sentence or full-stop) has its counterpart in the target language stored electronically. This stored target-text segment will automatically surface whenever there is an identical source-language segment for translation – perhaps several months later. The first translation of the segment is displayed to the translator who can accept or reject it.

Suppose that the following year there is a novel feature added to the microwave oven. This calls for the addition of a few sentences in the source text (Box 1). Of course, the firm does not ask for a new translation of the whole manual, but merely commissions a translation of the new lines. These sentences are assigned then to the local freelance translators (Box 2). Imagine that in country number 18 the translator who did the first translation has retired, and in country 24 the translator died. Unexpectedly, it is thus another person who creates the target text – or rather parts of it – in some target languages. Box 2 is getting complex.

In Box 3, the target-language text made by the previous translator will stand inviolate, except for the new sentences. We have a solidified translation, which, for financial reasons, is changed only when necessary.

The outcome, in Box 3, is often barbarous. In my DVD player manual, I am told that 'DVD-afspilleren er en high-tech, præcisionsmekanisme. Hvis den optiske pick-up linse og dele af disc-drevet er beskidte eller slidte, vil billedkvaliteten blive dårlig.' It is hard to do full justice to the lousy character of the text, but it is approximately as follows: 'The DVD playing machine is a high-tech, precision machine. If the optical pick-up lens and parts of the disc-drive are soiled or worn, the picture quality will become poor.' In contrast, a fluent, correct, and easily comprehensible version would be, for example, 'Denne DVD-afspiller er et højteknologisk produkt. Billedkvaliten forringes, hvis pick-up linsen og dele af diskdrevet er snavset eller slidt.'

One of the reasons for this poor translation may be due to the 'quality control' of the translation. This 'control' is not exerted by linguists, but by people who check to see if the number of words and the layout – which includes pictures – is the same in the four languages in which the manual is written: Danish, Norwegian, Swedish and Finnish. No translator could convince the many foreign engineers and lawyers in a multinational firm that many words and passages should be put in a specific way to make a local language text more fluent.

Localisation is not used globally by all firms. The customers (in Box 3) are let down and often resort to trial-and-error manipulations.

Incomprehensible Texts

In the above example, I discussed a text that is hard to understand because of the influence of factors in all three of the Boxes.

But sometimes we are able to pinpoint a specific Box in which the errors occur. Consider the following English translation of Danish text from a weekly Copenhagen guidebook:

> Call it junk, bric a brac, refuse, detritus, or what you will but German artist Reinhard Ruhs – a professional collector of things – has assembled a wondrous or perhaps just ordinary collection of day-to-day objects from our modern culture for exhibition against a setting of 5,000-year-old ancient classical art in Copenhagen's incomparable Ny Carlsberg Glyptotek Museum.

It is obvious that the source text (Box 1) was hopelessly muddled. The writer tried to squeeze too much information into limited space and had no idea what it would sound like in translation.

The same guidebook includes the following warning: 'Drivers should note that the alcohol limit is 0.5 milligrams per thousand litres.' Here the confusion is caused by the translator (Box 2) who failed to use common sense: whoever heard of a human being with several thousand litres of blood?

Although these two examples are blatantly poor, awkward translations may sometimes be adequate. Outside a Greek church, I saw the following metal signboard:

> Dear Sir/Madame
> We would kindly ask you to come into the Holly Church decently dressed.

Sehr geehrte Damen und Herren!
Wir bitten Sie gesitted gekleidet in die Kirche einzutreten.
Vous etes pries d,etre decement habilles en entrant dans l, eglise.
Vi preghiamo di entrare nella chresa vestiti con decenza.

In the church, there were no tourists wearing bathing suits. Atrocious as they were, the translations communicated the message adequately to the target audience. This calls for attention in our context. There is little doubt that in the Greek the source text was clear and idiomatic. However, the translator(s) are not the only ones to 'blame' for the translations, since they were not the only creators of the target-language texts: the skilled metal worker(s) who made the signboard did not know that French accents should be placed over the letters. So in Box 2, there were two or more producers of the translation, not all of them linguists. Translators in today's world have to be aware that their work may be in the hands of non-linguists, sometimes even in the hands of people who do not know the target language, before translations reach the audience for which they are intended. This may lead to 'translation errors'. Witness the following passage from a recent description of 'The Forbidden City' in Beijing, which may puzzle Western tourists:

… The hall is 37 meters high and
has 55 rooms, the total area being 2,
377 square meters. …

This merely illustrates that in Chinese, words and figures are not divided in the same way that they are in Western languages and that the typographers did not know that their layout violated English norms.

The Cultural Divides

So far, I have been discussing reasonably identifiable problems. But in the tension between global and local, I do see major problems for translators.

The professional Danish translator who is asked to translate a text about the Danish ways of acquiring flats and houses will have enormous problems clarifying the bewildering Danish system of 'lejeboliger', 'ejerboliger', 'andelsboliger', 'kreditforeningslån med rentetilpasning', 'afdragsfrie kreditforeningslån', 'depositum', etc. Similarly, the Chinese professional translator who is asked to translate a text on Buddhism as practised in a Buddhist temple in 14th-century China is also faced with a daunting challenge.

Much of translation studies seems to take for granted that everything should be translated, and many discussions of translation problems in-

volve texts and textual passages nobody would ask a professional translator to translate. The question is, are translations always a solution and worth the effort? Or should we tell people who demand translations of deeply embedded cultural texts that there is no audience out there?

In a Chinese in-flight magazine, I read the following description:

> Go into the west China! Who has given a call? NN sets out in advance. / / The man, an NN native with the warm blood of Confucius literate traits, penetrates to the desert, lifts up his voice among the mountain ranges, enjoys himself in the snowy plateau, rides horse on the prairie and visits the ancient castles and desolate mounts. In the poetic years, he marches into a deeper and broader space.

I am sufficiently familiar with Chinese to know that the Chinese source text, in Box 1, sounds fine to a Chinese audience. The rendition undertaken by the translator in Box 2 is 'loyal' to the journalist. The problem is that the text falls flat with the international audience it was intended to inform (in Box 3). The only person who might have known this would have been the translator, since neither the sender, nor the client possesses sufficient cultural competence to enable them to see that the translation hardly makes sense. Part of the challenge for translation instructors is to devote enough effort to educate clients in identifying the local that cannot become global.

What Are the Options?

It is difficult to formulate easy solutions. I will only point to factors that translators should pay heed to in the coming years, as there is bound to be much tension between global and local in translation, notably in terms of cultural clashes.

Let us examine some of the positive factors. The increased use of translation memories, at least in the long term, will be a boon to translators working into their 'B' and 'C'-languages, the way most Danish and Chinese translators do today. The reason is that the stored translation suggestion will appear before the translator's eyes when a similar source-language segment is to be translated. If, on its second or third appearance, the first rendition is found not to be optimal, it can be improved. All non-native speakers of English will know that, no matter how good their command of English is, they are bound to commit mistakes in terms of correspondence, prepositions, etc. There is no doubt that such irritating errors can be minimised among professional translators by means of translation memories.

A problematic factor is that the global market for translation is exploding. Whereas this should increase the status and – hopefully – income, both locally and globally, of professional and recognised translators, locally there will be markets that will use any person with some foreign-language competence, and many clients, as well as would-be translators, who will assume that foreign language command automatically makes for excellence as a translator. Some of these people may indeed be 'born' or 'natural' translators, but most are not and would certainly benefit from instruction or by not attempting translation at all.[6]

Moreover, there are two additional factors concerning translation work that translators will also have to bear in mind. The first is 'cultural mediation', that is, the competence and ability to see features that are 'culturally incompatible' and that belong exclusively in the source-text culture (Box 1). These, therefore, should not be rendered, but rather disappear in the process of translation (Box 2), in order to make for a comprehensible, fluent and adequate simulacrum of the source-language message in the target culture (Box 3). Conversely, of course, there will be other cases in which information must be added to the message, in Box 3, in order to make it understandable to the target audience. One strategy for this is 'localisation'. The issue is more than a simple balancing act, because it requires not only a good command of the two languages and cultures, but also knowledge about how to obtain specialist information in both. Specialist knowledge is not always available on the Internet, thus calling for anthropological expertise that may well go beyond the reach of many individual translators.

The other additional factor is the ability to foresee that a translation may not work at all, which calls for tact and diplomacy. There are a few examples on record indicating that Western translators may have successfully convinced clients to change their source texts (Franklin & Wilton, 2000), but most translators report that they find it hard to locate people who have the authority to allow them to adapt a text to target languages.

Texts can be subdivided in many ways. Let us here content ourselves with identifying two groups. First, there are texts that simply sound alien to target audiences – such as the Chinese in-flight magazine article cited earlier. In other cases, a translation may turn a culturally embedded text into something different in target cultures. There have been, for instance, numerous attempts to translate the Danish National (or Royal) Hymn into English. Sometimes these renditions focus on content – which is fine in principle, but hardly produces and explains the solemnity and dignity this hymn conveys to Danish audiences. It is more questionable, however, when translators, such as the American poet William Wadsworth Longfel-

low, rendered this hymn into English in a singable form (*c*.1850), a translation used in performances by choruses in the US. This renders a cultural and national gem to showy spectacle.

When all is said and done, we should wisely accept that not everything that is local can become global and that there are texts that will remain completely alien in other cultures. They do not contribute to our shared global and international understanding and are part of one culture only, for example, the Chinese in-flight magazine article. Further, I can suggest an example from Denmark, which has a colonial past (and present) in regards to Greenland with its Inuit inhabitants. Danes have sometimes been puzzled with Inuit ways. In the 1920s, an Inuit man told the well-known Danish Artic explorer Knud Rasmussen a singularly pointless story. Knud Rasmussen asked: 'What is that story supposed to mean? I find the ending odd.' The Inuit answered: 'We do not demand that our stories always have a meaning as long as they are fun. It's only white men who want to know why and how. That is why our wise men tell us to treat white men as children who always want to get their way. If they don't, they get angry and scold. Now, before we go to sleep, I shall tell you another story which makes even less sense, but which we still find good' (Rasmussen, 1932: 102).

Notes

1. Curiously enough, this Nazi censorship was not very efficient. Danish translators of the German *Grimm Tales* availed themselves of the opportunity of translating some tales that were so sanguinary that they had never been translated before, or after the Nazi occupation (Dollerup, 1999: 247, 251).
2. Information from several Danish publishers. I believe that this would be the case in many other small countries with limited pools of literary translators. Peter Flynn's article (2004) has come into my hands recently, and it amply documents that many of the same features are found in Belgium (another country with a 'small' language).
3. It is hard to get information on this, but Bush (1997) discusses how a house-editor used a French translation of a Spanish book for her revision of Bush's English translation, which was directly from Spanish.
4. Private information.
5. There was actually an American woman who tried to dry her wet dog in a microwave oven and who was awarded astronomical damages because the instructions did not expressly mention that this should not be done. This is why microwave ovens manufactured in the US have this puzzling caution.
6. I have used translators and interpreters in many countries in which I did not know the native language and in which there were no translation studies programmes. In my experience, some of these 'non-professionals' fared poorly, but there seems to be some selection involved, such that foreigners are not in touch with the poorest ones. And I have also encountered excellent performances, including renditions of up to 15 minutes of consecutive interpreting, the accuracy of which could be assessed from the answers my interlocutors gave.

Chapter 3

Translation Studies in China: A 'Glocalised' Theoretical Practice

SUN YIFENG AND MU LEI

With an emphasis on the vicissitudes of perpetual change in China, the central concern of this chapter is with the production of a single progressive cultural trajectory of translation studies, developing from the traditional perception of translation characterised by Yan Fu's famous tripartite division of it into *xin* (faithfulness), *da* (expressiveness) and *ya* (elegance), through to various attempts at the construction of cognitive schemas to understand the nature, processes and consequences of translation. It is not exactly a summary of the trajectory as such but rather an overall survey of progress, no matter how tortuously slow, in theorising translation in China, particularly in modern and contemporary times. It is no exaggeration to say that translation studies in modern China is largely about reinterpretations, and occasionally, redefinitions of Yan's century-old paradigmatic model of translation, but it also understandably gives rise to numerous ways to break the chronic impasse. In light of the changing political and ideological contexts that require an increasing awareness of audience and purpose, many questions have been raised to remove what seem to be self-imposed restrictions on the further development of translation studies in China.

Many of the underlying cognitive concepts with regard to translation have been explored and developed, although the inherent approaches are mostly fragmentary and sometimes rather crude and simplistic. And admittedly, most of the proposed theoretical considerations are not sufficiently thorough and systematic. Nonetheless, the fact that various approaches have been experimented with constitutes the process of Chinese interrogation and theorisation of translation issues. Also, it needs to be pointed out that part of the modern history of translation studies is one of an avoidance of, or resistance to, translation theory. Those advocating resistance to translation theory argue that it is unreal and apparently unrelated to the practice of translation, and it is the latter, after all, that is intrinsically valuable due to its real relevance and usefulness. When

theorising becomes impossibly vague, some people cast doubt on the prestige attached to theorising while trying to assert the superiority of empirical research. However, there seems to be a growing recognition that an excessive and myopic concentration on translation practice or empirical research only impedes the development of translation studies in China. More conceptualising and theorising are obviously needed in order to better understand and explain problems and issues related to translation.

Although this demand for a wider and less myopic frame of analysis has only recently and partially begun to be met, translation studies is making some encouraging progress. A multitude of scholarly methods and theoretical perspectives can be found in monographs and academic papers. And the amount of theoretical discussion shows that scholars in other disciplines have displayed their enthusiasm for translation studies. Some translation scholars have revisited the typically aphoristic models of expression by Fu Lei and Qian Zhongshu represented by 'spiritual resemblance' and 'realm of transformation' respectively. In actuality, there were numerous attempts at translation theorising in the 1930s and 1940s. It is axiomatic that there are brilliantly insightful reflections and comments on translation, but the sheer lack of systematic attempts to create a coherent translation theory leads many to believe that China has to borrow from the West ideas about translation. In dealing with issues about translation in China, many of the complexities involved tend to be reducible to a few principles or criteria, and thus it can be said that theorising and debate about translation problems remain somewhat inchoate and inefficacious.

Political and ideological factors are always explicitly and implicitly responsible for accounts of translational activities in China. For instance, some Chinese translation scholars are fiercely fond of localism in translation studies, arguing for a Chinese school of translation studies. However, equally politically motivated efforts have been made to offset cultural nationalism and identity politics. In the early impressionable years not long after the end of the Cultural Revolution, China was overwhelmed by a deluge of Western theories, including translation theories. For a considerable period of time, many translation scholars embraced with great enthusiasm Eugene Nida's translation theory, concentrating almost exclusively on functional equivalence, which may encompass the desire for different ways of looking at translation, but does indicate the limited horizons of Chinese translation scholars at the time. The 1990s witnessed more opening up to the outside world when different schools of Western translation theories were translated into Chinese and introduced to the Chinese readership. This effectively heralds the emergence of a new phase in the

development of Chinese translation studies, which helped to dispel the somewhat impressionistic and unsystematic haze thought to be generally associated with Chinese scholarship that had heavily dominated the field of translation studies for so long.

These constantly expanding horizons have enabled translation scholars to modernise translation studies by exploring the frequently cross-disciplinary approaches to translation. Unsurprisingly, such a great variety of perspectives and approaches produced confusion of perception, which turned out to be detrimental to reflecting the changing interpretations and understandings of the nature and the process of translation. Nevertheless, Chinese translation studies takes an expansive view of the impact of such Western influence, and notwithstanding the absence of a systematic translation theory, more research findings have been reported as a result of imbibing and incorporating ideas and methodologies from the West. In this chapter, however, it is clear that we can hardly do justice to the wide scope of the headway that has already been made. Since the perception of translation is mostly fragmentary and discontinuous, our discussion is also, perforce, of a fragmentary nature, revealing only momentary glimpses of how translation is perceived and the ways in which it is approached. Again, for this reason, many of the views are presented here not in a strictly chronological order, because tracing their chronological development can often be a question of conjecture. However, some strands, though thematically separate, are displayed and analysed together within a roughly chronological framework in order to allow for some historical continuity of the modern and contemporary developments of translation studies in China.

Animated Discussions of Translation Studies

The question of establishing translation studies as an independent discipline has been addressed constantly since the mid-1980s in China. Yet as early as the beginning of the 1950s, the emergence of translation studies as an identifiable academic discipline testimony is evinced in the publication of two books entitled *Translation Studies* and *History of Translation in China* respectively. Nevertheless, due to the negative impacts of radical political movements on academia, it was not possible for free academic studies and debates to continue, the result of which was that some unearthly confusion about how to treat translation studies reigned in China for quite some time even up to now. It was not until the mid-1980s that Chinese scholars, who were initially inspired and then influenced by some Western translation theories, began to attach great importance to the establishment of

translation studies as a discipline. Around 1987, more than 20 scholarly articles were published to emphasise the significance of the establishment of this discipline, which in turn was expected to promote translation practice and translation teaching and to improve the social status of translators and researchers along the line as well. Understandably, many different voices were striving to be heard. Especially from the middle to the late 1990s, translation studies met with considerable opposition – many were simply dismissive of its legitimacy. But meanwhile, it drew support from a wide range of translation scholars, such as Tan Zaixi, Xu Jun, Mu Lei, Yang Zijian and Lü Jun, who wrote successively to argue for the establishment of this discipline from different perspectives. The corollary of such efforts was that translation studies gradually has emerged as a recognisable discipline from relative obscurity.

During the past decade or so, the central focus concerning translation studies has evolved from 'whether translation studies exists' to 'how translation studies as an independent discipline can develop further'. There has been a considerable growth of interest in translation studies and an ever increasingly number of postgraduate students have pursued translation studies, in sharp contrast to the situation in the past, when people seemed to shy away from identifying themselves as translation scholars, let alone translation theorists. However, the picture has changed dramatically today, which marks an important step forward in taking seriously translation studies as an independent discipline. But it is a difficult step forward, recording the hardship experienced and endured by those engaged in translation studies. In retrospect, it is easy to see that the establishment of translation studies as a discipline plays a key role in the development of translation itself in China. It is widely accepted that due attention must be given to the theoretical construction for translation studies so as to promote translation in China.

In his reflections upon promoting translation studies in China, Xu Jun (1999) argues that in order to legitimise the establishment of translation studies as an independent discipline, it is imperative to emphasise theoretical construction for translation studies and to promote exchange and communication with counterparts in foreign countries. He further (2001a) stresses the significance of establishing translation studies as an academic discipline of its own. Then, due attention should be paid to promoting translation theories and translation teaching. The staff team involved in translation teaching should be enforced and improved. Curriculum design is of equal importance. Proper and suitable course books are expected to be prepared. Teaching methods need to be improved. All these proposed measures are considered capable of contributing to the produc-

tion of translation talents. All this may sound too vague to be practically useful; however, such an effort to secure the advancement of translation studies would be commendable. Indeed, the overal situation has improved over the years. According to Xu Jun's observation (2001a), translation studies has experienced the following stages in China: the awakening period in the 1970s and 1980s, followed by the elaborate efforts to absorb translation theories from the outside world in the 1990s, and now a stage of comprehensive construction when the discipline is heading towards maturity.

In connection with the identity of the discipline, Yang Zijian (1999) raises further questions concerning the name of the discipline, the usual criteria for the construction of translation studies as an independent discipline, primary indicators showing the maturity of a discipline, and the differences between natural science and humanities. He subsequently considers five important questions concerning the formation or construction of the discipline of translation at present and offers views mainly about the name, scope and nature of the discipline, and also about traditional Chinese translation theories. As for how to proceed with the construction of the discipline, he goes on to discuss the basis of research, theoretical principles, the object of study, its inner structure, assessment standards, research methodology and other closely related theoretical issues. In addition, his discussion includes the possibility of integrating Western translation theories into Chinese thinking on translation, establishment of translation criteria, literary translation as a mode of recreation, and application of relevant methodology to translation practice. Furthermore, Yang (2001) delves into questions of the scientific spirit and methodology in scholarship, and the nature of translation studies as a science. The tasks he sets out for translation studies include studying Chinese and foreign, particularly Western, translation theories and practice in a modern scientific spirit, incorporating useful elements from related disciplines into developing translation theory. He laments the lack of innovative research and new academic paradigms. Despite the enthusiasm with which he presents his argument, one can detect a somewhat naive perception of 'scientific methodology', which is not clearly defined. However, he virtually argues for an interdisciplinary approach to translation studies, and countenances borrowings and adaptations from other disciplines, including sciences.

Mu Lei (1999a) argues for the promotion of a better understanding of the urgency and importance of the construction of translation studies as a discipline and its relationship to translation practice and translation teaching. In accordance with conventions and standards recognised in modern academia, she (2000) provides overwhelming evidence in terms of profes-

sional associations, professional publication, professional teaching, translation practice and translation theory to make it almost self-evident that translation studies is an independent academic discipline. She (2003) lays emphasis on the interaction between the subject construction and translation teaching, because disciplinary construction leads to a better understanding of the relationship between translation studies and related disciplines, and of the role translation teaching plays in translation studies in general, which better understanding will promote the development of translation teaching, thereby training more translation scholars and practitioners. All this will no doubt encourage and support further development of translation studies in China.

Nonetheless, some people still questioned the necessity of establishing translation studies as a separate discipline. By providing a forthright rationale for maintaining that translation studies should enjoy the status of an independent academic discipline, Tan Zaixi (2001) refutes their argument, following that with an in-depth examination of the 'name' and 'nature' of translation studies. Theoretical construction involves a comprehensive process from hypothesis to ratiocination, then to conclusions. As for the three steps, the conceptual contrivances are indispensable. Any mature discipline surely has its own conceptual framework. In light of this, *Zhongguo fanyi* (*Chinese Translators Journal*) has published a series of articles on some basic concepts of translation studies in which some principal ones are closely examined, carefully explained and meticulously defined. This marks a crucial step forward in the development of translation studies.

Meanwhile, it is recognised that a clear perception of the relationship between theory and practice is of great importance. A mistaken perception in this respect will lead to and reinforce the tendency to despise or neglect theoretical research, and this in turn will impede the development of translation studies. Wang Dawei (2001) points out several problems in China's translation studies: the consequences of the alienation that divorces theory from practice, insufficient attention paid to traditional translation criteria, unnecessary and excessive use of impenetrable jargon taken from Western translation theories, lack of discussion on translation techniques on the micro level and a long but fruitless debate about the possibility of establishing a Chinese school of translation studies.

Revisiting Traditional Chinese Translation Theories

How are traditional Chinese translation theories understood? This may be of crucial importance in forming the basis for translation studies in China. Chu Chi-yu (2001), a Hong Kong scholar, points out that '*an ben*'

(following closely the source text) and '*qiu xin*' (seeking faithfulness) are the core components of traditional Chinese translation theories. Chinese translation theories can be traced back to '*zhi*' (literal translation), which emphasises the complete imitation and reproduction of the syntax of the source text, '*xin*' (free translation), which allows for certain freedom in terms of syntax, and finally '*hua jing*' (reaching the acme of perfection), which admits the spirit of creativity in translation. The three general approaches show how translation theories are perceived in China, but similar ideas on translation can also be found in Western translation theories, which makes it difficult to justify the claim that there is an integral system of translation theories in China. So a systematic review of traditional Chinese translation theories is a matter of some urgency.

Chu Chi-yu (2001) examines the earlier development of the influential concepts of 'spiritual resemblance' and 'contextual transformation' in literary translation posited by Fu Lei and Qian Zhongshu, and recapitulates similar ideas of Mao Dun, Guo Moruo, Chen Xiying and Zeng Xu in the first half of the 20th century, through analysis of the language they use and reassessment of the strengths and weaknesses of their arguments. He points out what we call the traditional Chinese translation theory consists of not only the concepts and ideas put forward and produced by the translators and scholars from the end of the Han Dynasty to the 1960s and 1970s, but also recently published articles and books, which follow and elaborate the ancient and contemporary thoughts concerning translation.

Chu Chi-yu observes that Yan Fu's three-character principle of '*xin, da, ya*' (known as faithfulness, expressiveness and elegance) has played a very important role in the development of modern Chinese translation theories, and that it is the most influential but also controversial theoretical system. From his study of Buddhistic translation Yan Fu identifies the mistaken concept of '*zhi*' (literal translation), and then proposes '*xin*' (faithfulness). However, the current Chinese translation studies tends to be concerned about 'general rules' instead of 'specific rules', with the latter focusing on the relationship between the nature of the source text and the translation strategies. Over a century since the inception of the three-character principle, Chinese translation scholars have revealed an ambivalent attitude about this principle, being not entirely sure whether to accept or reject it. As a result, different times have witnessed adaptation, appropriation or redefinition as the case may be, based on different needs and interpretations of the principle. The crux of the matter is that there has not been a very convincing escape from the circularity of the three parts of the principle, which shows the highly restrictive nature of the thinking mode embedded in traditional translation theories, resulting in a the lack

of genuine development in translation studies in China. Chu's view is representative of many scholars in China. Similarly, Zhu Chunshen (2000) argues that in today's world the distinctive features of a discipline can be shaped more effectively through interactions with other systems in the field. He points out that differences in language and culture should not be construed as barriers to such interactions or as a way to justify the claim for the so-called individual uniqueness of Chinese translation studies. Chinese translation studies should transcend national boundaries; it has been, and will always be, an integral part of the global system of translation studies.

In 1999, *Chinese Translator's Journal* devoted a section entitled 'Chinese Translation Studies in the 21st Century' to creating a channel for translation scholars to review Chinese translation studies in the past century, thereby kicking off a lively debate after a period of relative silence in the field. As Wang Dongfeng (1999) observes, Yan Fu's preface to his translation of *Evolution and Ethics* (by Huxley) provides a beginning for Chinese translation studies in the 20th century. Now, 100 years have passed, we shall close the history of a century of translation studies in China. What we should do is to identify our shortcomings through comparison with Western academic thinking and try to attain our appointed goal. Furthermore, he points out the differences between Chinese and Western translation studies and what makes Chinese translation 'special'. He concludes by heralding that there will be something of a boom in translation studies in China. Research output by Chinese translators has reached the outside world, and the stalemate over translation research in China has been broken, because there are more and more interactions and communications between Chinese and Western scholars.

Elsewhere, key differences between Western and Chinese translation systems are discerned and analysed. For instance, Tan Zaixi (1999b) observes that translation studies started 200 years earlier in the West than in China. Generally speaking, the great difference between Western and Chinese translation systems lies in quantity rather than quality. Furthermore, one of the significant differences he observes is between 'single-system' and 'multi-system'. Subsequently he focuses on a comparative study between Western and Chinese translation theories. He discusses in depth some of the underlying differences between Chinese and Western traditions in translation theories. The Chinese tradition of translation theories is characterised by its emphasis on the applicability of theory, the normative role of the translation experience, and the translator's personal understanding of translation itself. However, the Western tradition focuses on the orderliness and system of theory, rational descriptions of the transla-

tion process, and the improvement on and renovation of translation concepts. Subsequently, Tan locates Western and Chinese traditions under their own respective social and cultural systems, expounding the view that both translation theory and practice are invariably constrained by the social-cultural systems to which they belong. His conclusion is that, with the passage of time and the strengthening of cross-cultural communication, the influence of social-cultural systems on their translation traditions, especially on the traditions of translation theory, is gradually diminishing. Such contrastive study is of great value to understanding how to locate and evaluate traditional Chinese translation theories in the context of cross-cultural communication.

It is obviously necessary to compare Chinese and Western thinking on translation. The changing patterns of traditional Chinese translation theories are relevant to furthering research. Liao Qiyi (2001), while reviewing the development of translation studies in the West, analyses such changing patterns and argues that the scope of theoretical research should be broadened in order to introduce more diverse research models to China. Xie Tianzhen (2002) maintains that since the formation of the Chinese tradition of translation theory is greatly influenced by traditional Chinese culture, the development of Chinese culture is the determinative influence on Chinese translation studies. The translator is the focus of much research. So far as traditional translation studies is concerned, the meaning of the source text has always been a high priority, which refers to authorial intention. For this purpose, traditional translation studies is concerned about such pivotal issues as literal translation, free translation, translatability and untranslatability.

Increasingly, traditional Chinese approaches to translation studies are examined in a critical light. Si Xianzhu (2002) observes that Chinese translation studies, through an emphasis on pragmatism, has been preoccupied by a limited number of translation skills in translation practice, in the hope that the translator's ability can be improved overnight. Since much concentration has been focused on formal comparison between the source and the target texts, less attention has been paid to the study and description of the circumstances and conditions with regard to such skills. Not only is this a fundamental flaw in Chinese translation theory, with its undue emphasis on translation skill training, but it is also the point of departure for current and future research in translation. In addition, the traditional translation views concentrate exclusively on the pragmatic role of theory in view of translation practice, while its cognitive role is largely overlooked.

Nonetheless, this does not mean that translation scholars intend to renounce Chinese translation theories as a whole. Unsurprisingly, they are

becoming somewhat impatient with the slow progress in translation studies and lack of breakthrough over the last century. Many are in the process of exploring ways to rectify this situation. While acknowledging the important role played by Yan Fu's three-character principle in promoting translation studies in China, many believe the principle has become a shackle for developing translation theories in China. We should think about how to integrate '*xin-da-ya*' (faithfulness, expressiveness and elegance) with Western translation theories mainly because some of the central issues, such as the question of untranslatability and recreation, have a lot to do with '*xin-da-ya*'.

Things are beginning to change. Wang Hongyin and Liu Shicong give a modern exposition of traditional Chinese translation theories in an attempt to describe how modern translation studies in China is moving towards the establishment of a theoretical system, assuming a modern form of discourse. A study of translated literature can facilitate the probing of the theoretical basis and sources of knowledge, as well as the development of modern and contemporary Chinese literature (Gao Yu, 2002).

Further Understanding of Western Translation Theories

Starting from the 1980s, Chinese translation studies began its initial contact with Western translation theories after a long period of cultural isolation. At first the contact was largely through translating Western translation theories, and then there were attempts to apply these theories to translation practice in the Chinese cultural context. Soon afterwards, Chinese scholars began to undertake their own research, after the stage when they engaged in the critique of Western translation theories. They also tried to appropriate and transform borrowed theories in response to the discovery of their limitations.

A comprehensive introduction and review of Western translation theories is an important task. The importance of learning and borrowing from Western translation theories is undoubtedly recognised. Pan Wenguo (2002) offers a useful account of the theoretical developments in translation studies in the Western world in the past 30 years, especially since the 1990s. In particular, he analyses in detail the central ideas of six representative schools in translation studies in the West. He tries to draw some parallel lessons from examining the experience of establishing translation studies in the West. In order to nourish translation studies as an independent academic discipline in China, he points out five aspects of the development of Western translation studies, offering much food for thought, and observes three large gaps in theoretical research that exist between China

and the Western world to indicate the direction in which translation studies should move. The reason translation studies in China falls behind is the lack of involvement of thinkers. 'Without their participation, our theoretical study cannot go further', he writes. Western translation studies, by contrast, is enriched and strengthened by experts from other areas, such as cultural studies and philosophy.

From a somewhat different perspective, Lin Kenan (2001) considers the discursive importance of Western translation theories. In his view, each time a new theory emerges in the West, there seems to be something new that merits serious notice. Some of the new ideas are embedded in important terminology. If the key words that represent sets of opinions are properly understood and grasped, it becomes much easier to know quite a lot about the theory that comes with them. He ascribes the relatively quiet period in translation studies in China in recent years to a lack of understanding, or misunderstanding, of certain terminology in Western translation theories. To rectify this lamentable situation, while introducing to China new Western translation theories, it is important to understand the key terms in such theories. It is believed that only by introducing theories dissimilar to the traditional Chinese theories can translation studies move forward in China.

One salient feature of Chinese interaction with contemporary Western translation theories is that it has moved beyond the preliminary stage of simple introduction to a higher level of analysis and development. In the comparative study of Chinese and Western translation studies, there is an increasing trend from pure introduction to review and appropriation of the Western translation theories. Chang Nam-fung (2000) questions the calls to establish 'Chinese Translation Studies' based on traditional Chinese translation theories. But the problem is that the advocates feel no qualms about rejecting Western translation theories without giving them a chance to be tested in a Chinese context. Translation studies, in its pure sense, provides a basis for applied translation theories instead of pure theories. The distinctive emphasis on a type of translation studies that has clear national boundaries reveals an irrational national prejudice and a form of binary nationalism. China must borrow translation theories from other countries and provide a framework within which to test and transform such theories so as to participate in the construction and development of translation studies in the world by transcending national boundaries. Some Chinese scholars are unwilling to accept or reject Western translation theories, which can be attributed to the long history of Chinese culture that boasts a rich tradition of translation. They may be too proud of the tradition to make substantial breakthroughs, which simply

means the rich tradition has become a burden on those who want to modernise translation studies in China.

Nida's thinking on translation has impacted many translation scholars in China. How is it viewed? According to Liu Silong (2001), the most fundamental change is reflected in Nida's attitude towards translation studies. There are various reasons behind this change, including misconception of the role that the translation theories play, excessive emphasis on isolated translation principles and undue reliance on the role of linguistics. Shifting from descriptive linguistics to communication theory, then to social semiotics, Nida shows that he realises the limitations of the linguistic approach to translation studies. The central problem with Nida's 'uselessness of translation theories' is that he has not made a distinction between translation theory and applied translation theory designed to guide translation practice.

Following reflections on Western translation theories, especially on the changes in Nida's translation thoughts in the past several years, Wang Hongtao (2003) expounds the significance of Nida applying modern linguistics to translation studies, shifting frames of references and the methodology of interdisciplinary considerations. Moreover, he reveals the inadequacy of Nida's theory as based on a prescriptive and structuralist model. Also, he examines the structural deficiency of Nida's theory as an applied theory.

It is through such detailed examinations of Nida's theory that Chinese translation scholars are engaged in a dialogue with Western translation theory. Western translation theory has been subject to critical scrutiny. Increasing attempts have been made to make sense of Western translation theory, and more tellingly, translation research is informed on Western thinking.

Chang Nam-fung (2001) uses polysystem theory as a framework to reflect upon the past and envisage the future of Chinese translation studies. His hypothesis about 'meta' or 'macro-polysystem' theory produces a taxonomy of the systems closely related to translation in the cultural polysystem, and he further explains the influence of these systems on the formation of translation norms. Within the framework of polysystem, he discusses the translation practice, academic tradition, national psychology, ideologies, social systems and economic situation of China. He also points out how social-cultural factors, for instance, the relationship between Chinese culture and Western cultures, may affect the development of translation studies in China. Those social-cultural factors within or outside the target culture are capable of greatly influencing translation, from the choice of source texts, to the adoption of translation strategies, to the position and

function of the target text in the target cultural system. Therefore, as many scholars have remarked, the polysystem has broadened the research scope and offers new approaches to translation studies, which leads to a better understanding of translation phenomena.

Chang (2001) also attempts to complement and revise the polysystem, and he posits his 'fine version of the polysystem specially designed for translation studies'. According to his hypotheses, the six polysystems, namely politics, ideology, economy, language, literature and translation, are the major sources for the norms in translation decision-making. These norms, either to cooperate with each other or to compete against each other, will pull the translator in different directions, and finally reach a point where things are balanced with the translator's response, thus creating a compound norm that governs a given translational activity. Once again, he stresses (2003) that the insufficient cultural exchange between Chinese and Western translation theories can be attributed to the cultural particularity of translation theories rather than its linguistic particularity. These are in general terms fruitful efforts to introduce a new perspective, even though some of the arguments are not exactly cogent and convincing.

Liao Qiyi's discussion (2000) of the relationship between corpus and translation studies is rather refreshing and stimulating. He explains the positive significance of the three kinds of corpus to translation teaching, to the exploration of translational norms, and to the examination of the universality of translation put forward by translation theorists. Since the 1990s, some translation theorists have used corpus in connection with translation studies in order to shed light on the nature and characteristics of translation. Their study shows that translation corpus can reveal the translator's patterns of language, special syntax, forms of cohesion, theme-and-variation structure, and punctuation. It facilitates the study of the universal rules in translation, the analysis of the universal stylistics of the target text, and the foretelling of the tendency and direction of translation development. Therefore, translation corpus study provides new tools for translation studies, thereby broadening the research scope and offering new perspectives for theoretical study.

Zhao Ning (2001) identifies a substantial obstacle of the theories of the Tel Aviv School. Works of this School are mainly related to the study of Hebrew culture, and this prevents it from gaining due recognition in international scholarship. The marginal status of Israeli scholarship in international academia impedes the dissemination of theories of this School. Given the important disparity between polysystem-based theories and some important Western translation theories, for instance deconstruction in France, the Tel Aviv School must do some hard thinking to better inter-

act with other Western translation theories while at the same time preserving the integrity of its own theory. Zhao further discusses the basic issues of norms in translation, as enunciated by Gideon Toury, and points out why Toury does not aim to establish norms for translation, but to find the norms that the translator follows through the study of the target texts.

Miao Ju (2001) elaborates on the three aspects of Toury's translation theory. She remarks that translational norms are central to Toury's contributions to translation studies, which are (1) the abandonment of one-to-one notions of correspondence as well as the possibility of literary/linguistic equivalence (unless by accident); (2) the involvement of literary tendency within the target cultural system in the production of any translated text; (3) the destabilisation of the notion of an original message with a fixed identity; (4) the integration of both the original text and the translated text in the semiotic web of intersecting cultural systems (Gentzler, 1993: 133–134).

It is clear from the above that despite the relative lack of critical engagement with and perfunctory discussion of some of the crucial issues, many of the major aspects of Western translation theories are encapsulated together with some astute observations and critical remarks, and in some cases explicit analysis and much needed exposition are also provided. In general, Chinese translation scholars have done a good job of attending to the significant gaps between Chinese and Western translation traditions and practices.

Discussion of Cutting-edge Issues in Translation Studies

In parallel with introducing Western translation theories to China, Chinese translation scholars have been attracted to some of the perennial concerns in translation studies. For instance, Venuti's concepts of domestication and foreignisation have become heated topics in China's translation studies. Wang Dongfeng tries to find acceptable and all-encompassing definitions so as to initiate further theoretical development of the two concepts. To him, the conflict between domestication and foreignisation as contradictory translation strategies can be seen as the poetic, cultural and political, rather than mere linguistic, extension of the continuing controversy over free translation and literal translation. At present, it seems that those who champion foreignisation have a louder voice, while those who support domestication have yet to fight back. But from a descriptive point of view, since translation is rarely completely dichotomised in such a stark manner, such an entrenched binary mode perhaps needs rethinking.

The study of translation from the postcolonial perspective has in recent years become one of the most important focal points in translation studies.

Wang Dongfeng (2003a) examines the definitions and provenance of some key concepts employed in such an approach to translation, such as postcolonial studies and postcolonialism, decolonisation and translation strategies, Orientalism, Eurocentrism and nationalism, and hybridisation. He also offers an analytical account of the theoretical relevance of certain research models.

At the turn of the century, due to the ever-increasing domain of translation studies and the 'cultural turn' in translation studies, more and more mainstream literary and cultural theorists both in the West and in China have involved themselves in translation studies from a cultural perpective. Apart from his enthusiastic involvement in international theoretic debate and cultural studies, Wang Ning has been actively engaged in domestic translation studies in the past decade. Through a postcolonial approach to translation studies, Wang Ning (1999) observes that the process of globalisation is influencing the development of humanities, and that the dialogue between China and the West constitutes the general course of this development. He argues that translation studies is capable of removing the boundaries between the centre and the periphery. He (2000a) also proposes to subsume translation studies under cultural studies in light of its large context, which may help to relocate translation studies as a marginal discipline bordering on humanities, social sciences and natural science. Translation studies is undergoing great changes from literal translation on the linguistic level to cultural interpretation and representation. He then (2002b) points out that in Western academia, especially in the past decade, more and more important theorists such as Jacques Derrida, Hillis Miller, Wolfgang Iser and Gayatri Spivak devote their attention to issues in translation studies from a cultural perspective and regard it as a strategy for cultural interpretation and construction. Yet translation studies in China is still confined to some researchers within the area of translation theories, most of them were trained as specialists in foreign languages and literatures. Foreign language teaching in China has long suffered from a neglect of academic training including research methodology, resulting in circumscribed research perspectives, which explains the scarcity of in-depth research. Chinese scholars must be aware of the changing reality and try to find a way out. It is realised that theoretical training must be strengthened for postgraduates in translation studies in order to challenge the status quo. Foreign literatures translated into Chinese have made a substantial contribution to the formation of modernity in Chinese culture and literature. To Wang Ning (2002b), Chinese cultural and literary modernity and globality owe a great deal to translated literatures, whose role is plainly irreplaceable. To a certain extent, translated lit-

eratures could be viewed as an inseparable part of modern Chinese literature. It is the translation of foreign literature into Chinese that has promoted the rewriting of new Chinese literary history and literary culture.

Such assertions are not only culturally significant but also politically and ideologically sensitive. However, the positive impacts on the development of modern China are historical facts, and even though some of them are uncomfortable to certain biased nationalist ideologues, cross-cultural communication must continue. Nonetheless, the important role of translated literatures should not be underestimated. Gao Yu (2001) discusses the profound influence of translated literatures on the formation of modern Chinese literature. Such influence can be best understood in terms of conception of literature, mainly literary utilitarianism and aesthetic principles. One great influence is manifest in literary genres through translation. The four major literary genres in Chinese literature, namely the novel, new poetry, drama and the essay were strongly inspired by Western literature. However, the most significant influence is that on the Chinese language, and subsequently on the very nature of modern Chinese literature. Many modern Chinese writers are also translators, but little research has been done to examine their performance as translators.

Language is an agency of ideology and is raw material for discursive practices. Liu Junping and Liang Zhifang (2003), by applying Foucault's theory of power, knowledge and discourse, discuss the relevance of the power discourse between source and target texts to the translator's choice of translation strategies. By tracing the evolution of translation strategies in the past century, they attempt to demonstrate that the evolution of translation theories corresponds closely with that of cultural thought during the same period.

Aside from the influence of deconstructive study, both positive and negative, on translation studies in China, Jürgen Habermas has also received some critical attention. Lü Jun (2001a) proposes that a universal pragmatics by Habermas should be adopted as the philosophical foundation of translation studies. He analyses the basic principles of universal pragmatics and points out its guiding significance for the establishment of translation studies as an independent discipline. He provides an exploratory survey of translation studies in China classified into three different stages: philological, structuralistic and deconstructive. Translation studies in China, he believes, is at the stage of deconstruction. Yet deconstruction is not the purpose, and will not result in the establishment of translation studies. To establish translation studies as an independent discipline, universal pragmatics by Habermas should be chosen as the phil-

osophical foundation. But there has been so far very little response to this claim.

Further, Lü Jun (2002b) offers a critique of the philosophical foundations of philological, structuralist and deconstructive views of translation and argues that the reconstruction of translation studies must be based on the universal pragmatics put forth by Jürgen Habermas. The basic tenets of universal pragmatics are then expounded and its differences from cognitive philosophy and hermeneutic philosophy analysed. Lü also points to the positive impact which universal pragmatics could have on the theory and practice of translation. Although a deconstructive approach is not of constructive significance for translation studies, yet it is the inevitable route to the establishment of translation studies. Only through the process of deconstruction can construction be undertaken.

The question of subjectivity in translation studies has recently been attracting increasing attention. The cultural turn in translation studies in the 1970s in the West brought about new theoretical dimensions and approaches to translation studies. The cultural identity and role of the translator in the process of translation are foregrounded. Therefore, his/her subjectivity as well as cultural and aesthetic proclivity have become necessary and important research subjects for translation scholars. It can be said that the cultural turn in translation studies 'discovers' the translator, and as a result, the study of the translator's subjectivity is becoming a heated topic. Mu Lei and Shi Yi (2003), after conducting a survey of translator studies over the last two decades in China, address the subjectivity of the translator. In an attempt to further the research on subjectivity, they explore the profound implications of subjectivity in relation to translation in the following aspects: translating process, translator's increasing awareness of the target culture and the reader's sensitivity or lack of it, the intertextuality between the source text, the target text and the target language literature, and the intersubjectivity between the translator, the author and the reader (of source and target texts).

Sun Yifeng (2003a) carries out an analysis of the complicated interrelationship between norms and subjectivity in translation in light of the alleged 'invisibility' of the translator. Norms underlying social and cultural establishment regulate the practice of translation as an agency, since acceptability remains the primary concern of most translators. In view of this, the subjectivity of the translator is manifested in (1) appropriation, by using a wide spectrum of means and devices to facilitate translation entering the target language system; and in (2) efficacious intervention, in the form of manipulation or control in the translated text through the translator's subjectivity, which is invariably driven by a certain ideology or poet-

ics. The resultant translation helps to manifest the primordial identity of the translator and demonstrates the subjectivity of translation. The complex interaction between translational norms and subjectivity produces a direct and profound impact on translation activity.

An essential but often overlooked component of literary translation, namely the translator, has been discussed by more scholars. Emphasising the translator's subjective role is indeed of great importance. Thereby the translator's effort can be more objectively commented on, and the translator's sense of responsibility can be strengthened. As is shown, the significance of the study of subjectivity involved in the process of translation is more than the shifting perspectives of research. Developing translation criticism and exploring effective approaches to translation criticism is a matter of great urgency. In a typical case study, Xu Jun (2002) uses three translated versions of the first sentence in *John Christopher* to focus his discussion on the role of author, translator and reader in the translation and reception of the text. The three versions of translation are compared to consider such factors as textual context, cultural context, authorial intention, co-text intention and the translator's pursuit. He emphasises that in the actual process of translation, the translator should take into account the dialectic relationships between the local and global meanings of a text at the linguistic, aesthetic and cultural levels. He also provides a point of reference with which he discusses ways of conducting criticism and evaluation of translated texts. Moreover, while investigating the feasibility of the concept of 'creative treason', Xu Jun attempts to present the question of subjectivity in translation and to provide a theoretical framework for its confirmation.

In 'Translation Criticism in the New Era', Sun Zhili (1999) exposes the negative tendencies in translation criticism in China and makes some specific suggestions to tackle the problems by urging people to expose poor-quality translations and confront irresponsible methods of translation. While good translations should be appreciated for their good parts, even they need constructive suggestions and criticism. He further stresses that translation criticism is a prerequisite for promoting translation studies in China. Wang Enmian (1999) also reflects on the translation criticism in China in the past, pointing out that translation criticism in the past decade is best characterised as unstable and underdeveloped. There is a clear need for a team of scholars to engage in translation criticism. Since there is no general agreement on the principles, norms and methodology of translation criticism, the prevailing attitude to translation criticism is also something of a problem. He believes that the major task is to establish certain criteria for criticism.

Obviously, literary translation plays a very important role in cultural exchange between China and the rest of the world. For translation, how does the translator choose from different literary works? What are the key factors significant in translation and research on translation? What are the particular characteristics of the processes of selecting and translating foreign literary works? Xu Jun (2001b), drawing on a wealth of material, attempts to answer such questions mainly through his analysis of the prominent characteristics of Chinese translations of French literature in the 20th century. He opines that research can promote translation in the following aspects: (1) research can assist choosing the right authors who deserve to be translated; (2) it can broaden the translator's horizons and improve his/her understanding of the source text; (3) it can bring about considerable improvement in the quality of translation; (4) it is conducive to the reception of translated texts by training the average target reader to read foreign literary texts; (5) it can define the full function of translation, which plays an important role in enriching and promoting the target culture. Xiao Hong and Xu Jun (2002) provide a systematic way of examining Fu Lei's view about translation by emphasising the following three aspects: motive of translation, readers' interest and pursuit of aesthetics. This makes the translator the focal point rather than the traditional text-based comparison. Traditional translation theories concentrate on the primacy of the source text, thereby excluding the translator from a subjective involvement. If the purpose is to produce a target text that is supposed to be completely faithful to the source text, the translator's subjective participation in the process of translation is invariably overlooked.

Rapid Development in Translation Teaching and Research and Teaching of Interpretation

With increasing demand for translators in the new millennium, translator training and translation teaching are becoming increasingly important, which leads to more research on translation teaching. Chen Hongwei (1999) states that translation courses should become a bridge linking translation to other disciplines. Translation teachers should be more creative and take quality education in translation teaching seriously so as to exemplify its multi-disciplinary nature. Similarly, Mu Lei (1999b) examines the influence of the current information age on translation teaching in the following aspects: traditional thoughts being challenged; the diversification of the object of translation; the changes in modes of translation; 'computer-aided auto-translation system' and translation teaching; and research and development of electronic textbooks.

The study of translation teaching is undergoing great changes. Feng Yihan (2001) points out that consideration of the impact of computerised classroom instruction has evoked much discussion about the future of translation teaching in the classroom. Translation teachers need to think about how to incorporate computer technology into their teaching. A significant advantage of the computerised classroom, which provides a computer network for teaching and learning translation, is that the traditional roles of teachers and students have changed, and the social distinction between them becomes progressively blurred. Translation teaching is full of vitality for students, who see it as an important and lively means of communication, not simply a performance to be evaluated by teachers. The classroom becomes a community for cross-cultural dialogue.

After Mu Lei, Liu Heping (1999) draws a sharp distinction between translation teaching and teaching translation, for without a clear understanding of the theoretical connotations, teaching practice will go astray. She points out that translation teaching should focus on training a mode of thinking, and that teachers should attach great importance to pedagogical issues. By analysing the translation of Chirac's letter, she (2000) looks at the difference between linguistic translation and professional translation. She explains that different translations not only have different functions and effects, but also reflect different modes of thinking. Therefore, language teaching is different from translation teaching, and it should not take the place of the latter.

Similarly, interpretation studies is largely related to interpretation teaching, assessment and testing, and the psychological cognitive process. In recent years, the publication of interpretation textbooks is on the rise. Some teachers are confused about what textbooks to choose. Liu (2001a) proposes that it is necessary to prepare a comprehensive compendium for interpretation to solve the problem of choosing textbooks. She explains the rationale for the compendium in terms of the nature, object and task of interpretation, with interpreting processes, bilingual mode of thinking, as well as the aim, method and skill training of interpretation teaching. She also pinpoints the necessity of publishing the compendium in light of its relationship between the market and the textbooks.

Likewise, Liu (2001b) canvasses the difference between interpreting of scientific content and conference interpreting and establishes assessment standards in such aspects as the characteristics of interpreting of scientific content, speaker's speech planning, target listeners' expectations, interpreting procedures and the assessment of interpreting quality. Liu also reviews the current state of interpretation theories and teaching research in China based on the papers at the Third National Interpretation Theory

and Teaching Forum. She has great hopes for the future development of interpretation studies in China. Further, she provides a detailed account of the inception and characteristics of theory of interpretational school (*interpréter pour traduire*).

It is true that in the Chinese context, interpretation studies is gradually attracting more attention, and its research methodology is getting more refined. Cai Xiaohong (2001) focuses on the process of consecutive interpreting and the developing of interpreting competence. She begins with a succinct summary of the comprehensive study she has conducted on the various modules on interpretation and consecutive interpreting models that have appeared in relevant disciplines over the last 30 years. In addition, she offers a description of her own theoretical system, which includes a number of models, including models of consecutive interpreting process, interpreter attention distribution, and interpreting competence development. The purpose is to describe, explain and analyse the process of consecutive interpreting and the development of interpreting competence. The theoretical models are meant to be put into practice in order to see what new possibilities in the study of interpreting can be opened up from an interdisciplinary perspective. Zhong Weihe (2001) introduces two models for interpreter training: Daniel Gile's model and the Xiamen University model. A comparison of the two models brings him to the conclusion that the training of interpreters should focus on skills and techniques rather than on themes. The major consecutive and simultaneous interpreting skills that should be acquired by trainees are then introduced, followed by a discussion of interpreting teaching methodology and of the designing of a syllabus for interpreter training at universities.

Wang Lidi (2001) attempts to apply some of the basic notions and typical methods of schema theory, which originated from cognitive psychology, to the process of interpreting and translating in order to highlight the facilitating roles of knowledge schema in source language comprehension, memory, information retrieval and in the re-coding of the message in the target language. Chen Jing (2002) indicates that in creating communicative situations as the context, authenticity is the rule to follow in conducting interpreting tests of knowledge competence, skill competence and psychophysiology competence.

The above review is still far from comprehensive, but even so, we can find some problems that are likely to prompt more reflections. For example:

(1) How can we avoid repetitions in research? Humanities are known for revisiting old questions. However, much repeated work at a low level should be avoided. We happen to find that many research articles are sur-

prisingly similar in terms of mode of writing as well as content. Some articles hang on the issues or questions to which conclusive solutions were found a long time ago. For this reason, scholars are urged to do extensive literature reviews, both on the national and international level.

(2) How can we promote the construction of translation studies as an independent academic discipline? Several years have elapsed since the establishment of the discipline in China, but with no satisfactory result. Scholars in this field argue repeatedly for the legitimacy of the discipline, but the evident lack of progress is disappointing. The reason behind this failure is the existence of certain misunderstandings of translation studies.

(3) Translation studies in China has broken the impasse of stagnation. The publication of theoretical works in the past two or three years denotes that the theoretical awareness level of translation scholars has arisen considerably. However, that does not necessarily mean that we have taken a leading position in translation studies. Still far from it! We should have a level-headed view about the large gaps between Chinese translation theories and Western translation theories. On the one hand, we should introduce our achievements to the international academia. On the other hand, we should learn from and make full use of the relevant parts in Western translation theories. Only by understanding these theories can we conduct genuine academic dialogue with our Western counterparts as well as with international translation scholarship.

(4) The new century, and the new millennium as well, has started. How will Chinese translation studies develop in the age of globalisation? Machine translation has made great progress, but it will never take the place of human brain, for it is human beings who are doing both translation practice and constructing translation theories. We can envisage that the information age will need more and more translators or interpreters. Therefore, translation studies in the current age of globalisation will open up exciting prospects for translation teaching and training.

Some Pressing Problems and Obstacles

After offering a recapitulation of the state of translation studies in China, we can perhaps say that in spite of translation studies' long history, it has made little progress in any systematic way since the 19th century. Too much attention has been paid to the so-called criteria for translation and translation techniques. There are many reasons for this. For one, translation tends to be taken for granted, and thus little research has been done on the nature and the process of translation, let alone the subjectivity of the translator. In addition, lack of research on translation criticism and his-

tory of translation also accounts for the less than satisfactory state of translation studies. It is true that more monographs on translation theory have been published, but only a few are of good quality, and the number of those engaged in theoretical study is still fairly small. However, since the 1980s the situation has changed greatly. From the research work in the past few years, we can see that translation studies is developing steadily. While reviewing and commenting on traditional Chinese translation theories, we have begun to introduce, digest and apply translation theories from outside China so as to ensure the future development of translation studies in China. Moreover, an ever-growing number of postgraduate students have embarked on translation studies.

According to Tan Zaixi, China was on a par with other countries in terms of translation studies in the 1950s. However, judging from the articles published from 1951 to 1980, what is under discussion is mostly related to literary translation. Most of the approaches are characterised as being impressionistic and deriving from the translator's personal experience. In many cases it is hard to see a useful theoretical framework in place. It is fine for literary people to comment on translation out of their own experience. However, the study cannot be restricted to the viewpoints of literary critics and neglect to apply the scientific methods of linguistic research to translation studies. Tan points out that during the 30 years when translation studies in China was at a low ebb, translation studies in the West developed at a rapid pace, causing the great gap between China and the West. In the past decade, however, more and more translation theories have been introduced to Chinese readers, thanks to the open attitude of the Chinese academia, which is also indicative of the enabling social development. In this respect, Chinese scholars have done better than their colleagues in the West. Translation studies in China in the past decade can best be exemplified in the following model of development: self-reflection – learning from the West – absorption of other theories – theoretical innovation.

Here again, the concept of science is used in connection with translation studies. Tan was instrumental in introducing Nida's translation theory to China. But Nida's change of standpoint regarding translation as science has not affected Tan embracing it as a cognitive tool of translation studies. However, there seems to be scant support of this strong affirmation of translation studies as science. Maybe the academic community needs to see more convincing demonstrations of it. While traditional Chinese translation theories place an emphasis on translation criteria, what have been introduced to Chinese readers are mostly linguistic theories that are perceived to be relevant to translation studies. Borrowings from other dis-

ciplines are by and large related to linguistics, such as semiotics, semantics, pragmatics, stylistics and so on. In recent years in China, comparative literature has made crucial breakthroughs in translation studies, suggesting the possibility of establishing a literary school in Chinese translation studies. And cultural studies has also made a very effective intervention in China's translation studies since the beginning of the new century.

At present in Chinese translation studies, literary consciousness has not yet fully awakened, and a considerable part of the research is still confined mainly to linguistic transference, translation skills and language teaching. Without recognising such limitations, the long-term prospects of translation studies cannot be encouraging. The linguistic approach to translation studies, supposedly scientifically sound, is based on linguistic conversions between Western languages. The precision of its overarching analytical framework has provided inspiration for Chinese translation scholars. Meanwhile, however, it is recognised that such an approach lacks due attention to aesthetic sensibility, the re-creativity inherent in literary and cultural translation, the relationship between translated literature and the national literature of the target language, and the history of translated literature. The double identity of the translator has registered great perplexity. Furthermore, issues such as transference of cultural information, possible cultural conflicts, and distortions and reception of translation cannot be explained properly.

It is also observed that the theory and methodology of comparative literature studies can be fruitfully applied to translation studies. From the viewpoint of comparative literature studies, the process of translation and its result are treated as an important means of communication between culture and literature. If translation is viewed as 'medium', it is supposed to account for the history of communication between literatures and cultures of different nations, with special attention being given to the reception of the translated works, the shift of influence, and the positive and negative role that communication plays in cross-cultural exchange.

The research on translation teaching can be subsumed into applied translation theory. The awareness of the importance of theory is increasing in translation teaching. How to make translation theory guide translation teaching is something worth pondering. Many translation teachers are discussing such issues and have transcended the traditional approach to teaching translation, featured by the teachers' comments on the translated work and the translation skills involved. There has been an attempt to make clear what seems to be a dubious distinction between translation teaching and teaching translation, and such discussions are attracting more attention.

Meanwhile, discussion is animated by a profound interest in translation criteria, translation unit, levels of translation, constraints of cultural differences on translation, and the influence and promoting role of translation in cultural communication. Moreover, 'Europeanised translation' and/or sinicising remain controversial. In addition, ways in which thinking modes affect the process of translation, reasons behind mistranslation and the limits of translatability, as well as approaches to the assessment of the translation also need further investigation. Different paradigms of cultural transference in translation, the degrees of recreation in literary translation, the relationship between varieties in language and literary translation and the relationship between content and form have not yet been adequately tackled, although great progress has been made already.

In China, it is safe to say that translation studies has been largely eclipsed by translation practice. While commendable achievements should be recognised in the filed of translation studies – including translation skills, translation teaching, translation criticism, translators and translation history under the guidance of translation theories – translation studies is still struggling to gain wider recognition. The introduction of Western translation theories to China in the past few years has provided a powerful stimulus for change, even if the process of learning from the West is a haphazard one. On the other hand, regarding the traditional Chinese translation theory, Chinese scholars tend to wobble between the two extremes of either canonising the three principles of '*xin-da-ya*' or renouncing them altogether.

Nowadays, there seems to be a general consensus that the introduction of Western translation theories should be combined with the inheritance of traditional Chinese translation theories. It is important to progress towards a real understanding of all the translation theories throughout history and across national boundaries. More importantly, various theoretical approaches to translation must be carefully examined and further developed in conjunction with translation practice. For Chinese translation scholars, there is a clear imperative to integrate what is loosely called Western translation theory with Chinese translation theory in an attempt to strengthen connectedness and cross-cultural dialogue between China and the rest of the world so as to further promote translation studies in China.

Chapter 4

On Cultural Translation: A Postcolonial Perspective

WANG NING

Obviously, in the current age of globalisation, the function of translation has largely shifted from merely linguistic rendition to cultural interpretation. People living in the 'global village', speaking different languages and coming from different cultural traditions need to communicate with each other, if they do not want to isolate themselves from the outside world. Thus translation is playing an increasingly inevitable role in building up these 'cultural' and communicative nets. As far as the real meaning of translation in today's context of globalisation is concerned, there have already been a variety of descriptions or definitions of this indeterminate phenomenon or practice, either from the linguistic perspective or from the literary perspective, or even from the cross-cultural perspective, as translation studies has in recent years been more and more closely related to cultural studies (Bassnett & Lefevere, 2001). Although I myself (Wang Ning, 2000a) have redefined translation by linking it up to the currently prevailing cultural studies on other occasions, I would like here once again to confirm that translation, in the final analysis, is a matter of culture, especially when speaking of translation as literary representation and cultural interpretation with regard to its function of cultural communication and interpretation. Anyone doing translation practice or undertaking translation studies today cannot but encounter the elements of culture. To translate a literary work of rich cultural connotation means to represent and even interpret the subtle and rich cultural content and aesthetic spirit inherent in the literary work in another language. But how does culture manipulate the practice of translation? And when observing translation from a postcolonial perspective, how shall we view translation as both 'colonising' and 'decolonising' a certain culture, if it might undertake this task? This is what the present chapter intends to deal with in a critical and theoretical way, especially regarding the development of modern Chinese culture and the historical development of modern Chinese literature, in which processes translated literature has played an irreplace-

able and inseparable part in the formation of Chinese cultural and literary modernity.

Translation as a Dynamic Cultural Representation

It is true that translation has long been in existence both in China and the West since people started communicating with each other. Literary translation has played an even more important part in enabling people of different countries, nations or cultural backgrounds, speaking different languages, to read and appreciate excellent literary works in other languages or cultural traditions. Without the intermediary of translation, we can never expect to read the Homeric epics in the Greek original, nor could most Western readers appreciate the beauty of the Chinese poetry of the Tang and Song Dynasties in the Chinese original. Thus translation actually bridges different nations, crossing cultural and linguistic boundaries. Good translation will bring excellent cultural products from one cultural tradition to another, thereby realising the 'travelling of literature' and enriching the literary creation of that nation. Likewise, bad translation will undoubtedly degrade originally good literary works. But how shall we reach the plane of good or relevant translation, since the criterion of translation is always indeterminate? Obviously, as is proved by numerous facts, there is no such thing as 'purely' good or relevant translation, as long as translation practice is done by human beings and the criterion is formulated by human beings as well; for a translator is not a machine, but rather a human being with his/her own dynamic understanding and sometimes creative reception of the original he/she interprets. In doing translation practice, his/her own understanding or even misunderstanding of the original might well influence his/her representation or misrepresentation of it to the target language. And his/her cultural and linguistic competence will also decide whether a translator could make his/her version closer to the original, both in linguistic form and in cultural and aesthetic spirit.

Although it is almost impossible to reach the plane of absolutely correct or 'relevant' translation, it is still worth exploring this criterion. Jacques Derrida (2001), who is always suspicious of any types of finality of truth, in deconstructing all the logocentric doctrines or concepts in Western culture and metaphysics, could only give a tentative description of the nature of a relevant translation:

> A relevant translation would therefore be, quite simply, a 'good' translation, a translation that does what one expects of it, in short, a version

> that performs its mission, honors its debt and does its job or its duty while inscribing in the receiving language the more *relevant* equivalent for an original, the language that is *the most* right, appropriate, pertinent, adequate, opportune, pointed, univocal, idiomatic, and so on. (p. 177)

Although Derrida, as a deconstructionist in decentralising any assumed cultural or linguistic 'centre', clearly realises that it is almost impossible to achieve a really relevant translation, yet trying to approach such an ideal is worthwhile, since all postmodernist theorists appeal to the process rather than the result itself. Derrida's own deconstructive reading has actually blurred the demarcation line between literature and philosophy and anticipated a sort of 'end' of philosophy (in its traditional sense). According to the deconstructive doctrine, therefore, you may only approach the truth, but can never grasp the truth. Thus translation of culture and theory is nothing but a cycle of interpretation, with the finality of truth (original meaning) always remaining absent. The same is true of translation and interpretation of a literary work, as literary connotation is both rich and inclusive, open to different understandings and even different interpretations. Translation is actually an act of dialogic practice, that is, the translator is always having dialogues with both the author and the text, and sometimes even with the reader; thus the translated 'meaning' or significance is produced in the process of such dialogic practice. In this way, pursuing a relevant translation is just like exploring an ideal 'Holy Grail', although the perfect final result will always remain unachieved.

Obviously, since literary works are composed of arbitrary aesthetic signs, which are rather indeterminate, it is almost impossible to 'faithfully' represent the subtle cultural nuances of a certain work of art from the source language into the target language. Especially in cross-cultural translation, like English–Chinese translation or vice versa, this irrelevant translation process will manifest itself all the more clearly. It is true that translation theorists or scholars both in China and the West have made much effort to find an efficient way to faithfully render the linguistic meaning of the source language into the target language without changing its original meaning. But their efforts have so far not proved successful. Yan Fu, a pioneering Chinese translation theorist as well as a practitioner in exploring such a criterion, whose notorious but controversial criterion for a good literary translation has been heavily debated ever since it was put forward, once tried to rank his three criteria of *xin* (faithfulness), *da* (expressiveness) and *ya* (elegance). In his hierarchy, faithfulness always comes first, but he has not clearly elaborated to what extent

faithfulness can be achieved. Nor has his own translation practice proved effective. In this way, his criterion, partly for lack of theoretic elaboration, and more importantly, for insufficient emphasis on the cultural elements of a literary work, cannot totally convince translators, although it has actually left much room for further discussion and exploration. That is why today's Chinese translation scholars usually discuss the translation criterion by starting with Yan's three-character criterion. I should say that, frankly speaking, despite the rapid development of translation theory and translation studies in the West, we Chinese translation scholars have achieved little in pushing forward Chinese translation studies in the context of international dialogue. That is also one of the important reasons why most Chinese translation scholars cannot carry on equal dialogues with their international counterparts. It is not merely a language problem, but rather, theoretical and cultural problems, as all translators could grasp at least one foreign language and should be familiar at least with two different cultures. In this respect, globalisation has offered us a vast ground on which we could do translation studies in a broader cross-cultural context and communicate directly with international scholarship.

Eugene Nida (1964), a Western linguist who is widely discussed and quoted in Chinese translation circles, tried to highlight the translator's dynamic role in rendering a text from the source language into a target language. His strategy is partly realised by offering a concept of 'dynamic equivalence', in which the translator 'aims at complete naturalness of expression, and tries to relate the receptor to modes of behavior relevant within the context of his own culture' (p. 159). Here, to Nida, since translation touches upon the question of culture, absolute equivalence is unnecessary and impossible due to the minute differences between two or more cultures. But the word 'receptor' he uses here is still much less dynamic than the word 'recipient' used by theorists of the aesthetics of reception. In order to practice his dynamic strategy, he tries to find a comparatively relevant way to represent the original meaning expressed in the source language by putting forward this 'dynamic equivalence', as he understands the dynamic function of the translator. Obviously his solution has stepped forward in exploring the dynamic function of culture in the process of translation practice. Although Nida has indeed emphasised the dynamic function of translator, we can easily see that his solution is still on the level of linguistics, an interlinguistic rather than an intercultural observation of translation. Therefore it cannot be put into effect when doing literary translation.

Literary translation, in my view, should be regarded as the highest phase of translation practice, for it is more closely related to culture than

linguistics, although literature is first of all an art of language. As an art, it not only appeals to 'faithful' representation, but even more to 'dynamic' creation or re-creation. That is, literary translation could be regarded as an act of creation based on a given original. And literary work is certainly characterised by rich cultural connotation and dynamic aesthetic spirit. A literary translator should first of all be an excellent creative writer himself/herself, since his/her translation might decide whether or not the literary work will be appreciated by readers of the target language. Sometimes a successful translation does a superb job of revising the established canon towards a sort of canon reformation.[1] So in this sense, a translator is rather a revisionist than a traitor, as he/she always 'revises' the original based on his/her subjective understanding and dynamic interpretation of the original. That is why literary translation has attracted greater attention from both comparatists as well as cultural studies scholars in their theoretical debate and cultural exploration, for they both pay particular attention to the function of translation in literary canon formation and reformation. In the following section, I will deal with this issue by referring to the formation of modern Chinese literary canon, as I always think that it is most relevant to this sort of cultural translation and interpretation.

From 'Colonising' to 'Decolonising': (Re)Constructing Modern Chinese Literary Culture

As far as cultural translation is concerned, we are immediately reminded of Homi Bhabha's theoretical elaboration. To Bhabha (1994: 224):

> This space of the translation of cultural difference *at the interstices* is infused with that Benjaminian temporality of the present which makes graphic a moment of transition, not merely the continuum of history; it is a strange stillness that defines the present in which the very *writing* of historical transformation becomes uncannily visible. The migrant culture of the 'in-between', the minority position, dramatizes the activity of culture's untranslatability; and in so doing, it moves the question of culture's appropriation beyond the assimilationist's dream, or the racist's nightmare, of a 'full transmissal of subject-matter'

Bhabha's theoretical construction has actually opened up a 'third space' in between central and peripheral cultures, paving the way for the rise of a sort of cultural translation. No doubt translation, from a postcolonial perspective, plays an important role in our cultural and intellectual life, even in today's context of globalisation, when English is becoming more and more popular, with more and more people in the present world studying

and using it both in academic research and in daily communication. If you want to get access to information on the Internet, you had better understand English, as about 90% of the information on Internet is in English. If you want to step out of your own country, you should at least know some English, since you do not want to isolate yourself from communicating with other people. As language is a major means of maintaining the national cultural identity, on many occasions we still need translation. In speaking of the globalisation of literature and culture, we cannot but think of the current tendency of the development of English. As English has become a major world language, it is undergoing a sort of splitting or metamorphosis from one standard English into many indigenous english(es), by means of which different national cultures can produce their own literatures in English, or 'english' or 'englishes'. As Paul Jay (2001: 33) illustrates:

> With this awareness it has become increasingly difficult to study British or American literature without situating it, and the culture(s) from which it emerged, in transnational histories linked to globalization. At the same time the remarkable explosion of English literature produced outside Britain and the United States has made it clear that this literature is becoming defined less by nation than by a language, in which authors from a variety of cultural and ethnic backgrounds write. The globalization of English from this point of view is not a theoretical formulation or a political agenda developed by radicals in the humanities to displace the canon. English literature is increasingly postnational …. I want to argue that we can more effectively reorganize our approach to the study of what we have heretofore treated as national literatures (in our curricula and programs) by emphasizing literature's relation to the historical progresses of globalization. Such a step involves rejecting the idea that globalization is a fundamentally contemporary event and recognizing that it has a long history.

In fact, globalisation is by no means a contemporary event, but rather a process started long before the latter part of the 20th century (Robertson, 1992). It has expanded and blurred the boundary of English, so when we mention English literature today, we are actually referring to both British literature as well as those Commonwealth literatures written in the English or 'english' language. Since there are increasing differences between different 'englishes', the intermediary function of cultural translation will become more and more apparent.

Similarly, along with the process of globalisation in culture, Chinese has also been undergoing a sort of splitting or metamorphosis: from one

(Mandarin) Chinese to many (indigenous) Chinese(s). That is, we have the Mainland Chinese (with numerous local dialects), the Cantonese Chinese both spoken in Guangdong and in Hong Kong, the Taiwanese Chinese (with lots of local dialects), the Singaporean Chinese, and the Chinese(s) spoken in overseas Chinese communities, etc. Thus we have had two sorts of Chinese literature: one is the literature produced inside Mainland China, and the other is the literature or literatures produced elsewhere in the Chinese language.[2] Although domestic intellectuals might well question where we shall 'locate' our culture in such a context of globalisation when different cultures are getting more and more homogenised, we cannot but realise that the '"locality" of national culture is neither unified nor unitary in relation to itself, nor must it be seen simply as "other" in relation to what is outside or beyond it' (Bhabha, 1990: 4). In my view, along with the acceleration of globalisation in culture, such a splitting of some world major languages will take place more and more frequently, which may well bring about the pluralistic development of national cultures. Thus, the function of (cultural) translation will become all the more indispensable, rather than less important.

When we agree that globalisation is by no means a 20th century event (Wang Ning, 2001), we are particularly referring to it in culture. If we think that economic globalisation started with Columbus discovering America in 1492, then globalisation in culture started even before that time. In this process, translation has been playing a significant role in accelerating the process of cultural globalisation. People might well hold that globalisation in culture has brought about cultural homogenisation, but actually, in homogenising culture(s), globalisation has also brought about cultural diversity and plurality. I will deal with this by illustrating the case of modern Chinese literature, which came into being largely through translation.

We all know that China had been a powerful 'central empire', whose citizens once thought of themselves at the very centre of the world, while all the other nations were at the periphery. It was in the Qing Dynasty, especially after the Opium War, that China lost its imperial power and was gradually 'marginalised', not only economically and politically, but also culturally. In order to catch up with the advanced countries both in economy and in culture, people of the underdeveloped countries always take great pains to learn from the advanced countries, both in science and technology, as well as in economy, management and culture, in an attempt to bring in from those advanced countries not only science and technology but also literature and culture. In the history of modern Chinese literature and culture, translation did play a significant role in forming China's cultural modernity and reconstructing the literary and critical discourse of

modern Chinese literature. Apart from Yan Fu's pioneering efforts, Kang Youwei, Liang Qichao and Lin Shu also made great contributions to building up Chinese cultural modernity by enthusiastically calling on translation of foreign literary and academic works. Their theoretical advocacy and practical efforts paved the way for the comprehensive translation of Western cultural trends and literary works into Chinese in the latter part of the 20th century. Their translated literary works inspired the May Fourth writers in their creative writing. To those May Fourth writers and writers of later generations, especially Lu Xun, Guo Moruo, Mao Dun, Cao Yu and Ba Jin, what influenced their writing most was not necessarily traditional Chinese culture and literature, but rather (translated) foreign literature, especially Western culture and literature. Guo once identified himself as China's 'Whitman', and Cao as China's 'Ibsen.' It is, therefore, not surprising that to some conservative Chinese intellectuals, translation actually played a role of 'colonising' modern Chinese culture and literature, because these writers obviously departed from the long tradition of classical Chinese culture and literature. As a result of this, the first high-tide of 'Westernisation' formed in the first half of the 20th century with largely Westernised or 'colonised' Chinese literary and critical discourse as well as cultural norms.

Frankly speaking, such a 'Westernisation' or 'colonisation' of modern Chinese literature and culture is actually the real beginning of the globality of Chinese culture and literature, or more exactly, a sort of 'glocality', as these 'Westernised' trends and 'colonised' discourses are hybridised with more indigenous (Chinese) cultural elements, enabling modern Chinese culture and literature to carry on dialogues with both classical Chinese culture and literature as well as with their Western and international counterparts. In the current age of globalisation, this 'colonising' trend appears even more conspicuous, with more and more people learning to speak and write English. In such a postindustrial information society, information means power and riches too. In order to have their research achievements recognised by the international academic world, scientists have to publish their articles in English in prestigious international journals. This is true of our humanities and social sciences as well. However, on the other hand, since translation deals with at least two cultures or even more, this sort of cultural 'colonisation', if it existed, is not a one-dimensional phenomenon. As I have previously mentioned, globalisation, in homogenising world culture(s), has also brought about cultural diversity and plurality, as Roland Robertson (1992) argues. Globalisation usually particularises universalism and universalises particularism (p. 100). In the face of the fact that more and more Chinese people are studying English

and using it on various occasions, translation has also changed its traditional role from translating foreign culture and literature into Chinese to translating Chinese culture and literature into other languages, mostly into English, as this language is the most popular one and actually functions as the major international language, especially in academic circles. In this way, people of other countries can read and appreciate excellent Chinese cultural products through the intermediary of translation or by means of English. The successful application for hosting the 2008 Olympic Games in Beijing is one of the most recent examples, in the process of which translation from Chinese into English and French played a major role and proved most successful.[3]

Obviously, at the moment it is impossible for all the people from other parts of the world to listen to us in Chinese, partly because this language is too difficult to master, and partly because at present China's economy is not strong enough to provide all the foreigners incentive to study Chinese language and culture. Even when our Western colleagues have really mastered the Chinese language, it is still difficult for them to understand the nuances of Chinese culture and the subtleties of Chinese aesthetic spirit. So for the time we can more effectively communicate with the international community using the English language, the most popular international working language, by means of which we can translate and introduce our excellent cultural products to the world. As for the critical and theoretical discourses borrowed from the West, we have to use them in communicating with our Western colleagues if we want to convince them with our own theoretical constructions. But even so, these 'borrowed' discourses have already been mixed up with indigenous Chinese critical and theoretical discourses when we frequently use them and 'localise' them in the Chinese context. Since, the Chinese critical practice comes from Chinese literary creation, these 'borrowed' discourses from the West have not only been 'metamorphosed' and 'sinicised' but also produced new significance that will in return inspire and influence our Western colleagues. Thus, the binary opposition between cultural 'colonisation' and cultural 'decolonisation' should be deconstructed, since translation can play a double role in international cultural communication and dialogue.

Towards a Sort of 'Glocalisation' of Cultural Translation

Undoubtedly, we are in the age of globalisation, in which one of the characteristic features of cultural representation is the trend toward homogenisation. Influential (hegemonic or First World) cultures are always imposing their cultural values and aesthetic principles on those less influ-

ential (Third World) cultures through translation, which also manifests itself in literary translation practice. But on the other hand, in the process of such a cultural translation, these values and principles cannot but be localised or metamorphosed, for cultural interpenetration always appears in international cultural communication, in the process of which translation plays a vital role. Homi Bhabha (1994: 228), from a postcolonial perspective, illustrates his new description of cultural translation in the context of global postcoloniality:

> Translation is the performative nature of cultural communication. It is language *in actu* (enunciation, positionality) rather than language *in situ* (*enonce*, or propositionality). And the sign of translation continually tells, or 'tolls' the different times and spaces between cultural authority and its performative practices. The 'time' of translation consists in that *movement* of meaning, the principle and practice of a communication that, in the words of de Man 'puts the original in motion to decanonize it, giving it the movement of fragmentation, a wandering of errance, a kind of permanent exile.'

Obviously, Bhabha has some Oriental and Asian cultural background, so he is qualified enough to discuss such cultural translation by illustrating the Indian case. To him (2002), on the one hand, there is the attempt of globalisation, but on the other hand, there is a trend of 'minoritisation', which is another type of globalisation. That is, on the one hand, translation is still practised by means of language, but on the other hand, this language means has enlarged its scope to that of culture or narration. That is to say, translation is usually done on the level of cross-cultural communication rather than mere language communication. That is why translation in our age is destined to play both the role of 'colonising' a national culture and 'decolonising' it at the same time. Just as Edward Said (2001: 66) pointed out before his death:

> The gradual emergence in the humanities of confused and fragmented paradigms of research, such as those available through the new fields of postcolonial, ethnic, and other particularistic or identity-based study, reflects the eclipse of the old authoritative, Eurocentric models and the new ascendancy of a globalized, postmodern consciousness from which, as Benita Parry and others have argued, the gravity of history has been excised. Anticolonial liberation theory and the real history of empire, with its massacres and exploitation, have turned into a focus on the anxieties and ambivalences of the colonizer, the silent thereby colonized and displaced somehow.

Apparently, the struggle between colonisation and anti-colonisation or decolonisation has never ceased. That is why more and more translation scholars are interested in the topic of postcolonialism as it is relevant to translation practice. And from a postcolonial perspective, they could transcend the linguistic rendition, dealing with some theoretic issues in translation studies and viewing translation as a political and ideological strategy in their colonising and decolonising practice. In fact, confronted with the trend of cultural globalisation, any culture has more or less been affected; and any culture, in influencing other cultures, cannot avoid being influenced by other cultures; thus cultural interpenetration is beyond one's expectation and resistance. In the process of Chinese–Western cultural translation, Western cultural values and literary ideas, no matter how strong and influential they might be, cannot be understood well by Chinese readers unless they are expressed in idiomatic and understandable Chinese. In translating these cultural values and aesthetic ideas into idiomatic Chinese, a sort of cultural localisation or 'decolonisation' has largely been realised. For according to Nida's conception of 'dynamic equivalence', these ideas have already been fitted into Chinese linguistic and cultural conventions. And by and by, they will be 'sinicised' and finally become part of Chinese language and culture. For instance, words of Western origin such as 'sofa', 'coffee', 'logic' and 'taxi' (the latter pronounced 'dishi' in Cantonese but now widely used in all the cities of mainland China) have now either changed into Chinese people's frequently used words or even been included in a Chinese dictionary. Similarly, those English words of Chinese origin such as 'mahjong', 'tofu' and 'kung fu' have either been widely used in the English speaking world or even recognised by the computer.[4] Thus, we cannot jump to the conclusion that translation of Western culture into Chinese is an act of 'colonising' Chinese language and culture, for something different appears at the same time. In literary and cultural translation, any translation practice is one of revision or rewriting in another language, in the process of which some metamorphosed elements of the original are produced in a hybridised way. This is perhaps the direct result of cultural translation.

I have pointed out (Wang Ning, 2001) elsewhere that from a cultural perspective, globalisation will not necessarily homogenise all the national cultures, for it has also brought about the diversity or plurality of culture. Thus in the age of globalisation, along with people migrating from one place to another, their national and cultural identity will also split into multiple and even different identities. Speaking of her own Indian 'alien' status in the United States and the Hindu heritage, the postcolonial critic Gayatri C. Spivak (1999: 395) suggests in her recent book: 'Since the "na-

tional origins" of the new immigrants, as fantasized by themselves, have not, so far, contributed to the unacknowledged and remoter historical culture of the United States, what we are demanding is that the United States recognize *our* rainbow as part of its history of the present'. It is true that as a permanent resident in the United States, Spivak always holds an Indian passport speaking at the international forum more or less for the Third World intellectuals, including those of India. Her theoretical construction and writing style have never been 'colonised', but instead, they have influenced numerous Western scholars and critics of the younger generation. So in the present era, cultural globalisation is still opposed by the other stubborn and strong force – cultural localisation, which finds particular embodiment in cultural translation. Now globalisation is strong, now localisation is strong; the future orientation of world culture is just the two trends juxtaposed to one another. That is, we might 'think globally', but 'act locally'. Or more specifically, a sort of cultural 'glocalisation' will appear in front of us. Since translation is done by human beings, it cannot avoid any type of 'alterity', which sometimes may well produce some new significance in another cultural context: 'In usual cultural explanations, classical and modern, the austere transcendentalisation of alterity in Indic monism is made to coexist with these invaginated representations of the quick change into alterity by way of an argument from allegory' (Spivak, 2001: 124). But what factor will help us to realise this goal? Obviously it is translation, for translation, in its broadest sense, not only means to change from one language into another, but also means to change from one culture into another by means of language. If it is true that, as Chinese intellectuals, when we want to bring in everything advanced from the West, we just lay emphasis on translating from Western languages into Chinese, then when we have learned enough from the West to have equal dialogue with our Western colleagues, we should have full reason to introduce our own culture to our Western colleagues through translation, as most of our Western colleagues at the moment are not able to communicate with us in the Chinese language. If the former is still viewed by some people as a practice of cultural 'colonisation', then the latter should undoubtedly be regarded as a practice of cultural 'decolonisation'. In this aspect, we Chinese translators and translation scholars should undertake the task of 'decolonising' our culture and literature, if they had really been 'colonised' in the past.

Notes

1. There are two conspicuous examples I would like to cite here: (1) the translation of the classical Chinese novel *Honglou meng* (*A Story of the Stone*) by the

British sinologist David Hawkes; (2) the translation of the ancient English epic *Beowulf* by the Irish poet Seamus Heaney. Both of these translations helped to popularise a recognised canonical literary work in a target language or in a modern source language.

2. As for the former, the Chinese translation should be '*Zhongguo wenxue*', while the latter should be translated as '*hanyu wenxue*' or '*huawen wenxue*'.
3. Although according to the rule of the International Olympic Committee its members are not allowed to be invited to visit the applying cities in the process of application, it is really a wonder that the Beijing Olympic Applying Committee translated into perfect English all those documents within a limited time. Even the spokesmen could express their views in fluent English, which, to my mind, certainly brought the defender and the opponent closer. Most importantly, Mr He Zhenliang, who expressed his ideas, on behalf the Chinese delegation, in both fluent English and French, really moved the Committee members.
4. It is interesting but ironic to point out the fact that when I write this chapter, my computer always indicates words such as 'decolonisation', 'postcolonialism' and 'postmodernity' as incorrect, but accepts words such as 'kung fu' and 'tofu' as correct.

Chapter 5

Towards Pluralistic and Interdisciplinary Approaches: A Reflection on Translation Studies in Contemporary China

XU YANHONG

Since China reopened its doors to the outside world in 1978, there have been tidal waves of literary translations, of world classics as well as contemporary fictional and poetic works, and a consequent influx of Western thoughts and ideas. The last two decades have witnessed a growing interest among scholars and theorists in translation studies and their rigorous efforts to make it an independent discipline. Translation scholars are engaged in rethinking old translation problems such as the nature of translation, translation strategies employed, and criteria to evaluate practical translations; they also encounter new problems arising in changing social and cultural contexts, which require of them continuous efforts to update their analytical methods and extend their research vision.

In this age of globalisation, when ever-increasing academic exchanges connect intellectuals worldwide through conferences, workshops and publications, translation scholars from different countries are engaged in interactive dialogue, bringing the views and models that have proved fruitful in their respective approaches. This open and interdisciplinary academic milieu in recent years has facilitated interaction between Chinese translation scholars and their Western counterparts. As a result, this exchange helps to build an awareness of the multiplicity of perspectives among Chinese scholars and invites them to apply the concepts and models provided by Western translation theories to address local issues and further develop them. At the same time, voices of Chinese scholars are widely heard at the different cultural exchanges, and their achievements add to the approaches to translation studies and deepen its scope into related issues.

In the West since the mid-20th century, translation studies has been an emerging discipline, assimilating ideas from its traditionally related fields

– hermeneutics, philosophy, anthropology, linguistics, comparative literature and literary criticism. Especially in the past two decades, during which creative ideas from poststructuralism, deconstruction, feminism, postcolonialism and cultural studies have disseminated into adjacent fields, translation studies has been shifting its focus and expanding its boundaries. According to Edwin Gentzler (2003: 11), translation theory has enjoyed an explosion of new insights and blossomed with creative new ideas deriving from developments in other fields and multiple new interdisciplinary studies. It is certainly true of his insightful description. It is also true of translation studies in China in the present era.

Historical Development of Translation Studies in Modern China

A brief survey of the historical development of translation studies in modern China reveals that translation thinking was mainly based on the taste and experience of individual translators instead of on a systematically constructed translation theory. At the end of the 19th century, upon the decline of feudalism, some reformist intellectuals in China, the best of whom are Kang Youwei and Liang Qichao, launched a wave of translation of Western literary and philosophic works. The dissemination of Western learning served the political agenda to guide, inform and educate the Chinese people and to help them to shake off the yoke of feudalism from their minds. Among these scholars and translators engaged in the introduction and translation of Western works, Yan Fu laid a milestone in translation thinking in modern China by articulating the guiding principles of *xin*, *da* and *ya*, which have been quoted widely ever since. Yan Fu's translation thinking was backed up by his comprehensive knowledge both of Chinese and English and his frequent practice of translation. However, these influential ideas were far from being derived from a theoretical model of translation studies; they were set forth in the preface to his translation of Thomas Huxley's work *Evolution and Ethics*, which was published in Chinese in 1898, as something based on his own experience and understanding of what good translation should be.

The introduction and translation of Western literary and philosophic works served the noble mission of breaking away from feudalism and building up a modern, democratic and scientific culture in its place. Furthermore, the constructive comments put forward by some distinguished translators of the period contributed to the foundation of modern Chinese translation theory.

In the first half of the 20th century, modern Western knowledge and foreign literature arrived in China and Chinese cultural and literary en-

counters with the West were realised largely by means of translation. Translated Western works exerted a remarkable influence on China's premodern society, bringing innovations to early modern Chinese literature and serving the political agenda of edifying and informing the general population. In addition, distinguished translators put forward their ideas on translation issues in prefaces, comments, reviews and independent essays, which laid a foundation for modern Chinese translation theory. A brief survey of it may well help us to gain an insight into the translation principles and practices of the period.

In the early years of the 20th century, scholars and translators during the May Fourth movement (1919) such as Lu Xun and Guo Moruo set forth ideas on translation issues based on the way they tackled actual translation problems in their respective literary translation activities. Lu Xun followed literal rendition – faithfulness should be achieved even at the expenses of intelligibility (*Ningxin er bushun*). As early as the 1930s, in opposition to the translation method of *xunyi* (domestication) advocated by another leading translator of the time, Zhao Jingshen, he put forward *buxun* (foreignisation), a strategy which is in line with Schleiermacher's argument: 'the translator leaves the writer alone as much as possible and moves the reader toward the writer' (Schulte & Biguenet, 1992: 42). He advocated the foreignising strategy because it seeks to evoke a sense of the foreign (in Lu Xun's term *yangqi*) and answers to the domestic need for linguistic innovation by appropriating elements from foreign languages to enrich the Chinese language. Lu Xun also stood for literalism (in his term *yingyi*) for the purpose of keeping the spirit and force of the original text (Chen Fukang, 2000: 286–307).

In the three decades following the May Fourth period, some other distinguished writers and translators contributed to Chinese translation theory: Zheng Zhenduo, Lin Yutang and Zhu Shenghao. Zheng Zhenduo, who worked for the Commercial Press in the 1920s and 1930s, launched the grand plan of the *Shijie wenku* (World Library), intending to translate and publish world classics. Thanks to strenuous efforts made by Zheng and other leading translators in the country, more than 100 world classics were published between 1935 and 1936. Lin Yutang was a remarkable figure because he also translated from Chinese into English, introducing Chinese literary and philosophic traditions to the world abroad. A devoted literary translator who lived in a time full of adversities and war sufferings, Zhu Shenghao dedicated his lifetime to the translation of Shakespeare's works, completing 31 plays.

In the three decades after the founding of the People's Republic of China, translation was largely driven by political motivations. Revolutionary

literature in the Soviet Union was the chief source of translation, and both creative writing and literary translation were used for propaganda purposes. However, efforts made by individual translators were still fruitful. The country's distinguished translators such as Fu Lei and Qian Zhongshu made constructive comments on the strategies and techniques employed in translation practice and offered solutions to translation problems as well. Fu Lei is remembered for his contribution to the translation of French literature, which has led to the popularity enjoyed by great French writers such as Balzac and Romain Rolland. As intellectuals of rigorous scholarship and extraordinary linguistic capacity, as well as wide knowledge in both source and target cultures, Fu and Qian are representative of leading translators of the time.

Immediately following the end of the Cultural Revolution (1966–1976), a new wave of translation of Western works occurred. Eagerness to learn about the West characterised the late 1970s and early 1980s. Enterprising intellectuals took up the cause of introducing and translating Western literary and philosophic works to serve their goal of appropriating knowledge to revitalise the nation. Occurring right after the cultural famine, translation of Western works constituted a crucial channel through which Chinese literature gained strength and China's culture was enriched. It was in this social and cultural context that Western literary writings and academic works flowed into China and deeply influenced Chinese intellectual stratum. Correlated with the upsurge in the importation of Western learning, translation studies started to gain academic interest. Ever since then, translation studies has been an emerging discipline, with increasing discussion and debate among scholars about a range of issues arising in translation, including translation norms, translation strategies, assessment criteria, etc.

This historical survey shows that literary translation into Chinese flourished in some decades of the 20th century, and that some key ideas in modern translation were developed by Chinese translators on the basis of their translation practices, but that due to more than one reason, these ideas scattered in different articles and books failed to form a systematic translation theory. Contributions were made mainly by translators rather than by scholars engaged exclusively in translation studies. On the whole, by the end of the 1970s translation studies in China was still far from a well-developed research subject, largely for lack of theoretical sophistication, critical terminology and scientific research methods.

Undoubtedly, the last two decades of the 20th century witnessed an unprecedented flourish of literary translation and the consequent revival of interest in translation theory. Since then, Chinese translation scholars have

formed a strong academic circle whose research focuses exclusively on what happens in and around translating and translation, instead of serving the previous purpose of language teaching and learning. Thanks to their efforts, the recent years have also witnessed an increasing number of conferences and seminars organised on the international and academic level and books and articles published on translation. It is from these devoted scholars that the impulse for constructing modern Chinese translation theory comes.

Translation Studies in the Last Two Decades: Assimilation and Construction

The evolvement of China's translation studies has reaped the benefits of the discipline's boom in Western countries. The last two decades of the 20th century witnessed a proliferation of articles and books on translation studies in the West. This coincided with Chinese scholars' attempts to build an independent discipline of translation studies. The following section will discuss how Chinese translation scholars have absorbed Western theories in terms of critical discourse, perspectives and analytical modes. At the same time, these scholars have made strenuous efforts to build a theoretical system of Chinese translation studies.

As a result of the increasing exchange between Chinese translation scholars and their Western peers, academic journals (e.g. *Chinese Translators Journal*[1]) began to devote an increasing number of articles to the introduction and discussion of Western translation theories. Western critical terminology has come to circulate among Chinese scholars. Inspired by the rapid development of translation studies into a scientific discipline in the West, a number of Chinese translation scholars have engaged themselves in lifting Chinese translation studies out of the previous stage of translation review or translation criticism and consciously constructing it into a scientific discipline.

Approaches to translation are changing rapidly as a result of cultural globalisation and the technological revolution. The following are a number of distinctive characteristics of translation studies in the last two decades.

Construction of Chinese translation studies: Building an autonomous and dynamic discipline

A number of scholars in China are engaged in establishing translation studies as a discipline in its own right. Scholars have begun to publish scholarly articles and even books on translation, whereas in the old days translation ideas and thinking were scattered around in prefaces, com-

ments and reviews. Especially in the last decade, as translation received more recognition, scholars published extensively, both nationally and internationally, dealing with translation studies exclusively from their own theoretical perspectives. Translation studies has finally gained recognition and is turning into a dynamic discipline, with numerous translation events being organised and translation programmes at master and even doctoral levels being offered at some leading universities in the country. Translation scholars in China have formed a consolidated circle of their own,[2] conducting exchanges of ideas and research results through conferences, seminars and publications including both academic articles and books. This is different from previous translation critics or commentators, who only published their translation-related ideas or solutions as reviews or comments based on experiences accumulated in their translation practice.

The resurgence of interest in translation has resulted in debates and discussions on developing the theoretical framework of translation. Attempts have been made to build translation studies into an independent discipline or branch of learning. Construction of the emerging discipline started by moving beyond the traditional approaches to translation, which were subject to taste and temperament of translators rather than scientific and empirical knowledge. As ideological constraints are gradually removed, Chinese scholars are emancipated from the old political restrictions, which had produced fear and hostility towards foreign ideas and thoughts. They then turn to more systematic and scientific approaches developed in the West for inspiration. Different trends present in Western translation theories, ranging from the linguistically oriented approaches in the 1950s and 1960s to the more recent culturally oriented approaches, have widened the horizons and extended the vision of Chinese scholars. Research focus has shifted away from long-term debates on Yan Fu's three desiderata of translational faithfulness, expressiveness and elegance, which had remained a central translation issue for decades, to establishing translation studies as an emerging and dynamic discipline incorporating ideas and models from its adjacent areas and developing them for its own purposes.

During the last decade, a number of translation scholars, especially those from Hong Kong, who have been in a far better position to gain access to recent Western research results and resources and to conduct direct exchange with Western scholars, have written intensively about the construction of translation studies in the New Period (since the beginning of the country's opening-up at the end of the 1970s). They have encouraged mainland scholars to come into communication with the rest of the world

and to integrate Chinese translation studies with international scholarship. Eva Hung (1999a), a Hong Kong-based translation scholar, published an article named 'Zhongguo fanyi yanjiu de jige wenti' ('Some Problems in Chinese Translation Studies'). In this article, the author elaborately explores how the cultural functions as an intensive force in different stages in translation activity, ranging from the selection of works to be translated and transmission of messages embedded in the source text, to the reception of translated work and its historical role. She puts forward constructive suggestions for Chinese translation scholars to step out of the stereotyped approaches to translation issues – viewing translation mainly on linguistic or literary levels – and encourages mainland scholars to instead communicate with the rest of the world and draw inspiration from the recently emerging cultural approach to translation.

Another article worth mentioning is the one written by Zhu Chunshen (2000), a scholar originally from the mainland and currently teaching in Hong Kong. In this article entitled 'Zouchu wuqu tajin shijie' ('Stepping out of Erroneous Zones and Entering into Interactions with the World'), the author tries to identify some erroneous areas in Chinese translation studies, the major two of which are: first, Chinese translation studies represents a self-contained system due to the uniqueness residing in the Chinese language and culture; and second, one of the components in Chinese cultural psychology is a sense of superiority that is offended by ideas coming from the outside. The author brings international and interactive perspective into the current debate on the construction of Chinese translation studies in terms of its tendencies and future development. He advocates building the Chinese translation theoretical system on the basis of interactions with peer systems developed in the rest of the world and making it an integral part of the global system of translation studies. Concerning the construction of modern Chinese translation theory, the author shares the view of another Chinese translation scholar, Fang Mengzhi (1996): some core ideas of modern translation theory can be found in early Chinese translation scholars' works, but because of the limits of historical development, these ideas were scattered in different articles and books and failed to form a systematic framework of theoretical sophistication, the way out of which is to learn from what has been achieved by foreign translation scholars.

In the post-Cultural Revolution years, translation studies has been freed from the old-time formula of summing up the experience accumulated in translation practice and offering guidance in translation activity in return. Chinese translation scholars in the New Period are building a scientific discipline with both theoretical sophistication and critical vocabu-

lary. In the past two decades, these scholars' engagement in constructing a modern Chinese translation theory has coincided with the boom of translation studies in the West, informed by developments in its adjacent areas: poststructuralism, feminism, postcolonialism, deconstruction and cultural studies. In an open social atmosphere, in which exchanges and communication with the West are encouraged, Chinese translation studies has gained strength from the advances in Western translation theories and models. However, ideas and models coming from afar are not assimilated in a simple way; their relevance to Chinese translation issues is tested and they gain further development as they are applied to translation-related issues in the Chinese cultural context. The following section seeks to illustrate the creative reception of Western translation theories in China.

The creative reception of Western translation theories in China

With the growing exchange between scholars from East and West, Chinese translation studies is influenced by what the West has achieved – translation theories and research methodologies. Thanks to new communications technology such as the Internet, which facilitates the process of communication in the most fundamental way, interaction between scholars from East and West has increased in frequency. Another crucial factor contributing to frequent cultural exchange between Chinese scholars and their Western peers is the fact that following the opening-up policy, China bears more tolerance towards ideas and perspectives imported from the West, which has enabled Chinese translation scholars to gain better and easier access to the resources and expertise available in developed countries. The consequent opening-up in publishing facilitates the dissemination of translation theories established and research methods employed by Western scholars. As a result, some Chinese translation scholars who turn to the West for inspiration have gradually adopted Western critical vocabulary and perspectives. According to them, Western theories and approaches are very useful and relevant to innovation in Chinese translation studies. Through their efforts, some relevant Western ideas and approaches are transformed into components of contemporary Chinese translation studies.

Another aspect of the reception of Western translation theories in China is resistance from some scholars who are adamantly opposed to translation theories developed in the West and overemphasise the so-called uniqueness or authenticity of Chinese language and culture, using this as a strong excuse for rejecting the idea of integrating translation studies with the rest of the world. It is understandable that some people take intense pride in their own cultural identity, but this may lead to cultural protectionism,

which will inevitably cause barriers towards other cultures and lead to a return back to the previous state of self-isolation (*biguan suoguo*).

On the whole, Western translation theories and models are tested in the Chinese context; Chinese scholars apply them to address local translation issues to expand their theories or to develop new models for better describing translation activity in the Chinese social and cultural contexts.

Some scholars in China have conducted comparative studies of Chinese and Western translation theories. Tan Zaixi (1998), a Hong Kong-based scholar, published an article, which is oft-quoted for its comparative analysis between the two theoretical systems, entitled 'Fanyixue bixu zhongshi zhongxi yilun bijiao yanjiu' ('The Importance of Comparative Studies between Chinese and Western Translation Theories'). To him, the two theoretical systems share some common features, among which one is that they have both historically developed from translation-related ideas and insights found in writings on diverse subjects (*pianlun*, *sanlun*) to those found in academic papers and books exclusively on the subject of translation (*zhulun*, *zhuanlun*). For instance, in the West, translation theories developed from works by Cicero, Horace, Saint Jerome and John Dryden to translation writings by Alexander Tytler, Friedrich Schleiermacher, Wilhelm von Humboldt, Eugene Nida, George Mounin, J.C. Catford, James Holmes, André Lefevere and Susan Bassnett. Likewise, Chinese translation studies developed from Kuramajiva, Xuan Zang, Yan Fu and Lin Shu to Liang Qichao, Lu Xun, Lin Yutang, Fu Lei, Qian Zhongshu, Dong Siqiu, Wang Zuoliang, etc. Evolving in parallel to each other, China and the West have followed their respective philosophical systems, value systems and languages and cultures. In the Chinese translation theoretical system, there is a lack of critical vocabulary and categorisation of trends or schools that exists in the West, such as the names of hermeneutic, sociosemiotic, Romantic, structuralist, poststructuralist and deconstructionist approaches, and the London School, Prague School, etc.

However, in the present era of globalisation, when imports and exports occur on a regular basis, even in the realm of culture, the borrowings of critical terms and categorisation of schools from Western translation theories has contributed greatly to the building of critical terminology and the developing of theoretical sophistication in Chinese translation studies. The culturally oriented approach to translation, namely exploring translation issues from a cultural studies angle, which began to emerge in the 1990s, has lent heavily to the formation of contemporary Chinese translation theory in terms of both research methods and critical vocabulary.

Interdisciplinary orientation: The emergence of cultural turn

As an emerging discipline, translation studies needs to draw on the findings and theories of its adjacent areas, informed by the paradigms and models that have proved fruitful in their own fields. Its interdisciplinarity has proven to be both a necessity and an asset.

Traditionally, linguistics has been the main source of relevant theories and research methods for translation studies. Beginning from the 1950s, translation studies has drawn inspiration from the developments in modern linguistics: linguistically oriented theories developed by Roman Jakobson, Eugene Nida, Peter Newmark and J.C. Catford have had lasting influence on translation studies. Afterwards, translation has been approached from a variety of perspectives: the functional approach to the discipline advocated by Katharina Reiss; the skopos theory of Hans J. Vermeer; the translation-oriented text analysis by Christiane Nord; Itamar Even-Zohar's polysystem theory; Gideon Toury's theory on translation norms, etc. These approaches have all yielded valuable research results for the evolvement of translation studies as a scientific discipline in the West. Some relevant works have been translated into Chinese and introduced to Chinese translation scholars. Works relating to the linguistic-oriented translation theories especially attracted Chinese scholar readership in the 1980s and early 1990s, because this approach to translation is based theoretically on a scientific discipline – linguistics, which suited the Chinese scholars' impulse to build a scientific and systematic study of translation. For instance, two books edited by Tan Zaixi on Eugene Nida's translation theory were published respectively in 1984 and 1999.[3] Eugene Nida's book *Language, Culture and Translating* was published in English in Shanghai in 1993. J.C. Catford's *A Linguistic Theory of Translation: An Essay in Applied Linguistics* (1965) was translated by Mu Lei and published in 1991 in China.

In more recent years, translation has been studied beyond the traditional linguistic level; it is studied in a broad context and on a cultural level. As fast-growing fields such as communication and cultural studies have raised challenges against traditional approaches to translation, the idea that translation means 'word-for-word' rendition on the linguistic level has become increasingly difficult to defend. Due to the impact of postmodern theories, scholars have shifted their focus from studying translation as cross-linguistic communication to studying it as cross-cultural communication, seeking to explore the interaction between translation and culture. The 'cultural turn', a metaphor taken up by Bassnett and Lefevere in their monumental work *Translation, History and Culture* (1990), refers to a move from translation as a linguistic matter to translation as a cultural and political matter.

Translation is seen as cross-cultural communication and it is culturally conditioned. Translation scholars have started to conduct research on how translation is also influenced by extra-linguistic and extra-literary factors, including social and political factors. Some culturally oriented translation scholars, such as André Lefevere, Susan Bassnett, Mona Baker, Lawrence Venuti and Annie Brisset, have brought new insights into the relatively new academic discipline by applying findings in cultural studies to articulate and elucidate translation problems.

The explosive expansion of translation studies in recent years has also had considerable impact on Chinese translation scholars. Chinese scholars have gained access to writings by André Lefevere, Susan Bassnett, Mona Baker, Lawrence Venuti – some by reading the original, others through translated texts. These well-informed scholars have consequently started to shift their emphasis from linguistic matters to social and political issues related to translation.

Since the end of the 19th century, when Yan Fu set forth his influential three desiderata for translation, the traditional approach to translation in China has focused on the comparison between source and target texts, taking 'fidelity' as the uppermost criterion. For years, debates and discussions on translation-related topics have centred on the key issue of faithfulness, namely whether the original text is translated accurately or not. The word accuracy can be controversial, resulting in debates on accuracy in the linguistic sense over accuracy in the sense of meaning or effect: the former refers to literal translation, word-for-word rendition of the original text so as to retain its linguistic features and the characteristic traits of the author by keeping as close to the foreign language as the target language permits; the latter refers to free translation, the sense-for-sense rendition of the spirit of the original text by reproducing the sameness of impression and reaction caused by the original text in translation.

Inspired and informed by the theoretical hypothesis of translation and claims recently developed by Western scholars, Chinese translation scholars have moved beyond the linguistic perspective and started to study translation issues in a broad context by examining cultural and ideological factors in translation. They have begun to explore the political motivation behind the translation selection policy, the function of translations in the receiving socio-cultural situation, and ideological reasons underlying the prevailing translation method – foreignisation or domestication. On the whole, thanks to the exchange of ideas and sharing of thoughts among translation scholars beyond national borders, Chinese translation studies has gained freedom from its old refrain, stepped out of stagnation and moved into a relatively fast developing stage, incorporating diverse approaches and perspectives.

The last decade has witnessed the reception of cultural studies approaches to translation in China, three important areas of which have become influential among Chinese translation scholars: the rewriting theory set forth by André Lefevere; the postcolonial approach to translation advocated by Gayatri Spivak and Homi Bhabha; and Lawrence Venuti's influential claim on the invisibility of translation and the translator and his categorisation of domesticating and foreignising translation strategies.

Some scholars in China contribute to the dissemination of an integrated approach that links translation, ideology and cultural studies to gain a better understanding of translation as a cultural practice in specific sociohistorical contexts. From a cultural studies perspective, words and discourse are not innocent; they help to manipulate meanings. According to André Lefevere (1993: 6):

> … the translation of literature as taking place not in a vacuum in which two languages meet but, rather, in the context of all the traditions of the two literatures. It also takes place when writers and their translators meet, an encounter in which at least one of the parties is a human being, made of flesh and blood and provided with an agenda of his or her own. Translators mediate between literary traditions, and they do so with some goal in mind, other than that of 'making the original available' in a neutral, objective way. Translations are not produced under perfect laboratory conditions. Originals are indeed made available, but on the translators' term, even if these terms happen to produce the closest literal (faithful) translation.

Some scholars in both mainland and Hong Kong see the close relation between translation and culture. They engage their efforts in expanding the boundary of translation studies by seeking to explore the complex and intricate connections between ideology and translation embedded in cross-cultural communication.

In his article 'Fanyi yanjiu yu yishixingtai: tuozhan kuawenhua duihua de kongjian' ('Translation Studies and Ideology: Making Space for Cross-cultural Dialogue'), Sun Yifeng (2003a), a Hong Kong-based translation scholar who is known for his strong endorsement of cultural perspective and ideological concern, manifest in his wide participation in translation events at home and abroad, puts forward the concept of cross-cultural ideology, discussing the manifold influences of ideology on translation in a cross-cultural context. He follows the concept of 'rewriting' originally set forth by Bassnett and Lefevere, namely the manipulation by ideology and poetics of the rewriting of a literary text when it is carried over from one system into another. As a cross-cultural practice, translation activity

constitutes a scene where ideology manipulates – meanings are reconstructed in translation when rewriting and refraction take place in translating process. To Sun, the translation of contemporary Chinese writings provides examples to support the idea that ideology can be reinforced or vitiated through translation activity.

According to another article by Sun (2003b) 'Translating Cultural Differences', translation constitutes an effective means of facilitating cross-cultural understanding by bridging the communication gap between the source and target text. Appreciation of cultural diversity makes it possible for translators to adequately translate writings from other cultural contexts. Chinese scholars' emerging cultural awareness and positive attitude towards cultural diversity are well represented in his concluding remarks:

> In cultural contexts, the concern with faithfulness gives way to correspondence between the source and target languages and cultures. An openness towards other cultures allows translators to adequately render writing from other cultural settings and regional traditions. Avoiding being unintelligible, a translation should aim at transferring the optimal amount of cultural information to receptor systems. … Translation as a culturally complex exercise must necessarily be culturally reconditioned. (p. 35)

In his article 'Translatology: Toward a Scientific Discipline', Wang Ning (2001), a mainland-based scholar who is always prominent in the introduction of the most cutting-edge Western literary and cultural theories to Chinese readership, tries to redefine translation studies in this age of globalisation from the perspective of cultural interpretation. He follows Lawrence Venuti's cultural thinking of translation: 'no translation strategy can be linked deterministically to a textual effect, theme, cultural discourse, ideology, or institution. Such linkages are contingent upon the cultural and political situation in which the translator is produced' (Venuti, 2001: 172). He gives his definition of translation in today's context of global cultural communication:

> Translation in today's sense should be both a linguistic rendition as well as cultural interpretation, with the latter more emphatic …. [it] should shift its function from mere linguistic interpretation to cultural representation. The former could be done by translation machine, but the latter can only be accomplished by human beings, for only human beings can grasp most appropriately the very subtlety of culture and represent in a most relevant way. (Wang Ning, 2001: 4)

Obviously, the postcolonial approaches to translation endorsed respectively by Gayatri Spivak and Homi Bhabha are also known to the Chinese readership and are sometimes quoted in the Chinese context. In his article, 'Translation as Cultural "(De)Colonisation"', Wang Ning (2002b) discusses translation as a 'colonising' as well as a 'decolonising' strategy in the dynamics of cultural representation and interpretation, applying postcolonial translation theories to illustrate how translation has contributed to the 'colonisation' and 'decolonisation' of Chinese culture and literature in different historical periods. According to the author, in the first half of the 20th century,

> translation played a significant role in forming China's cultural modernity and reconstructing the literary and critical discourse of modern Chinese literature. … [translation of Western cultural trends and literary works into Chinese] inspired the creative writing of writers of the May Fourth period in Beijing who tried to replace 'feudalism' with a modern, democratic, and scientific culture. … translation contributed to the 'colonisation' of Chinese culture and literature when it broke away from the classical Chinese tradition. (Wang Ning, 2002b: 278)

Postcolonial translation theory is of relevance when it comes to the Chinese context in the present age of globalisation. The author questions the idea that cultures in the world are becoming more and more homogenised by quoting Bhabha's (1990: 4) words that '"locality" of national culture is neither unified nor unitary in relation to itself, nor must it be seen simply as "other" in relation to what is outside or beyond it'. When developed countries impose their cultural values and aesthetic principles on developing countries through the channel of translation (colonisation), these values and principles undergo a process of localisation and metamorphosis before they become part of the target culture and, in some cases, this process produces a new significance that will in turn inspire and influence the West (decolonisation). In this sense, 'translation is central to the simultaneous 'colonising' and 'decolonising' of national cultures' (Wang Ning, 2002b: 280). The author also borrows from Spivak's (2001) idea of 'alterity' (Wang Ning, 2002b: 124) to support his assumption that 'translation cannot avoid "alterity", which may sometimes produce new significance in another cultural context' (Wang Ning, 2002b: 281). As I have mentioned above, Eva Hung (1999a) also observes that translators make decisions based not just upon syntactic and semantic material in the original text, but that they are influenced by cultural forces.

In his article bearing the metaphorical title 'Yizhi kanbujian de shou' (An Invisible Hand: Ideological Manipulation in the Practice of Transla-

tion), Wang Dongfeng (2003b), another mainland-based scholar who is known for his ardent advocacy of the cultural approach to translation, seeks to illustrate how ideology has functioned as an 'invisible hand' manipulating translation practice, in a historical case study of the rendition of Buddhist scriptures and the translation practice of Yan Fu. Wang Dongfeng has also written a number of articles, contributing to the introduction of new approaches to translation issues informed by postcolonialism and cultural studies and the construction of translation critical vocabulary.

As interest in the interaction between culture and translation grows, the number of writings contributing to the linkage between ideology and translation has increased. Research has been done to explore what impact ideology has exerted upon translation in modern China in different periods of the past 150 years (Wang Yougui, 2003).

In connection with the cultural approach to translation, whether to adopt a domesticating (*guihua fa*, in Chinese) or foreignising (*yihua fa*) translation strategy is a heatedly debated topic in recent literary translation scholarship. Sun Zhili (2002), a mainland-based translation scholar, has given meaningful insights into literary translation strategies employed by Chinese translators. To him, in the hundred years from the 1870s to the 1970s, literary translation was dominated by the domesticating strategy of seeking fluency and artistic beauty in the translation, although during the 20 years following the May Fourth movement (1919) foreignisation was prevalent, serving the purpose of appropriating linguistic and literary elements from the Western literature to enrich modern Chinese language and literature. In the last two decades of the 20th century, due to the influence of Western translation theories, the foreignising strategy has emerged and started to win the favour of both theorists and translators (Sun Zhili, 2002: 40–41). The author predicts that the foreignising strategy will continue to dominate literary translation in the 21st century, because by keeping as many foreign linguistic and literary elements as the receiving language permits, the target text communicates more to the reader by retaining more foreign syntactic elements, cultural meanings embedded in the source text, and the original author's particular writing techniques (pp. 43–44).

In another article written along the same lines, Sun Zhili (2003) draws theoretical support from Lawrence Venuti's *The Translator's Invisibility* (1998a) to strengthen his idea that priority should be given to the foreignising strategy in literary translation and that the domesticating strategy should be adopted only as a supplementary method (in his words, 'Foreignisaiton first, Domestication second') (p. 48). The author also provides more examples from some Chinese translations of world classics to illustrate how the foreignising strategy is enlisted to facilitate cultural commu-

nication, fulfil the reader's artistic expectation, and add more vivid expressions to enriching the Chinese language as well.

Lawrence Venuti (1998a), as one of the most frequently quoted Western translation theorists in China in the past few years, is known for his ardent support of the current idea that translation serves cultural and political agendas. His research on the link between ideology and the dominant discourse and translation strategies – domestication and foreignisation – is influential among Chinese translation scholars. He has raised questions about the 'scientific' nature of Toury's polysystem theory:

> Toury's method … must still turn to cultural theory in order to assess the significance of the data, to analyze the norms. Norms may be in the first instance linguistic or literary, but they will also include a diverse range of domestic values, beliefs, and social representations which carry ideological force in serving the interests of specific groups. And they are always housed in the social institutions where translations are produced and enlisted in cultural and political agendas. (p. 29)

Thus Venuti (1995) points out that the domesticating translation strategy has been dominant in Anglo-American translation culture. He explores the reason behind the dominance of domestication and finds that it involves 'an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home' (pp. 20–21). The 'invisibility' of translation refers to that translation is done in a transparent and fluent style, so the foreign linguistic expressions and the cultural messages embedded in them get unrepresented in the target text. Thus, cultural differences, especially those elements opposed to the dominant target cultural values, get excluded in the target text and fail to reach the reading public in the receiving culture. On the other hand, the foreignising strategy means 'an ethnodeviant pressure on [target cultural] values to register the linguistic and cultural difference of the foreign text, sending the reader abroad' (p. 20). Foreignisation implies deliberate inclusion of foreign elements, for instance close adherence to the linguistic and syntactic structure of the source text. Through a non-fluent, 'visible' translation strategy, the foreign identity of the source text is highlighted and the dominant moral and political values in the receiving culture are challenged. It is this strategy that makes visible the presence of the translator, who seeks to reveal the cultural differences instead of concealing them.

One of Venuti's remarkable contributions to translation studies is that he views strategies employed by the individual translator in the translation process in a larger context: translator's decisions and choices are less due to his or her personal taste or preference; they are more culturally

conditioned and restrained. It is the larger cultural forces that are at work. Translators, consciously or unconsciously, either reinforce or weaken the predominant literary assumptions and political and cultural values.

As the topic of domestication and foreignisation is widely discussed in China, Venuti's theory is receiving more recognition.[4] His defence of the foreignising translation strategy fits well into the present age when cultural diversity is highly appreciated and discourse hegemony appears offensive. At present, foreignisation is highly recommended by translation scholars and theorists as an effective strategy for linguistic enrichment and cultural innovation in handling foreign literary works – foreign linguistic elements are assimilated into the Chinese language and foreign cultural forms are imported. A culture at a given historical time is enriched and developed by means of assimilating foreign cultural elements through translation. In terms of the function of literature to delight the reader and cheer him or her up, foreignisation is an important translation practice since it evokes a sense of the foreign and sends Chinese readers abroad.

However, when creating an English translation of Chinese literary works, the translator tends to seek fluency, making his or her translation appear familiar to the English speaking reader. Departing from the prevailing styles and values in the receiving cultures, translators produce fluent and transparent versions for Anglo-American readers to consume, effacing the foreign and the estranged. In this domesticating method of translation, many of the Chinese linguistic and cultural elements embedded in the source text get erased in the target text. When translating literary works from developing countries, the foreignising strategy should be implemented instead, making the cultural other visible and manifested in the target text, so as to challenge the dominance of Western literary canons and mainstream ideologies and promote the development of heterogeneous discourses. In the present age of multiculturalism, images and voices from other cultures should be seen and heard, challenging prevailing domestic literary and ideological views. Translators should appreciate cultural diversity and stay sensitive to cultural differences. From a socio-cultural stance, foreignising translation of developing countries' literature revises the dominance of the Anglo-American literary and ideological views in the publishing world.

The Future Trend of Translation Studies: Towards Pluralistic Approaches

China as a big cultural country has not been too visible internationally in the area of translation studies, in spite of the fact that it has a strong

translation tradition and an extensive market for translated works. However, this situation will change for the better. In the post-Cultural Revolution years, a deluge of translations of modernist and postmodernist literature and 20th century Western literary theories sparked discussion on translation's nature, assessment standard, strategy and criticism, and translation-related issues. The spread of Western translation theories in recent years has lent to and deepened our understanding of the subject and opened up new avenues of thinking.

Partially due to the open academic environment, and partially due to the strenuous efforts of some Chinese translation scholars to introduce Western translation theories and apply them to issues arising in the Chinese cultural context, translation studies has developed dramatically. The spread of Western translation ideas, models and research methods also enables Chinese scholars, English speaking or not, to keep pace with the latest advances in international translation scholarship.

The recent exciting developments in translation studies in the West have brought new perspectives to Chinese translation circles, propelling scholarship beyond the endless debate between literal or free translation or on viewing translation merely at the linguistic level. Interest has resurged in issues related to virtually all aspects of translation, especially concern for the social effects and political consequences of translation.

Today among Chinese scholars, it is widely held that translation means more than changing from one language into another; it means moving from one culture to another, and translation is cross-cultural rather than cross-linguistic communication. The idea that translation can be approached at extra-linguistic levels, such as communication, ideology, culture, etc., is gaining influence. All these have constituted fundamental changes in Chinese translation thinking and have paved the way for the further development of translation studies as an emergent discipline with expanding boundary and multiple perspectives.

The findings in deconstruction, postcolonialism and cultural studies have yielded new insights into translation issues. Postcolonialism aims at deconstructing colonialist strategies in translation and dissipating hegemony in academia, becoming an intellectual force that challenges any rigorous authoritativeness and instead encourages dialogue between China and the West. In the present age of globalisation, translation scholarship demands a certain global perspective. Interactions between scholars on an international basis help them to gain access to new ideas and insights and to test and further develop them. In China, translation studies is enjoying a renaissance lately, and some relevant components of Western theories are assimilated into the Chinese translation studies, which has made a

lasting contribution to the further development of the discipline. The dissemination of these Western concepts, perspectives and models among Chinese translation scholars has also had an emancipating role: with visions being enlarged and minds being set free, they move away from the traditional limited approaches to encompass new findings and different perspectives.

When exerting extensive influence on Chinese translation studies, Western theories are tested and further developed in the Chinese context. Contemporary China is marked by its rapid social and cultural changes, which provides a fertile ground for the assessment of the cultural approach to translation studies, which is known for its concern about social effects and political consequences. Some scholars are engaged in research work aiming to test some of these opinions and theories to see their relevance in dealing with translation issues in the Chinese cultural context, and the strengths/weaknesses in them in responding to the new questions and problems arising in an era of rapid cultural/social changes.

In China today, translated literary works have mainly functioned to spread Western ideas and knowledge, and the general reading public has had an insatiable thirst for translated literature, especially from the English speaking world. The recent emergence of a cultural turn has broadened the scope of translation studies to take account of political and ideological factors at play in translation activity. The cultural approach to translation has deepened our understanding of translation as intercultural interpretation and practice and our view of translation as a crucial channel through which foreign influences penetrate and transform the receiving culture. Questions that previously were neglected are raised: how are translations received and interpreted in the target culture, and how does translation, to some extent, function to strengthen, weaken or even subvert the mainstream culture and dominant discourse? To answer these questions arising from intercultural encounters through the medium of translation, more in-depth research work should be done in an open and interdisciplinary mode to develop translation theories relevant to the Chinese context.

However, the emergence of culturally oriented translation theories does not mean writing off other trends. The traditional notion that approaches to translation fall, more or less, into a single category, to the exclusion of other possibilities, is becoming groundless. The future of translation studies lies in expanding its margins and incorporating multiple approaches as a result of scholars' interdisciplinary and interactive efforts.

Notes

1. A bimonthly (in Chinese) sponsored by the Chinese Translators Association, in which substantial academic articles on translation studies have been published since 1982. It is widely circulated among translation scholars and translators in China.
2. Set up in 1982, the Chinese Translators Association is a state-supported organisation that takes charge of organising and sponsoring a range of translation events, including conferences, seminars and contests. A great number of translation scholars and translators across the country are affiliated to it. Its publication is the bimonthly *Chinese Translators Journal* (in Chinese).
3. Cf. Tan Zaixi (1984); Tan Zaixi (1999).
4. The Chinese translation of Lawrence Venuti's (1995) book has been published by Foreign Language Teaching and Research Press (Beijing).

Part 2

Current Developments

Chapter 6

A Global View of Translation Studies: Towards an Interdisciplinary Field[1]

EDWIN GENTZLER

In his book *In Search of a Theory of Translation*, Gideon Toury (1980), a pioneering translation studies scholar from Israel, suggested that scholars keep an open mind when defining the object of study for their field. He suggested that scholars study translation phenomena wherever they occur, and that the definition for the field include any text 'that is regarded as a translation from the intrinsic point of view of the target system' (p. 73). Because the field was so young, and because it had yet to collect a corpus of texts for study, Toury cautioned against preconceived notions of translation and the exclusion of texts because of differing definitions and national traditions. Toury's idea, which I greatly admire, was quite radical at the time, for it challenged traditional definitions and opened the field to many types of texts not considered by the discipline. Today I want to go even one step further: I suggest there are many texts that some cultures often do not consider as translations but which also need be included in the field's definitions. China and the United States may be two countries where such 'hidden' translations occur.

Despite the field's relatively young age, in parts of Europe, it has already coalesced into a fairly narrow discipline with a well-defined subject field for study and a fairly fixed research methodology, i.e. what has become known as descriptive translation studies (DTS). Yet I suggest both that many translation phenomena have not been included, especially those oral and non-published translations occurring in marginal communities in the Americas, Asia and Africa, and that research methodologies used in other disciplines, including philosophy, anthropology, psychology and political science, have not been sufficiently considered. The goal of this chapter is to take a more global view of the discipline of translation studies and to suggest that the field move towards more interdisciplinary forms of investigation. If a large portion of translated texts in countries as big and as powerful as the United States and China have gone largely unexamined, has a critical mass for closed definitions and limited methods been reached?

While I am less familiar with translation in China, I have done research on translation occurrences in the Americas, particularly the United States. If any finding is characteristic of translation in the United States, it is that there is an overwhelming *lack* of conformity in translation; mistranslations, pseudotranslations, gaps, contradictions, accidents, numerous shifts both conscious and unconscious, ideological constraints and economic constraints seem to be a significant part of the process, all of which cloud and confuse the 'visible' data. Many translations take place out of sight of mainstream culture, sometimes smuggled into official discourse and, more often than not, self-effacing and disappearing to avoid scrutiny by the often monolingual, dominant and colonising powers. In China as well, translation has a long history, one in which translations, such as Buddhist texts, are so assimilated into Chinese culture that they are often indistinguishable from original Chinese writings. In today's discourse in China, many translations of texts on globalisation surreptitiously refer to other disciplines, such as a disguised forms of commentary on social reform, requiring an interdisciplinary interpretive methodology to explore their meaning.

In order to examine such phenomena, I discuss translation studies in the four following sections: (1) the current state of translation studies in Europe; (2) translation studies in the United States; (3) my initial impressions of translation studies in China; and (4) the future of translation studies. By referring to my own research on translation in the Americas, I point out several possible interdisciplinary connections that might further inform the field. I suggest that only by viewing translations from a global perspective and by being open to interdisciplinary approaches might translation studies scholars arrive at a more comprehensive definition of translations and how they function in any given society.

Translation Studies in Europe

Most European scholars agree that the discipline of translation studies first emerged in the early 1970s with a group of scholars from Belgium, the Netherlands, England, Germany and the former Czechoslovakia. Combining the best Prague structuralism, British empiricism, German systems theory and the Belgium/Dutch descriptive facilities, an exciting new international and interdisciplinary field emerged. In his essay 'The Name and Nature of Translation Studies', James Holmes (1988) mapped out the structure for the new field as having three branches: theory, descriptive studies and practice. Holmes argued that the three branches should mutually inform each other. Thus, information gained from theory and descrip-

tive research would prove valuable for the practice branch of translation and the training of translators. Reciprocally, Holmes suggested that the theory branch, which at the time he felt was dominated by partial theories too narrow in scope, would be informed by the descriptive and practice branches. However, over the last 30 years, not all the branches have developed equally.

The establishment of a new field during the late 1970s and 1980s was not easy; in European universities, translation had historically been subsumed under linguistics, philology and literary studies. Scholars working in the new field had to continually define translation studies *against* other disciplines, establish their own research paradigms, and create their autonomous methodologies for analysing translation phenomena. Such working conditions led to a fairly hermetic system, often sceptical of interdisciplinary collaborations, afraid of having their emerging field again subsumed by larger, better-established disciplines.

Thus, many of the early translation studies scholars in Europe devoted themselves to descriptive studies, comparative analysis and historical case studies. Scholars such as José Lambert, Itamar Even-Zohar, Raymond Van den Broeck, Theo Hermans and Kitty Van Leuven-Zwart all developed models for better describing translations and sought to establish 'norms' for translation activity, patterns or laws of translational behaviour that would apply in a 'universal' fashion. Scholars began generating historical case studies and pointing out the importance of translation in cultural and literary evolution. With the emergence of a research methodology and a growing number of case studies, the new field came into being and flourished. It has expanded from the Low Countries, central and Eastern Europe to Spain, Austria, Germany, Italy, Hungary, Finland, Ireland, and now nearly every European nation. Translation studies currently is a booming academic industry: over 25 MA programmes exist in Spain alone.

During the 1980s and 1990s, translation studies in Europe developed primarily down the middle branch of Holmes's model, that of descriptive studies. Most of the scholars of the Low Countries argued, with reason, that theory and practice needed to take a backseat to description because historically there had been an overemphasis on theory and practice at the expense of descriptive work. Before deriving a theory of translation, they argued, scholars needed to conduct *empirical* case studies to learn more about what translators actually do and how translations function within any given culture. While I have been critical of this definition of translation and this emphasis on empirical methods of research (Gentzler, 2001: 140–144), this critique did not take into consideration the very real con-

cerns of the field: establishing its place in the university and developing scientific methods of investigation that could be supported by research institutions. Today I suggest that a systematic, empirical, descriptive approach was pragmatically necessary in order to *legitimise* the field within the scholarly institution of higher education in Europe.

In light of the cultural conditions of the time, the emphasis on descriptive studies certainly has merit; its empirical research methodology led not only to an institutionalisation of the field in the higher education, but also to a dramatic shift from a focus on the source text to an increased focus on the target text and culture. While today such research methods seem fairly restrictive, at that time, when translation studies did not exist as a discipline, the early pioneers shared several interdisciplinary and multitheoretical interests, including literary history, linguistics, stylistics and structuralism. Scholars from America, Holland, Belgium, Russia, the former Czechoslovakia and Israel participated. Theo Hermans (1999) reports on this pioneering spirit in *Translation in Systems*. Drawing a parallel to Thomas Kuhn's *The Structure of Scientific Revolution* (1962), Hermans reflects on how the field drew from ideas central to several other disciplines and prevalent in different parts of the world to form its 'disciplinary matrix' (1999: 10). He suggests that it was a very exciting time of trying out new ideas, recruiting young scholars, organising conferences and publishing new ideas. Thus in many ways, the field originally was founded by scholars open to interdisciplinary and international collaboration. In the future, I urge the field to return to this global and interdisciplinary spirit.

Translation Studies in the United States

The growth of translation studies as a discipline in and of itself did not follow as quickly in the United States, where today there are very few universities offering postgraduate translation studies programs. According to William Park's *Guide to Translating and Interpreting Programs in North America* (2003), there are only *two* universities in the United States that offer doctoral degrees in translation: Penn State and Binghamton (and the Binghamton PhD programme was only approved in 2004). And out of thousands of universities, there are also only 15 offering Masters of Arts (MA) or Master of Sciences (MS) degrees; several of these are Masters of Fine Arts (MFA or creative writing degrees) programmes (such as the programme at the University of Iowa) or translation training institutions (such as the programme in Legal Interpreting at the College of Charleston, South Carolina) (Park, 2003: 190). In many ways, scholars in the United

States are 30 years behind translation studies scholars in Europe and are at the early stages of sharing ideas, organising conferences and recruiting disciples. Due to the structure of higher education in the United States, translation studies out of necessity has to be interdisciplinary: most of the scholars researching translation have their primary degrees and research interests in other disciplines, including linguistics, comparative literature, psychology, philosophy, anthropology, cultural studies and sociology.

While one might generalise and say that translation studies in Europe during the 1980s and 1990s was dominated by the central branch of Holmes's model – the descriptive branch – in the United States just the opposite occurred; one could argue that the two other branches – the theory and practice arms, the left and the right branches – saw significant growth. In March 2004, United States translation studies scholars held the just the second conference of the American Translation Studies Association (ATSA) at the University of Massachusetts, Amherst, which drew over 120 scholars from around the United States and the world. While translation studies scholars from more established translation studies programmes at Binghamton University, the University of Massachusetts, Amherst and Kent State University were well represented, other scholars came from a variety of backgrounds and disciplines. The new field is still trying to discover who are the scholars working in translation, what are their backgrounds and disciplines, and how to best forge a new scholarly organisation. In the United States, thus, the very definition of the field is an open and tentative one, drawing largely upon international definitions and interdisciplinary investigations.

One could argue that other disciplines are pushing translation studies to develop more quickly. Americans are very pragmatic and economically driven; it should come as no surprise that the practice branch has grown quite rapidly in the United States. One such field, international business, is particularly pressing. Business leaders are urging the field to develop in a useful, practical direction that can help to open markets abroad. One ATSA member, Gregory Shreve from Kent State University, referred to the business pressure as the 800-pound gorilla in the living room. Many of the issues, such as price, quality, speed, layout, function and assessment are being pressured by business interests and the job market. This has in turn led to further interdisciplinary connections to information technology and computer tools, including translation memory and terminology databases. At the ATSA, the most widely attended sessions, particularly by young people, were less presentations made by the professors, and more by the computer technicians, and computer-aided-translation (CAT) experts, some from the private sector. The academics admitted being behind the curve in technolo-

gy and translation, which they attributed to a lack of training and start-up resources. To keep up with the business demand, however, translation teachers are going to have to retool their skills in information technology, which will then have a corresponding impact on research and theory.

The other area at the ATSA that drew the most contributors was the theory branch. Organisers had to double the number of sessions devoted to translation theory. Yet this 'theory' is very different in nature than the empirical theories that dominate European translation programmes. Perhaps more influenced by Jacques Derrida's work on Benjamin's 'Task of the Translator' (1969a), about which Paul de Man (1986: 73) suggested that you are nobody unless you have written about this essay, or by Gayatri Spivak's essay on 'The Politics of Translation' (1993) than by descriptive translation studies scholars, the methods used to study and describe translations in the United States are multitheoretically charged. The major scholars in the States – Lawrence Venuti, Suzanne Jill Levine, Maria Tymocko, Doug Robinson, Marilyn Gaddis Rose and Gayatri Spivak – while all doing some translation and translation description work, saw much of their publishing and speaking success due largely to their research and writing in cultural studies, continental philosophy, literary studies and postcolonial theory. I suggest that the explosion in translation theory reflects the emphasis on interdisciplinary studies in the United States. During the 1970s and 1980s, previously isolated and autonomous fields of study were invaded by a variety of poststructuralist, deconstructionist, Marxist, feminist, postmodern theories and methodologies. For example, André Lefevere, who moved from Belgium to the United States in the early 1980s, was much influenced by the boom in literary theory in the United States, and his approach changed from a focus on literary devices, to an increased interest in theory, cultural studies and ideology; in his later work he criticised the narrowness of the approaches used in Europe. Thus, in the United States, the left and right arms of the field, the theory and practice, are developing more quickly than the middle descriptive branch.

Yet if translation studies in the United States has strengths derived from interdisciplinary connections, it also has glaring weaknesses in translation description and research. In his book *The Translator's Invisibility: A History of Translation*, Lawrence Venuti (1995) offered a history of translation in the United States, but he drew more heavily from international sources such as British and German translation theories than those from the United States. When he did turn to the States, what he described was really a kind of modernist approach to translation history, focusing on translators such as Ezra Pound, Dudley Fitts, Celia and Louis Zukofsky and Paul Blackburn, rather than a comprehensive history. To take another example, in

Jean Delisle and Judith Woodsworth's *Translators Through History* (1995), there is no mention of any translation activity in the United States. Research is clearly needed on translation theory, history and politics in the United States, including during the pre-colonial period among indigenous peoples; the colonial period, including French, British, German, Dutch and Spanish colonisation; the independence movement, with the incorporation of ideas regarding democracy from classical Greek as well as individual liberties from the French Enlightenment; through the strong immigration phases of the 19th and 20th centuries; up to the globalisation and localisation movement that forms part of the United States' culture today. Scholars in the United States, I suggest, may have gone a bit overboard on theory, making claims about translation without having done the historical research on which to base such claims. Here, I suggest, United States translation studies scholars can learn much from their colleagues around the world, especially from China, where such historical and descriptive work is well underway.

Translation Studies in China

While I am by no means an expert on translation studies in China, it strikes me that translation studies are growing rapidly in China along all three branches – theory, research and practice – and that the seeds for a global and interdisciplinary field are currently being sown.

Clearly translation is undergoing a renaissance in China, a movement that began in the late 1970s when China opened itself to the West and started an ambitious programme of cultural reform. In terms of practice, translation is now so widespread that it impacts every aspect of Chinese life, including business, science and technology, as well as literature, philosophy and the arts (Lin Kenan, 2002: 168). In literature and the arts, for example, an increasingly free market economy allows unsolicited translators to sell their translations of bestsellers to journals such as *Yilin* (*Translations*). Translation articles are published by journals such as *Zhongguo fanyi* (*Chinese Translators Journal*) and *Shanghai keji fanyi* (*Shanghai Journal of Translators for Science and Technology*). Publishing firms such as *Shanghai waiyu jiaoyu chubanshe* (Shanghai Foreign Language Education Press), and *Waiyu jiaoxue yu yanjiu chubanshe* (Foreign Languages Teaching and Research Press) are increasingly publishing translation studies research. According to recent articles at www.china.org.cn, the booming market in translation is one of the leading news stories in the country. Mark Godfrey (2004) writes that the top bestsellers in the West are available, including recent hits such as Hillary Clinton's *Living History*, Madonna's children's

book *English Roses* and the ever popular Harry Potter books by J.K. Rowling, which have sold over five million copies already, with new print runs being released as I write. Even novels banned in the past are available: two translations of James Joyce's *Ulysses* – one by Jin Di and the other by Xiao Qian and Wen Jieruo, are recently available in Chinese, with much discussion about the translation strategies and merits of each one. Previously banned novels by emigrant writers critical of the Cultural Revolution and the Chinese government policies of the 1950s and 1960s, such as Rae Yang's *Spider Eaters*, or more contemporary works by Chinese writers in exile, such as Ha Jin's *Waiting*, are now available, although other critical texts remain off the 'official' market. Such a boom, especially by untrained translators competing with the trained translators, will also impact translation studies and teaching. The Chinese translation of *Jack: Straight from the Gut* by former General Electric Chairman Jack Welch, which sold over 600,000 copies, has been criticised by Zhang Weizu from Capital Normal University for its thousands of errors (www.china.org.cn, 12 Oct. 2004). With the changing economy and the market for translation, translation scholars in the future will have to deal with issues such as linguistics, standards, assessment, criticism, prestige and training.

In business, science and technology, texts on management, labour relations, world economic markets, banking and insurance are increasingly available. One of the topics I am exploring in my research is the connection between 'pirating' and translation, especially as in the pirating of (illegal translation and adaptation of) music, film and computer software. A lively market in unauthorised translations, especially of Western films on DVD, exists. The definition and cultural tradition of copyright law differs in China from the West, thereby changing the conception of the author–translator relationship, as well as the very definition of translation. In the new special economic zones such as Shenzhen in Guangdong Province and in the major cities such as Shanghai and Beijing, translation is being increasingly impacted by new developments in information technology. With the advent of Windows 2000 and Word 2000, Global Input Methods (IME), the prevalence of Unicode, and increased speed and memory of personal computers, allowing for faster Internet communication, China has entered the fast-moving world of multilingual computing and technology. On the Internet, websites and email communication in Chinese is increasing at an exponential rate. According to Global Reach: Languages and Translations on the Internet (http://www.glreach.com/globstats/index.php3), as of June 2004 the total number of Internet users in China has increased to over 87 million, comprising now over 13% of the world market, a 27.9% jump in just the last year. The number of computer hosts

in China has grown to 36.3 million. At this rate, within ten years, Chinese will likely outstrip English as the dominant Internet language, having a radical effect on the global flow of translations and the hierarchy of languages. Translation, in China and the rest of the world, will increasingly be influenced by forces of globalisation and multinational business interests, with its emphasis on factors such as speed, function and cost rather than traditional standards such as linguistic quality and accuracy. Source texts will be simplified to reduce ambiguity; terminology will be made increasingly consistent, reducing fields of association and limiting creative translation solutions. Such changes will impact both translation practice, including teaching, and theory. Walter Benjamin (1969b) has talked about 'Art in the Age of Mechanical Reproduction'; I suggest that contemporary theorists will have to think about translation in the age of computer reproduction.

Unlike the United States, where there has been little translation studies research on the history of translation, much work is ongoing in China on descriptive translation studies, particularly translation history. Since 1984, several important works have been published that trace the long history of translation in China, including Ma Zuyi's *Zhongguo fanyi jianshi* (1984) (A Brief History of Translation in China until 1919), the anthology *Fanyi yanjiu lunwen ji* (1984) (A Collection of Papers on Translation) compiled by the Chinese Translators Association, Chen Yugang's *Zhongguo fanyi wenxue shigao* (1989) (A History of Translated Literature in China), and Chen Fukang's *Zhongguo yixue lilun shigao* (1992) (A History of Translation Theory in China). Combined, these works trace the history of translation in China from the East Han Dynasty (CE 25–220) and the translation of Buddhist scriptures through the present. Authors publishing on the history of translation in China, including authors in this volume, generally refer to and expand upon these descriptive histories.

As other scholars in this anthology have pointed out, the history of translation in China has undergone several distinct periods. During the Buddhist period, which lasted from *c.*CE 148 to 1037, Chinese translators and monks from India translated thousands of Sanskrit Buddhist texts into Chinese. The second major period, beginning at the end of the Ming Dynasty and the beginning of the Qing Dynasty, or around 1650, served to introduce Western science, technology and industry to China. The third period came after the Opium Wars in the 1840s when China was opened to colonists from Great Britain and other nations, during which many works in the humanities and social sciences in the West were introduced into China. A fourth period began with the May Fourth movement of 1919, marking the beginning of modern Chinese history, and included the search

for new forms of art and language reform, in which translation played a central role. A fifth period began in the 1950s and focused on the translation of Russian works, introducing many communist ideas. The final period began in the 1970s when China introduced reforms, reopening itself to Western ideas. Texts of all kinds are being translated, including science, technology, business, literature and philosophy.

In 'Translation as a Catalyst for Social Change in China', Lin Kenan (2002) suggests, and I think he is right about this, that most of the histories of translation in China focus on either just listing the facts – the titles, dates and authors – of translation, or merely offering linguistic analyses. The significance of Lin's essay is that he connects movements in China with similar movements in other cultures and points out how the translation history is deeply enmeshed with literary and ideological considerations. Echoing the work of Wang Zuoliang (1984), Lin suggests that Yan Fu's concept of *ya* (elegance) has been too harshly criticised. Using methods derived from descriptive translation studies, Lin suggests that people living in the largely feudal culture at the time were accustomed to classical Chinese and that target culture considerations forced Yan Fu to conform to the prevailing linguistic and literary norms of the time (Lin, 2002: 177). In another instance, making international connections, Lin suggests that the fifth period of translation, during the Soviet period, in which works to be translated were generally filtered through the Russian system, might be compared to Israel in the 1930s to 1960s, when translations from Germany into Hebrew were filtered through the United States. Such international and interdisciplinary insights are welcomed.

The translation history of China is of course international, as many Western translators and missionaries were involved. In her essay 'The Role of the Foreign Translator in Chinese Translation Tradition,' Eva Hung (1999b) complements Ma's history, this time focusing less on the Chinese translators and more on the 'foreign' translators, mostly Western missionaries or Turkish administrators. Because Chinese people, including the intellectuals, knew few foreign languages and had little experience abroad, Western missionaries generally had to learn Chinese, and many learned it quite well. On occasion the missionaries would take Chinese speakers on as assistants, but in general they did the brunt of the translation work themselves. Periods when Chinese translators dominate, such as when Xuan Zang's translation work prevailed in the late Buddhist period, according to Hung, are the exception rather than the rule. While translators such as Yan Fu and Lin Shu were influential during the period after the Opium Wars, Jesuit translators such as Timothy Richard (1845–1919) and Jonathan Fryer (1839–1928) were even more influential, producing both

religious texts and texts of Western learning. Only later, with the rise in urban economies, increased international ties and changes in the education system, were more foreign languages taught, enlarging the pool of qualified Chinese translators. Hung concludes her article by cautioning translation scholars to not just focus on Chinese translators of Western works, but to be open to the contributions of non-Chinese translators to the evolution of Chinese culture, thus calling for an internationalisation of the field of study.

In addition to the boom in translation practice, and increasing research on the histories of translation in China, there is also a very strong movement in theory, both cultural theory and translation theory. In fact, in China, the two closely intertwined, which might explain the success of the Shanghai Foreign Language Education Press series on translation theory, which introduces most of the leading Western theorists, including Susan Bassnett, Eugene Nida, Peter Newmark, André Lefevere, Mary Snell-Hornby and Gideon Toury. Combining that with the availability of French poststructural thought, including the availability of texts by Michel Foucault, Roland Barthes, Paul Ricouer and Jacques Derrida, as well as Anglo-American literary theorists such as Fredric Jameson, Jonathan Culler, Harold Bloom and theorists working in the United States such as Edward Said and Gayatri Spivak, makes for a fruitful discussion of translation theory.

The reception of these theories is mixed. Some Chinese translation scholars embrace Western theories; others remain sceptical. My initial impression is that many of the Western theories of translation and globalisation do not necessarily apply. The divisions between structural/poststructural, colonial/postcolonial are not as clear in China. Is China a postcolonial culture or an imperial one, or both? Migration patterns, language hegemony, class differences, relations between minorities and majorities differ from many Western cultures. For example, many of the hybrid constellations so popular in theories of the West – Asian-American, African-American or Newyorican – and the fragmented, bilingual, bicultural existence such individuals experience, differs greatly from the Chinese situation. In China, I am struck more by hybrid constellations such as feudal-postmodern, classic-pop, capitalist-communist, Confucian-feminist or cyber-Buddhist, as the past rushes rapidly upon the present. Many of the discussions, despite new models and rhetoric, are still centred on officially controlled cultural policies and less controlled popular and commercial exceptions. In 'Postmodernism and Postmodernity in China: An Agenda for Inquiry', Jonathan Arac (1997: 144) observes some movement toward postmodernism, but suggests that

Western models are often sinicised when applied to China. In *Occidentalism*, for example, Chen Xiaomei (1995) refers to Occidentalism less as a global force, but in certain cases as a marginal, peripheral discourse engaging the dominant power of the centre, thus reversing the poles of postcolonial theory in the West. While the liminality or centrality of her concept of Occidentalism has been problematised in contemporary China (cf. Wang, 1997), Chen's work well serves to illustrate the cultural specificity of certain postcolonial concepts as practised in the West, including assumptions made by translation studies scholars such as Eric Cheyfitz and Tejaswini Niranjana. While it is true that very strong central powers exist in China today, there is not just one history in China, but multiple perspectives on history, including but not limited to China mainland, China Taiwan, Hong Kong, Singapore, multiple Chinese diasporas throughout the world, and multiple minorities within China, all with differing social and political contexts and different ranges of inclusion and exclusion. As China modernises and increasingly opens itself up to outside forces, translation will play a fundamental role in the evolution of culture, and all cultural and social theorists must deal with it, including translation studies scholars. I suggest that they do so with a global perspective and an interdisciplinary openness characteristic of how Theo Hermans described the field of translation studies during its fledgling days in Europe.

The Future of Translation Studies

In the introduction of my book *Contemporary Translation Theories* (Gentzler, 2001), while welcoming new translation theories that help deconstruct traditional assumptions about translation and unpack relations in which meaning is constructed, I also cautioned against an all too easy appropriation of postmodern and poststructural theories developed in the West (p. 4). While I have found continental philosophy productive in my work analysing translation in the Americas, it also can be colonising in its own way, coloring research methods in such a way as to limit that which can be seen. The 'continent' referred to in 'continental philosophy' is Europe, more specifically a handful of philosophers centred largely in France. Some of the discussions in China, fearing the elitist nature of postmodern texts and the dangers of globalisation, may not be far from the mark. Rather, I advocate multiple theories, combining interdisciplinary and international methods and insights, continually rethinking one's own preconceptions, and paying close attention to marginalised local groups, thereby allowing for new insights and perspectives. I suggest that translation studies scholars in Europe

and the United States have much to learn from translation studies scholarship ongoing in China. This book is a first attempt to bring some of that research to Europe and the West. To illustrate some of the possible insights, let me turn to my own recent research.

I am working on a new book called *New Translation Theories in the Americas*, the beginnings of which I have published in essays titled 'What is Different about Translation in the Americas?' (2002) and in 'Translation, Counter-Culture, and the Fifties in the USA' (1996). Rather than use European, empirical, research methods to describe translation phenomena in the United States, I did nearly the opposite, using psychoanalytic, Marxist and deconstructionist methods to access not only the visible, textual translation history, but also the invisible, 'hidden' translation history as well. I argue that there are *two* types of translation histories in the United States: first, the official culture, including books, official speeches, negotiated treaties, reviews and public performances, i.e. our print culture; second, a subculture or counter-culture, including translations in hospitals, courts, schools, community groups, the home, social service agencies, as well as the prisons, barrios, reservations and Chinatowns. The official culture invariably uses trained translators who are paid and the translations are recorded; the subculture uses friends, family members, community workers, janitors and secretaries, who are invariably untrained and not paid, and the said translations go undocumented.

Toury, as mentioned above, cautions against an easy definition of 'translation' or of the object of study of the field of translation studies, saying that we should study any text that is defined by a culture as a translation. I would go further than that; even such an open definition is not enough. I suggest that translation studies scholars need to research translation phenomena in a culture *wherever* they occur, whether they are deemed translation by the target culture or not. I find that translation hides within non-translations. In the United States, for example, especially in fiction, autobiography, travel writing and, especially, in memoirs by first and second generation immigrants, a very popular genre right now, hidden translations are deeply embedded. For example, many conversations that take place in the immigrant's home, although reported in the text in English, clearly took place in another language and are translated from the immigrant's mother tongue, such as conversations with parents and grandparents or reports on visits taken to the immigrant's home country. Oral cultures, including some of the most impoverished, marginalised groups in the Americas, pass along translations out of sight of the mainstream press. Slaves, for example, used African languages until their masters split them up or even cut out their tongues. Afterwards, slaves developed a se-

cret language, communicated through music, dance, rhythm and intonation to communicate behind the scenes, some traces of which continue in the present. Hispanic Americans, Afro-Americans and indigenous groups have also developed a form of translation that uses English but introduces bilingual and bicultural terms and references, creating double meanings to get messages past the monolingual authorities. Alternative cultural histories and myths are passed along from generation to generation within the homes and private spaces in the culture, leaving behind no official record.

How do scholars access such hidden, unpaid and unpublished translation? Using methods developed by translation studies scholars such as Brazilian and Argentine theorists such as Rosemary Arrojo, Else Vieira and Adriana Pagano, I have adopted methods used by scholars who have taken the 'fictional turn' in translation. Else Vieira, for example, analyses work by Latin American fiction writers such as Mário de Andrade, Jose Luis Borges, João Guimarães Rosa and Gabriel García Marquez, showing how they use translation as a theme in their work to challenge European notions of invisibility and fidelity in the translation process (cf. Vieira 1994, 1998). I have also borrowed methods based less on any translation studies discipline and more on research methods derived from other disciplines. Borrowing from Sigmund Freud, Jean-Jacques Leclercle and Jacques Lacan, I use a psychoanalytical strategy to look at shifts, slips of the tongue, contradictions, ambiguity and double entendres to access unconscious codes and meanings. Using Marxist theories, such as those by Louis Althusser, Pierre Macherey and Mao Zedong, I look at contradictions in the text that reveal textual inconsistencies and open up meanings that may be covered up by the monolingual nature of the text. For example, as Mao Zedong (1953) in *On Contradiction* used Marxist strategies to unveil inconsistencies in texts that point out the hypocrisies and instabilities of bourgeois and capitalist economies and social structures, so too do I use contradictions and gaps to reveal multilingual and translational phenomena operating behind the English-only veneer in the monolingual United States society. And using deconstructive strategies, such as those by Jacques Derrida, Paul Ricouer and Michel de Certeau, I attempt to unveil forbidden traces of presence and difference inherent in translation.

The results of such research, I suggest, may give a better indication of the translational history of the United States and the nature of how translation operates in that country. It also results in a re-definition of translation. The kind of translation I refer to is not just the conventional, interlingual type of translation, but *another* more socio-psychological form of translation, much of which is hidden because it has been repressed and

marginalised by the mainstream culture and English-only advocates. It is a paradoxical form of translation: in *Monolingualism of the Other,* Derrida (1998) articulates the dilemma as follows: (1) we only ever speak one language; (2) we never speak only one language. Even in so-called monolingual texts, translations lurk below the surface, *sous rature*, a kind of always already there but invisible subculture. Derrida, a Franco-African Jew who was born in Algeria at a time when Arabic was forbidden in official culture, and who could only study Arabic as a 'foreign' language, should know. I suggest that in the case of the United States, with all its multiple hyphenated identities, all of whom use translation everyday of their lives, a kind of psycho-social translational complexity lurks below the surface of the so-called 'United' States' monolingual culture. While many minorities and marginalised groups have 'translated' themselves into English, a repressed 'other' identity has never been totally erased, and in a schizophrenic fashion, surfaces on occasion revealing different cultural backgrounds and social-psychological preferences. Might not a similar phenomenon be found in other countries dominated by one powerful language group, such as China?

Conclusion

Compared to the nation-states of Europe, and especially compared to China, the United States is a very young country. While translation studies have existed for over 30 years in Europe and China, they are just getting started in the United States. I am very sceptical of applying European translation studies models, whether traditional source text–target text transfer theories, or the increasingly popular new target-text functional models, when analysing translation phenomena in the United States. While the United States is an imperial power, and while the English language is dominating the current global scene, appearances can be deceptive. The smaller local cultures are gaining in power and status, and translation plays a large role in that process. The recent generation of immigrants from Latin America to the United States, for example, are *not* assimilating as have previous immigrant groups; instead they are working hard to maintain their language and cultural heritage, taking advantage of anti-discrimination laws to insist upon their translation rights in the hospitals, courts, schools, banks and election booths. The Internet has been a great boon for marginalised language groups in the United States and elsewhere around the globe. As new fonts are made available in the lesser-known languages, translation is being used to resist assimilation and preserve languages and cultures. Translation, while repressed, is return-

ing slowly in the United States; maybe the English language dominance in the global economy is experiencing cracks in its armour, too.

My point is not to say that my research methodology is better or worse than any other approach to the study of translation; rather, I suggest that translation studies scholars need to be continually open to interdisciplinary innovations and alternative research models, as well as to ongoing work by translation studies scholars from any number of countries and regions around the world. Theo Hermans talked about those pioneering days of translation studies in Europe with an openness and an excitement that I am beginning to feel again, as scholars from various disciplines and from different parts of the world exchange ideas, case studies and research models, such as the exchange between Chinese and Western translation scholars demonstrated by this volume. I am not sure exactly where the field of translation studies is heading, but I like the feel of the energy and commitment. Such a global view and interdisciplinary connections cannot but help scholars gain new insights into the nature of translation and how it impacts everyday lives.

Note

1. An earlier version of this paper was presented at the CACSEC (Chinese Association for Comparative Study in English and Chinese) Conference held in Chongqing, China, 23 October 2004. My thanks to Tang Jun for her proofreading and feedback on the Chinese section of the paper.

Chapter 7

Transgression and Appropriation in Transnational Cultural Translation: A Deconstructive Observation

CHEN YONGGUO

> *My own work as a thinker has no mother tongue, only a succession of translations, of displacements, of adaptations to changing conditions. In other words, the nomadism I defend as a theoretical option is also an existential condition that for me to translate into a style of thinking.*
> Rosi Braidotti, 1994[1]

> *The new Comparative Literature makes visible the import of the translator's choice. In the translation from* French *to* English *lies the disappeared history of distinctions in another space – made by the French and withdrawn by the English – full of the movement of languages and peoples still in historical sedimentation at the bottom, waiting for the real virtuality of our imagination. If we remain confined to English language U.S. Cultural Studies, we will not be instructed either by the staging of restricted permeability or by the disappeared text of the translation from and into European national languages that form the basis of what we know as Comparative Literature.*
> Gayatri Chakravorty Spivak, 2003: 18

In one section of my essay 'The Cultural Politics of Translation',[2] I tried to, from a postcolonial perspective, use two important concepts, limit and transgression, from Foucault in his 'A Preface to Transgression',[3] to demonstrate the non-negative or what I called the 'generative' relationship between the original and the translated in the field of translation. In this essay, I just observe translation from another perspective and try to make a deconstructive study of translation. In my view, translating here refers to the act of transgressing and to the original limit that the act of translating tries to set and then transgress. According to Foucault (1977: 34): 'The limit and transgression depend on each other for whatever density of being they possess: a limit could not exist if it were absolutely uncrossable and, reciprocally, transgression would be pointless if it merely crossed a limit composed of illusions and shadows'. Density of being is the prerequisite both for the text to be translated and for the act of translating it. A book or a text has no life when it is put on the bookshelf or in any space it can oc-

cupy. A reader or a translator can give it life simply by the act of reading or translating it, and in this case, this is a limit that is crossable. The reader crosses the limit and realises to whatever degree the 'density of being' *within* the book, and likewise, the translator who is engaged in the act of translating crosses the limit and therefore realises to whatever degree the density of being *without* the book. In the latter case, the original gains its life in the form of the translated, a form that is supposed to be different from but relevant to the original. Understood in this way, any book or text as a limit must be crossable, that is, readable or translatable, otherwise it is dead. The meaning of the limit lies exactly in the possibility of transgression, the act of crossing it, and therefore, the life of the original lies exactly in its translatability.

What Foucault tries to make clear, however, is not the afterlife of the limit after it is crossed, nor the moment when transgression transgresses the limit, nor the black–white or inside–outside relationship between the two (such oppositions do not exist, according to him) (1977: 34–35). He believes that the relationship between the limit and the transgression 'takes the form of a spiral which no simple infraction can exhaust' (p. 35). He uses a very illuminating example, a flash of lightning in the night, to show the reciprocal intensification between limit and transgression. The flash,

> from the beginning of time, gives a dense and black intensity to the night it denies, which lights up the night from the inside, from top to bottom, and yet owes to the dark the stark clarity of its manifestation, its harrowing and poised singularity; the flash loses itself in this space it marks with its sovereignty and becomes silent now that it has given a name to obscurity. (p. 35)

The relationship is not one of opposition or subversion. It seems that the flash, by lighting up the night, intensifies the darkness of it, and meanwhile, its own clarity is further intensified by the dark, thus manifesting its power of singularity, which functions as a unitary force. And yet, when the flash finishes its task of lighting the night, intensifying the darkness and establishing its sovereignty, it loses itself in obscurity and becomes silent again when the naming is done. In other words, it is submerged again in the space that it had just illuminated immediately after the act of lighting. But this cannot be the same space as the one before the flash happened, just as the translated cannot be the same text as the original. The difference was caused both *by* and *in* the act of lighting / translating / transgressing, the act of which affirms the limited being, the dark night, the text that is waiting to be translated, measures 'the excessive distance that it

opens at the heart of the limit', traces 'the flashing line that causes the limit to arise', and finally, leaps into the limitlessness of 'the zone to existence', and that is 'the existence of difference' (pp. 35–36).

What is being interrogated here is the origin or the original. The flash, as an act of lighting, sets the limit to the dark, and then transgresses the limit when it lights it up or loses itself in it. The night becomes dark again, waiting for another flash, then another flash. Each flash is different from all the rest, because the intensity of lightning is different. If the intensity of lightning is stronger, we see more of the world which darkness covers, and vice versa. Analogically, the original was turned into the translated and intensified by it in the act of translating; then the translated needs further intensification from either the original or a further translation of itself as a test of translatability and faithfulness, which is particularly significant in this era of translation, retranslation and even rival translations.[4] Each time the intensification occurs, a flash is needed, and each flash is a transgression of limits, a crossing-over of boundaries and an elimination of the origin. The disappearance of the origin declares both the death of the old limits, or the finite limits of humankind, in which man appears as an object of knowledge, and the birth of new territories, in which 'the still silent and groping apparition of a form of thought interrogates the limit' and 'the act of transgression replaces the movement of contradictions' (p. 50). In this process, the act of transgression opens a new space or a new zone that knows no origin and no ending, but only a process of becoming, an opening for multiple possibilities, and therefore, the site for the assemblage of a new machine.

This 'silent and groping apparition' might well be what Karl Marx and Gilles Deleuze/Félix Guattari termed as capital, which seeks to set the limits and then transgresses them in the ever-becoming movement of financial capitalism. Each transgression, if we try to appropriate or expropriate (since appropriation or expropriation is one of the things I try to argue about in this chapter) Deleuze and Guattari's nomadic or rhizomatic conception of capital for an explanation of Foucault's idea of limit and transgression, is a line of flight, an unfolding of the folds and a deterritorialisation of the territories that were previously occupied and exploited and hence exhausted by the capital. This movement of the capital from one place to another, according to Marx and Deleuze, is a process of territorialisation, deterritorialisation and reterritorialisation. The first term, territorialisation, refers to the moment of limit-setting, in which the capital finds the most suitable site for production as well as surplus production. The moment of deterritorialisation comes when the capital realises its fullest value, so that new and more productive forces transform the ex-

isting apparatuses of production and consumption in the 'continual revolution of the means of production' (p. 50). But this moment of economic and social progress also spawns the power component of capitalism, which hinders the new productive forces and prevents the surplus from applying for purposes of further surplus production, solely valourising the now obsolete capital-stock and being satisfied with the realisation of profit on previous investment. This is the moment of reterritorialisation, which, axiomatically speaking, is simultaneous with the moment of deterritorialisation in the process of capitalist development.

The philosophical basis of the idea of deterritorialisation is the concept of rhizome that Deleuze and Guattari developed in their *A Thousand Plateaus*.[5] The botanical rhizome is the subterraneous stem of certain plants like the potato, whose horizontal structure is different from the vertical arboreal structure either of the tree or of the root of the tree. According to Deleuze and Guattari, the rhizome has six characteristics that are summarised by Patrick Hayden as follows:

(1) It has the ability to establish continually 'connections between semiotic organisations of power, and circumstances relative to the arts, sciences, and social sciences' (Deleuze & Guattari, 1987: 7).
(2) These diverse relations are external, and produce open systems that cannot be self-enclosed. The 'natures' of things, they point out, are not fixed, ideal and formal, but vague and fuzzy; they are only temporary stabilisations of linguistic, perceptive, gestural, environmental and political connections that are assembled in a diverse number of ways, and are themselves the effects of certain circumstances, projects and activities for which relations are the determinants (pp. 7, 367, 407–408).
(3) The multiplicity of different terms and external relations is an assemblage, the 'increase in the dimensions of a multiplicity that necessarily changes in nature as it expands its connections (p. 8), interplays with other working relations, and cofunctions with heterogeneous elements in a fluid unity to alter old connections and meanwhile form new connections, making the assemblage a kind of compositional, open-ended unity.
(4) This open-ended unity is multidirectionary; it pursues one line at one moment, and a different one at another. This is exactly what we referred to as the processes of territorialisation, deterritorialisation and reterritorialisation, 'the qualitative transformations of complex assemblages on the basis of proliferating relations between heterogeneous terms' (Hayden, 1998: 96).

(5) It always has multiple entryways that allow itself to productively operate within diverse fields of activity and different types of social practice, and the rhizome itself is both shaped by and informing those fields and practices.
(6) It is an anomalous becoming active in the creation of communicable, transversal and symbiotic alliances between different and co-existing terms, forming open systems or assemblages that are capable of transformation. This is the process of Becoming that 'occurs through those in-between spaces that external relations traverse within multiplicities' (pp. 94–97).

These features of the rhizome – connections, heterogeneity, assemblages, multi-direction, multi-entry and becoming – 'create a full-blown constructivism of multiplicity … involving a type of creative associationism that uses the concept of the rhizome as a practical contrast to the hierarchical schema of arborescent structures, and is congenial to a variety of theoretical, social, cultural, and political concerns' (p. 94). Particularly interesting here is the concept of the assemblage, which, as a process of setting a limit to a territory, holds together different or heterogeneous elements that cannot be changed without changing the whole. It is simultaneously both deterritorialisation and reterritorialisation, because in transforming its previous relational quality, it also changes the territorial assemblage from one kind into another, just as the intervals when lightning lights up the dark night can never be identical, because different intensities of light have different effects upon the lighted world. Similarly, after the original as limit or boundary is crossed and deterritorialised, it is transformed qualitatively and will never be such a quantitative correspondence with the terms before it is translated. It is now a deterritorialised text, a new assemblage in a new set of relations, for the simple reason that the translated aims at a new audience with a different cultural background. 'The rhizomatic assemblage does not resemble, reproduce, or represent any grounding essence that would determine it in terms of correspondence. This is because the quality of the rhizome is engendered in the relational interaction of its elements and forms of expression, which change as the rhizome itself is transformed' (p. 96).

The new set of relations and terms are minor or molecular functions in contrast to the major or molar functions, which are strict to the invariable meanings and identities by 'excluding qualitative transformations in favor of numerical identity' (p. 97). The minor or the molecular is characteristic of all becomings, which are 'not to imitate or identify with something or someone', but to 'enter into composition with *something else*' (Deleuze &

Guattari, 1987: 272, 274; Hayden, 1998: 97). This notion of the assemblage, according to Ian Buchanan (2000: 119), 'gives us a properly utopian confidence that things can change because it is defined as being in continuous variation'. Such variation is the result of putting things in a diversity of collective assemblages in virtue of which new interactions and new connections are organised in an ever-open system of relations. The fluidity of these relations makes possible the processes of becoming Other, the qualitative transformation of rhizomatic relations, the collective co-existence of heterogeneous elements, and finally, an active micropolitics.

One of such minor or molecular practices of micropolitics is Deleuze's analysis of minor literature, not to speak of the fact that literature itself is a politics. Minor, as is distinguished from major, which functions by defining its subject 'as a rigid molar entity formed of privileged oppositional essences or terms intrinsically related to invariable functions, meanings, and identities' (Hayden, 1998: 97), is 'a qualitative distinction, and in this case refers to the revolutionary potential of all linguistic practices that challenge the dominance of the binary form of linguistic interpretation by proliferating relations and connections between expression and content' (p. 98), that is, by constructing multiplicities and assemblages that point to the new and contextual experience. Minor literature, literally, small literature or literature of small nations, is an object of Deleuze and Guattari's micropolitical analysis, a term suggested by Franz Kafka himself in his diary entry of 25 December 1911, and refers to such a new linguistic experience in the early stage of Kafka's career as a writer. Deleuze and Guattari first appropriated the term in their *Kafka: Toward a Minor Literature*, then elaborated on the concept in great detail and exemplified it on some other writers in *A Thousand Plateaus*, and finally extended it to the theatre in an essay 'One Less Manifesto' on the Italian playwright Carmelo Bene. As both an object and a practice of micropolitics, minor literature is a concept referring to 'a particular use of language, a way of deterritorialising language by way of intensifying features already inherent within it' (Bogue, 2003: 91).[6] It has three characteristics: (1) the deterritorialisation of language; (2) the connection of the individual to a political immediacy; and (3) the collective assemblage of enunciation (Deleuze & Guattari, 1986: 18). In Deleuze's and Guattari's world of machinic assemblages, minor literature is an expression machine, a linguistic action that mixes expression and content 'in order to move toward its extremities or its limits' (p. 23). By simultaneously combining fluxes of expression and fluxes of content, minor literatures, and also in this case, minor languages, not only challenge the coherence and conformity achieved by structural or organic correspondence of expression and content in major literatures and languages,

but also invent becomings of language by transforming relations between linguistic and nonlinguistic, discursive and nondiscursive elements within experience, showing that a language is in fact infiltrated by multiple languages (Hayden, 1998: 98).

At this point, it is necessary to give a summary of Kafka's diary entry concerning minor literature. The first long paragraph makes a list of the benefits or advantages of literature that is essential in our discussion here, so it deserves a full quotation:

> What I understand of contemporary Jewish literature in Warsaw through Löwy, and of contemporary Czech literature partly through my own insight, points to the fact that many of the benefits of literature – the stirring of minds, the coherence of national consciousness, often unrealized in public life and always tending to disintegrate, the pride which a nation gains from a literature of its own and the support it is afforded in the face of the hostile surrounding world, this keeping of a diary by a rational which is something entirely different from historiography and results in a more rapid (and yet always closely scrutinized) development, the spiritualization of the broad area of public life, the assimilation of dissatisfied elements that are immediately put to use precisely in this sphere where only stagnation can do harm, the constant integration of a people with respect to its whole that the incessant bustle of the magazines creates, the narrowing down of the attention of a nation upon itself and the accepting of what is foreign only in reflection, the birth of a respect for those active in literature, the transitory awakening in the younger generation of higher aspirations, which nevertheless leaves its permanent mark, the acknowledgement of literary events as objects of political solitude, the dignification of the antithesis between fathers and sons and the possibility of discussing this, the presentation of national faults in a manner that is very painful, to be sure, but also liberating and deserving of forgiveness, the beginning of a lively and therefore self-respecting book trade and the eagerness for books – all these efforts can be produced even by a literature whose development is not in actual fact unusually broad in scope, but seems to be, because it lacks outstanding talents. (Kafka, 1949: 191–192)

Obviously, Kafka is arguing for a Yiddish literature on one hand, and a Czech on the other; both are minor or small literatures (*kleine Literaturen*) of small nations. But the size of a nation or a culture may not play key roles in gaining or even heightening these benefits. As a matter of fact, a small nation gains more benefit from linking literature with politics than a large country does. In a small nation, the competing writers may keep

their mutual independence because there are no dominating figures to sway them; in a small nation, '[l]iterary history offers an unchangeable, dependable whole that is hardly affected by the taste of the day', so that 'there is no forgetting and no remembering again' (p. 193); in a small nation, 'literature is less a concern of literary history than of the people, and thus, if not purely, it is at least reliably preserved' (p. 193); and finally, in a small nation, the 'boundary' of a work is not determined by its connection with other works, but by its connection with politics, and, because literature in a small nation is held fast in political slogans and is built in with interpenetration of the personal and the political, it is disseminated throughout the country and reaches a wider audience, absorbing everyone no less than as a matter of life and death (p. 194). This last, that minor literature is thoroughly political, an obligatory function for literature in the world and therefore in our daily life, is the sole reason that Deleuze and Guattari take the term.

What Kafka himself did not mention, but Deleuze and Guattari try to add to the list, is that Kafka was writing in a very peculiar social and linguistic situation: he was a Prague Jew writing in German. As Frederick Karl puts it in Kafka's (1991) biography, he was living in a world that was

> ringed by enemies, invaded by dying and dead brothers, displayed by inner and outer dictates, he himself marginal in his perceptions of his role, hounded by a father who knew nothing but bullying, pushing, attacking his son's sensibilities with his own unrelenting needs, lost to a mother as she became an adjunct of the father's world. (p. 37)

This is the social situation in which many young Jewish writers were growing up in Prague. And speaking from the linguistic point of view, he had been learning Czech before going to middle school and felt more intimate to Czech than to German, though it is the latter that led him into the world of great literary masters. As one of those who were 'only Germans by education' (p. 37), Kafka was living in a linguistic atmosphere that was a mixture of German and Czech, and the Prague German he spoke was seriously affected by Czech pronunciation, syntax and vocabulary. In a sense, it was a Germanised Yiddish, and a deterritorialised German as it is termed by Deleuze and Guattari. But is the Germanized Yiddish an example of the hegemonisation of a minority language, or is the deterritorialised German an example of a minority's appropriation of the majority's language in order to undermine its power structures? Deleuze and Guattari did mean to refer to a political action when they took the term. A deterritorialised language is 'a minor use of language', 'a destabilising

deformation of the standard elements' (Bogue, 2003: 97), a minority group's dialect carved out of a major language. It is appropriate for strange and minor use and can be compared to 'what blacks in America today are able to do with the English language' (Deleuze & Guattari, 1986: 17).

From the pragmatic view that an action is accomplished in a statement, and a statement accomplishes an action, 'the only possible definition of language is the set of all order-words, implicit presuppositions, or speech acts current in a language at a given time' (p. 79). And as is further elaborated by Deleuze and Guattari, the relation between a statement and an act is established not only 'at a given time', but within a given social field, in a particular social context, and in 'a process of continuous interaction of relations and terms from which emerge a variety of assemblages' (Hayden, 1998: 100). The given time, given society, given circumstances and given perspectives, themselves products of previous productive activities, are terms and interrelationships on which new relations, new experiences and new multiplicities are constructed. Understood in this way, our empirical world is always in the process of changing, always 'under construction' according to different kinds of interrelationships, and always able 'to reveal the social, historical, and political character of relations that have been established and that continue to be established, altered, or abandoned' (p. 101). All these are no other than lines of flight, the continuous variations of a language that deterritorialises, destabilises and deforms the norms and rules of a language as well as the assemblages of practices, institutions, entities and situations of linguistic regularities. This is no other than the strategies of transgression and appropriation (or expropriation) taken by a minor language to resist against the restrictive controls of standard usage and to set non-standard limits to the linguistic structures of power, if we follow Deleuze and Guattari's steps to the deterritorialisation of language as political action.

But what does this have to do with our translation practice and comparative literature? Deleuze and Guattari's use of Kafka to create the concept of minor literature is of course not to comprehensively interpret Kafka's life and work; they are quite selective in reading his diaries and letters, and even more so with the entries on minor literature, which refer not only to literatures of small nations, but also to literatures of oppressed minorities and of modernist avant-gardes. In these broadened categories, Kafka's status as a 'major' writer sharing the same distinction of Joyce, Proust and Beckett seems to be reduced to a 'minor' one, shifting him from a universal writer to an ethnic one. This is partly due to the previous neglect of his ethnic identity as a Prague Jew in Kafka criticism, except some brief accounts in his biographies, and partly because of Deleuze and

Guattari's extension of Kafka's view of language and style stated in his diary entries to some external elements, especially politics. As a matter of fact, it is because of this extension that Kafka has gained a more prominent critical and general attention than, say, Thomas Mann. This sets new tasks to the translation of Kafka's works, and by extension, to that of all modernists, and even to all classical works by the great masters. Generally speaking, the great writers are nearly all naturalised in the past translations, which were interested almost solely in making the translation conform with the aesthetic criteria of a given audience rather than echoing the prose style of the original, not to speak of the minoritarian character of, say, Kafka's work, which might be very revealing if the import of both the writer and the translator were made visible.

More revealing is that Deleuze and Guattari's concern for minor literature with the minor use of language discloses the political character of the modernist movement, which has always been thought of as apolitical, the political nature of language experiments, which have commonly been regarded as mere formal innovations, and more importantly and closely connected with this, it discloses the social and political critiques that were formerly neglected but implicit in many of the great writings, which will surely surface when attention turns from the apolitical to the political. This may provide an agenda for a transnational cultural translation and a new comparative literature in the context of globalisation. For one thing, a deterritorialised language may lead to a deterritorialised literature, and therefore to a deterritorialised translation; and for another, new transgressions and appropriations must be made in order to formulate new concepts and theories, to adapt to new situations and to establish new relationships, so that the previous transgressions and appropriations by the dominant can be squared with. Ideally, multiplicity in translation can occur and has already for certain masterpieces, paving the path for a productive new comparative literature.

This multiplicity in translation may particularly proliferate for such great writers as Kafka, Beckett, Conrad and even Joyce, who are proclaimed foreigners in their own tongues, but it also occurs in such contemporary writers as Morrison, Rushdie and Coetzee, who have been writing in some ways in their enemy's language. This list may well extend to such critics and thinkers as Said, Spivak and Homi Bhabha, whose position as intellectuals under the postcolonial condition provides them with a very good opportunity to practice the minor use of language or micropolitics. A translator might take seriously the concept of minor literature as a minor use of language, as a way to strengthen interest in ethnicity, so as to render the foreign minority dialects more authentic, more faithful. But a

translator may also necessarily go beyond this step and become a 'traitor': a translator is a minor writer whose role is not that of an author, actor or director, but of an operator, controller or mechanic, or even a midwife, who helps to give birth either to a monster or a giant. A translator is a critic who takes translation as a form of critique of power relations that are supposed to be the constants and invariants of language, and whose task is to deconstruct the original to see what emerges from the deconstruction and what new constructions can be formed. A translator is also a decomposer, whose decomposition of the original is solely for the purpose of composing a continuous variation of all the possible instantiations of the words, sentences and texts, involving variations of tone of voice, accents, facial expressions, postures, gestures, movements and all other external, non-linguistic and non-discursive elements. Finally, a translator is a speech-actor whose emphasis is on the performance of language, on the critical function of an undoing of conventional forms, and on the creative functions of a production of new continua of metamorphosis (not of new forms), in order to generate the semantic content in the enunciation of an utterance.

Such a production of new continua of metamorphosis, new concepts, ideas and thoughts that emerge the instant a text is being translated from one language into another, and therefore, from the instant the translated is being read in the target language, can be seen from a typical example in the translation of a classic text of Chinese Taoism, *Tai Yi Jin Hua Zong Zhi*, translated as *The Secret of Golden Flowers* by Richard Wilhelm.[7] In the translation of the text, two important concepts in the original, *hun*, that which can exist outside of one's body and is believed to be obtained from the ethereal or the primal world, and *po*, that which can only exist when attached to the human body and is usually characterised as thick and secular, are rendered as *animus* and *anima* by the translator. In Jung's psychological uses, both words take their basic meanings from their Latin root 'mind', with *anima* emphasising femininity (*yin*) and *animus* masculinity (*yang*). The rendition of *hun* into *animus*, and that of *po* into *anima*, is not faithful translation, as we would have noticed at first glance, because the femininity and masculinity denoted in the Latin root are not the *yin* and *yang* implied in the connotation of *po* and *hun*. According to numerous classical Chinese documents, *yin* as connected with *po* can be understood as a spirit, a god that can enter the human body and becomes secular as soon as it is unified with human knowledge, and therefore thick and vulgar with all kinds of human desires. It is a corporeal, secular and materialistic being and therefore dead when the human body is dead. On the other hand, *yang* as connected with *hun* is a soul, a transcendent being in

which the heart of heaven or the primal spirit is concealed. Its existence is not contingent on the human body but can freely move in and outside of it as an ethereal being out of the reach of human experience, and that is why, after the body is dead, the *hun* is still alive. Thus understood, the *yang* in *hun* has nothing to do with the *masculinity* in *animus*, and so also the *yin* in *po* with the *femininity* in *anima*.

But such a misrendering or mistranslating may not necessarily be a deliberate misreading as suggested by some scholars, because when Jung came to elaborate on his theory of *animus*, he suggested replacing Wilhelm's *animus* with *logos*, for the latter denotes clear consciousness and rationality that are evidently masculine characteristics. It is appropriate for him to make such an appropriation of the classical Chinese concepts of *yin* and *yang* to validate his theory of archetypes and to add more evidences to his theory of collective unconsciousness, not only because in his theory, the *anima* as a feminine tendency is said to be potential in masculinity and the *animus* as a masculine tendency is said to be potential in femininity, but also because, for Jung, Chinese philosophy and nearly all kinds of spiritual activities in ancient China were fully occupied by men whose consciousness and rationality are represented by *hun* and therefore universal. It is not appropriate to judge whether such an appropriation is right or wrong, for such a judgement is totally meaningless in our context, in which the faithfulness or loyalty of translation is not our concern. What we are concerned with and trying to verify is the creativeness of this kind of appropriation in translation, or the extension and innovation of historical ideas that come about through mistranslations. In the case of Jung, the 'misreading' or appropriation is creative because it helps him get out of the mud he was in when he tried to alienate himself from his tutor and from his theory of individual unconsciousness; it helps him learn more about Chinese culture, especially Taoist ideas, which can be a mirror to reflect not only a culture alien to Western intellectuals but also a self-consciousness of his own culture. This helps him build up a bridge between two different ways of thinking: the Oriental, which emphasises intuitive and spontaneous understanding of life, and the Western, which emphasises rational and scientific speculation of objective reality. As for the important role played by cultural translation in forming the cultural modernity in China, since Wang Ning (2004) has already dealt with it in detail, I will not address it here.

It is no exaggeration to say that such misreadings or appropriations permeate translation, especially translation in political, cultural and ideological fields. Once one transgresses the limit of translation and takes a step further into the fields of ideological innovation and creation, one has

taken translation as an appropriating agency that involves not only the 'exchange value' of the object being translated, but also the 'use value' of the translated. A translator may well necessarily put the 'property status' of the original into serious consideration, but the ultimate purpose should be the changing functions and effects of the product. In other words, translating is a political-economic activity focusing on the contradiction between intralinguistic difference and extralinguistic values, intersecting both the text-appropriating and world-appropriating activities. In transgressing the book in the world, the translator also appropriates the world in the book. If we still hold the formula that to translate is to write, then 'to write is to trace the lines of flight' (Deleuze & Guattari, 1987: 43). And this brings us back to Foucault's concepts of limit and transgression and Deleueze and Guattari's ideas of the rhizome and the deterritorialisation of language in a minor situation. In this sense, the relationship between the original and the translated can never be fixed, but is always in the process of becoming. It should be adapted to the changing conditions of production and 'ownership' on the one hand, but also to the changing relationship between the translator and his/her community on the other. Ultimately, it is not completely possible to render Kafka with his Prague German as a deterritorialised language in translation, but what is possible is to use his idea of 'minor literature' as Delueze and Guattari used it. Thereby, it will benefit not only the small nation that owns a minor literature, but also studies of a new comparative literature aided by area or ethnic studies (Spivak, 2003).

Notes

1. Cf. Cahill and Hansen (2003: 57).
2. An article that was delivered at Tsinghua-Lingnan Symposium on Translation Theory, 5–8 June 2004, Hong Kong. Its Chinese version was published in *Wenyi yanjiu*, No. 5, 2004.
3. Foucault (1977).
4. Damrosch (2003: 187).
5. Deleuze and Guattari (1987).
6. Bogue (2003).
7. Wilhelm (1929). Also see Wilhelm and Jung (1929).

Chapter 8

When a Turning Occurs: Counter-evidence to Polysystem Hypothesis

WANG DONGFENG

Theorists of translation studies believe that translation is in practice a cultural activity, or to be exact, an intercultural transaction. In this light, translation can be viewed as putting what is represented in one language/cultural system into another language/cultural system. Unlike the structuralist notion that only emphasises the role of language, this point of view foregrounds the function of both language and culture, and spotlights the cultural influence upon translation. The underlying assumption is that translation is an activity controlled in one way or another by culture, which can be felt not only in the selection of texts to be translated, but also in the selection of translation strategies. The latter directly acts on the configuration of stylistic pattern in translation.

Even-Zohar's polysystem hypothesis suggests that the position of the target culture that is weaker or stronger than the source culture may influence the translator's choice of translation strategies, which is usually dichotomised as target-oriented and source-oriented, or in Venuti's terms, domesticating and foreignisating. Even-Zohar believes that when a translator from a strong culture translates a text from a weak culture, his or her strategy tends to be domestication-oriented; if otherwise, foreignisation-oriented. Although this notion finds convincing evidence in Israel and, according to Lawrence Venuti, in the 20th century in the United States, it meets counter-evidence during a certain period in China, when the two strategies co-existed, if not co-tolerated.

A Polysystem Pespective

As cultural exchange is never an equal play, the translator, as the negotiator, who represents a particular cultural power, tends to assume a specific attitude towards the culture from which the text to be translated is chosen. This specific attitude, either respectful or scornful, towards the source culture reflects a deep-rooted sense of the position of the culture

the translator represents and ultimately gives rise to specific translation strategies for a given socio-pragmatic purpose.

Historical evidence shows that, at the initial stage of large-scale translation in a nation, it is the translator's consciousness of the cultural position of the receiving nation as well as of the translated literature in the national literary polysystem that makes the translator feel the need to look into another culture. So in a sense, the needs in the target culture swing the translator into this intercultural transaction, and this consciousness determines the translator's attitude towards the culture from which the text chosen is to be translated. Further, this attitude influences the selection of translation strategies, thus shaping the identity of the source culture and literature and reinforcing or subverting the prevailing norms and values of the target culture.

Modern translation theories are characterised by interdisciplinariness and multiple perspectives, among which Even-Zohar's polysystem hypothesis is relevant to our present concern. The term 'polysystem' was first introduced to translation studies by Even-Zohar to refer to an aggregate of literary systems (including everything from 'high' or 'canonised' forms such as poetry to 'low' or 'non-canonised' forms such as children's literature or popular fiction) in any given culture. Even-Zohar recognises both the 'primary' (creating new items and models) as well as 'secondary' (reinforcing existing items and models) importance of translated literature in literary history (Even-Zohar, 1978a: 7–8; Gentzler, 1993: 105). In his hypothesis, 'polysystem' is used to refer to the entire network of correlated systems – literary and extraliterary – within a society. His purpose is to explain the function of all kinds of literary forms within a given culture – from the central canonical texts to the most marginal non-canonical ones. In his opinion, positions of translated literature in the literary polysystem, primary or secondary, may influence significantly the translator's strategic decision.

Even-Zohar (1978b: 121) outlines three social circumstances in which translation is able to maintain a primary position: (1) when a polysystem has not yet been crystallized, that is to say, when a literature is 'young', in the process of being established; (2) when a literature is either 'peripherial' or 'weak', or both; and (3) when there are turning points, crisis or literary vacuums in a literature. In the situation where translated literature assumes a primary position, the borders between translated texts and original texts 'diffuse' and definitions of translation become liberalised, expanding to include versions, imitations and adaptations. Moreover, in order to introduce new works into the receiving culture and change existing relations, the translator tends to reproduce closely the original text's

form. As a result, the codes of both the receiving culture's original literature and the translated literature become 'enriched' (Gentzler, 1993: 119).

In contrast, if translation forms a secondary activity within a given literary polysystem, the situation is reversed. In such a case, translated literature constitutes a peripheral system within the polysystem, generally assuming the character of epigonic writing and thus having no influence on the dominant literary norms in the target culture. The translated text is modelled on the norms already conventionally established by a dominant type. Accordingly, the translation strategy tends to be conservative. Even-Zohar writes: 'A highly interesting paradox manifests itself here: translation, through which new ideas, items, characteristics can be introduced into a literature, becomes a means to preserve traditional taste' (1978b: 123). In such a case, he continues,'the translator's main effort' is 'to concentrate upon finding *the best ready-made models* for the foreign text' (p. 125; italics mine). Translations using approaches such as Nida's, which show a preference for finding existing forms in the target literature, would thus constitute a secondary system, reinforcing the current aesthetic norms or values rather than importing new forms and techniques.

The polysystem hypothesis expands the theoretical boundaries of traditional translation theory, which tends to have a static conception of what a translation should be, and which is based all too frequently on linguistic models or faithful reproductions of form and content of the source text. It embeds translated literature into a larger cultural context, thus opening the way for translation theory to finally advance beyond prescriptive aesthetics (Gentzler, 1993: 125).

According to the polysystem theory, if a literary culture is strong enough to keep the translated literature in a secondary position, the translator tends to adopt domesticating or naturalising methods; otherwise, the translation strategy is foreignisation-oriented. For example, France is well known for its strong cultural past. Viewed historically, as a matter of fact, French culture has experienced a declining course from the summit of glory to a Second World country since the two world wars. Romy Heylen's (1993) investigation of the six French translations of *Hamlet* shows vividly how this cultural decline is reflected in the translators' selection of translation strategies, which evolved gradually from domestication during the height of France's cultural capital, to foreignisation, coincidently or not reflecting the downward spiral of its cultural position.

In one of the early versions of *Hamlet* by Jean-François Ducis in 1770, the translator eliminates the duel between Hamlet and Laertes, as well as Gertrude's drinking of the poisoned wine (Heylen, 1993: 32), in order to conform to the classical requirements of *bienséance*. In Alexandre Dumas

and Paul Meurice's version (1846), Hamlet does not die, because in the then dominant conception of hero in French literary culture, the hero does not die (p. 49), although the translation is closer to the original and less naturalised than Ducis's. According to Heylen's investigation, each newer version of the play moves a step away from the initial orientation of domestication. In a 1988 version by Yves Bonnefoy, the translator 'attempts to translate many a Shakespearian image literally, as concretely as possible, and to make his French as graphic as the spirit of the play allows' (p. 115). Bonnefoy declares, according to Heylen that his poetics of translation is a code-changing activity, and '[a]s a translator he will resist the process of acculturation in an effort to retain as much of the foreign source culture as possible' (p. 100).

However, if we shift our attention to the cultural position of France, we can find that the strategic evolution from domestication to foreignisation in the French translations of *Hamlet* coincides with the decline of the cultural position of France from one of the superpowers to a secondary power. Although Heylen does not relate the change of translation strategy in the French translation of *Hamlet* to the declining trend of French culture, we can easily find such an implicit relation in this evidence from a polysystem perspective.

In smaller or younger cultures such as the Israeli, the situation is quite different. As a nation-state with so short a history and with a population so closely related to foreign cultures, Israel's cultural identity is subject to change, and thus has to learn from stronger cultures through translation, which introduces not only new ideas but also various forms and genres of writing to this relatively young culture. In such a situation, the translated literature assumes a primary position in the polysystem, so primary that the survival of the nation becomes dependent on 'accurate translation' (Gentzler, 1993: 106). Accordingly, the translation strategy tends to be source-oriented. As Gentzler (1993: 107) puts it, 'the future of the world may depend upon the accurate translation of one word; nowhere is this assertion more apparent than in the fragile diplomatic and political situation in the Middle East'. A similar situation exists in the culture of Hong Kong, the former colony of Britain. As a colonial region, its culture was forced to become subordinate to the English, and hence foreignising translation prevailed, causing many existing native expressions to be replaced by foreignising translations, most of which are transliterations, such as *shiduopili* for *caomei* (or *strawberry*), *shiduo* for *shangdian* (store), *patuo* for *lianren* or *qingren* (partner), *buo* for *qiu* (*ball*), or *shazhan* for *zhongshi* (or sergeant).

Needless to say, foreignisation bestows the translated text with different linguistic and cultural values, in stark contrast to domestication that

tries to please the target reader by emphasising fluency and 'traditional taste', characterised by clichés and stale expressions. Foreignisation challenges the existing models of expression and thus tends to use innovative and unfamiliar forms. That which the polysystem hypothesis supports in terms of the *dominant* strategic orientation of translation is highly generalised, and there do exist exceptions, which can be accounted for, among other things, by the different attitudes that individual translators hold towards the relation between the source and target cultures; these attitudes, in turn, are formulated by different cultural realities during different historical periods.

Counter-evidence in Chinese Translation

In most cases, the relation between the position of Chinese culture and Chinese translators' strategic selection can be accounted for by the polysystem hypothesis, but some other factors also have to be considered. The position of Chinese culture has experienced a historical change or 'turning' from the summit of world culture during the Tang Dynasty (618–907) down to a Third World country due to the rise and the invasion of Western powers, among other causes. In such a case, the position of the target culture, recognised subjectively rather than objectively by the translator, plays a more important part in determining the strategic orientation of the translation. It can be argued that the position of a culture is at once an objective fact and a subjective recognition in the translator's consciousness. When the two aspects overlap, that is, when the objective position of the culture is in concordance with the translator's subjective recognition of this culture, the translator's strategic selection operates as the polysystem hypothesis assumes. But when discordance occurs between the objective position of the culture and the translator's attitude towards it, will the translator still select his/her translation strategy as assumed in the polysystem theory? What if there are different attitudes among the translators towards the position of the same culture during a certain historical period, especially 'when there are turning points'? These questions are not answered in the polysystem hypothesis.

'When there are turning points', as conditioned in the polysystem hypothesis, means literally that the social or cultural reality turns from one situation to another. However, at these very 'points', the old and new situations could not rupture all at once without any connection. It implies that when there is a turning point in a culture, the existing dominant consciousness concerning the position of the culture in question diminishes, and there must appear at least two opposing groups, conservative and

progressive. The conservative group resists the 'turning' and sticks to the established values, while the progressive group embraces it and tries to subvert the existing norms by creating new ones. That is to say, at the very 'turning point', there may co-exist two opposing attitudes towards the culture that is 'turning' and hence two systems of value and hence two strategic orientations of translation, i.e. domestication and foreignisation. Only when the 'turning' comes to a halt or reaches a relatively stable situation where one system of norms, old or new, is overshadowed by the other, can the consciousness turn to a dominant one. In the United States, for instance, a so-called 'young' or 'weak' country in which many 'turning' points did occur in its history, the literature experienced the turning point from serving as a branch of European literature to an independent American literature in its own right, but this happened quite some time ago. Although many trends of thought come and go in this country, nowadays Americans' attitude towards the position of their culture as a superpower in the world is the same. That is why Venuti finds that the dominant strategy of translation in America is 'imperialistic domestication', while Even-Zohar notices that the prevailing norm of translation is foreignisation-oriented in Israel, where the literature is characterised as 'young' and 'weak'.

However, things are more complicated in China. In the history of Chinese culture, there are four translation booms, accompanied by four turning points. The first boom was the translation of the Buddhist scriptures from roughly 146 to 1111. As the then culture got more and more developed and reached its summit in the Tang Dynasty, translation experienced a process from foreignisation to domestication, as hypothesised in polysystem theory. As Liang (1984) notices, '[t]ranslation [of the Buddhist scriptures] began from the end of the Han Dynasty (206 BC–AD 220). Most translations at that time were immature literal ones' (p. 57). When it comes to the Tang Dynasty, the height of ancient Chinese culture, however, the translation of the Buddhist scriptures is much more target-oriented than before. Lü Cheng points out that Xuan Zang, one of the most famous translators of the Buddhist scriptures in the Tang Dynasty, even altered the original text, a practice that had never been seen before (Ma, 1984: 58). Obviously, this evolution from domestication to foreignisation is evidenced by the fact that many transliterated expressions in the initial stage were replaced by semantic translations (Liang, 1984; Ma, 1984). Such an evolution of translation strategy went hand in hand with the advancing evolution of the then culture, although some other factors did function in this process. This is a case in which the objective position of the target culture is in concordance with the translator's subjective recognition of the culture. There-

fore the orientation of the translator's strategic selection conforms to the polysystem hypothesis.

The second boom of translation in Chinese history took place from the late Ming Dynasty in the early 17th century. Translation during this period was characterised by a dominant concern with the introduction of Western science and technology and by the joint work of Western missionaries and Chinese scholars. Owing to the participation of Western missionaries, the translating activity was then intermingled with foreign cultural awareness and characterised largely by non-literary translation, and hence cannot serve as a typical sample for the analysis in polysystem theory.

The third boom of translation occurred from the First Opium War (1840–1842) in the late Qing Dynasty to the early years of the Republic of China in the 1920s–1930s. This boom was actually the great turning point from feudalism to a more democratic form of government in Chinese history, and some ways this turning is still some distance from completion. This period can be divided into two phases: the first phase lasted from the First Opium War in 1840 to the May Fourth movement in 1918, the second phase from 1918 to the 1930s. The translations in the first phase are represented by Yan Fu's and Lin Shu's works in the late Qing Dynasty. China during this period was ruled by feudal monarchy but faced a serious challenge from Western powers. So this period is usually referred to by Chinese historians as the beginning of the so-called semi-feudal and semi-colonial country. However, Chinese emperors and their subjects, intellectuals included of course, refused to accept the humiliating facts, which might cause psychological trauma. They had long believed that their nation was the most powerful one in the world and hence the centre of world culture, as the name of the country *Zhongguo* (literally Central Empire) suggests. The belief that 'all the land under the sky belongs to the [Chinese] Emperor' was deeply rooted in the consciousness of the Chinese people. It was with this culturally superior consciousness that they began to learn of Western science, the humanities and literary works. In this socio-psychological context, the translated literature actually assumed a secondary position in the polysystem of the Chinese literature during this period, although Chinese culture and literature was weaker than that of the West.

Interestingly enough, as the whole culture began 'turning', the intellectuals refused to see this weakness and resisted the turning as well. As an outstanding figure among intellectuals of that time, Yan Fu was well aware of how the literati looked down upon unorthodox writings, such as translations in the Western style. In order to persuade his intended readers to accept the advanced thoughts from Western culture, he had to take the trouble to domesticate the original expressions. As Wang Zuoliang (1989:

42) points out, this is just like coating the bitter medicine with sugar, in this case the sugar being the highly domesticated or 'elegant' forms that Yan Fu's intended readers preferred to accept. As an example of domestication, in his translation of *Evolution and Ethics*, which is written in the first person, Yan changed the first person pronoun to '*Hexuli*', the transliteration of the name of Huxiley, the author. For example:

(1-1) It may be safely assumed that, two thousand years ago, before Caesar set foot in southern Britain, the whole countryside visible from the windows of the room in which *I* write, was in what is called 'the state of Nature' (Huxiley)

(1-2) **赫胥黎**独处一室之中。在英伦之南。背山而面野。槛外诸境。历历如在几下。乃悬想二千年前。当罗马大将恺彻未到时。此间有何景物。计唯有天造草昧。人工未施。(Trans. by Yan; emphasis mine)

Wang points out that this change most probably aims to make the translation read like a historical essay or book, which usually begins with the name of the writer (p. 38). According to the polysystem theory, this kind of domestication is the very symptom of translation as a secondary activity. In Even-Zohar's argument, when the translated literature takes the secondary position, the target literature must be highly developed in such a way that it only needs 'new ideas', but does not need new foreign forms. Paradoxically, in this case, a culture assumed to be well developed has no tradition of using the first person narrator in the same manner as that in the original. In this case, the translator following the original strategy of representation, runs the risk of presenting what the intended reader may regard as weird and hence unacceptable. Indeed, in Yan's time, the belief prevailed that only the traditional was the most valuable. In the foreword of this translation, Yan upholds this belief, saying that 'it is easier to reach the goal of smoothness by the vocabulary and syntax of the era before the Han Dynasty' (Yan, trans. by Wang, 1991: 115).

The same method of domestication was adopted by Lin Shu, another famous translator in Yan's time. In his translation of *La Dame aux camélias* by Alexandre Dumas fils, the first person reference to the narrator is also changed into the name of the original writer, i.e. '*Xiaozhongma*'. The two translated texts use the same strategy because their respective translators share the same socio-pragmatic purpose, which is in turn determined by the actual position of the translated literature in the Chinese polysystem and the general socio-psychology of Chinese readers towards the position of Chinese culture in the world.

Although there is only one dominant orientation of strategic selection in this period, the orientation goes against the polysystem hypothesis, according to which, if domestication strategy is adopted, the target culture must be stronger than the source culture. The facts here say otherwise. Thus we find discordance between the selection of strategy and the objective position of the culture, a discordance caused by the translator's subjective recognition. When the translator's cultural attitude is taken into consideration, the polysystem hypothesis is subject to serious challenge.

In the second phase of this period, the situation was very different, and the 'turning' begun in the first phase continued powerfully. During this period, semi-feudal and semi-colonial China declined further, and Chinese intellectuals were forced to accept this sad and frustrating reality. In this situation, two strategic orientations of translation co-existed, as is evidenced by the well-known debate on literal translation versus free translation led by Lu Xun and Qu Qiubai on the one side and Liang Shiqiu and Zhao Jingshen on the other. It is usually believed that their debate reflects the conflict of the two political powers in China: Lu Xun and Qu represent the progressive side and Liang and Zhao the conservative side. In essence, however, the two cultural forces mirrored two attitudes towards the contemporary Chinese culture and in turn gave rise to the two selective orientations of translation strategy: the progressive side, choosing foreignisation, and the conservative side, choosing domestication. When Wang (1991: 114) discusses the theoretical debate between the two schools, he writes:

> Even the point about faithfulness to the original has been disputed. Faithful to what, it has been asked, to the letter or spirit of the original? In the early 1930s, the question was hotly debated between two schools of translators, those who went in for 'smooth' rendering and those who practised literal translation. The former found their spokesman in Zhao Jingshen, who argued that since readers cared above all for something easy to read, he wouldn't mind a few departures from the original so long as he could produce a smooth version. Thus he would 'rearrange Yan's three points in a new order, as follows: expressiveness, faithfulness, elegance.' The latter included the eminent writer Lu Xun and the communist ideologue Qu Qiubai, who not only upheld faithfulness as the first principle, but gave it a new interpretation. For they would equate faithfulness with literalness, and literalness inculded the reproduction in Chinese the sentence structure and word order of the original …

Accordingly, Chinese culture at that time witnessed foreignised translations on the one hand and domesticated ones on the other. Stylistic pat-

terns formulated by the two strategies differed greatly from each other. Compare the following two versions produced in the early 1930s:

(2) 两人贪婪地吸了没有盐的刁弥沙。一看见乏透了的可怜的毕加的模样，美谛克总不得不记起曾使他心醉的坐在幽静的苇荡旁边的那闲静的，爽朗的老人的形相来。毕加就好像用了自己的压碎了似的神情，在映发没有休息和救援的这寂寞的不安和空洞。(Trans. by Lu Xun 鲁迅译《毁灭》)

(3) 你的名声足以打动我们妇人的虚荣，你的神情态度，以及表示心中敏捷的双目炯炯，言谈犀利，娓娓动听，总而言之，件件都足为你生色！你和一般仅仅是学者的不同，他们学识渊博，并不见得能议论风生，智慧过人，亦不能赢得一个妇人的欢心，虽然妇人的才智远不及他们。(Trans. by Liang Shiqiu 梁实秋译《阿伯拉与哀绿绮思的情书》)

Example (2) was translated by way of foreignising by Lu Xun, known as the flagman of the progressive New Cultural movement in Chinese history. The version is characterised by structures that are extremely strange, even to the more modernised or Westernised Chinese today. The most typical of the foreign structures is the successive use of the word *de*, an attributive marker in Chinese syntax. According to the established norms of Chinese at that time, the successive use of this attributive marker was unacceptable, especially using more than three such words in the same attributive structure, but in a structure such as the third clause in (2), the word is used successively six times. Other foreignised translations include transliterations such as *Diaomisha* and long sentences. As a matter of fact, all these features of foreignness are used by Lu Xun, the translator, for the cautious motive of resisting domestic linguistic and cultural values and bringing in more new expressions from foreign languages.

In contrast, (3) is characterised by domestication, and therefore the version has almost no strangeness and can be easily taken as originally written in Chinese. In this way, Liang, the representative of conservatism among Chinese intellectuals of the time, tried to maintain the traditional values and norms of Chinese language and literature. Translators of this group tried to produce translations that read not like translations but like original writings by domestic writers.

Obviously, Lu Xun and Liang represent two different attitudes towards translation and the position of the Chinese culture at that time. Lu Xun thought translation was a good channel to introduce new expressions, thus enriching the Chinese language, so he chose to translate literally, while Liang tried to conform in his translation to the established norms of

the target culture and language, thus maintaining the tradition that being subverted by the New Cultural movement. The two strategies, rooted in two different cultural attitudes, evidently lead to two distinctive patterns of expression, as shown above.

This instance shows that, at the very crucial turning point in China in the 1920s and 1930s, the translators' attitudes towards the relation between the source and the target cultures and/or towards the position of translated literature in the target literary polysystem play a decisive part in their strategic selection. It necessarily follows that the two orientations of strategic selection that are defined in the polysystem hypothesis may co-exist in a single cultural period, and more probably just at the very point of a cultural turning. This possibility is neglected in the polysystem hypothesis, which assumes that, in a given culture, there is only one objective position of a culture, weak or strong, or one objective position of translated literature, primary or secondary, and hence one overall orientation of translation strategy, either foreignisation or domestication. The co-existence of the two strategies in Chinese translation during certain historical period obviously presents counter-evidence, which does not necessarily undermine the base of this insightful hypothesis, but rather points to a limitation of this theory, which fails to take into account the translators' cultural psychology. The limitation of the polysystem hypothesis actually reflects the limited perspective of the inventor, Even-Zohar, whose theory was formed largely on the basis of his observation of translation in his home country, Israel, in relation to America and Europe, aiming to account only for the cultures about which he is concerned, of which Chinese culture was not one.

Now we come to the fourth boom of translation in China, occurring from 1978 to the present, after a pause of several decades because of wars and turmoil. This boom, actually the continuation of the 'turn' from feudalism to democratism, which started in the late Qing Dynasty, gained its impetus from the implementation of the opening-up and reform policy in 1978. The socio-cultural context of translation during this period is even more complicated. On the one hand, the Chinese translators at this time benefited theoretically from the discussion of the nature and criteria of translation that began from the time of Yan Fu and thrived in the 1920–1930s, and on the other hand, they have come into contact with new knowledge and information from Western linguistic, philosophical and cultural, literary and translation theories. In their contact with Western sciences and humanities, some intellectuals questioned the traditional values of their culture, while others stuck to their belief that Chinese culture is the best, excepting only science and technology. The former group, usually called the Westernisation School by their conservative opponents and

typically composed of younger scholars, gave a typical expression to their view in the controversial TV series *He Shang* (*The River Dying Young*), which goes to the extreme and assumes a completely negative attitude towards the values of traditional Chinese culture, advocating a cultural Westernisation in China. The other group, known as the School of Chinese National Culture and made up mostly of older intellectuals, agrees that the Western powers are stronger in science and technology but refuses to admit that Chinese literary culture is weaker. In their opinion, it is not Chinese translation theorists who should learn from Western scholars, but Western scholars who should learn from their Chinese counterparts. Chen Yan once expressed the same idea to Qian Zhongshu, one of the most famous scholars in modern academia in China, by saying: 'There is no need to learn foreign literature! Isn't our Chinese literature splendid enough?' (Qian, 1984: 721).

Naturally, the two attitudes towards the position of Chinese culture and Chinese literary culture in particular have resulted in a situation where, in the eyes of the School of Chinese National Culture, Chinese literary culture is very strong and 'there is no need to learn foreign literature', and under such an assumption, the translator may, consciously or subconsciously, take his/her translation as a secondary and marginal activity; while for the Westernisation School, the opposite is true. Once again, in a single cultural period in the process of 'turning', there exist two attitudes towards the target literary culture: one group of translators assumes translation as a primary activity, while the other group takes it as secondary. In terms of the selection of translation strategy, the former tends to focus attention on the content of the original text and use the ready-made expressions and structures of the target language at the cost of the original forms, whereas the latter pays more attention to the stylistic significance of the original forms while trying to transmit the information. This disparity once again shows that, in a given objective cultural situation, translators' attitudes towards this culture may be different, which explains why in a specific cultural period, and more often than not at 'turning points', there may logically exist two orientations of strategic selection. Compare the following two versions from this period:

(4-1) 他好像是立在一个高高的岬角上，能够评价，也可以说是能够俯视极端的贫困，以及他仍旧称之为富有的小康生活。他当然不是像哲学家那样评价自己的处境，但是他有足够的洞察力，能够感到自己在这趟到山里去的小小旅行以后与以前有所不同了。(Trans. by Hao Yun 郝运译《红与黑》)

(4-2) 他仿佛站在高高的岬角上，浩魄胸襟，评断穷通，甚至临驾于贫富之上；不过他的所谓富，实际上只是小康而已。虽然他远不具哲人的深刻，来鉴衡自己的处境，但头脑却很清晰，觉得经此短暂的山林之行，自己与以前已大不相同了。(Trans. by Luo Xinzhang 罗新璋译《红与黑》)

Another pair:

(5-1) 当达什伍德小姐们履行诺言访问并被介绍给两位年轻女士时，她们从那位年长女士的外表上没发现什么可称赞的东西。她将近三十岁了，长着一张非常平板、不机灵的面孔。但是达什伍德小姐们承认另一位女士长得相当美。她不过二十二、三岁，长着一张漂亮的小脸蛋、一双锐利、敏捷的眼睛。她的外观活泼伶俐；这一点虽然没说明她确实优雅，但说明她长得确实出众。(Trans. by Wu Lili 吴力励译《理智与情感》)

(5-2) 他们按照事先的许诺来到巴顿庄园，并被介绍给两位小姐。她们发现，那姐姐年近三十，脸蛋长得很普通，看上去就不明睿，一点也不值得称羡。可是那位妹妹，她们都觉得相当俏丽。她不过二十二、三岁，面貌清秀，目光敏锐，神态机灵，纵使不觉得真正高雅优美，也够得上人品出众。(Trans. by Sun Zhili 孙致礼译《理智与情感》)

One can see two different stylistic patterns in the two pairs of translations, although the gap is narrower when comparing (2) and (3). A careful reader may find that the source-oriented strategy adopted in (4-1) and (5-1) is not as radical as that in (2), but the translations done by a target-oriented method in (3), (4-2) and (5-2) are similar to each other. We can thus conclude that the strategy adopted in (2) in the early 1930s is more foreignisation-oriented than (4-1) and (5-1) in the 1980–1990s, whereas the translations done by domestication express the same values and norms of traditional Chinese language and literature throughout. This fact indicates the reluctance of a culture that was once splendid to give way to the invasion of stronger cultures. We may also find explanation of this phenomenon in Even-Zohar's polysystem hypothesis: since the present Chinese culture and specifically its literary culture is much stronger than that of the 1920–1930s, translated literature becomes more and more peripheral, and translation strategy cannot go so far as with foreignisation as Lu Xun did in (2). Actually, extreme literal translation like (2) is rarely seen in China today. It is not that no one would translate that way, but that no publishing house would accept it for fear offending their readers' linguistic and cultural values. Although the degree of foreignisation used is not high, this strategy is still popular in translation circles. Still, the two opposing

strategies co-exist in contemporary China, because the country is still in the course of 'turning', and the two opposing kinds of cultural awareness are still fighting against each other.

Besides, we should also be aware that translators today are much more theorectically conscious than their predecessors. Newly introduced theories in linguistics, philosophy, literature, culture, translation and other relevant disciplines have greatly deepened the translators' understanding of the nature and the cultural function of translation, and of the dynamic relationship between form and content. In short, nowadays translators choose their translation strategies in a more rational and systematic way instead of merely using instinct or intuition.

In these new circumstances, we can see that the co-existence of the two strategic orientations, domestication and foreignisation, has actually been the translation norm in China for a long time, and its origin can be traced back to that stretch of semi-colonial and semi-feudal history from the end of the First Opium War in 1842 to the founding of the People's Republic of China in 1949. This co-existence reflects an underlying tension between two cultural forces, the traditional Chinese or feudal culture and the Western capitalist culture. It is worth noticing that we cannot account for such a phenomenon simply by the polysystem theory, which tends to view the position of a given culture or the position of the translated literature in a given literary polysystem as the overall or relatively static factor that determines translators' strategic selection. The specific case of Chinese translation shows that the two strategic orientations can co-exist in a single cultural period when a cultural 'turning' occurs; what matters here is obviously not the objective position of the culture or of the translated literature in the literary polysystem, but the translators' subjective recognition of the relation between the source and target cultures.

However, due to the overall cultural trend of globalisation, which entails the irresistible Western cultural invasion of China, and the general theoretical orientation that emphasises the role of form in cultural and literary terms, the trend of Chinese translation theory and the response of Chinese translation readers from the 1990s onwards have been more and more source-oriented. An investigation into the Chinese readers' response to various translations of *Le Rouge et le noir* indicates that Chinese readers in general reject highly domesticated translations (Xu Jun, 1996: 98–101). The well-known critical discussion of the individual instances of domesticated translation such as '*fuxiu er qu*' ('throw one's sleeves and leave', an allusion to the long-sleeve dress in ancient China), '*hun gui li hen tian*' ('the spirit goes to the hate-free heaven', meaning 'die', an allusion from *A Dream of Red Mansions*), '*hudie meng*' ('A Dream of a Butterfly', the title of

the version of *Rubecca* and an allusion from Zhuangzi), to name only a few, among translation theorists in China, also indicates a source-oriented trend in contemporary translation theory and practice. This trend finds support in Venuti's (1995) theory, which denounces the domestication tradition prevailing in Anglo-American translation as 'cultural imperialism' (p. 20), because domesticated translation does not respect the cultural identity of the smaller nations or weaker cultures. In his opinion, the fluency that results from the domesticating method is gained at too much cost. He thus proposes anti-fluent translation, or *resistant strategies*, as he prefers to call it (p. 20).

In traditional translation theory, the underlying factors influencing the translator's strategic selection are usually taken to be the development of the target language, the individual translators' aesthetic or stylistic preference, the guidance of such theories as linguistics, literary studies and translatology, and the prevalent translation norms. The contribution the polysystem hypothesis makes to contemporary translation studies is that it offers a new perspective and uncovers a new factor in accounting for the adoption of different translation strategies. But, as we have seen, this hypothesis is not without limitations. In accounting for the translator's strategic selection, we have to take into consideration not only the objective position of the target culture, but also the translator's attitude towards it. Both factors can influence the translator's strategic selections.

Chapter 9

Translating Popular Culture: Feng Xiaogang's Film Big Shot's Funeral *as a Polynuclear Text*

MAO SIHUI

Unlike highly crafted poetry or drama in 'Literature' with a capital 'L', which has been valued for its 'ability to use the full resources of a language to provide an artistic correlative of the subtle varieties and fine differences of individual sentiment', popular culture, as John Fiske (1989: 120–121) keenly observes, has often been accused of 'being simplistic, of reducing everything to its most obvious points, of denying all the subtle complexity, all the dense texture of human sentiment and of social existence'. But it is my contention that the complexity of 'high' culture/art is conveniently used to establish and also to maintain its aesthetic and intellectual superiority to 'low' culture/art so as to naturalise the superior taste of a certain class or group. In this chapter, I shall argue that popular culture, whether in China or in the West, is always shot through with all kinds of contradictions, complexities and uncertainties that usually escape control. A 'popular' cinematic text, for example, may be profoundly rich in its allusions to and connections with an array of other 'texts' from both 'high' and 'low' cultures.

In other words, such texts often reveal class, ethnic and gender dynamics in a society and, because of their intertextuality, they often reject neat interpretations and refuse facile solutions in translation. This chapter takes Chinese 'commercial' film director Feng Xiaogang's transnationally produced film *Da wan* (*Big Shot's Funeral*, 2002) as a major text and focuses on its deep structures, from which ideological, psychoanalytical, sociosemiotic, and cultural interpretations can be derived. Borrowing ideas and theories from cultural studies for this project, I, while reading *Big Shot's Funeral* as a polynuclear text, will select some specific examples from the film in the analysis of parody and intertextuality, which create different levels of difficulties for the translator when working cross-culturally.

One of the points of departure for writing this chapter originates from the notion of 'reading as translation' proposed by G.C. Spivak. In 'The Pol-

itics of Translation', Spivak (2000: 398–400) says: 'Translation is the most intimate act of reading. I surrender to the text when I translate … Unless the translator has earned the right to become the intimate reader, she cannot surrender to the text, cannot respond to the special call of the text'. Indeed, every act of translation begins at the very moment when the translator begins his/her reading. In other words, reading is already a form of translation, a form of creation with different mechanisms simultaneously activated inside the reader-translator. But since each reading, determined by each reader-translator's overall linguistic and cultural competences – 'cultural capacity, aesthetic attainment and skills', as Wang Ning (1996: 51) puts it – and external/environmental forces such as ideology and power relations, is converted into a uniquely different act that tends to blur the boundary between what the original author has encoded in the text and what the reader-translator is able to decode from the text and re-encode in another language, reading and translating become indistinguishable as a continuous process of transformation. Whether before or after becoming 'intimate' with the text, the reader-translator has to make choices when filling in all sorts of linguistic and cultural gaps because of the inexhaustible nature of a text. To put it simply, all translations of a text are reflections of the transformation process that the reader-translator has gone through. A text is but a repertoire of codes, conventions and influences – traces of other earlier texts – and it will only become 'meaningful' in the act of reading through the reader-translator's encyclopaedia or 'intertextual landscape' of references, knowledges, citations, echoes and mediated messages that he/she carries with him/her as a participant in a particular culture. In other words, my understanding of this intertextual mechanism relies on the role of the reader and his/her participation in the production of the cinematic text, and therefore I would define intertextuality as a mode of perception that frames the reading and eventual interpretation of the text. And this is one of the basic conceptions behind my reading of *Big Shot's Funeral* (*BSF* hereafter) as a polynuclear text, a text which contains the exhaustible possibilities of having multiple and dynamic semantic and semiotic centres for interpretations.

An Apology for Translating Popular Culture

Although cultural studies since the late 1950s has gained, more or less, a status of respectability in the West as a valid interdisciplinary subject in its own right among academics and professionals at institutions of tertiary education, it is still largely marginalised in mainland China's academic circles of literature. Teaching courses such as 'Film Culture', 'Mass Media'

and 'Gender and Literature' is generally regarded as 'unconventional' and even 'unacceptable' by elitist literary scholars. In China's translation circles, translation of traditionally defined literature such as works of poetry, drama and fiction is also seen as 'superior' to translation of popular cultural texts. In other words, popular culture critics and translators in China have historically been and are still seen as the less desired/desirable professionals, the former in relation to *Literary* critics and the latter in relation to translators of *Literature*. Doing dubbing or subtitling for film and television has hardly been recognised as 'proper' translation that is worth one's efforts. This, undoubtedly, puts translation of popular culture in a state of *double marginalisation*. In my understanding, political intolerance, academic hegemony and methodological conservatism in most Chinese universities and research institutes may be some of the main reasons for that double marginalisation. Evidence from Chang Nam-fung's (2001) findings in 'Past and Future of Chinese Translation Studies as Viewed from a Polysystemic Perspective' also shows that there is still a long way to go before it can virtually move 'from periphery to centre' (pp. 61–69). Indeed, contrary to what Harold Bloom (1994) says in *The Western Canon*, the power of canonical literature, whether in literary or translation studies, is still keenly felt in almost every university and academic journal. Bloom laments: 'Major, once-elitist universities and colleges will still offer a few courses in Shakespeare, Milton, and their peers, but these will be taught by departments of three or four scholars, equivalent to teachers of ancient Greek and Latin' (p. 519). This is not the case in China, at least not yet.

This type of accusation is closely related not only to a politically radical nationalism but also to a culturally ethnocentric superiority complex in elitist intellectuals who simply loathe the so-called 'Vices of Popular Culture', namely:

(1) Basically fun but insubstantial, distracting people from the ordeal of workday existence.
(2) Betraying traditional cultural values, responsible for the decline of public intelligence and weakening of collective moral fibre.
(3) Nothing more than a big business of capitalism, a wasteland full of weeds.
(4) Not the real stuff (for intellectual analysis) but should merely be consumed, indulged or ignored.

All these criticisms imply that a preoccupation with mass-market movies, books, television and journalism will lead to an erosion of civilisational values, substituting ephemeral entertainments for more substantial moral lessons. John Fiske (1989: 122) points out: 'The discursively constructed

similarities among childishness, femininity, and the subordinate classes is a typical piece of patriarchal bourgeois ideology working in the realm of culture'. And this perspective can be fruitfully used to defend popular culture as serious business. In my view, popular culture generally has the following 'virtues' rather than 'vices':

(1) Popular culture has a crucial imprinting impact on (esp. young) people.
(2) It is a central vehicle of entertainment, information, education and ideology.
(3) It can be a relevant venue for critical interrogation/contestation.
(4) It is precisely the everydayness of popular culture that makes it so forceful in transactions of power.

Therefore studying and translating popular culture texts is not only a valid but also important scholarly engagement. What is more, with the great achievements in cultural studies in the past four decades, the continuation of the 'cultural turn' in translation studies will widen the disciplinary scope and consolidate the methodological basis for the analysis of translation. As Sherry Simon (1996: 136) says: 'Cultural studies brings to translation an understanding of the complexities of gender and culture. It allows us to situate linguistic transfer within the multiple "post" realities of today: poststructuralism, postcolonialism and postmodernism'.

However, one important point to note is that, after a number of years of bridge-building between cultural studies and translation studies by scholars such as Bhabha (1994), Snell-Hornby (1995), Bassnett and Lefevere (1998), Katan (1999) and Spivak (2000), the links are still quite 'tenuous', as Susan Bassnett observes (Bassnett & Lefevere, 1998: 135–136). Although increasingly 'there is a move towards intercultural studies' which is 'already well-established within, for example, gender studies, film studies or media studies', and the 'cultural turn in translation studies happened more than a decade ago', and indeed there have been 'sea changes' that will challenge all 'linguistic middlemen' (Dollerup, 2000: 145–148), I, coming from the vineyard of cultural studies, have not really seen much evidence for Bassnett's observation that 'the translation turn in cultural studies is now well underway'. This lag in cultural studies is quite regrettable for both disciplines. I personally hold that the cultural studies world has not only been *slow* but also *insensitive* and even *reluctant* in 'recognizing the value of research in the field of translation'. And if we accept that 'the study of translation, like the study of culture, needs a plurality of voices', as Susan Bassnett (Bassnett & Lefevere, 1998) rightly points out, we should certainly create more space for these multifaceted interdiscipli-

nary subjects to welcome the study and translation of popular culture texts by adopting what Bassnett has called 'a collaborative approach, with the establishment of research teams and groups, and with more international networks and increased communication' (pp. 138–139). Then an apology for translating popular culture will be not necessary.

Understanding Popular Culture: *BSF* as a Polynuclear Text

Complexity of popular culture texts

Before turning to any theoretical investigation of popular culture, let us look at briefly the narrative of *BSF*, which involves a rather complex story of intercultural (mis)communication.

As a Chinese/Hong Kong/US joint production, *BSF* spins the story of two men who find that their friendship and spiritual connection transcend the Chinese–English language/culture barrier, most of the time. Don Tyler (Donald Sutherland), a world-renowned legendary film director from Hollywood, comes under intense pressure to complete a remake of Bertolucci's epic film *The Last Emperor*, but the film is way behind schedule, and Tyler will be replaced by a young video director from the United States. Yoyo (Ge You), a Chinese cameraman from Beijing Film Studio who is out of work at the moment, is hired by Lucy (Rosamund Kwan), Tyler's long-time Chinese-American assistant and surrogate daughter, to shoot footage of Tyler directing his epic. Tyler's health declines, and he slips into a coma. But before that, he makes his last request, with Yoyo's camera recording the 'sequence of the will', that Yoyo give him a full-blown Chinese-style 'comedy funeral' in the Forbidden City. Yoyo promises him and asks help from his friend Louis Wang (Ying Da), a maniac concert promoter. With huge media attention for the most bizarre funeral on earth, Yoyo and Louis ask for sponsorship for the funeral from big companies all over the world, with their real or fake products advertised at every stage of the funeral and virtually all over the place, including every part of Tyler's 'dead' body. The funeral is envisaged as a massive international media event. But Tyler miraculously recovers, which means there is no funeral. Louis becomes literally mad, while Yoyo fakes insanity for fear of being hunted by sponsors. But Tyler has some ingenious tricks to solve the problem: making a feature film out of Yoyo's idea about the comedy funeral.

As a broad-brush media satire, *BSF* can be read basically and safely as a sharp and coherent attack on China's newly unleashed sense of entrepreneurship, while capitalising on the collective and individual moral, philosophical and cultural confusions in contemporary China. Contrary to elitist

perceptions and accusations, popular culture texts such as *BSF* may be profoundly rich in their allusions to and connections with an unlimited number of other texts, which often reveal things about class, ethnicity and gender as well as formal dynamics and, because of this intertextuality, reject neat interpretations and refuse facile solutions in translation. A popular text is always contradictory, as it is shot through with conflicts and contradictions of ideas, images, desires and motivations.

Circulation of meanings through intertextuality

In his book *The Archaeology of Knowledge*, Michel Foucault ([1969]/1972) wrote: 'The frontiers of a book are never clear-cut: beyond the title, the first line and last full stop, beyond its internal configuration … it is caught up in a system of references to other books, other texts, other sentences …' (p. 23). This intertextuality is the environment of texts in which an author works and from which he/she draws. So no text sits in a vacuum or speaks its own tongue. This implies that readers/translators can only read and translate in light of what they have seen, read or heard before. As Eugene Nida (1984: 137) says: 'What is evidently important about signs is their meaning but since the meaning can only be interpreted in terms of the total system in which such signs are used, we can only be sure of the meaning of any sign when we see it in the perspective of the structure into which it fits'. In my view, the 'structure' that *BSF* has *verbally* and *visually* constructed is a semiotic body that transgresses all kinds of boundaries.

In *BSF* as in his other '*hesui pian*' ('New Year Movies' – movies arranged for release during the Chinese New Year season) such as *Jiafang yifang* (*Party A, Party B*, 1997), *Bujian busan* (*Be There or Be Square*, 1998) and *Meiwan meiliao* (*Sorry, Baby*, 1999), Feng Xiaogang has created a very Chinese text that, through intertextuality, expands itself into an immensely complex network of signs that forms, through different 'intimate' readings, an 'inexhaustible' number of different yet connected, coherent yet conflicting mini-centres or nuclei. And these nuclei or centres are always shifting and reforming themselves depending on different acts of reading. One of the most important reasons why I call *BSF* 'a polynuclear text' is simply because different viewers can make so many diverse intersections between the film and their own understandings of the complex socio-cultural relations. I use the prefix 'poly-' mainly to leave room for the exploration of the complexity and multiplicity in meaning construction when reading/decoding a popular culture text. I personally believe that such a text opens itself up to a variety of political, social, cultural and psychological relevances, making gaps and spaces in the text for the (critical) reader to fill from his/her life experience and construct possible links. To decode pop-

ular culture texts such as *BSF* is to examine 'the circulation of meanings – treating a text as a privileged object artificially freezes that circulation at a particular … point and overemphasizes the role of the text within it. The popular text is an agent and a resource, not an object' (Fiske, 1989: 124). This means that a text takes a life of its own in meaning construction, freeing itself from the chains and fetters of both authorial intentions and elitist hegemonic critical discourses.

BSF as a polynuclear text: Interpretations for 'intimacy of cultural translation'

The textual and visual reservoir of *BSF* seems to keep the greatest number of things suspended in a unity – the greatest diversity possible within a single text. This postmodern polysemy assumes a theoretical presence as opposed to its physical figuration, creating realms of speculative interchange and fugitive encounter. In the article 'Emblematic Indirections: *Benches* by Tom Phillips', Erdmute Wenzel White (1994) starts from the idea that images are 'merely stopping points between uncertainties of mind' and illustrates, through his analysis of *Benches*, a sequenced painting by British filmmaker, poet, painter and musician Tom Phillips, how material manifestation may function as an enigmatic reminder of absent discourse. Phillips' work, at the time of writing at the Tate Gallery, London, comprises a wide range of media, including postcards, weaving, dance, opera, collage, film, Brahms (*A German Requiem*), and early Renaissance illustrations. As White observes: 'Phillips … invites a reading which redefines formal elements and therefore draws attention to implied structural identity. Aesthetic procedure supersedes expressive criteria, reformulating not only genre expectations but allowing critical approaches beyond conventional comparative interpretation' (p. 158). Reading the multilayered text of *BSF* in similar terms, the film is indeed both visual and conceptual in creating and restructuring many centres/nuclei of signification, thus transforming itself into a semantic field for new intertexts. Here are just a few of those significant centres through which I read/interpret the text.

Demythologising the authority

Critics of popular culture, in general, tend to dismiss 'commercial' or 'popular' cinema as both politically conservative in its representation of social reality and culturally capitalist in its production and consumption. In other words, such a cinema is often accused of being complicit in reinforcing dominant social discourses, hegemonic practices of the ruling class, and ethnic, socio-cultural and sexual stereotypes against 'the Other'.

But one of the hallmarks of Feng Xiaogang's films is his linguistically subtle and visually powerful destabilisation of various hegemonic discourses and practices in China. In 'The Theory and Method of Articulation in Cultural Studies', Jennifer Daryl Slack (1996: 117) observes:

> Hegemony is a process by which a hegemonic class articulates/ coordinates the interests of social groups such that those groups actively 'consent' to their subordinated status, i.e. hegemony not only underlines the relations of dominance and subordination but also incorporates the process of internalization of hegemonic ideology.

In *BSF*, Feng Xiaogang, while making sure to pass the official censorship, seems to have managed to short-circuit that hegemonic process by demythologising figures of authority – the Chinese patriarch (Emperor Pu Yi) and the American master (Hollywood director Don Tyler). American films have had huge impact, particularly since the mid-1980s, on both Chinese filmmaking industry and the minds of the Chinese people. Films such as *The Last Emperor*, *Jurassic Park*, *The Lion King*, *Schindler's List*, *Titanic*, *Gladiator*, *Lord of the Rings*, *Moulin Rouge* and *A Beautiful Mind* have all swept across China every time they were in town, not only reaping huge box-office numbers but also washing the confidence of most Chinese directors down the drains, in spite of the skirmishes of brave resistance (to the unshakable American cinematic empire) pioneered by Chen Kaige and Zhang Yimou and sustained by Huang Jianxin and Ang Lee. But here in *BSF*, Feng Xiaogang presents the legendary American film director Don Tyler in both mental and physical crisis, putting him at the dead end of his creativity, literally in a hospital wheelchair and at the mercy of the very resourceful Chinese cameraman Yoyo. And Yoyo seems to be the only one in the narrative who can inspire the American master of cinema.

This reversion and even subversion of the American master vs. Chinese pupil relationship is, quite ingeniously, structured in connection with 'remaking' of Bernardo Bertolucci's *The Last Emperor*. In the film-in-the-making within the film, the very idea of putting Pu Yi yet again on the screen – Pu Yi was 3 years old in 1908 when he was enthroned to be Emperor Xuan Tong, the 10th emperor of the Qing Dynasty and also 'the last emperor' of China – has very controversial implications for the contemporary Chinese audience. In the 'folk wisdom' of the Chinese general public, the real 'last emperor' was not Pu Yi but 'Chairman Mao [Zedong]' who inspired an awesome cult (making the Beatles rather pale by comparison) for many decades, and the spectre of this feudalistic cult of emperor still persistently haunts every corner of China, one way or another.

Subverting and self-fashioning (postmodern) intertextuality

BSF is a very self-reflexive film. It is constructed with generically different sets of building blocks – image upon image, story within story, film blending into film. There are numerous occasions, for example, where stars, stories and anecdotes from Chinese cinema, American cinema, African cinema, Hong Kong and Taiwanese cinema are quoted for serious comments or comic effects. But one peak of comic absurdity comes when Yoyo and Wang decide to stage/screen the incarnation of the legendary American director during the press conference for advertising placements – a cheap-looking but hilarious animated mock-up of a film for the funeral, featuring Don Tyler flying through space to heaven and being reborn as a Chinese baby. Looking at this more closely, we see Feng's image-making through linguistic and cultural collage and pastiche as a very important reflection/mediation of the brave new world of postmodern society, which is increasingly and socio-psychologically more visual than ever. We are invaded, often violently, by all kinds of imagery wherever we go: posters, advertisements, t-shirts, billboards, packaging, newspapers, magazines, TV, cinema, computers, digital games, giant video screens, VCD/DVDs and virtual reality with digital special effects. In a dizzying fashion, Feng's film presents a copy of a cosmos where there is no firm reality left against which one can measure the truth or falsity of his cinematic representation. In other words, the distinction between the logical order of the real and its reproduction threatens to collapse because 'we' are caught up in the network of signs and codes sealed/shaped/manipulated by the media and information. In this sense, *BSF* self-fashions and at the same time subverts postmodern intertextuality.

Satire or play: China's media, entrepreneurship and Hollywood

One of the dominant narratives in *BSF* revolves around the insatiable desire/greed in contemporary China for material gains and capitalist profits and the devastating power of the media running rampant. Just have a look at the 'Great Idea of Tyler's Funeral Online' proposed by Tom Lee, 'CEO of sogo.com' ('sogo' meaning 'searchdog'):

尤优: '"搜狗"网跟搜狐不是一家吧.'
汤姆李肯定地说: '他们搜狐，我们搜狗，不沾边儿，各搜各的.'
尤优 …… 不好意思地说: '…… 我还以为是卖狗食的呢.'
王小柱热情洋溢地对尤优说: '搜狗想和咱们合作， 对葬礼进行一次大胆的改革， 破除旧有的传统观念对葬礼的束缚， 充分使之更适合21世纪新新人类的经济发 展 ……'
……

汤姆李姿态优雅地比画着: '就是一种新的经济模式，我们 IT 行业把这种模式称之 为，生当做人杰，死亦为鬼雄 ……'
王小柱满面春风地对着尤优拽词: '这么跟你说吧， 就是挖掘葬礼的经济潜力，向葬礼要效益.'
汤姆李两眼放光地说: '我们规划建立一个全球最大的 "太平网站"， 首先开通一个 "搜狗葬礼在线"， 搞网上葬礼. 广告词我们都想好了， 就叫 "上搜狗，搜泰勒."'

My translation:

Yoyo: Is your 'searchdog.com' related to searchfox.com?
Tom Lee (positively): They search foxes, we search dogs. We are no relatives.
Yoyo (apologetically): … I thought you were selling dogs' food.
Wang (enthusiastically): Searchdog.com wants to be our partner in staging a large-scale reform to rid people of their old ideas about doing funerals so as to adapt themselves to the new economic developments in the new 21st century.
Tom Lee (with elegance): This is a new kind of economic model which we IT people call 'Heroes Dead or Alive'.
Wang (gleefully): Allow me to put it this way. It means fully exploring the economic potentials of funerals to maximize our profits.
Tom Lee (with glittering eyes): We are envisaging the biggest 'funeral.com' website on the planet. First, we shall open our 'searchdog-funeral' online and offer funeral services. Our advertising statement is: 'Come to our searchdog, rendezvous with Tyler.'

The insanity for profits is self-explanatory, bordering on black humour and the theatre of the absurd. This kind of dramatisation of absurdity can also be seen in Feng's carnivalisation of death rituals, which is extremely unconventional and disconcertingly hilarious. The sad and solemn tempo of the customary mournful music at the funeral is quickened to the merry beat of a folk song. Tyler's 'dead body' (a plastic dummy) is treated with very Ortonesque darkness and humour unprecedented in Chinese screen history. An amazing number of objects are placed with great care and reverence on his body from head to toe for marketing purposes: shampoo for one side of his hair, a contact lens for one eye and a sunglass for the other, a tea bag hanging from his mouth, a necklace, sports T-shirt and shorts, a wrist watch, a sports shoe for one foot and a leather shoe for the other, and a bottle of calcium pills on his chest. This farce is not complete without a huge panoramic picture of Hollywood's Beverlly Hills as the backdrop for the funeral. It seems that the whole movie is caught up

with what Fredric Jameson calls the postmodern constitutive features – the depthlessness, the weakening of historicity, the waning of affect. But Feng's well-structured narrative about Tyler – coming to China to remake *The Last Emperor*, discovering his creative crisis and at the same time Yoyo's friendship and talent, having a stroke and slipping into a coma and subsequently waiting for his comedy funeral – can be read allegorically. Since Tyler is made to represent Hollywood and in extension America, the whole farce about a Chinese 'comedy funeral' for the legendary film director, in my reading, symbolises a nationalistic Chinese desire to challenge and even to 'bury' Hollywood, a visual media empire that conquers so many others. But of course that desire is 'miraculously' thwarted like many other Chinese desires and wishes, and Tyler recovers, watching with great interest everything including Wang's going insane. In the end, Tyler appropriates Yoyo's idea about comedy funeral in making another Hollywood movie. Indeed, when Feng's postmodern subversive pleasures subside, we are still 'left with social and cultural problems that are not shaken by utopian-inspired fantasies (Harries, 2000: 133). In this sense, the satirical narrative of this big shot's funeral does little more than poke fun at China's media, its rampant commercialism, advertising in particular, and the power of Hollywood.

The above readings/interpretations of *BSF* are made mainly from the notion of an intertext defined as the set of texts discovered by the reader in his or her repertoire at the reading of the film. Although theoretically the film is governed by textual necessities, the intertext as such may evoke an indefinite corpus. This 'multiplicity of writing', which foregrounds subversive, marginal, self-contradictory, textual and ideological meanings from feminist/psychoanalytic/postcolonial perspectives, would have *definitive framing weight* on the actual translation of the text. To a certain extent, this intertextual approach, apart from its emphasis on the socio-cultural interpretation of a given text, is a development of 'the scenes-and-frames approach' proposed by Charles Fillmore, which not only works with words and structures but also with 'a more holistic principle of interrelated textual elements, experience, perception and background situation' (Snell-Hornby, 1995: 81). And in my reading of the film, I have been also very conscious of Liu Miqing's (1999) four-tiered strategic model – 'Decoding-Deconstructing-Dissecting-Integrating' for transferring from source language text to target language text in cultranslation (pp. 189–206). Indeed, when we explore the 'environment of particular cultural-historical traditions, geo-economic, geo-political and geo-social patterns' that shape a particular text and its meaning production in translation, we must see reading/translating as an open system in cross-cultural communication.

Translating Popular Culture: Feng's Parody in *BSF*

BSF is a heavily loaded text which plays with postmodern surfaces and concepts in a postcolonial context. Most notable is Feng's playing with various notions such as modernity, identity, tragedy, comedy, friendship, creativity, sexuality, incarnation, uncertainty, fluidity, self-reflexivity, translation, faithfulness, manipulation, domination, colour, Orientalism, power, performance, madness, paranoia, ethnicity and Internet economy. In fact, *BSF* addresses a lot of cultural studies issues such as questions of national, cultural and sexual identity (as in the case of Tyler's skin colour and sex in his reincarnation and Lucy's being labelled as a 'banana woman'), questions of multiculturalism (conflicts and negotiations among mainstream dominant Chinese culture, Western/American culture, ethnic minority culture, youth culture), questions of linguistic pluralism (the characters speaking their native languages with Lucy as the translator/manipulator of meanings) and questions of gender (power relations between patriarchal figures and women). All this creates huge problems for the reader-translator. For lack of space, I shall focus on Feng Xiaogang's parody in *BSF* which, not being institutionalised or at one with China's official culture yet, can scandalise a lot of people.

If we agree that a text is 'a tissue of quotations drawn from the innumerable centres of culture' (Barthes, 1977: 146), it is not difficult then to see why I tend to read/interpret *BSF* as a 'polynuclear' text. *BSF* as a text can be approached, in a poststructuralist way, as a multiplicity of writing from 'innumerable' cultural discourses through references, echoes, allusions and, in many cases, (postmodern) parody. *BSF* contains all kinds of cultural jokes, satirical/parodic humour and witty/cheeky wordplays that have, most of the time, 'Beijing Characteristics'. They usually remind the audience of novels by Wang Shuo, 'King of the Beijing Hooligan Literature', and also films and TV drama series and sitcoms by Wang Shuo and Feng Xiaogang. Feng says:

> Beijingers, if anything, are talkers and jokesters; they possess an immense sense of humour. We enjoy an advantage over places like Shanghai or Guangzhou. Beijingers can't always depend on material solutions to their problems. So they rely on their sense of humour, their ability to make light of their circumstances, as a means to digest their bad luck … When confronted with an uncomfortable situation, [a Beijinger] can immediately find a comfortable way out, via his linguistic agility, and his willingness to joke about life. (Quoted in Barden, 2001: 13)

The word 'parody' (from Latin *parodia*) generally means a writing in which the language and style of an author or work is closely imitated for comic effect or in ridicule, often with certain peculiarities greatly heightened or exaggerated. It also refers to a literary style characterised by the reproduction of stylistic peculiarities of an author or work for comic effect or in ridicule. But sometimes the term may also mean a form or situation showing imitation that is faithful to a degree but that is weak, ridiculous or distorted. In cinema, parody has been one of the most prolific and also profitable modes of filmmaking, entirely co-opted by a culture (industry) steeped in irony and pastiche. According to the study of Dan Harries (2000), film parody may include 'methods' such as reiteration, inversion, misdirection, literalisation, extraneous inclusion and exaggeration, not only in lexicon and syntax but also in style (pp. 43–89). As Dan Harries observes, 'watching' film parody is 'a complex and multi-tiered affair with numerous textual, pragmatic and ideological factors interacting to create a "moment of meaning"'(p. 93), because one has to examine the various levels of parodic discourse by looking at 'a spectrum of production choices, spectatorial competences, viewing strategies and contextual determinants' (p. 101).

In my 'reading' of *BSF*, I find that Feng Xiaogang seems to use parody primarily as a cinematic style both for comic effect and in ridicule. In *A Theory of Parody*, Linda Hutcheon (1985: 93) argues that readers are 'active co-creators of the parodic text in a more explicit and perhaps more complex way than reader-response critics argue that they are in the reading of all texts'. Because of its polysemic nature, the generation of meaning from parodic discourse depends almost exclusively on the reader-viewer-translator's overall linguistic and cultural competence as well as his or her familiarity with the hidden intertexts. This presents tremendous difficulties for the translator and also for the audience outside of the Chinese culture. Let us, first of all, look at how Feng parodies the Chinese official (socialist/Maoist) discourse.

Closely related to the demythologisation of authority discussed earlier in this chapter is Feng's use of ideological parody. Even without any efforts, the ordinary cinema-goers in China would not fail to notice in *BSF* many instances of Feng's parodying 'socialist discourses' and Maoist or quasi-Maoist quotations. When translating such parodies, I try to make use of strategies such as addition, omission, inversion, reiteration and exaggeration in terms of lexicon, syntax and style. For example, when Yoyo, Lucy and Wang argue in a mock Parliament/'People's Congress' debate manner on whether the newly incarnated baby boy Tyler should have yellow, or black or white skin, the hilarious conversation goes like this:

露茜看了一会儿，突然说: '泰勒是白种人，可为什么变出来的小孩是黄种人?'
王小柱支支吾吾地说: '因为他的葬礼是在中国举行的，所以我们决定变出来的孩子是黄种人。'
露茜立场坚定地反驳: '但我认为，他是什么人变出来的就应该还是什么人。'
王小柱苦巴巴地为难地说: '那不利于增进中美两国之间的友谊，而且还可能伤害了热情的中国人民的感情，这是我们不愿意看到的。'
露茜反唇相讥: '但你想没想过，这样会伤害美国人民的感情呢?'
尤优赶紧出来打圆场: '好了，不要争了。泰勒是国际大腕，世界名导，不能因为他是 白种人就一定还变成白种人 ……'
一见露茜怒冲冲地看着他，赶紧说：' 你别急，露茜，听我说完. 当然也不能因为 他的葬礼在中国办了就得变成黄种人。应该是哪里最需要他，他就变成哪儿的 人。非洲的电影正处于起步阶段，我觉得他应该变成黑人，一个小黑孩横空出世 …… '

My translation:

Lucy (suddenly): Tyler is a white man, but why is this incarnate yellow?
Wang (rather taken back): Taking into consideration the indisputable fact that Mr Tyler's funeral is to be held in China, we've decided that he should be yellow, nothing but yellow.
Lucy (firmly): But I strongly hold the view that Tyler should keep his original colour.
Wang (begging): Oh, that will do a lot of *harm to the friendship between the peoples of China and America;* and it will most likely *hurt the feelings of the passionate Chinese people.* This is something we would *never wish to see*.
Lucy (bitterly): But have you ever thought that it might instead hurt the feelings of the American *people*?
Yoyo (making peace): Please, no more argument! Tyler is an international big shot, a renowned film director. I do not hold the view that his incarnate has to be white because he was white. (Seeing Lucy swelling with anger, he quickly adds) Be calm, dear Lucy. Please allow me to finish. Of course I am not saying that he should be yellow simply because his funeral is held in China. I think *whatever place NEEDS him most* should have him as the native son of that place. *African cinema is but at its very initial stage of development*, therefore I think we should give them our *brotherly support* by making Tyler black. Just imagine a black wonder kid rising out of the African continent ….

The sentences/expressions in italics would ring a very ironic tone to the Chinese who still remember those clichéd official discourses in China's foreign

policy, and particularly those about supporting 'the brave cause of our African brothers' during the Maoist era when the Chinese people, being spiritually and materially impoverished because of the Cultural Revolution, had to 'tighten their belt' to support their fellow black African brothers who were still struggling 'in deep waters and hot fires' against European colonisers. The Chinese used to help those 'African bothers' ('African sisters' were never mentioned, of course!) to build railways, power stations, factories, farms and also to cure diseases with Chinese medicine. Now, in Feng's film, the support is for African cinema and the gesture – giving the reincarnated Don Tyler a black skin – is a possible media event that is little more than discursive. Of course Feng and his fellow artists do not seem to know that Nigeria produced 650 films in 2001 alone, 250 more than did Hollywood. Absolutely staggering! The 'brotherly support' will not be duly appreciated. The expression 'whatever place needs him' is a direct parody of the Maoist slogan to encourage the so-called 'educated youths' (secondary school kids) from the cities all over China to go to the countryside to receive 're-education from the poor and lower middle peasants' during the Cultural Revolution. 'To go and work wherever the motherland needs you most' was, and to some degree still is, one of the criteria to judge if one can be a 'new person in the new socialist era'. Of course, words such as 'friendship' and 'people' are among the most abused terms in official discourses of 'democracy' and 'correctness'.

Parody is, of course, intimately related to notions of intertextuality, which creates problems for the reader-translator, but parody in popular culture texts makes the situation much worse, because such parody thrives on the contemporary as well as the past. It paradoxically incorporates and challenges that which it parodies. In other words, it on the one hand is a playful registering of a culture's current saturation of images and signs/sign-systems; on the other, it is a 'value-problematising, de-naturalising form of acknowledging the history (and through irony, the politics) of representations' (Hutcheon, 1989: 94). *BSF* parodies Chinese press conference (eloquent and empty), CNN news report (sensationalist) and Chinese advertisements for 'Golden Calcium Pills'. Let me say a few words about the last one. Almost every calcium commercial on China's major TV channels features a one-time big film star in his/her fifties/sixties dancing or travelling, looking so firm because of the calcium. So in *BSF*, Feng makes fun of the Chinese Arts Circle's obsession with calcium pills and Tyler is believed to have 'died' because he did not have sufficient calcium in his body. In *BSF*, many big international brands and names have also been parodied. With the help of David Katan's (1999) idea of 'Chunking' in cultural translation, namely, 'Chunking Up' (from specific to general), 'Chunking Down' (from general to specific) and 'Sideways Chunking' (selecting

alternatives) (pp. 154–157), I have attempted translating some of the parodied brands and names in *BSF*. They are mostly trademarks that are household names in China as in many other countries, but they are also very culture-specific items that, when being parodied in the film, present huge problems for the translator. The parodied names such as *'biaolü'*, *'kexiao kele'*, *'tie dong ni'*, *'shuoshi lun'* are basically witty wordplays upon the original brand names. They can be immediately recognised in Chinese and the humour appreciated without any delay. Having recognised the inevitable possibility of losing part of the humour, I try to adopt an integrated approach to the translation of those brands by balancing the phonological, lexical, semantic, cultural and aesthetic aspects of the rendition. For instance, the Chinese term *'biaoma'* is a direct transliteration of 'Puma'. The parody of *'biaoma'* retains the first syllable 'Pu' while substituting *'ma'*/*'ma'* (meaning 'horse' in Chinese) with *'lü'* (meaning 'donkey' in Chinese). But in order to keep the translation of the parody as close as possible to its newly invested Chinese meaning and word-length, I choose 'ass' to replace 'donkey' to arrive at 'Pumass', thus achieving the humourous effect intended in the parody, although I myself do not wish to scandalise the reader by my choice. And the same principle applies to the translation of other such terms, particularly when doing *'shuoshi lun'* ('Sauce & Lamb') for *'boshi lun'* ('Bausch & Lomb').

Original	**(Chinese)**		**Parody**	**(Translation)**
1. 'Puma'	(标马)	→	标驴	('Pumass')
2. 'Coca-Cola'	(可口可乐)	→	可笑可乐	('Cozy Cola')
3. 'Titanic'	(铁达尼)	→	铁东尼	('Titonic')
4. 'Bausch & Lomb'	(博士伦)	→	硕士伦	('Sauce & Lamb')

We all know that the translator, as mediator, always tries his/her very best to keep the information focus in the construction of the new text as in the original. But she/he has to bear in mind that, when translating a popular culture text full of parodies, they are dealing with a huge and complex environment called culture within which all communication takes place and all texts may speak to one another in a very paradoxical manner. That is, we need to understand that the employment of parody in contemporary cultural texts such as cinema may serve as an important indicator of the dual nature of discursive transgression, which generates all kinds of irony, ambiguity and uncertainty. 'As such, parody's postmodern impulse indicates its inability to arrive at any final meaning; reminding us quite overtly that meaning is always fluid and shifting' (Harries, 2000: 133).

Conclusion: Translating Popular Culture in a 'Glocal' Context

Since capitalism has now become a world system, goods, capital, people, knowledge, images, crimes, cultures, pollutants, drugs, fashions and beliefs all flow across geographical, national and psychological boundaries. Arjun Appadurai (1990: 1–15) posits five dimensions of these global cultural flows: (1) ethnoscape: flows of immigrants, refugees, exiles, tourists, foreign workers and students across national boundaries; (2) technoscape: flows of machinery and plants generated by multinational corporations and government agencies; (3) financescape: flows of capital in stock exchanges and currency markets; (4) mediascape: flows of images and information instigated by films, TV, radio, newspapers, journals and electronic routes; and (5) ideoscape: flows of ideas, beliefs, values that are closely associated with media. Today these five dimensions of global culture seem to have produced a macropolitics of new hegemonic and imperialist desires through which Western-based discourses are increasingly imposing the cultural formations as well as the spaces of non-Western societies. Here we are talking about the status of translation in the global context which bespeaks, as Lawrence Venuti (1998b: 158–189) points out, the 'asymmetries of commerce and culture', 'the questionable conditions of their [major English speaking countries] hegemony' and the developing countries as 'sites of translation strategies', 'sites of contest between cultural sameness and difference' and spaces of 'hybridity' and 'resistance'.

However, in a culturally and ethically diverse country like China, to put the *intercultural* side by side with the *intracultural*, the inevitable political, economic and social changes in history have not only shaped the physical landscapes but also remapped 'our' 'ideoscapes'. Those changes have resulted in the powerful emergence of certain groups and cultures that eventually become hegemonic, and also in the gradual loss of certain tribes and communities that become marginal and even lose their voices. What we must explore is the relation of 'the local' and 'the global', which has been styled as 'glocalisation' (Robertson, 1995). In my understanding, 'glocalisation' may involve a re-assertion of Western hegemony and domination on the one hand and, because of the five kinds of 'flows' as observed by Arjun Appadurai, may lead to new cross-cultural encounters and an accommodation of socio-political and cultural diversity on the other. In this unprecedented process of 'glocalisation', cultural boundaries between different nations, communities and ethnic groups deserve more respect according to the degree to which these boundaries reflect the will of the people bound by them. These changes undoubtedly shape our linguistic

and cultural representations of both ourselves and others. In short, we have to deal with the issue of translating cultures in the postcolonial context.

In this sense, intertextuality should be seen as both cultural reality and reading strategy. And reading/translating popular culture should be understood in relation to the construction of ethnic and cultural identity. As I have outlined earlier in this chapter, each act of reading is an act of translation that is but only one recorded interpretation out of many. In this respect, the translator has to select and edit the linguistic and cultural choices he/she has managed to find, inevitably leaving traces of his/her values, beliefs, bits of world knowledge, views and attitudes in the translation process. Looking at feminist translation theory, Oana-Helena Andone (2002), for instance, examines the development in women translators of a resistant and non-fluent translation style designed to reveal rather than conceal the presence of the translator as the intermediary between two cultures and languages. Andone says (2002: 147–149):

> Feminist theory meets translation in the emphasis on the polyphony of the translated text. The text foregrounds the reflexive elements of the rewriter's discourse. … In its attention to gender, feminist translation seeks to reverse the effects of male social and cultural domination, using language to draw attention to the patterns of patriarchal oppression. … Feminist translators introduce and comment on their work and show an increasing awareness that their feminine identities enter into their work. … Feminist translation has reformed such concepts as difference, fidelity and equivalence in translation and has challenged the view of the translator's invisibility. Therefore translation ceases to be a passive linguistic transfer from one language into another and becomes an active process influenced by the translator's identity, views of the world and environment.

In other words, our ideological, mental and cultural make-up will always, consciously or unconsciously, work itself into the final product of cross-cultural communication, and this is where the translator's identity creeps in. As Eugene Chen Eoyang (1996: 67–68) says, 'the study of translation involves all forms of intellectual activity, such as deduction, analysis, inference, and intuition. … The objective in translation studies is nothing less than to test the adequacy of our thinking, and to assess the quality of our thought'.

Coda: Translating Popular Culture with Pleasure

Talking about 'the rise of the reader', Andrew Tudor (1999: 165–166), while borrowing from Anthony Giddens (1984), recognizes not only the

various constraints on the interpretations of texts imposed by different structures but also the social relativity of semiotic systems, their inbuilt potential for polysemy, and the inventive capacities of the social agents who made creative use of them:

> Culture stores and delivers the resources that social agents utilize in making their world make sense, and in that respect sets limits, defines terms, constrains the character of social life. But cultures are also complex, contradictory and ambiguous, open to constant reconstruction by users who are, by their very nature, active manipulators of cultural materials. Culture may indeed be a reservoir on which we draw to constitute social activity; but it also reflects and refracts that activity in an ongoing circle of production and reproduction.

One of my persistent arguments in this chapter is that the relations between texts and readers are always profoundly mediated by the discursive and intertextual forces. As Tony Bennett and Janet Woollacott (1987: 262) point out, texts, readers and readings are culturally produced, and we should examine their formation as a complex set of negotiations and interrelations. Seen from such a perspective, popular culture texts such as *BSF* can, through close analysis, be put to different political, socio-cultural and aesthetic uses, because film directors such as Feng Xiaogang, consciously or unconsciously, inscribe various levels of ideological and cinematic awareness into their texts. Reading and understanding a popular text such as *BSF* is a very pleasurable and challenging business. In other words, popular texts offer popular meanings and pleasures as 'elitist' cultural texts often do. 'The polysemy (or multiple meanings) of the text rises to the surface provoking and pandering to *different* pleasures, *different* expectations and *different* interpretations' (McRobbie, 1984: 150). Reading and translating popular culture texts is, therefore, an intertextual struggle of pleasure between linguistic and socio-cultural forces of closure and openness, between singular disciplinary power and the multiple resistances to this power, between conformity and subversion. But the postmodern cultural climate, as Graham Allen (2000: 194) observes, requires that 'we distance or ironise our representations and utterances if they are to be taken seriously'. At the same time, we need to recall what Katan (1999: 154) says: 'One of the aims of the translator as cultural mediator is to help the reader gain an insight into another culture'. This, in my view, presents a tremendous epistemological and critical as well as professional challenge to the translation of popular culture texts.

Chapter 10

English as a Postcolonial Tool: Anti-hegemonic Subversions in a Hegemonic Language

EUGENE CHEN EOYANG

Introduction

English as the global (if not the universal) language reflects both a hegemony of the past as well as of the present: it is both a continuation of the British Empire and thus demonised as a colonial language; and, as the preferred language of international business and of the capitalist development throughout the world, resented as a powerful neo-colonial language. Yet, the English language is capable of acting against its own imperialisms, to undermine its own hegemony. Edward Said, a Palestinian, Gayatri Spivak, an Indian born in Calcutta, and Homi Bhabha, a Parsi descended from Persian migrants to India from the seventh century, and raised in Bombay – all three bring their personal experiences to bear in their anti-colonial diatribes, but they composed their tracts in hegemonic English – not in Arabic, Bengali or Persian. If, indeed, English is the world's language, and if the world is being increasingly subsumed in English, both of which may be effectively, if not totally, true, then asking how that which is foreign to English might be comprehensibly represented in English is not a marginal question. How, in other words, can anti-hegemonies be articulated in a hegemonic discourse, when the discourse itself may occlude if not obstruct challenges to its own authority? This is another form of a wider conundrum: how to depict the Other to the Self, without the Other being merely an obverse version of the Self? What I wish to explore in this chapter is how certain ethnic writers, in two contrasting cultures, by using different fictionally mimetic techniques, embody both the strangeness of a minority culture in a majority language, and yet manage to make that strangeness accessible to the reader.

In his seminal 1981 article, 'Polylingualism as Reality and Translation as Mimesis', Meir Sternberg considers this intercultural problem: how can the foreign be depicted comprehensibly to the native reader? He identifies three

general strategies. One he calls 'referential restriction', which basically describes discourse that is purely monolingual, ignoring not only interlingual tensions but also interdialectical deviations. Sternberg cites Jane Austen, whose fiction is restrictedly English, few foreigners even making an appearance, and in which everyone speaks the same dialect. The second technique he calls 'vehicular matching', which he identifies as a linguistic diversity, encountered frequently in scholarly studies, particularly those in comparative literature, but also in works of film and literature. Sternberg cites Jean Renoir's bilingual film, *La Grande Illusion*, as well as Shaw's *Pygmalion* – the first interlingual, the second interdialectical. The third technique he labels 'homogenising convention', in which foreigners or non-human species are assumed to be automatically fluent in a native language. La Fontaine's animals all speak French; Antony and Cleopatra both speak English, despite their Roman and Egyptian heritage. *Hogan's Heroes,* the television series on life in the German concentration camps, is another example, where German captors and French prisoners all speak an American brand of English (albeit with German or French accents). We may characterise Sternberg's three modes as follows: 'referential restriction' excludes the foreign, 'vehicular matching' pre-presents the foreign as 'foreign', and 'homogenised convention' renders the foreign as transparent, 'naturalised'.

Ethnic, bicultural authors confront a particular challenge: how can they elicit the reader's sympathy for the 'foreign' culture, while at the same time preserving its 'foreignness' so that xenophobic natives can be realistically depicted. I take as examples three ethnic American novelists, one Korean-American, one Japanese-American, and the third Chinese-American. My analysis will touch on important ancillary issues, such as the degree of 'exotica' that each strategy promotes, as well as the degree to which a bicultural, if not a bilingual audience, is entailed. Implicit in my analysis of 'fictional mimesis' of ethnicity is challenging the purist notion of American English. For if the United States is, indeed, multicultural, then its language must also reflect that diversity. American English, therefore, cannot remain 'Anglo-English', but will increasingly subsume expressions and idioms that derive from non-English vernaculars. If a country's language is whatever the citizens of that country speak, then the 'mongrelisation' of English must be a feature of the living language, just as diversity has been the character of the American people.

Native Speaker (1995)

Chang-Rae Lee's novel, *Native Speaker*, addresses the issue of language as an emblem of identity. The story is a conflict not only of the first gen-

eration Korean immigrants with their second generation offspring, but of the disjunction between the Korean language and English. As a novelist, Lee must capture both the thoughts articulated in Korean and, at the same time, reflect their awkwardness to the non-Korean-American reader. He adopts several techniques, including 'mimetic cliché', vehicular matching, homogenised convention – sometimes a combination of all three. 'Mimetic cliché' involves words and phrases that reflect no very deep acquaintance with another culture, and involve standard greetings and familiar ethnic staples. The normal Korean greeting is presented as 'vehicular matching' in the following passage: 'Every morning Eduardo tipped his head to me and said in a convincing accent, *Ahn-young-ha-sae yo*. I greeted him back in Spanish but his accent was much better than mine' (p. 132). An example of 'mimetic cliché' would be: 'The Korean restaurant had two floors.… When you order *kalbi* or *bulgogi*, a man brings a tin of red-hot coals to set inside the pit of the table' (p. 176).

But Lee goes further than superficial Korean locutions that might be familiar to non-Korean speakers. In some instances, he provides not only the transliterated Korean word, he also contextualises it deftly with either an explanation or a translation. For example, '*In-jeh*', he yelled, '*Now!*' (p. 70); '*Oo-rhee-jip*, he'd say then, just before the eating and drinking, asking for our hands around the tables, speaking *oo-rhee-jip* for *Our house*. Our new life' (p. 136); 'The truth … is that my father got his first infusion of capital from a *ggeh*, a Korean "money club" in which members contributed to a pool that was given out on a rotating basis' (p. 46); 'If you are listening to me now and you are Korean, and you pridefully own your own store, your *yah-cheh-ga geh* that you have built up with from nothing, know these facts' (p. 142). Sometimes, the dialogue is almost a lesson in Korean:

> He bows his head sharply and fumbles out, '*Me-yahn-ney-oh, ah-juh-shih.' I'm very sorry, sir.*
>
> *Gaen-cha-nah,* I mutter, chuckling, telling him it's okay. I put out my hand, '*Yuh-gi ahn-juh.' Come here and sit.* (p. 249).

Sometimes Lee's characterisation of discourse in Korean involves no phonetic transliterations, the 'Koreanness' of what is said is unmistakable nevertheless. When one reads, '*Spouse*, she would say, *you must be hungry. You come home so late. I hope we made enough money today*' (p. 51), we know that we are not in the presence of a native speaker of English. Certain thoughts also betray a mindset that the native speaker of English is not likely to express (at least, in these politically correct times, not publicly). For example, the protagonist's father takes particular pride in his Cauca-

sian daughter-in-law, Lelia: 'Whenever he could, he always tried to stand right next to her, and then marvel at how tall and straight she was, *like a fine young horse*, he'd say in Korean, admiringly' (p. 53). These instances reflect both Sternberg's 'vehicular matching' and 'homogenised convention' – here in combination, as in those instances where transliterations are accompanied by translation, and by implication, as in those examples where stiltedness of syntax or a particularly chauvinist bias betrays the speaker as Korean.

But when Lee needs a dramatic effect, he cannot afford to obscure or impede his character's thoughts with either explanation or contextualisation. He avails himself of all the transparency he has with 'homogenised convention', using only italics to indicate that what was said, as opposed to what is printed, was originally in Korean. To reflect the cultural and racial prejudice of Koreans towards blacks, he has one character say, '*You know how these blacks are, always expecting special treatment*' (p. 171). When 'Ahjuhma', the protagonist's surrogate mother-maid, refuses to have anything to do with Lelia, the American wife of her employer's son, she responds resolutely in Korean:

> 'Ahjuhma,' I then called to the silence, 'Ahjuhma!'
>
> Finally her voice shot back, *There's nothing for your American wife and me to talk about. Will you please leave the kitchen. It is very dirty and needs cleaning.* (p. 65)

Intense emotions can only be expressed in one's native language, and the critical scenes in *Native Speaker* take place in Korean, but a Korean that is fully readable and comprehensible to the non-Korean reader.

For a first generation mother's rebuke of her second generation son for defying his father, only her native Korean will do: '*Who do you think you are?*' And, when a father wants to elicit stern but tender filial feelings from his children, even a bicultural character such as the Korean-American politician John Kwang, resorts to his native language: 'He tells them in a low Korean as they stand like soldiers before him, *You two behave tonight while I'm out. Be good to your mother. She has perished many times for you. Honor her with your obedience*' (p. 252). It is unlikely that an American father of Caucasian descent would ever attempt a message so patronising and paternalistic.

When Henry, the narrator-protagonist, objects to his father bringing in a woman from Korea to substitute for his mother after her death, his father's adamant inflexibility has to take on the stern Confucian aspect expected of Korean fathers:

> *Byong-ho*, he said firmly. His voice was already changing. He was shifting into Korean, getting his throat ready. Then he spoke as he rose to leave. *Let's not hear one more thing about it. The woman will come with us to the new house and take care of you. This is what I have decided. Our talk is past usefulness. There will be no other way.* (p. 59)

This rigidity reflects not just the father's stubbornness but the obduracy of the Confucian ethos, where the father's authority in the family is unquestioned. The Korean expression of these deeply cherished values brooks no argument and reflects the virtue of the character speaking these sentiments. In the idiom of English, the same sentiment would appear intolerably tyrannical and irrational, reflecting a father as yet unenlightened by rationalism and democratic principles to engage the son in more egalitarian discourse.

And, finally, when the two principal characters in *Native Speaker*, Henry Park and John Kwang – both bicultural Korean-Americans – engage in a climatic argument towards the end of the book, one chooses Korean as the field of verbal battle – even though both have equal access to either Korean or English:

> 'Well, come on! You sound like you want trouble tonight. … '
> 'I'm not afraid of you.'
> John cries, 'You sound so formal! Even with a little hate you are so respectful and Korean.'
> 'What do you want me to sound like?'
> He says, in a laughing Korean, *Ah, you, I want it just like that!*
> 'Aayeh!' I yell.
> He yells, '*That's much better, you! Why not yell at me? I'll allow it. Don't think of me as elder; come, strike out at me with your words, or something else. This is America, we can do this. Say it in English if you have to. Get it out in the open. You want this. I am not your father. I am not your friend. Come on. I will survive*'. (p. 280)

It is a measure of the brilliance of the novel that the clash between the two cultures begins to affect even the language spoken. The Korean used here, conventionalised and homogenised though it might be into English, now begins to take on the defiant and pugnacious accents of American English. Even though the passage begins with a primal scream in Korean: 'Aayeh!', a twofold translation takes place: not only are the words in the original Korean translated for us into English, the original Korean thoughts seem transmuted into a distinctly American vernacular. The pressure is evinced in John Kwang's invitation: '*Say it in English if you have to*' – as if Korean,

and its strictures of formality and politeness and deference, were too confining for this outburst of visceral hate and outrage.

No-No Boy (1957)

John Okada's 1957 novel, *No-No Boy*, concerns two Japanese-American boys: one, Ichiro, refuses to serve in the US Army because he will be forced to fight against his parents' native country; the other, Kenji, commits himself to be an American, enlists in the army, fights honourably, and returns home, with one leg amputated, crippled in body and spirit. Part of the dynamic depicted between generations is the willingness of some first generation parents and the reluctance of others to adapt to the United States. Ichiro's mother clings to her Japanese ways, whereas Kenji's parents are more Americanised. In depicting the conversation between Ichiro and his mother, Okada skilfully conveys a foreign tongue by careful use of stilted syntax:

> 'Where have you been?' she repeated harshly.
> 'With Kenji, Kanno-san's boy.' He approached the counter and faced her. 'You know him.'
> 'Ahh,' she said shrilly and distastefully, 'that one who lost a leg. How can you be friends with such a one? He is no good.' (p. 103)

'Kanno-san' marks the discourse immediately as Japanese. Lest we forget that we are overhearing a conversation in Japanese that's rendered in English, the context makes it perfectly clear: the 'us' in the following paragraph is a translation of 'we' in Japanese: 'His discomfort seemed strangely to please her. She raised her chin perceptibly and answered: "He is not Japanese. He fought against us. He brought shame to his father and grief to himself. It is unfortunate he was not killed"' (p. 103). By subtle strokes of defamiliarised but accessible English, Okada sensitises the reader into 'hearing' Japanese in the English language of the narration. He uses what Sternberg 'mimetic cliché' in such locutions as 'Kanno-san', which indelibly marks a Japanese speaker with a familiar *keigo*, or polite term of reference. The stilted, somewhat formal grammar of 'Ahh, that one who lost a leg. How can you be friends with such a one?' intimates someone speaking Japanese, whose meaning is being transposed, if not translated for us. The non-fluent English captures some of the formality of spoken Japanese. The deictic reference of the third person in 'He is not Japanese' is the more forceful if we remember or imagine that this is being said in Japanese; and the thrust of 'He fought against us' clearly implies a betrayal of the ethnicity represented by the (Japanese) medium of conversation. Deic-

tic uses of 'we' and 'us' are particularly misleading when translated, 'we' said in Chinese is not equivalent to the same 'we' when translated into English. Psycholinguistically, 'we Chinese' is not equivalent to: '*Women Hanren*'; nor is '*Women meiguo ren*' exactly rendered by 'We, Americans'.

It is precisely the patriotism of the protagonists in *No-No Boy* that is at issue, and it is the ambivalence of their identities that must be reflected in the language they use. Ichiro has rejected his identity as an American by refusing to enlist in the US Army. Kenji has rejected *his* identity as a Japanese by sacrificing a limb in being willing to fight against the Japanese for the United States. That tension, that conflict, cannot be properly appreciated if the reader does not also 'hear' the Japanese language in English.

Since the crux of the novel is the contrast between Japanese-Americans who are more American than Japanese, and some of their parents, who are only Japanese, despite their long sojourn in the United States, Okada needs to establish different registers – of idiomaticity and formality – for conversations in English and in Japanese. At the beginning of the novel, for example, Ichiro Yamada meets an army buddy whom he'd rather not meet: a totally Americanised Japanese-American named Eto Minato. 'Itchy!' Eto Minato calls after Ichiro, using a nickname both phonetically apt and semantically annoying. 'What the hell!', Eto Minato says, 'It's been a long time, but not that long. How've you been been? What's doing?' The accent and the register are unmistakably American, even aggressively so. That this chauvinistic stance is crucial becomes even more manifest in the diatribe that follows, which is both touching and obnoxious:

> Last time must have been before Pearl Harbor. God, it's been quite a while, hasn't it? Three, no, closer to four years, I guess. Lotsa Japs coming back to the Coast. Lotsa Japs in Seattle. You'll see 'em around. Japs are funny that way. Gotta have their rice and saké and other Japs. Stupid, I say. The smart ones went to Chicago and New York and lotsa places back east, but there's still plenty coming back out this way. (p. 2)

The racial slur, 'Japs', can only be unidirectional and monolingual: there is no equivalent in Japanese. One cannot translate 'Japs' from English to Japanese, for that would assume a stance external to Japanese. Clearly, Eto Minato's language is ironic because he willfully submerges his own Japanese heritage, and distances his birth culture by referring to it in terms not unlike an American bigot of non-Japanese descent. His allegiance to the United States exacts from him the obligation to share its prejudices, even if it's against people whose origins he shares. 'Gotta have their rice and saké and other Japs', Eto says, which assumes that he has no shred of Japanese identity in him at all.

By contrast, Okada presents – even in English – a more gentle, more refined discourse style when transmitting discourse, presumably spoken in Japanese, but transmitted to the reader in English:

> 'Ichiro?' The short, round man who came through the curtains at the back of the store uttered the name preciously as might an old woman. 'Ya, Ichiro, you have come home. How good that you have come home!' The gently spoken Japanese which he had not heard for so long sounded strange. He would hear a great deal of it now that he was home, for his parents, like most of the old Japanese, spoke virtually no English. (pp. 6–7)

There is, of course, a characterisational bias on Okada's part, because he wants to show the non-English speaking first generation Japanese with more sympathy than they would get from their second generation, English-only offspring. The hermeticism of language is such that foreign languages if accurately represented or literally translated will always come across as sub-standard in the native tongue. As such, any deviation from the mother tongue will exemplify a socially inferior position. ('If he's so smart, why doesn't he speak good English!' is the usual ramification of this logocentric attitude.) The anti-hegemonic thrust of Okada's writing is embodied in the selectively refined 'Japanese' discourse contrasted with the vulgar and idiomatic 'American' discourse. The achievement is, ironically, that he makes spoken Japanese more sympathetic in English than spoken American English.

Donald Duk (1991)

Some 35 years later, in his novel, *Donald Duk*, Frank Chin, a Chinese-American writer, adopts several approaches and posits a partially bilingual audience, one that understands a certain amount of Cantonese as well as English. His first strategy is to offer transliteration alongside translation (or exposition), to give a sense of the phonetic sounds involved:

> Mr. Doong calls to Uncle Donald Duk splashing and sizzling at a wok all his own. The words lob out of his mouth like military commands. 'Ah-Sifu!' (Maestro in Cantonese to Donald's Dad.) 'Ah-King sook ahhh! Aha! Ah-Sook!' (Familiar but very respectful.) '*Ho see fot choy*. What an honor it is for me to see you working at your art!' (p. 64)

The use of the word 'wok' unitalicised reflects the author's conviction that the reader is already familiar with this typically Chinese, all-purpose stir-fry pan. With the proper transliteration and uncanny parsing, Chin renders

faithfully the cadence and rhythm of spoken Cantonese. He relies on the Cantonese we do know in English (at least in urban America), and translates what may not be familiar.

Elsewhere, he adopts a different strategy, of not merely pointing out that languages are different, but of spotlighting the extra-semantic differences between languages: he depicts the enunciated overtones of each language:

> 'Like in my restaurants,' Dad says, 'I don't say *sliced cross-section broccoli spear alternate with slices of Virginia ham and chicken breast*. Sounds too laboratory science. Who wants to eat some kind of autopsy? Ugh! So, I say *Jade Tree Golden Smoke Ham and Chicken*. In Chinese, oh, it sounds even more beautiful. *Yuke shur gum wah faw tur gai kow*. Jade tree. Sounds so pretty you don't feel bad about paying too much money to eat broccoli.' (p. 125)

The bilingual reader invoked is presumed to be proficient in both English or Cantonese, and the reader, whatever his or her limitations, sees provisionally from a Cantonese-American perspective. There may be some 'exoticisation' at work here, where English-only readers will experience the ineffable (not to say inscrutable) Orient, but Chin's project is precisely to undercut this kind of Orientalism with his asides and his contextual triangulations, so that by inference and from the glosses supplied, we are equipped with enough information to divine the meaning, even if we don't understand Cantonese. The experience of reading is, in a sense, to become Cantonese-American, even if we are not.

Linguistic exoticism plays a larger role in Chin's portrayal of Cantonese-accented English, yet even here, the view of the character is intended to be interior rather than exterior:

> The old bald waiter at Uncle's pops out of the swinging door to the kitchen with plates of food in each hand and more plates stacked up his arms. He throws grabeyes onto people lined up to get in and breathlessly includes them in his constant patter as he lays out hot breakfasts and calls orders into the kitchen. 'You hammaneck over ease, sticky potatoes. You by you'self! Sit right dere! Don't afraid! Sit! Yeah! Sit! Beckon anna scramboo, ricee no grave. Oh, Ah-King Sifu! Maestro! How many? Five! Wow! I kick somebody out for you, but bad for business to do things like that. But if you can't wait.'
> 'We can wait, Ah-Bok,' Dad says, calling the baldhead Old Uncle. That's a lot of respect.
> 'Pork chop, poachecks, Frenchie fries, you. Sausage patties, sunnyside ups. Okay. You a waffoo. I get the syrup, don't worry.' (p. 147)

Any reader who has encountered, at one time or another, a 'Chinatown' proprietor in an English speaking country, will be able to make out some of these accents. We recognise these phrases: 'hammaneck over ease' is the Chinglish equivalent of 'ham and eggs over easy'; 'Beckon anna scramboo' is 'bacon and scrambled [eggs]'; 'poachecks' turns out to be 'poached eggs'; and 'waffoo' is 'waffles'.

Chin manages to counteract the general Chinese disdain for Chinatown Cantonese by exploring its literary roots. The following passage refers to the 'doughnuts' or 'fritters' known in other parts of China as 'you tiao' (literally, 'oil sticks' or 'oil strips'): '… They cut and twist the dough for *yow jow gwai*, the doughnuts known as *demons boiled in oil*' (p. 140). Donald Duk asks his father: 'Why do you call them *you jow gwai?*' and his father replies:

> 'Ngawk Fay is a soldier in old China … some bad guys make Ngawk Fay look like he desert the army and is a traitor. Ngawk Fay's mother tells him to go to the Emperor and show him his back, and she tattoos words, a slogan on his back, something like *Forever loyal to the Emperor and the nation*. Doesn't work. The Emperor wants to cut off his head. Ngawk Fay hides out and is betrayed by a married couple. They gink on him for the reward. The people give them their own reward. They call the double doughnut *yow jow gwai* and deep fry that couple and cut them up and eat them in jook every day, they hate them so much. And that's the story of *yow jow gwai*.' (p. 141)

This is not only an interlingual story, it's an interdialectical story. There is no such story behind the name for these breakfast crullers in Mandarin. Only in Cantonese does their name conjure up an entire literary allusion. That this story, familiar to the Chinese, is now rendered in the American colloquial gives it a special flavour, both a multilingual and a multicultural flavour that mere exegesis would miss. The story is told not as exotica, fascinating as it might be to those unfamiliar with it, but as a motif deeply embedded in the speaker's culture, even though he is recounting it in a language totally foreign to the original context. The differences in language are exploited for their rich complexity, and not as annoying deviations from the norm. Colloquial Cantonese and idiomatic English sit side by side at the language table, equal partners in the fiction. The reader enjoys both the easy access to the story, and the fascination of something new, or of something familiar presented in a new linguistic guise.

The brilliance of Chin's writing is that he manages to enact a Cantonese-accented English without demeaning the character who speaks it and with no narrative condescension. His ethnic locutions are not presented as

solecisms, deviations from standard (correct) speech: they are a colourful segment of what Saussure distinguished as the *parole* rather than the *langue* part of language. They are as literary as the rural accents of Mark Twain's Huckleberry Finn, the adolescent slang of J.D. Salinger's Holden Caulfield, the Chicago street *patois* of Saul Bellow's Augie March, or the black vernacular of Mark Twain's Nigger Jim.

Conclusion

These examples from Lee, Okada and Chin are illustrations of how ethnic fictions create bicultural, if not bilingual readers. Certainly, Lee, as a Korean-American, Okada, as a Japanese-American, and Chin, as a Chinese-American, have an axe to grind against white, Anglo-Saxon, Protestant (WASP) imperialism and prejudices in the United States. Their challenge as authors is to somehow provide a comprehensible anti-hegemonic discourse within the dominant discourse, which in this case is primarily English. Multi-ethnic literature illustrates the difficulties of a facile distinction between colonial and anti-colonial, between a hegemonic and an anti-hegemonic language. In some ways, bicultural works require authors either to create new techniques for conveying the linguistic features of a minority language, or to assume from the outset access to a bilingual audience. To do this without falling into caricature (as in pidgin English) or into exoticism (as with the Charlie Chan movies) is all the more difficult when language prejudices (whether they are prejudices of grammar or accent or pronunciation) prevail. Minority discourse in English must retain its vividness without condescension or else they become anthropological documents rather than works of the imagination, ethnography rather than literature, resulting in what would be, ironically, the cruelest hegemony – taking ethnic writers and marginalising them. *Native Speaker*, *No-No Boy* and *Donald Duk* describe cultures as indigenous as Joyce's Dublin; as authentic as Hardy's Wessex; and as realistic as Flaubert's Paris. They are no more quaint than *Ulysses*, *Tess of the D'Urbervilles* or *L'Education Sentimentale*.

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