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From: “**Representation, Intervention and Mediation: A Translation Anthologist’s Reflections on the Complexities of Translating China**” in Luo, Xuanmin & He, Yuanjian (eds.), *Translating China* (2009) Bristol: Multilingual Matters.

“**T**he “need to think ideologically about translation research” is a call I made in another paper (Cheung 2002). I would like to reiterate it here. To think ideologically about translation research does not mean that we treat everything as ideologically suspect. It does mean, however, that we accept ideological leanings/bias/convictions as an epistemological fact, as something that is built into our attempts to make sense of things. And this, I think, is one way of dealing with the problem of representation—both self-representation as well as representation of ‘the other.’ As far as *An Anthology of Chinese Discourse on Translation: From Ancient Times to the Revolution of 1911* is concerned, thinking ideologically about translation research means admitting that the kind of understanding provided by this anthology for its English-speaking reader will be mediated by all who are involved in the preparation of the project, and above all, by my own theoretical and ideological orientations. These orientations can be summed up as at once a readiness to help—in a non-innocent manner—‘Western’ readers understand ‘Chinese’ thinking about translation in its context as well as a determination to engage with ‘Western’ thinking about translation on its own terms. These orientations are the result of my attempt to make full use of Hong Kong’s marginal position—marginal in relation to China as well as the West—which enables me to look East and also to look West rather than at or from a single direction. These orientations mark the limits, and perhaps also the excitement, of the kind of intervention I am trying to achieve through the compilation of this anthology. (pp. 13-14)

FRANCIS JONES

From: **“Geldshark Ares god of War’: Ideology and Time in Literary Translation”** (2006) in *The Yearbook of English Studies*, vol. 36, No. 1, Translation.

Literary source texts, the translator’s raw materials, are often crucially time-marked. A text may have aged so much that its language, the content and allusions of its text world, or even its genre strike the translator as markedly non-modern, thus creating an ‘external’ time-gap between source and target text (translation). Or the source writer may deliberately use language, content, or genre to allude to or site the text world in previous time, thus creating an ‘internal’ time-gap within the source text. Thus, when a translator reads the Watchman’s speech at the opening of Aeschylus’s *Agamemnon*, she or he knows that, externally, the language is distinct from Modern Greek, long-distance communication by signal-fires manned by watchmen was a feature of the pre-modern world, and a music, dance, and recitative retelling of a well-known legend was a standard literary genre of the time. She or he also knows that, internally, Aeschylus in the fifth century B.C. is telling a story set eight or nine centuries earlier.

Time-marking, therefore, can be central to a source work’s textuality, which means that translators must choose how to reflect this marking in the target work. Translators’ choices can be seen as forming a spectrum from extreme archaization (ageing) to extreme modernization (updating). The most common are:

- ‘Time-matched archaization’: target language and text world are of a similar time to those of the source. For example, an English translation of a Dutch Renaissance poem might use language and imagery from Herbert and Donne.
- ‘Superficial archaization’: retaining the past text world; linguistically, inserting occasional ‘past’ signals (such as *verily*) in an otherwise modern target idiom.
- ‘Minimal modernization’: retaining the past text world; target language and often genre are broadly present-day, without being marked for specific year/decade.
- ‘Violent modernization’: using linguistic signals and even text-world items that are specifically marked as present-day. For example, James Holmes translates Charles d’Orléans’s fifteenth-century ‘amoureux nouveaulx’ (literally ‘new lovers’) as ‘rockers’, and ‘chevauchent’ (lit. ‘ride’) as ‘revving their engines’.

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Newcastle. His research focuses on poetry translation: especially translating processes and strategies, and how translators work with others within a social-political context. He is particularly interested in translation within the South Slav region (ex-Yugoslavia). He translates mainly poetry. He also edits translations, mainly in South Slav culture, politics, and philosophy. He works largely from Dutch and Bosnian-Croatian-Serbian, though he also translates from German, Hungarian, Russian, and Caribbean creoles. He has about 15 published volumes of translated poetry, several of which have won prizes.

Such decisions prompt readers to construct representations of translated texts that are both temporal and cultural. Thus when Holmes translates 'amoureux nouveaulx' as 'lusty yonge bacheleres' (time-matched archaization), he sites the poem in a medieval love-poetry tradition familiar to target readers; and when he translates them as 'rockers', he signals its modern cultural relevance. Moreover, translation norms (that is, culture-specific conventions governing literary translation) prompt translators and readers to prefer certain representations and disprefer others. For recent English translations of older literary works, for example, minimal modernization is the most favoured strategy; archaization is largely disfavoured, and violent modernization meets with a mixed reception. In other words, the main UK/US norm advocates concealing time-markings, rather than highlighting them by foregrounding the historicity or present-day relevance of the translated literary text. This is only a convention, however: no discourse, even minimal modernization, can stand outside time.

Some choices which translators make may be random and ungrounded. Others, however, may be based on a socially shared system or systems of ideas, values, or beliefs. These we term, with no pejorative undertone, 'ideologies of translation.' They may convey translators' attitudes towards the source text and writer, towards the source and target culture, towards their own role as mediators, and more besides. Moreover, literary communication via translation is affected not only by translators' ideologies, but also by those of others in the writing, publishing, and reading process. And ideologies of translation can have wider cultural and even social effects: for example, in helping shape attitudes between countries.

Investigating ideologies of translation, therefore, can give important insights into the nature of literary communication, as many studies attest. Time-marking in translation, however, remains remarkably under-researched (a fact probably linked to the stigmatization of strategies that highlight it). Hence there has been little analysis of how ideology might influence translators' strategies for tackling time-marked literary works and readers' opinions of the resulting target texts. (pp. 191-192)

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**I**deologies, being socially shared systems, are created and maintained through discourse: with ideologies of literary translation, for example, by making and performing, reading and hearing, promoting and discussing translated works. This discourse takes place within tighter or looser social networks, such as those involving source writer, translator, publisher, critics, and general readers. And as individuals and groups have multiple ideologies, ideologies may stand in dominant, subservient, or transgressive relationships with one another.

Ideologies informing the use and reception of translators' time-reference strategies appear to fall into three types, closely interlinked though they may be: the socio-political, the intercultural, and the aesthetic. (p. 193)

