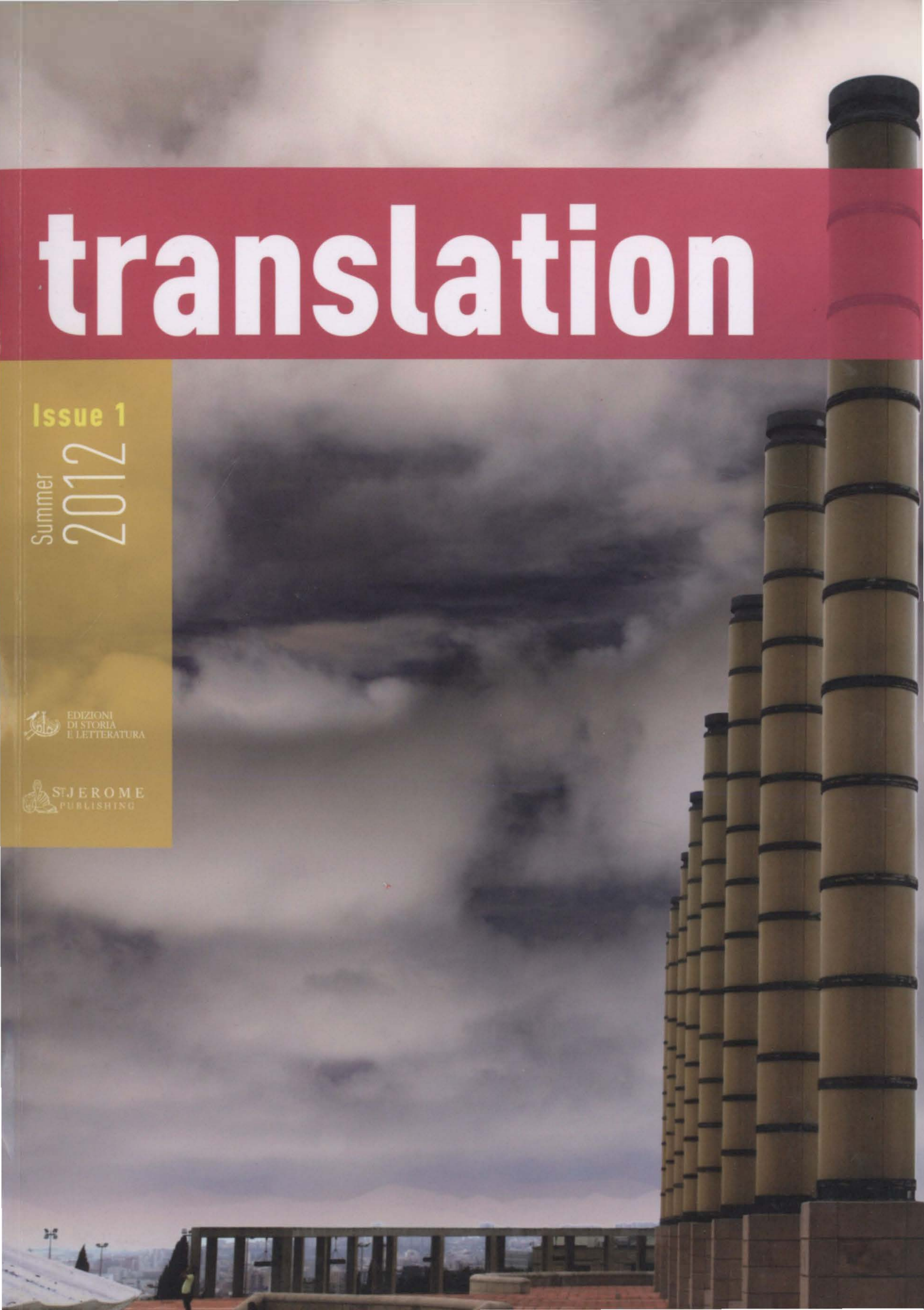


translation
Issue 1
Summer 2012
EDIZIONI DI STORIA E LETTERATURA
ST JEROME PUBLISHING

translation

translation is a new international peer-reviewed journal published by Edizioni di Storia e Letteratura in Rome and St. Jerome in Manchester, in collaboration with the Nida School of Translation Studies.

Recent developments in our contemporary world (globalization, interculturalism, global and transcultural communication through the web) are challenging every traditional concept of translation. Today, translation has to be considered as a transformative representation of, in, and among cultures and is poised to become a powerful epistemological instrument for reading and assessing cultural exchange.
We imagine a new era that could be termed **Post-Translation Studies**, an era of fundamental transdisciplinarity.

translation invites new thinking about what translation is today, about where translation occurs, and about how we can find new words to speak about translation.

translation

Issue 1

SUMMER 2012

EDIZIONI
DI STORIA
E LETTERATURA

ST. JEROME
PUBLISHING

COPIA
OMAGGIO

Editorial board
Siri Nergaard (editor), Stefano Arduini,
Edwin Gentzler, Bob Hodgson, Babli Moitra Saraf,
Paul A. Soukup, Philip Towner

Advisory board
Arjun Appadurai, K. Anthony Appiah, Emily Apter,
Rosemary Arrojo, Susan Bassnett, Homi K. Bhabha,
Bella Brodzki, Iain Chambers, Martha P. Y. Cheung,
David Damrosch, Theo Hermans, Francis Jones,
Suzanne Jill Levine, Vicente L. Rafael,
Gayatri Chakravorty Spivak, Elsa Tamez,
Maria Tymoczko, Lawrence Venuti, Lourens J. de Vries,
Patricia Willson, Robert J. C. Young

Biannual journal
© July 2012
Fondazione Universitaria
San Pellegrino – Italy

ISBN 978-88-6372-434-9

ISSN 2240-0451

Cover photo: Claudia Pescatori (www.claudiapescatori.com)
Art direction and layout: Gabriele Maiolo/NAIB

translation
Fondazione Universitaria San Pellegrino
Via Massimo D'Azeglio, 8
47843 Misano Adriatico, RN Italy
info@translation.fusp.it
http://translation.fusp.it

Edizioni di Storia e Letteratura
via delle Fornaci, 34
00165 Roma, Italy
Tel. +39.06.39.67.03.07
Fax +39.06.39.67.12.50
info@storiaeletteratura.it
www.storiaeletteratura.it

St. Jerome Publishing
2 Maple Road West, Brooklands
Manchester, M23 9HH
United Kingdom
Tel. +44.161.973.9856
Fax +44.161.905.3498
ken@stjeromepublishing.com
www.stjerome.co.uk

Translation: A commitment to transdisciplinary exploration

This is *translation*'s first regular issue. After an encouraging start with the inaugural issue that was sent out to readers in numerous countries around the globe, and after significant positive feedback, we look forward to this challenge to create a fresh, lively, and ongoing dialogue with our readers and authors—in both the journal's paper and online versions.

The contents of this first issue are divided into four parts, the first of which presents the work of three young scholars—Antonia Carcelén-Estrada, Piotr Blumczyński, and Sergey Tyulenev. **Carcelén-Estrada** shows through the example of the translation of *Don Quixote* into the indigenous language Kichwa in Ecuador how translation can be part of a political and social project of resistance. The resulting translation, *Tiyu Kijuti*, is according to the author (she is one of the novel's two translators) a hybrid text, where 'hybridity consciously attempts to depart from transculturation or *mestizaje* by making use of borrowings or appropriations local precisely to reveal their farcical performance of the native. The world of early modern imperial Spain is made obviously foreign by disguising it as native'. **Blumczyński**'s article analyzes the translation of conversion narratives in Poland, demonstrating their broad relevance to the consideration of ideological and social aspects of translation at large. By comparing the translations of two English confessional texts published in the USA into Polish by the two different Polish religious communities, the dominant Catholic Church and the Evangelical community representing a very small minority, the author shows the complex and dynamic relationship between language, religion, and translation through a combined, multidimensional perspective. The third article in this first part, by **Tyulenev**, explores translation in comparison with conflict. The author claims that translation is a crossing phenomena and that it 'should and can be theorized as more than just a verbum-centered crossing; only then will it be seen as an independent object, rather than a subsection of applied linguistics'. As a crossing phenomenon, translation is also a result of crossing, like other social crossing boundary phenomena, such as transgression and war. The author asks: "How is translation to be distinguished vis-à-vis other types of boundary crossing phenomena and other types of mediation?"

The second part of this issue gathers together contributions from The Nida School's first Research Symposium that took place in New York City on September 14, 2011. Gayatri Chakravorty **Spivak** and Anthony **Pym** were invited to give papers on the theme

'Translation, Globalization, and Localization', and Sandra **Bermann** and Edwin **Gentzler** were challenged to respond. This thoughtful interchange resulted in an extremely interesting meeting, followed by lively debate. Here we present parts of what took place in NYC, through the edited transcript of Spivak's oral and written presentation, the summary of Pym's paper, and Gentzler's full response to both. On the Nida School's website (nsts.fusp.it) it will soon be possible to see videos of both the papers and interviews with some of the participants at the symposium.

In the third part of issue one you will find articles of three members of the advisory board. Robert J. C. **Young** presents his rereading of Franz Fanon as cultural translation, both in the sense that the author's books have mainly been read and interpreted through translations, and in the sense that Fanon's 'combat literature' both represents and enacts a total commitment to cultural translation as a strategy for subaltern empowerment. Young asks, 'If culture is itself a form of translation, and if both sides of a cultural translation constitute dynamic practices of struggle, how can we think them all together as a common process, or a particular kind of intervention?' Iain **Chambers**'s *Translating space* is presented in its entirety, a portion of which appeared in the inaugural issue. In it, Chambers considers cities as sites of cultural encounters, and as such, in perpetual translation. 'There is no one project, no single perspective that is able to subordinate, discipline, edify, and translate space', Chambers maintains, because 'Space is re-articulated, transformed from a singular structure into a multilateral palimpsest that can be "written" up and over, again and again. Freed from their supposedly objective status, space and temporality are deviated from the unilateralism of "progress"; both are redistributed in a narrative yet to be told.' The third part of this issue concludes with Babli Moitra **Saraf**'s elaboration of a theme she previously set forth in *translation*'s inaugural issue. 'The idea of translation as a linear operation needs to be interrogated', she states. 'Even the word "translation" must be reviewed to consider that interlingual translation may just be one of several translational practices. Its dominance in defining all acts of translation must be examined and challenged'. With this document, Saraf challenges the perspectives on translation presented in the inaugural issue's introduction by Stefano Arduini and Siri Nergaard. I am hopeful that her words are a start to a rich debate that can be developed online: how and where can studies on translation meet when the 'translation question' is radically different in different parts of the world?

The issue concludes with *translation*'s interview with Susan **Bassnett.** What is printed here is the transcript of our conversation in October 2011. Both her and translation studies' main steps can be traced through her words, ending with important considerations for the future: Which are the significant questions on translation today? Where does translation take place? The video of the interview with Bassnett is already available online: http://translation.fusp.it/interviews/interview-with-susan-bassnett

Let me welcome a new member of the editorial board, Babli Moitra Saraf. Passing from member of the advisory to the editorial board, she will more actively and directly enrich the journal by enlarging its geographical, linguistic, and cultural perspectives. Babli

succeeds Valerie Henitiuk, who has left the editorial board for other duties. We thank Valerie for her important contribution to the journal's initial steps. Welcome also to James Maxey, who is the journal's managing editor: without him neither the journal's paper version nor the online journal would be possible.

Some concluding remarks on the future issues: We will endeavor to include an interview with a prominent person in different fields of research on translation in each issue. We believe in these personal encounters, and in their capacity to create through dialogue new ideas beyond disciplinary boundaries.

Additional content is available to *translation* subscribers online, including reviews, news, debates, and comments. It is our hope that through the combination of these two forms of publication the journal will be both current and timely. The website offers quick availability, searchable content, and opportunities to interact while the paper version allows for reflective and deep reading. Both formats shall always be transdisciplinary.

Contents

5 *Translation: a commitment to transdisciplinary exploration*

9 **Antonia Carcelén-Estrada**
Rewriting Memory: A Postcolonial Translation of *Don Quixote* into Kichwa

27 **Piotr Blumczyński**
Translational Contestation of Religious Concepts: A Case of Conversion Narratives

45 **Sergey Tyulenev**
Across the Cross: Translation, Transgression, War

September 14, 2011 Research Symposium "Translation, Globalization, and Localization"

61 *Introduction*

63 **Gayatry Chakravorty Spivak**
Scattered Speculations on Translation Studies

76 Summary of Anthony Pym's 'On Inculturation' prepared by NSTS Staff

79 **Edwin Gentzler**
Two sides of 'inculturation': A double bind

91 **Robert C. Young**
Frantz Fanon and the enigma of cultural translation

101 **Iain Chambers**
The translated city

107 **Babli Moitra Saraf**
Translation-Transdiscipline?

117 *translation* speaks to Susan Bassnett

Rewriting Memory: A Postcolonial Translation of *Don Quixote* into Kichwa

ANTONIA CARCELÉN-ESTRADA

Introduction

Before Spanish colonization, the northernmost part of the Tawantinsuyu or Inka Empire was known as the *Chinchaysuyu*, today Ecuador. Three million indigenous people currently speak Kichwa in Ecuador. Its speakers consider it a language of communication between human beings (*runakuna*), divinities (*ayakuna/achillikkuna*), animals (*wiwakuna*), the ancestors (*apukkuna*), and Nature (*Pachamama*). Thus, it serves as the language of initiation into Andean epistemology. Its delicate, melodious nature and the lack of words for insults make it ideally suited for diplomatic communication. Kichwa belongs to the IIB group in the Quechua linguistic family, and it is not the same language as the one spoken in Peru and Bolivia, that is, Quechua I and Quechua IIA/IIC respectively (Torero 1964, 451).

Antonia Carcelén-Estrada is finishing her PhD in Comparative Literature at the University of Massachusetts Amherst (UMass), where she is an instructor for Social Thought and Political Economy. Her latest publications are 'Covert and Overt Ideologies in the Translation of the Wycliffe Bible into Huao Terero' in *Translation, Resistance, Activism* (2011); 'Latin American Historiography in Emerging Capitalism' in *Ethnicity from Various Angles and Through Varied Lenses: Yesterday's Today in Latin America* (2011); and 'Tierra, riqueza, cuerpos, diferencia' in *Actas del I Congreso Internacional de Literatura Comparada* (2011). Carcelén-Estrada is a translator and interpreter for the Translation Center at UMass, a member of Runapacha, and a collaborator for the Migrants' National Bureau of Ecuador (SENAMI) in Barcelona. Her research interests include postcolonial literature, colonial and contemporary Latin America, translation studies, philosophy, cultural studies, art history, anthropology, and oral literature.
antoniacarcelen@yahoo.com

Some differences between Kichwa and Quechua are that the former only has three vowels, corresponding to the proto-Quechua, while the latter has five (Adelaar and Muysken 2004, 197). It lacks glottal sounds and draws upon phonemes from pre-Colombian languages such as the Karanki's "ts" or "z" or the use of a labial "f" (Adelaar and Muysken 2004, 392-394). Kichwa has four variants: Northern, Central, Southern, and Amazonian dialects.[1]

[1] Among Ecuadorian Kichwa dialects, there is semantic variation, but the dialectic differentiation mostly happens at the level of allomorphs and varying morpho-phonologic processes (Adelaar and Muysken 2004, 242).

These dialects are the result of the hybridization of Quechua with Karanki and Spanish, a result of long-term word borrowing (Gómez Rendón 2005: 42; 2008: 176) and an adoption of certain structural elements such as demonstratives *shuk* and *kay* (Fauchois 1988; Gómez Rendón 2007).

Through conquest, colonialism, and nation building, Spanish settlers imposed their language on native populations. As in many postcolonial situations, Kichwa was the vanquished language of barbarity, while the colonial language narrated the conquered territory in a civilizing prose. In his essay "El proceso de la literatura" (1928), Peruvian indigenist[2] José Carlos Mariátegui claims that "lo único casi que sobrevive del Tawantinsuyoes el indio. La civilización ha perecido. No ha perecido la raza" (2008, 289).[3] Since indigenous literature is mostly oral, mestizo writers have composed the nation, narrating the Indian in Spanish in the many moments of indigenist literature, from the first indigenist novel in republican times, Juan León Mera's *Cumandá* (1879), through the social realist vanguard fiction, *Huasipungo* by Jorge Icaza (1934) to the first magical realist novel by Angel Felicísimo Rojas, *El Éxodo de Yangana* (1949).

Although socially committed, these works use one-dimensional, stereotypical characterizations of what it means to be indigenous: a state of being at odds with culture and civilization. Their plots focus mainly on the conflict among Indians, mestizos, and white populations, leaving out indigenous self-representations and the complex, multi-layered relationship between natives and non-indigenous peoples in the past five hundred years. Already in 1892, Catalan philologist Antonio Rubió i Lluch wrote to the most renowned architect of the Ecuadorian nation, Juan León Mera, warning him that he could not speak for the Indian race, especially not in Spanish, and that a true indigenous poetry could only be expressed in Kichwa (Rubió 1893, 591–593). Rubió i Lluch advocated for a revitalizing of Catalan, while León Mera merely took Kichwa tropes to strengthen a Latin American Spanish.

By translating Miguel de Cervantes's *Don Quixote de la Mancha* (1605/1615) into Kichwa, Otavalo economist Lucía Rosero and I have attempted to provide (1) a fictional language in Kichwa; and (2) the linguistic tools for native writers to narrate themselves. The process of translation involves both a re-imagining of the nation and a rewriting of the language. We also hope to provide the first of a series of books in Kichwa that can be used for bilingual education. Indeed, as a consequence of this project, we have already received an offer to translate J. K. Rowling's *Harry Potter and the Philosopher's Stone* (1997) into Kichwa. No final arrangements have been made.

In this paper, I study the historical connections between Spanish and Kichwa, evincing the imperial linguistic policies that led to the subjugation of the latter to the former.

[2] The indigenist movement was a vanguard pro-indian movement that was particularly strong in the Andes and served as a nostalgic national rhetoric that spoke for the folklorized Indians while claiming that their civilization had been destroyed in the past. As a result, indigenists did not respect indigenous people as groups with a civilization of their own, but as people in need to be civilized and slowly assimilate in the mestizo nation. I use indigenist to refer to thinkers and writers from this movement and indigenous to refer to the cultural production emerging from the subaltern Kichwa.

[3] The only remnant of the Tawantinsuyu is the Indian. Its civilization has perished. The race has not perished'. (Unless otherwise noted, all translations are mine.)

Through a historical overview of this subjugation and its resistance, I show that the linguistic and the social struggles of Kichwa people are interconnected. Thus, the people's liberation requires an expanded acceptance and use of the Kichwa language. I focus on the figure of Tránsito Amaguaña, a Kichwa leader who spent a century-long life fighting for the valorization of her language and her culture, and for the incorporation of indigenous rights into the mestizo nation. After placing Kichwa in its historical context, I establish a dialogue between this language and Catalan, another language subjugated to Spanish through colonialism and conquest. Catalan's revalorization began at the end of the nineteenth century; one of its first advocates corresponded with Ecuadorian intellectual León Mera discussing the issue of Kichwa. In Ecuador, however, Kichwa continued to be subdued, while Catalan began a steady and unprecedented renaissance. Then, I present a brief history of translation into Kichwa. Finally, following the *Noucentisme* Movement's strategies to revitalize Catalan, I propose a translation of *Don Quixote* into Kichwa as a possible seed for a linguistic and cultural movement of our own.

The Linguistic Cross-Pollination between Spanish and Kichwa

From 1492 until 1599, Spain slowly constituted itself as a nation through a process of imperialism at the time of the emergence of early modernity (Carcelén-Estrada 2011). From the Enlightenment on Western epistemology developed thanks to the emergence of its foundational sciences, namely history, geography, medicine, military development, and grammar. During the time of the Conquest, Kichwa, or Runa Shimi, was spoken as a language of cultural, ritual, and commercial exchange. Given its wide use, it is safe to conclude that this language had been introduced by the *mindalaes* or traders (Gómez-Rendón 2008, 175), but was not imposed as a *lingua franca* by the Inka Empire (Torero 2002, 93-105). Scholars know that Felipillo translated for Francisco Pizarro, and that he was a Guancavilca, evidence that Quechua was indeed spoken by people other than the Inka. It is possible that a bilingualism occurred, and that, over the centuries, Quechua creolized with local languages resulting in Kichwa, a language that today has about 70 percent coincidence with modern Quechua (Sacha Rosero, personal communication), and 30 percent Spanish-derivate lexicon (Gómez Rendón 2005, 46).

Inspired by Antonio de Nebrija's imperial views on grammar, the early colonial linguistic policies adopted Quechua as an Andean *lingua franca* and Nahuatl as the Mesoamerican one (Oberem and Hartmann 1971; Leon-Portilla 2002; Rafael 1999). Although the use of native languages as an evangelizing tool was not always the official policy (Mannheim 1991, 64), scholars agree that Runa Shimi was spread through Catholic missionaries for conversion purposes in the context of the Counter Reform (Mignolo 2005, 15–22). Missionaries translated sacred texts and prepared grammars (*artes*) and dictionaries (*vocabularies*), thus beginning the reduction of indigenous languages to a written form (Rafael 1993, 20). However, after the initial conquest consolidated into the form of a colony, this *lingua franca* was later supplanted by Spanish. The surviving indigenous languages resisted the new linguistic imposition in the many corners of the conquered territories, varying from Runa Shimi to Kiché to Tagalog to Vasque to Catalan.

As the colony strengthened, Runa Shimi increasingly acquired negative connotations becoming the *Yanka Shimior*, the 'useless' language, causing shame and rejection of the native language and culture. This continued to be the case after Ecuador became a republic. Runa Shimi was deeply repressed, except for a couple of punctual moments when presidents, motivated by the rise of folkloristic studies and anthropology in Europe, compiled dictionaries and attempted Kichwa literacy programs.[4] But the fact remained that Kichwa served as the language of the hacienda workers, as a vanquished language. In this regard, when thinking about the future of Kichwa as a language of knowledge, National Anthem writer Juan León Mera claimed that 'Las escuelas civilizan, y no veo la posibilidad de establecer escuelas en que se dé la enseñanza en quichua. Contribuye, asimismo, a difundir la cultura el trato frecuentemente e íntimo con gente ilustrada y la lectura de buenos libros, y esagente no habla quichuani hay en quichua libros buenos ni malos' (León Mera 1892, ix).[5] Indeed, bilingual education did not occur until the following century.

During the twentieth century, indigenous people became better organized, and they slowly began to emerge as a social movement. In the 1920s, at the age of fourteen, one of its early leaders, Tránsito Amaguaña, began her work by forming peasant unions, organizing strikes, and mobilizing protests to the capital.[6] 'Mama Tránsito' founded the Federación Ecuatoriana de Indios (FEI), initiated bilingual education, and incorporated the indigenous struggle to national politics through the Communist Party (Miño Grijalva 2009, 179; Rodas 2009, 43). After witnessing her father's torture and the miserable conditions under which her people lived, she took it upon herself to take revenge in the name of indigenous people, a revenge that was based on principles of friendship and love. Mama Tránsito remembers that, along with Dolores Cacuango and Luisa Gómez de la Torre, 'organizamos las escuelas para *guaguas janchis* en quichua y en español. Por eso me cogieron presa la primera vez. Para que no organice la escuela para los indios' (Amaguaña in Miño Grijalva 2009, 96).[7] Tránsito spoke for the first time at a national level after she allied with President José María Velasco Ibarra during his second term (1944–1947). She addressed Congress with the following words:

> Yo he gritado en castellano y luego en kichwa: que la ley sea justicia para todos, para blancos, para ricos, para pobres. Que no pongan a un lado al indio. Que sea igualito el trabajo para todos, que tengamos amistad, que trabajemos cariñosamente para vivir así; comunista es de la comunidad… No revolución. (Amaguaña in Miño Grijalva 2009, 180)[8]

[4] For example, in 1892 as the president of Ecuador, Luis Cordero Dávila, wrote *Diccionario Quichua-Español*, only published in 1904. He also wrote poetry in Kichwa, for example, his famous poem "Rimini llakta" from 1875.

[5] "Schools civilize, and I don't see the possibility of establishing schools with teachings in Kichwa. Similarly, a frequent and intimate exchange with enlightened people and the reading of good books enables the dissemination of culture, and that kind of people don't speak Kichwa nor can Kichwa have books, be it good or bad."

[6] Tránsito is by no means the first to work for indigenous rights. Her mother was an activist as many women before her had done throughout the colony. I begin with her because she was the first to organize nationally and around the issue of language and bilingual education.

[7] "We organized the schools for children in Kichwa and in Spanish. That's why they took me prisoner the first time. So that I would not organize schools for Indians."

[8] "I have screamed in Spanish and then in Kichwa: that the law may be the same for all, for whites, for

Mama Tránsito Amaguaña strove for a revalorization of her culture through bilingual education in the frame of a larger goal, namely to preserve universal peace in an atmosphere of friendship and cooperation for justice among peoples. She was persecuted, tortured, imprisoned, isolated, and ostracized. The last time she was beaten while alone in her home on the Andean plateaus she was ninety-seven years old. She died four months short of her hundredth birthday.

The next generation of indigenous leaders organized after the failure of the 1964 Agrarian Reform. Some of its members began to study at the university, as was the case of linguist Luz María de la Torre Amaguaña, today a professor at UCLA. She remembers how difficult it was to create a system of writing that departed from the alphabet systematized by the Summer Institute of Linguistics (SIL) linguists, recounting that the SIL missionaries would say that 'K' was the letter of the devil, or that *mashi*, a word today used as 'friend', had the communist connotation of 'comrade'.[9] But most importantly, SIL linguists differentiated dialects from one community to the next, making it very difficult to communicate among each other.[10]

When the Indigenous Movement became the largest social movement in the continent in the 1990s, the politics of Kichwa writing and grammar had a decades-long history of rivalry between missionaries and native linguists (Hornberger 1995, 199).[11] In the context of the 'long night of the 500 years',[12] and as a consequence of the massive mobilizations that paralyzed Ecuador for almost two months in 1990, the indigenous plight became visible continentally, motivating a positive revalorization of ancestral languages and cultures. Moreover, in 1992, Rigoberta Menchú won the Nobel Peace Prize and remains the only indigenous person to have done so. 'Native' became increasingly fashionable and indigenous language use increased. In the context of Ecuador, the SIL was expelled from the country in 1981 (Lara 2007, 186), leaving the linguistic authority to the native linguists. By the end of the 1990s, simultaneously fighting from linguistic and political fronts, the indigenous linguists finally had their unified Kichwa alphabet supported by official institutions. In particular, the DINEIB (National Board for Intercultural Bilingual Education), is now preparing and publishing didactic materials, dictionaries, and poetry books with the goal of spreading the use and learning of the Runa Shimi. The people using the language, however, continue to be confused by the various forms of writing.

rich, for poor. That the Indian may not be put aside. That work may be the same for all, and may we have friendship, work with affection to live like this: communism is of the community... not revolution."

[9] Interview with Luz María de la Torre Amaguaña, November 1, 2006, Northampton, MA.

[10] For detailed information, see the Ethnologue, where SIL classifies Kichwa in at least nine variants. http://www.ethnologue.com/show_country.asp?name=ec

[11] Peru does not yet have a unified Quechua. During the II Inter-American Indigenist Congress in 1954 and again in 1985, linguists such as Nancy Hornberger have proposed systems of standardization, but the SIL has been instrumental in rejecting them. In this sense, SIL prepares grammars, dictionaries, and books from the United States and opposes standardization (Hornberger 1995, 199). Nonetheless, Peru has a *Qheswa Simi Hamut'ana Kuraq Suntur* (Academia Mayor de la Lengua Quechua/Quechua Language High Academy), albeit one controlled by the SIL (Cerrón-Palomino 1997, 63).

[12] Zapatista Sub-commandant Marcos used this phrase to refer to the five hundred years of colonization over indigenous populations in his speech on January 1, 1994, when taking over San Cristóbal de las Casas (in Estévez 2006).

Another linguist from the 1970s generation, Ariruma Kowii, who received a BA in Political and Social Sciences from the Universidad Central del Ecuador, today leads the 'Campaña Nacional y Continental por la valoración, uso y desarrollo de las culturas y lenguas del Abya-Yala',[13] which provides the institutional frame for our translation of *Don Quixote* into Kichwa. Kowii, the coordinator of the Master's Degree Program on Indigenous Peoples at the Universidad Andina Simón Bolívar in Quito, Ecuador, has proved instrumental in achieving an institutional backing for today's unified Kichwa. He is also one of the most recognized poets in the country.

Oppressed Languages in Dialogue

The process of normalization and unification of Kichwa was not solely a Kichwa endeavor. It had, for example, the input of the *Consorci de Normalizació Lingüística de Catalunya* (Catalan Institute of Linguistic Normalization), a wealthy institution that came into being as the result of the successful resistance of Catalan to Spanish. The Catalan resistance is best exemplified through the Noucentisme Movement, a bourgeois cultural-political movement that began at the end of the nineteenth century (D'Ors 2000, 187). The first step was to create a newspaper, 'La Veu de Catalunya', which ran from 1899 to 1936. Moreover, a large sector of the Catalan intellectual and political bourgeoisie started a political party called the *Lliga* in 1901. The triumph of their conservative politics resulted in a rise of Catalan pride (Figuerola et al. 1986, 13).

One of the primary tools for their organization and success was the recovery and preservation of Catalan language. In 1907, they published a dictionary (D' Ors 2000, 34). *Noucentisme* began to be labeled a movement after the death of writer Joan Maragall in 1911. In 1918, Pompeu Fabra published a Catalan grammar, and a new generation of writers emerged, among them Josep Carner, Joan Fuster, and Eugeni D'Ors. The latter stopped writing in Catalan in 1920 (Figuerola et al. 1986, 11), but most continued relexifying and revalorizing the language. The main objective was to '*convert* Catalan culture into a normal European culture, and it basically succeeded' (emphasis added, my translation, 15). Fina Figuerola described this project as 'mitjaçants la creació d'un compleix sistema de signes lingüistics i iconogràfics [...] establir pautes de comportament social tendents a possibilitar la viabilitat d'una acció reformista' (16): [14] '*Filològs i lingüistes, doncs, s'encarregarien de cisellar, codificar, estructurar i homogeneïtzar la llengua [...] Basta canviar el llenguatge per què canviï la realitat. I s'estableix una identitat mágica entre l'un i l'altra, nous simbols, noves realitats*' (emphasis added, 19).[15]

[13] "National and Continental Campaign for the valorization, use, and development of Abya-Yala's cultures and languages."

[14] 'Through the creation of a complex system of linguistic and iconographic signs [...] to establish guidelines of social behavior that would enable the viability of a reformist action'.

[15] 'Philologists and linguists, then, were in charge of compiling, codifying, structuring, and homogenising the language [...] In order to change reality, it is enough to change the language. And a magical identity between one and the other is established; new symbols, new realities'.

The revitalization of the language also allowed for new social integration practices (Figuerola et al. 1986, 18), but with the Spanish Civil War, this language was confined to the domestic sphere. The Catalans, like the Kichwa, hold that 'en el origen de tots als grans pobles i tots les grans cultures hi trova la poesía, causa primordial del seu desvetllament, car no en va és l'eina indicada per a crear del no-res, per a enunciar el no dit' (ibid.).[16] In the Kichwa tradition, poetry holds an important place given that the poets or *Amautas* were often at once philosophers and political leaders. Today, Kichwa people are writing poetry to develop their culture, an attempt to make it 'normal', in the national imagination of Ecuador. Ariruma Kowii is one Amauta who is both a laureate and politician, a cultural and a political leader. That is also the case of Auki Tituaña, the first indigenous candidate to have won town hall elections in Ecuador, whose policy aims at local autonomy. In 2002, his citizen-participation model received the 'Peace City' award by UNESCO, revealing the legacy that Tránsito Amaguaña left for the future Kichwa generations, a governance of friendship and peace. Thus, Kichwa is finally at the gateway to move from the domestic to the public spheres of Ecuadorian society.

There is another reason to use *Noucentisme* as a strategy for linguistic resistance to Spanish. As seen before, the first President of the Institute for Catalan Studies, Antonio Rubió i Lluch was corresponding with a foundational figure of the Ecuadorian Republic precisely about the role of Kichwa in the nation. Rubió i Lluch was the first to incorporate Catalan literature within the Spanish educational system in the nineteenth century. Thus, he believed in the capacity of the language to define and control ideas. Both Catalunya and Kichwa territories have suffered under five hundred years of Spanish imposition. Both languages have resisted and survived. Both peoples have worked from the site of language to rebuild a revalorized identity. But most importantly, both sites are connected by contemporary migration routes.

In the first decades of the twentieth century, Catalans moved to Ecuador to escape from the persecution of anarchists. In 1925, Onofre Castells, one of these first wave Catalan migrants, founded a soccer team in Guayaquil, Ecuador called 'Barcelona'. Catalan migrants found in Guayaquil a port city where they could work in shipyard related activities as they had done back home. This first wave of Catalan migrants also organized unions in this city. Many organized workers were heartlessly massacred on November 15, 1922. After the Spanish Civil War, a second wave of migrants came trying to find a safe haven from Franco's persecution of Spanish minorities in the 1930s and 1940s. Moreover, the separatist politics of Guayaquil are highly influenced by the Catalan intellectuals and activists that migrated to Ecuador during this period of time.

During the 1960s, as a consequence of development policies, peasants were victims of the rapid industrialization and urbanization of the country, which promoted large migrations from the agricultural countryside to the manufacturing city. Some Kichwa Otavalo went beyond the city, into the world. The first Kichwa to migrate travelled only with their passports

[16] 'At the origin of all great peoples and all great cultures, there is poetry, primordial cause of its development, because not in vain, it is the appropriate tool to create from the no-nothingness, to enunciate what is not said'. This statement echoes the words previously quoted that Rubió i Lluch wrote to León Mera in 1892.

and without a visa. They had never known that people required visas to travel. Upon arrival to U.S. customs, the migration officers denied them entry and deported them to the Canary Islands. After this first host site, they relocated in Barcelona, where they now have an association (Runapacha), a store, and a coffee shop (Acoma). Some Kichwa residents in Barcelona have received training by the *Consorci* and have become language teachers, using Catalan strategies of linguistic survival that have proved successful, including translation. Translating texts into Kichwa enables the recovery and dissemination of Runa Shimi in Ecuador from the site of the Diaspora. Although *Noucentisme* was conservative, classicist, and anti-vanguard, the Kichwa linguistic activists took away some significant strategies, while differing greatly from the contemporary Catalan nationalism.

Translation played a significant role in the development of *Noucentisme*, as can be seen from the translation of Shakespeare into Catalan. Artur Masriera translated *Hamlet* (1898), Salvador Vilaregut translated *Julius Caesar* (1907), Cebrià de Montoliu translated *Macbeth* (1907), and Josep Carner translated *A Midsummer Night's Dream* (1908). Anfós Par translated *King Lear* (1912) and Magí Morera i Galícia translated *Coriolanus* (1915). The translations most performed and best-known in Catalan are the twenty-seven plays that Josep María de Sagarra began translating in 1941, making him 'the' Catalan translator of Shakespeare. In 'El Parony del Ratollí: The Translation of Shakespeare into Catalan' (1998), Helena Buffery has written on the implications of translating Shakespeare for the development of *Noucentisme* (1998). She concluded that these translations aimed at expanding the Catalan literary possibilities, endowing the language with a cultural value. She conceives the various translations as an excess of representation that can be best explained in the metaphor of a mouse trap that unveils the anxiety about the origin and originality of the Catalan people.

The translations of *Don Quixote* have proven similarly instrumental in the rebirth of Catalan. The most known translation of *Don Quixote* was done by Antoni Bulbena i Tussell (1891). It was entitled *L'enginyós cavallier Don Quixot de La Mancha*. Other translations include those by Jaume Pujol (1836), Antes Magi Pers i Ramona (1847), Francesc Pelag i Briz (1868), Galetà Vidal i de Valenciano (1873), and Joan Rosellò (1905).[17] Bulbena's edition reinforced the standardized Fabrian alphabet of Catalan, eliminated most Castilianisms, changed some names to Catalan phonology, and omitted chapters (Figuerola 1986, 184). Thus, his translation remains the most successful in the Catalan context. It was republished in 1930, and again in 2003, commemorating the four-hundredth anniversary of Cervantes's classic. The Catalan translations were intended to endow the language with an official stature,[18] and proved pivotal for the development of Noucentisme. Without these

[17] 'La primera traducció del Quixot al català de què tenim constància va ser datada entre 1836 i 1850, si bé no va sortir a la llum fins al 1986, i és obra del mallorquí Jaume Pujol, qui en un breu tractat gramatical, *Observaciones sobre la ortografía mallorquina*, va incloure la traducció del capítol 12 del primer llibre del Quixot com un material didàct' (Bacardi and Estany 1999, 51).['The first translation of Quixote into Catalan of which we have a record dates between 1836 and 1850, although it did not see the light until 1986. It is the work of Mallorcan Jaume Pujol, who, in a brief grammar treatise, *Observations on Mallorcan Spelling*, included a translation of chapter 12 of the first book of Quixote as didactic material'.].

[18] This was the intention in the prologue of the first known translation into Catalan, by Jaume Pujol (ibid.).

translations of *Don Quixote*, Catalan would have never gone from an endangered language to the official language of the richest region in Spain.[19]

The translation of *Don Quixote* into Kichwa comes in a context of its revalorization. The second generation Kichwa intellectuals residing in Barcelona are closely working with the *Consorci* to revive their endangered languages. In the fall of 2010 and sponsored by the Ecuadorian National Secretary of Migration (SENAMI), Runapacha began teaching Kichwa to their Diaspora and other interested students in Barcelona and Madrid, the main host cities to Kichwa migrants in Europe. Moreover, Runapacha's president, Sacha Rosero, was recently trained to recover ancestral languages in the Basque country,[20] another territory occupied by Spain, whose language also survived Spanish imposition. In the context of the 'Campaña Nacional y Continental por la valoración, uso y desarrollo de lasculturas y lenguas del Abya-Yala', Runapacha is using new technologies to provide opportunities to use and learn Kichwa from any place in the world. This organization is preparing a modern and simple grammar, an online trilingual dictionary (Kichwa-English-Spanish), a hundred quotidian conversations in an audio-visual format, a cultural website (otavalosonline.com), a language-based website (kichwa.net), and an online Kichwa campus to provide one-on-one tutorials. The goal is to establish Kichwa in the official educational system, first in the Indigenous provinces such as Imbabura, and then in the entire Andean region. This education requires texts. Like *Noucentisme*, translating Shakespeare and *Don Quixote* are central to the universalizing and officialization of a language. In this sense, translating *Don Quixote* is an entry point to be recognized as a legitimate language in the mainstream Spanish context. Translating *Don Quixote* is as important as translating Shakespeare or the Bible, completing the Eurocentric epistemological triad. It will enable Kichwa cultural leaders to render their culture into the 'official' Ecuadorian culture.

Kichwa and Translation

In 1920, Crisólogo Barrón translated the New Testament into Quechua. In 1972, SIL missionaries localized the New Testament into Kichwa for Napo speakers. In 1978, *Diosmanta Sumaj Willaycuna Runaspaj* was translated by the United Bible Society of Peru. In 1986, the whole Bible was published in Bolivia by the Sociedad Bíblica Boliviana (SBB). In Peru, the Bible was published again in Ayacucho in 1987. In Ecuador, the Sociedad Bíblica del Ecuador (SBE) published it in Kichwa in 1989. The following year, the Bible was published in Chimborazo and Cañar. In 1994, the SIL published another version in Otavalo, carried out among the Salasaca and published in 2007.[21]

[19] To see the importance of this connection, the day of the book, which commemorated the death of Shakespeare and Cervantes on April 23, 1616, is in Barcelona celebrated in conjunction with the Catalonian patron saint, Saint Jordi.

[20] In June 2011, Rosero received a graduate degree in 'Desarollo de las lenguas e identidades originarias' at the University of Mondragon, Bilbao.

[21] For a list of Bible translation into any language, see www.findabible.net, an alliance of twenty-five international Bible agencies.

The Bible plays a great role in the Kichwa collective memory and in the graphicalization process of an oral language into its written form. In terms of collective memory, in the sixteenth century, Priest Valverde gave the Bible to Atawallpa claiming that it contained the word of God, to which, according to the legend, Atawallpa responded by holding the book to his ear and hearing nothing, thus throwing the imposter text to the ground. While his body was being dismembered and he was being put to death, his general and close friend, Kalikuchimak, yelled at the fire pit, 'PACHAKAMAK!' or the name of the great spirit, refusing to surrender to the apocryphal God trapped in the book, and recognizing his spirit as the legitimate one. Since the Renaissance, the Bible has always been the main entryway of an oral language into a written form. Therefore, by translating *Don Quixote* we also attempt to provide an alternative avenue for written Kichwa, away from the Christian and into the secular realm.

The first Kichwa grammar appeared in the sixteenth century in the context of the Conquest. In 1570, the first standardization of Kichwa as different from Quechua took place in Quito (Obrerem and Hartmann 1971, 676). In 1582–1583, the *Arte de la Lengua General* was presented in the Third Council of Lima (Cerrón-Palomino 1992, 1995; Godenzzi 1992; von Gleich 1994; and Gugenberger 1992). Diego de Torres Rubio compiled a Quechua grammar and dictionary that was first published in Seville in 1603. In 1616, he compiled an Aymara grammar, and in 1627 a Guarani equivalent (Winsor 1889, 279). Juan de Figueredo produced a *vocabulario* for the Chinchaysuyu (Ecuador today) and the best *vocabulario* was that of Diego González Holguín published in 1586 and republished along with the grammar in 1607 (ibid.; Adelaar and Muysken 2004, 181). In the eighteenth century, the difference between Quechua and Kichwa had grown to the point that the 1725 catechism by Francisco Romero already used the impersonal –ri, and the subordination clause by using –kpi and –shpa as spoken today in Ecuadorian Kichwa. Thus, in 1753, Nieto Polo's grammar clearly spoke of a Quechua from Quito as a separate language and that same year Jesuit Velasco published his *Vocabulario de la lengua índica*. In the nineteenth century, President Luis Cordero published his archaic grammar (1884) and his *Vocabulario* appeared in 1905.

In contemporary times, Gary Parker (1963) and Alfredo Torero (1964) pioneered in Andean linguistics. Both linguists compiled data of the different Quechua variants that are spoken in five countries: Ecuador, Colombia, Peru, Bolivia, and Argentina. Besides the Andean linguistic references, Robert Cooper's *Language Planning and Social Change* (1989) illustrates how language is used for the political and ideological agendas of priests, politicians, military officials, and nationalists. According to Cooper, the linguistic planning has four main areas: (a) graphicalization, (b) standardization, (c) modernization, and (d) renovation. In Kichwa, the graphicalization has finally achieved an official alphabet, which goes hand in hand with a continuing process of standardization. The translation of *Don Quixote* into Kichwa attempts to expand the Kichwa lexicon and to modernize its use as a language of intellectual and cultural exchange, moving it from the domestic to the public sphere. It also attempts to solidify the use of the new standardized alphabet that continues to confuse many Kichwa speakers. Moreover, it attempts to provide students with a literary text for bilingual education schools and to invite writers, or Amautas, to explore writing beyond the field of poetry.

Tiyu Kijuti, our Translation

Translating a text from the Spanish Golden Age into a historically subjugated language such as Kichwa could be taken to be an imperial endeavor. Linguistic, foreignizing, functional theories seem inadequate because they focus on the possibilities of linguistic transfer, the position of the translator in the transferring process, and the function the new text will have within the target audience. Yet, none of these theories looks at the metaphysical and therefore meta-linguistic struggle that takes place when a colonial language meets a subaltern language, a struggle that moves the focus from the transfer of linguistic meaning into an exercise of translation as impeding such transfer, making visible the historical haunting that inhabits subaltern languages. I therefore suggest that Alberto Moreira's concept of translation as betrayal might be helpful in articulating our underlying strategy; our postcolonial translation attempts to reproduce the principles of Tránsito Amaguaña, namely a multicultural nation with bilingual education can succeed only if based on a principle of friendship and cooperation for a common good.

Building from Derrida's notion that, after postmodernism, the possibility of friendship is the last radical opening or 'thought of rupture and irruption' (1997, 293), Moreiras proposes that radical difference can only be possible through the 'betrayal' of translation. For Moreiras, a 'fulfilled translation cancels the crossing at the cost of the structural conversion of subaltern negation into colonial discourse' (2001, 22). Accordingly, radical critical thinking must resist all processes of commodification—colonialism and neocolonialism included. Thus, the 'betrayal' of translation mimics a process of survival that prevents the alien from subsuming and expropriating the subaltern, while leaving an 'untranslatable excess' that stands as 'the first and last condition of critical thinking' (Moreiras 2001, 23). With friendship in mind, our betrayal in translation stands for another step in the long process of formation of an inclusive democracy, or a Derridian democracy to come.

This translation comes as a Derridian event, a 'moment of reappropriation of the very conditions of experience' (2001, 104), an appropriation of the most famous text ever written in the colonial language. This translation as appropriation must simultaneously—and precisely through its own process of translating—prevent an expropriation of the 'local' culture, namely the commodification of the subaltern Kichwa experience. The Kichwa experience must remain an untranslatable excess, a radical difference that when facing the nation, the Kichwa reader sees subalternity rather than recognition. Respecting this excess and this difference constitutes the friendship that Amaguaña theorized throughout the twentieth century.

In *The African Palimpsest: Indigenization of Language in the West African Europhone Novel* (1991), Chantal Zabus used the term 'relexification' to describe the phenomenon by which endangered languages in the African context borrow words from colonial languages in order to survive. On the other hand, 'nativization' describes, 'the writer's attempt at textualizing linguistic differentiation and at conveying African concepts, thought-patterns, and linguistic features through the ex-colonizers language' (Zabus 1991, 3). This translation attempts to relexify the language by creating neologisms, recovering terms that have not being used for many centuries, or by nativizing in Zabus terms—or domesticating in Venuti's terms—the borrowings from colonial Spanish. While we incorporate borrowings

in our translation of *Don Quixote*, we also localize the text within a Kichwa cosmology or thought-pattern. Thus, at the moment of choosing such borrowing or creating neologisms, we try to select the most localized correspondent while reinforcing the radical difference of the Kichwa people from their colonizers.

A translation of a complex text such as *Don Quixote*, with all its intertextualities, culturallyspecific references, and religious and political humor into a language that is declared endangered by the UNESCO (Moseley 2010) cannot be carried out into 'pure Kichwa' and necessarily produces a hybrid text. Yet, this hybridity consciously attempts to depart from transculturation or *mestizaje* by making the use of borrowings or appropriations local precisely to reveal their farcical performance of the native. The world of early modern imperial Spain is made obviously foreign by disguising it as native. Our Tiyu Kijuti is then at once foreignizing and domesticating, relexified and nativized. It is, after all, a betrayal of translation.

But what kind of hybrid text are we producing? To help better understand our position, I suggest considering the postcolonial Achebe-Wa Thiong'o debate over the use of ancestral languages to write fiction might be helpful.[22] Siding with Ngugi Wa Thiong'o, we have chosen to translate into Kichwa to provide a literary language that could open the path to write fiction in the vernacular for and about the Kichwa people. This could move Kichwa literature beyond the lyrical and religious genres. As we have seen, however, Kichwa has been constantly repressed by Spanish, the colonial language, inevitably producing a text using what Paul Bandia identified as code-mixing in the African context (1996). While Bandia spoke of different languages used to recognize one group from another, thus creating a group identity through language, in postcolonial LatinAmerica, the language division is different. Although the setting of *Don Quixote* is domesticated, it necessarily remains foreign, unfamiliar to the Kichwa reader. Similarly, the characters are disguised in native clothing, but are engaged in activities such as war and fantasy reading that are completely foreign to the modern Kichwa. Like the Kichwa living in the margins of the nation, the Kichwa setting and characters are at the center, yet by being at the center, the reader feels a profound displacement, a radical misidentification with the characters.

Yet, this absurd hybrid text produces an irony as rich as Cervantes's. The Kichwa reader can't stop laughing from the first line. This estranged feeling produced by travestying the most known character in modern fiction and then placing him in the Andes creates a sort of code-mixing within a single language. Kichwa readers identify their language of intimacy, yet identify it as foreign; they identify the intimate spaces of their *chiriwrku*, but see it invaded. Within a Kichwa on the making, Spanish does not appear as a distinct language. In fact, it does not appear at all. Yet, it is ever present in the form of a haunting. In *Contracting Colonialism* (1993), Vicente Rafael described a process of remembering as haunting, living as embodying death people from the past, those who refuse to die and come into the narration of history as 'unreadable signs' (9-12). This translation, or may I say, the performance of a native Kijuti, expects to leave in the residues and excesses, an interlinear

[22] While Chinua Achebe opts to use English to reach a major audience, Ngugi wa Thiong'o decided to stick to the vernacular language to write for and about his people.

interference[23] that reminds the group, in this case the Kichwa, of their identity as others to the nation, resisting linguistic domination.

In terms of relexification and nativization, following Zabus's terminology, we created neologisms such as *ayllukuna* (a repetition of family) for 'generation', *hatun hatun* (really really big) for 'giant', *umamuskuy* (dream-like images in the head) for 'fantasy', *umayuyay* (a reason in the head) for 'thought', *pukushka* (blown away or very mature) for 'enchanted', *wakllichina* (receiving damage) for 'offense' or 'insult', and *wakllichinata sumakyachina* (turn damage into great wisdom) for 'undoing wrongs'. Other neologisms include 'insolent' (*hapllа*), 'arrogant' (*apuskachak*, pretending to be like a god), 'condition' (*kawsan*, a state of living), and strange (*puchuy*, different, a remainder). We also revived words from the sixteenth century that are no longer used, but which could be understood in the context. For example, for the word defiance (desafío), we brought back a term that is no longer used, *kakunamakiy* (to rub hands). While we create the new concepts, we record them in our online dictionary at www.kichwa.net.

Besides creating words that narrate an unfamiliar reality, we tried to bring into the text a multiple temporality, where all the times of history are present in the history, a translation as haunting. For 'crown' (corona), we used the word for the Inka's headdress, *maskapaycha*. For empire we used the Inka word *tawantinsuyu* as in *Trapisunta Tawantinsuyu* (Trapisonda Empire). For *duelos y quebrantos*, a typical dish of La Mancha with a connotation of violence (duel and suffering), we used *yawarlukru*, an Andean potato blood soup that also connotes the Battle of Yawarcocha (1487), where the Kayampis lost against the Inkas, and their blood tinted the lake with a bright red. When Cervantes first described Quijote, he used the phrase *enjuto de rostro*, or lean face, bony face. We translated this as *ñawi rumi*, face of stone, with no meat, which, if the word order is reversed, one gets Rumiñawi, which is the name of the general that led the resistance against the Spanish Conquistadors after Atahualpa had been killed. Moreover, we translated castle as *pukara*, an Inka type of fortress, and rubicund (reddish blonde) as *pirakucha*, a pre-Colombian transgender God that was associated with the conquistadors because of their whiteness, and a word still used to refer to the mestizos of the nation.

In many other cases we selected words, whether neologisms or revived vocabulary, that made obvious the interlinear interference. The objective was to make visible the violence that enabled Spanish colonialism at the level of religion, education, and military force. In other words, these elements were culturally translated to render the haunting visible. For 'dagger' (adarga), we used the word for stick, while for 'sword' we created a neologism, *kaspimakana*, wooden weapons that are, of course, not used as such among the Kichwa people. For the 'priest', we used *tayta kura*, instead of the keeper of the faith, *iñikamak*, because the Spanish word for priest, *cura*, is often used. We left the word *tayta* to show that it is a figure of respect. Yet, when transliterating his University, Sigüenza, we chose *Tiwintza*, a place in the recent memory of indigenous and mestizo populations alike as symbol of our small victory in the grand scheme of our defeat against Peru, where half of the Ecuador-

[23] For interlinear translation and language as haunting, I am using Vicente Rafael's ideas presented at the 2011 Nida School of Translation.

ian territory—all of it indigenous—was lost (wars in 1941, 1982, 1996). For Mahoma, or Mohammed, we decided to recognize his position as a prophet of God and not an impostor as Renaissance Christianity had done. *Mukama Achillik* transliterates the name and adds the capitalized word *achillik* as deity. When Quijote speaks of adventure, he usually means a violent encounter among knights or a fight against giants. Thus, for 'saga' or 'adventure', we used *tinkuy*, which is a form of public battle among music collectives during the *Intiraymi*, the summer solstice festival, the main celebration for Kichwa people today. Spanish colonialism is revealed through the word choices we make.

Finally, for names and places, we used a combination of transliterations and translation of words with a semantic content. In the case of transliteration, Feliciano de Silva became *Pilisyanu di Silpa*; Aristotle, *Aristutilis*; Nicolás, *Nikulas*; Hercules, *Irkulis*; Anteon, *Antyun*; Morgante, *Murkanti*; and Allende, *Allinti*. Among the translated names we have, for example, the Knight of the Ardent Sword, which became *Rawranay Kaspikuchuna Kapak* (el caballero de la ardiente espada). We also combined translation or adaptation and transliteration, as in the case of Palmerín de Inglaterra (*Inklatirramanta Palmirin*), Amadís de Gaula (*Kawlamanta Amadis*), Bernardo del Carpio (*Karpyumanta Pirnartu*), Reinaldo de Montalbán (*Muntalpanmanta Riynaltu*), and Dulcinea del Toboso (*Tupusumanta Mishkiku*, *mishki* meaning sweet and rendered even sweeter with the diminutive 'ku'). In all these cases of toponymy, we used the Kichwa postposition 'manta', similar to the German preposition 'von'. For Roncesvalles, we translated 'valley', and transliterated Ronces (*Runsispampa*) and for Roldán, the enchanted, we translated enchanted and transliterated the name (*Pukushka Ruldan*). In other cases, we used the Kichwa honorifics as in the case of Caballero del Febo (*Kapak Pipu*), don Galaor (*Tayta Kalawr*), and Cid Ruy Díaz (*Tayta Ruys Dyas*). These honorifics or nobility titles were translated to honorifics in Kichwa of different levels of reverence that have resonance with Inka nobility. *Tayta* connotes more respect that *Tiyu*, and *Kapak* more than *Tayta*. For 'errant knight', we used *Purina Kapak* (as in the walking gentleman). For 'maese' or 'master', we used ruranayuk (the one who can make).

Conclusions

In conclusion, the postcolonial translation of *Don Quixote de la Mancha* into Kichwa is a project that is not only cultural and linguistic, but also political. Framed under an international campaign that has had echoes in the mainstream national media, translation participates in a movement that affects the perception that people have of the Kichwa language to the point that on October 12, 2011, 519 years after the arrival of Columbus, 49.2 percent of Ecuadorians responded that they considered it important for their children to learn Kichwa.[24] But these children need books. The success of our translation project is perhaps best demonstrated by the fact that also in October 2011, we received an offer to translate *Harry Potter* into Kichwa and another to localize computer software.

[24] http://www.teleamazonas.com/index.php?option=com_poll&id=92%3Aiconsidera-importante-que-sus-hijos-aprendan-quichua, accessed on October 13, 2011.

The exchange in the Kichwa language in our social-network pages is ongoing and attempts to build spaces exclusively for the use of the Kichwa language. Ours is another step in a political battle that seeks an inclusive democracy, a democracy to come.

When we shared our first chapter with Kichwa readers, the response was ambiguous. On the one hand, they loved to read such a famous text in their language, and they laughed while reading it. On the other hand, readers still revealed their position as subject to the Western episteme and wanted to respect the names of the greats in history, such as Aristotle and Don Quixote. Yet, these names are translated into English, French, and other languages. Then, why should we not localize them into Kichwa? When UCLA professor Luz María de la Torre Amaguaña read the text, her eyes filled with tears, illustrating the significance of this particular moment in the long history of the Kichwa battle for cultural recognition and for a real and meaningful bilingual education. This Quixote translation is therefore an event.

Besides providing a text for bilingual education and working as a subversive political event, this text also provides an invitation for Kichwa writers to explore different genres, and maybe, just maybe, culminate in a successful cultural movement, similar to the Noucentisme movement that resulted in a fully bilingual territory, where the Catalan language and culture are not only respected, but honored. Let's not forget that Kichwa and Catalan have parallel histories of survival, and the points of dialogue are not new. Kichwa and Catalan were placed together, precisely at the birth of the *Noucentisme* movement, but most political leaders lacked the respect or the interest to promote the Kichwa language and culture, preferring to speak for the Indians. Catalans developed their own literature, while in Ecuador at best had a few moments of indigenist Literature. But it does not have to be this way. This 'betrayal' of translation attempts to disrupt the hegemony of Spanish, while refusing to commodify the Kichwa experience.

Finally, this project has no budget or financing. To date, this project is supported solely by the effort of Lucía Rosero and myself to realize our dream of friendship, community, equality, and democracy. We 'meet' weekly, connected by new technologies and aided by new media, creating a text, enlarging our dictionary, deciding on strategies for the linguistic community, updating ourselves on events on both sides of the Atlantic, and keeping ourselves informed about the current state of affairs in Ecuador. We would, however, consider partnering with organizations or insitutions of a similar mindset willing to collaborate or help fund this project that could take up to a decade.

References

Adelaar, Willem and Pieter Muysken. 2004. *The Language of the Andes.* Boston: Cambridge University Press.

Bandia, Paul. 1996. 'Code-Switching and Code-Mixing in African Creative Writing: Some Insights for Translation Studies'. *TTR* 9 (1): 139-154.

Bacardi, Montserral and Imma Estany. 1999. 'La mania cervàntica. Les traduccions del Quixot al català (1836-50?–1906)'. *Quaderns. Revista de traducció* 3: 49-59.

Buffery, Helena. 1998. 'El Parany del Ratolí: The Translation of Shakespeare into Catalan'. *Journal of Catalan Studies.* http://www.uoc.edu/jocs/1/translation/translation.html#0

Carcelén-Estrada, Antonia. 2011. 'Latin American Historiography in Emerging Capitalism: Afro-Indigenous Palimpsests at the Birth of Spanish Modernity'. In *Ethnicity from Various Angles and Through Varied Lenses: Yesterday's Today in Latin America*, edited by Leon Zamosc and Christine Hunefeldt. New York: Sussex Academic Press.

Cerrón-Palomino, Rodolfo. 1992. 'Diversidad y unificación léxica en el mundo andino'. In *El quechua en debate: ideología, normalización y enseñanza*, edited by J. C. Godenzzi, 205-235. Cuzco: Centro de Estudios Regionales Andinos 'Bartolomé de las Casas'.

— 1995. 'Tendencias actuales de la lingüística andina'. In *Actas de las segundas jornadas de lingüística aborigen*, edited by A. Fernández Fernández Garay and P. Viegas, 51-77. Buenos Aires: UBA, Instituto de Lingüística.

— 1997. 'Pasado y presente del quechua'. *Yachay Wasi* 4: 49-64.

Cooper, Robert. 1989. *Language Planning and Social Change*. Cambridge: Cambridge University Press.

Cordero Dávila, Luis. 1955. *Diccionario Quichua-Español, Español-Quichua*. Quito: Casa de la Cultura Ecuatoriana.

Cornejo Polar, Antonio. 1980. 'El indigenismo y las literaturas heterogéneas: Su doble estatuto socio-cultural'. In *Revista de Crítica Latinoamericana*. 7 (8): 21.

D'Ors, Carlos. 2000. *El Noucentisme: presupuestos ideológicos, estéticos y artísticos*. Madrid: Ediciones Cátedra.

Dedenbach-Salazar Sáenz, S. 1993. *Una gramática colonial del quichua del Ecuador. Arte de la lengua general del Cusco llamada Quichua*. Bonner Amerikanistische Studien, BAS 20/ Institute of American Studies, University of St. Andrews.

Derrida, Jacques. 1997. *Politics of Friendship*. Translated by George Collins. New York: Verso.

Estévez, Carlos, dir. 2006. 'La larga noche de los 500 años'. Televisión Española. http://www.dailymotion.com/video/xzxql_la-larga-noche-de-los-500-anos_news.

Fauchois, Anne. 1988. *El quichua serrano frente a la comunicación moderna*. Quito: Ediciones Abya Yala.

Figuerola, Fina, et al., eds. 1986. *El Noucentisme: Selecció de textos literaris i critics*. Barcelona: Columna Editions.

Godenzzi, Juan Carlos. 1992. 'El recurso lingüístico del poder: coartadas ideológicas del castellano y el quechua'. In *El quechua en debate: ideología, normalización y enseñanza*, edited by Julio Godenzzi, 51-81. Cuzco: Centro de Estudios Regionales Andinos 'Bartolomé de las Casas'.

Gómez Rendón, Jorge. 2005. 'La media lengua de Imbabura'. In *Encuentros y conflictos: bilingüismo y contacto de lenguas en el mundo andino*, edited by Muysken et al., 39-57. Madrid: Vervuert Iberoamericana.

— 2007. 'Grammatical Borrowing in Imbabura Quichua (Ecuador)'. In *Grammatical Borrowing in Cross-Linguistic Perspective*, edited by Matras, et al., 481-521. Berlin: Mounton de Gruyter.

— 2008. *Typological and Social Constraints on Language Contact: Amerindian Languages in Contact with Spanish*. Utrecht: Lot.

Gugenberger, Eva. 1992. 'Problemas de codificación del quechua en sucondición de lengua dominada'. In *El quechua en debate: ideología, normalización y enseñanza*, edited by Julio Godenzzi, 157-177. Cuzco: Centro de Estudios Regionales Andinos 'Bartolomé de las Casas'.

Hornberger, Nancy H. 1995. 'Five Vowels or Three: Linguistics and Politics in Quechua Language Planning in Peru'. In *Power and Inequality in Language Education*, edited J. W. Toolefson, 187-205. Cambridge: Cambridge University Press.

Icaza, Jorge. [1934] 2008. *Huasipungo*. Quito: Colección Bicentenario, Ministerio de Cultura.

Lara, Rommel. 2007. 'La política indigenista del Estado y el territorio Huao'. In Yasuní en el siglo XXI. El *Estado ecuatoriano y la conservación de la Amazonía*, edited by Guillaume Fontaine and Iván Narváez, 175-206. Quito: FLACSO.

León Mera, Juan. [1879] 2008. *Cumandá, o un drama entre salvajes*. Quito: Colección Bicentenario, Ministerio de Cultura.

Leon-Portilla, Miguel. 2002. *Bernardino de Sahagún, First Anthropologist*. Translated by Mauricio J. Mixco. Norman: University of Oklahoma Press.

Mannheim, Bruce. 1991. *The Language of the Inka since the European Invasion*. Austin: University of Texas Press.

Mariátegui, José Carlos. 2008. *Siete ensayos de interpretación de la peruana*. Barcelona: Linkgua Ediciones S. L.

Mignolo, Walter. 2005. *The Idea of Latin America*. Malden, Oxford, and Victoria: Blackwell Publishing.

Miño Grijalva, Cecilia. 2009. *Tránsito Amaguaña, Ama Wañuna*. Quito: Nuevo Arte.

Moreiras, Alberto. 2001. *The Exhaustion of Difference: The Politics of Latin American Cultural Studies*. Durham: Duke University Press.

Moseley, Christopher. 2010. *Atlas of the World's Languages in Danger*. Paris: UNESCO Publishing.

Oberem, Udo and Roswith Hartmann. 1971. 'Texte aus Ost-Ecuador'. *Anthropos* 66: 673-718.

Parker, Gary. 1963. 'La clasificación genética de los dialectos quechuas'. *Revista del Museo Nacional* 2: 241-252.

Rafael, Vicente. 1993. *Contracting Colonialism: Translation and Christian Conversion in Tagalog Society under Early Spanish Rule*. Durham and London: Duke University Press.

Rodas, Raquel. 2009. *Tránsito Amaguaña, su testimonio*. Quito: Trama ediciones.

Rojas, Angel Felicísimo. [1949] 2008. *El Éxodo de Yangana*. Quito: Colección Bicentenario, Ministerio de Cultura.

Rubió i Lluch, Antonio. 1893. 'Del americanismo en la poesía. Carta a don Juan León Mera'. In *Ojeada Histórico-Crítica sobre la Poesía Ecuatoriana*, 588-599. Barcelona: José Cunill Sala.

Torero, Alfredo. 1964. 'Los dialectos Quechuas'. *Anales Científicos de la Universidad Agraria* 2: 446-478.

— 2002. *Idiomas de los Andes: Linguística e Historia*. Lima: Editorial Horizonte.

Venuti, Lawrence. 1995. *The Translator's Invisibility: A History of Translation*. London and New York: Routledge.

Von Gleich, Utta. 1994. 'Language Spread Policy: The Case of Quechua in the Andean Republics of Bolivia, Ecuador and Peru'. *International Journal of the Sociology of Language* 107: 77–113.

Winsor, Justin. 1889. *Narrative and Critical History of America*. Boston and New York: Houghton, Mifflin, and Company.

Zabus, Chantal. 1991. *The African Palimpsest: Indigenization of Language in the West African Europhone Novel*. Amsterdam and Atlanta: Rodopi.

Translational Contestation of Religious Concepts: A Case of Conversion Narratives

PIOTR BLUMCZYŃSKI

Introduction

This study brings together three areas: language, religion, and translation; consequently, it deals with interlocking linguistic, religious, and translational research questions. Broadly speaking, in the first area, it examines linguistic representations of a particular religious experience and linguistic markers of confessional affiliation. In the second area, it focuses on religious factors conducive to certain linguistic phenomena and translational practices. In the third area, it explores the role of translation in the process of religious identity construction and contestation. Of course, considering the scope of this research and the corpus on which it draws, these claims must be somewhat qualified and further contextualized. 'Language' shall hereafter be used predominantly (though not exclusively) with reference to the semantic level; 'religion' shall mostly refer to the confessional distinctions between Roman Catholicism and Evangelical Protestantism; and 'translation' shall only consider the English-Polish interface. Despite these caveats, it is hoped that insights from this case study will have broad relevance to the consideration of ideological and social aspects of translation at large because the particular phenomena explored here are illustrative of tendencies found across various linguistic and confessional contexts.

Piotr Blumczyński is a Lecturer in Translation at Queen's University Belfast. He holds an MA in English and a PhD in linguistics. From 2006 to 2010 he was an Assistant Professor at the University of Wrocław. His areas of interest and research include ethnolinguistics and cognitive semantics, ideological and persuasive discourse, translation of religious texts, as well as translator and interpreter training. He is a member of the European Society for Translation Studies and serves on the Advisory Panel of the journal *New Voices in Translation Studies*. For over a decade, prior to his academic career and then alongside it, he worked as a free-lance translator and interpreter.
P.Blumczynski@qub.ac.uk

The corpus analyzed here includes two book-length autobiographical accounts of spiritual progress ultimately involving a faith passage. Originally written in English, and published in the United States, the texts were subsequently translated into Polish and published in Poland. These four texts originated in four different communities positioned against one another in terms of two parameters: language (S[ource]/T[arget]) and religion (E[vangelical]/C[atholic]). What the two source texts (S-E, S-C) have in common is the language and broad

cultural setting; what sets them apart is the ideological perspective involved in the direction and nature of the spiritual progress described. It is precisely this ideological or confessional perspective, however, that each of them shares with its translation, regardless of the linguistic and cultural differences which constitute in turn a shared background for the two target texts (T-E, T-C). This network of relationships can be represented thus:

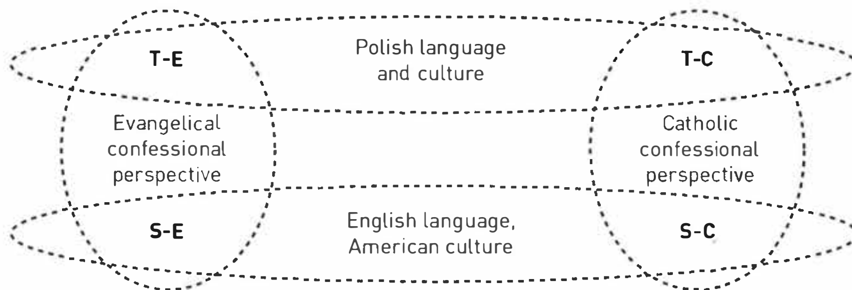


Figure 1. Linguistic, cultural, and confessional dynamics of analyzed texts.

This model sketches several lines of enquiry at the intersection of the three disciplines involved. (1) By focusing on the horizontal dimension (S-area; T-area) we might be able to determine the extent to which certain linguistic and conceptual patterns are shared within the respective languages and cultures, regardless of the confessional affiliation (from this perspective religion is viewed as a subcategory of culture). (2) By focusing on the vertical dimension (E-area; C-area) we might be able to reconstruct specific, conceptual, confessional frameworks shared across languages and cultures (culture is viewed here as a subcategory of religion). (3) A combined, multidimensional perspective might help us to understand the complex and dynamic relationship between language, religion, and translation. In particular, such a perspective may provide insight into (a) the role of translation in pursuing ideological aims derived from religion across linguistic and cultural boundaries, and (b) the role of religious ideology in stimulating and shaping certain translational practices.

As signaled above, the relationship between religion and culture is far from clear and its representation largely depends on one's research angle. For instance, in his book, *Language, Mind, and Culture*, Zoltán Kövecses briefly defines culture as 'a large set of meanings shared by a group of people' (2006, 335). Yet this—provided a specific understanding of 'meanings'—may also serve as a general definition of religion or of a confessional tradition. Likewise, E. B. Taylor's anthropological definition of culture as, 'that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society' (Asad 1986/2009, 9) could be readily applied to an established religious system. Moreover, both religious culture and cultural religion are viable concepts, which demonstrate that the two spheres should rather be considered as overlapping, than as one engulfing the other. By exploring the linguistic and translational aspects of both, this study may also further understanding of their interconnectedness.

The theoretical background for analyzing the linguistic data shall be provided by the cognitive paradigm, in particular by cognitive semantics as developed by Lakoff (1987) and

Kövecses (2006), complemented by critical linguistics specifically concerned with the point of view, as elaborated by Simpson (1993). In line with this approach, language will be viewed here, 'as representation, as a projection of positions and perspectives, as a way of communicating attitudes and assumptions' (Simpson 1993, 2). Such an understanding of language leads directly to the consideration of power relations both within and between social groups. Therefore, in discussing translational data, I will be drawing upon theoretical frameworks specifically concerned with these phenomena; in particular, on narrative theory and its central notion of framing, recently introduced to translation studies by Baker (2006 and 2010).

Source Texts

Ideological perspective and targeted readership

The two source texts analyzed here are Bartholomew F. Brewer's *Pilgrimage from Rome* (1982), hereafter 'S-E', and Scott and Kimberly Hahn's *Rome Sweet Home. Our Journey to Catholicism* (1993), hereafter 'S-C'. These titles alone reveal a common conceptual background but also a significant difference in perspective. In both instances, the change in confessional affiliation and faith-based identity is conceptualized in terms of motion. Motion, of course, is a common conceptual metaphor of spiritual experience, found abundantly across a range of religious traditions. It is noteworthy, however, that both titles have chosen the horizontal profiling of this motion, despite the strongly evaluative character of the vertical axis (purely spiritual improvement without a necessary external manifestation has often been conceptualized in terms of the upward movement, including rising, climbing [a mountain or a ladder], ascending, elevation, etc.). As a result, the confessional and institutional aspects of the progress (rather than the spiritual ones) are foregrounded, especially against the common reference point, Rome. Both titles rely on this metonymic representation of the Roman Catholic Church, viewed as either the source (S-E) or destination (S-C) in the shared SOURCE-PATH-GOAL schema. This distinction reveals a substantial difference between the two books—not just in their confessional allegiance but in the overall ideological perspective. The image-schema underlying the concept 'pilgrimage' foregrounds the destination (often metaphorically identified with purpose); by combining it instead with the source ('from Rome'), the title of S-E violates the default salience of the structural elements of the schema, which results in a conceptual clash calling for a non-standard (e.g., humorous or sarcastic) interpretation of the entire scenario, further reinforced by typographic means[1]. By contrast, the title of S-C coherently complements the image-schema activated by 'journey' with the destination ('to Catholicism'); this is congruent with the titular (and—because of the rhyming pattern—somewhat jocular) scenario of coming home, which also highlights the goal over the source. Summing up, the title of each of these books, by foregrounding different elements of the scenario implicated

[1] The preposition 'from' on the cover and the title page of S-E is set in lowercase and a hand-written style font, while both PILGRIMAGE and ROME are set in uppercase, print-style font (see Figure 2).

by the conceptual metaphor CHANGE OF CONFESSION IS A PASSAGE, announces a different perspective of the respective narratives: S-E signals a backward-looking orientation and unspecified goal of the journey, whereas S-C is forward-looking, with an unspecified point of departure. Consequently, the two narratives become prototypes of an escape and homecoming, respectively.

This perspective has clear implications for the function that may be attributed to each book as well as for their putative readership. Behind any published account of a cross-confessional conversion is a strong ideological impulse and a definite, albeit not always explicit, evaluation of each of the faith communities involved. Even though the overall structure of these narratives (SOURCE-PATH-GOAL) may create an illusion that the authors are guiding their readers through the same process of argumentation or experience that each of them had once found compelling, there is little doubt that it is their current—and not previous—confessional affiliation that defines the spectrum of their readership. Their narratives are organized chronologically but cast in retrospective (the frequency of occurrence of the phrase 'little did I know' is quite striking, especially in S-C), which implicitly stresses their current confessional viewpoint. To their former faith communities the authors are often nothing less than apostates and traitors[2]; one may reasonably expect that in those circles their testimony will be dismissed on ideological grounds as untrustworthy. This means that such narratives are in reality addressed to members of the destination faith community.

Such a hypothesized profile of the target readership is immediately confirmed by even a casual glance at the books under analysis in terms of their paratextual framing. S-E, advertised on the front cover as, 'the true story of a Roman Catholic priest's search for truth', contains several appendices, including, 'What the Church Doesn't Want You to Know About History' (Appendix A) and, 'Roman Catholic False Doctrine' (Appendix B). It also offers readers a glossary, providing explanations for terms such as breviary, cassock, confession, diocese, genuflection, Host, Mass, and sacrament. It is unlikely that Catholic readers would either need the glossary or find the appendices particularly appealing (appalling, rather, considering their titles). S-C, on the other hand, features on the back cover several short recommendations from the Archbishops of New York and Philadelphia, the president of Franciscan University of Steubenville, and from the author of *Evangelical Is Not Enough*. The publisher's blurb praises the authors for, 'sharing...all about their conversion to the Catholic Church and the truth and splendor of the Catholic faith'. Similarly, it is unlikely that non-Catholic readers, particularly Evangelicals, would be either selected as strategic marketing targets or attracted by recommendations such as these.

Interestingly, despite this very clear targeting of the audience, both books make numerous attempts to uphold the illusion of engaging with their former faith communities, e.g., 'O, how I wish that I could tell all my Catholic friends that...I would cry out to them that ...' (S-E, 94); 'We also want to share this challenge with our non-Catholic brothers and sisters in Christ' (S-C, 179). Considering the readership profile discussed above, however, it seems that when the authors appear to be making a case they are in fact trying

[2] Which they repeatedly emphasize in their narratives as evidence, on the one hand, of their own determination in following their conscience, and, on the other hand, of the disingenuousness of their opponents.

to convince those already convinced. It becomes clear that the real function of this type of pseudo-argumentative writing is to assert and foster the confessional identity of the group that supports its publication (and, possibly, to provide arguments for use in proselytizing); a successful appeal to the former faith community to reconsider their doctrinal foundations would require a very different approach. This leads us to the problem of the linguistic representation of confessional affiliation and the faith passage in particular.

Semantics of capitalization

If we were to establish the confessional profile of each of the two source texts solely on the basis on their (para)linguistic properties, one of the most readily available sources of evidence would be the capitalization pattern. Sometimes there is no disagreement between S-E and S-C as regards the capitalization of expressions bearing confessional significance. Regardless of differences in doctrinal positions both texts consistently capitalize terms such as Blessed Sacrament, Eucharist, God's Word, Host, Savior, Scripture and Virgin Mary, in accordance with American spelling conventions, assumed to be shared across the S-area, as prescribed in *The Chicago Manual of Style* (*CMOS*). Quite often, however, confessional sympathies and doctrinal differences transpire at the orthographic level. This is particularly evident in S-C, whose doctrinal perspective is manifested in its consistent uppercase spelling of:'Pope' (without distinction between use for the office and as a title, contrary to *CMOS* 8.25); 'Rosary' (both the object and the prayer, contrary to *CMOS* 8.110); as well as 'Catholic Tradition' (vs. 'Protestant tradition'; 'Reformed tradition'), 'Holy Communion' (vs. 'Presbyterian communion'), and 'Catholic Faith' (vs. 'reformed Protestant faith'). The pattern becomes especially noticeable when we compare some descriptions of religious experience before and after the authors' conversion to Catholicism, as in the following example:

(1a) [before] ...I had chances to live out my faith in new ways (S-C, 10)
(1b) [after] ...wept with joy to see me come into the fullness of the Faith (S-C, 163)

The same tendency is illustrated by the capitalization of the noun, 'church' whenever referring to the Roman Catholic Church, not only when part of the formal name (contrary to *CMOS* 8.97):

(2a) ...Jesus Christ and the Catholic Church which he founded (S-C, xiii)
(2b) ...a book I now believe to be filled with misrepresentations and lies about the Church—entitled *Roman Catholicism* (S-C, 6)

while using lowercase spelling with reference to other denominations (and not just particular congregations):

(2c) ...his ministry in the Presbyterian church (S-C, 1)
(2d) ...a unified witness of all Christian churches (S-C, 27)
(2e) ...that the trial could end in the Episcopal church (S-C, 51)
(2f) ...I found the various Orthodox churches to be hopelessly divided among themselves (S-C, 61).

The prevalence and regularity of this pattern hardly allow us to consider the difference between 'faith' and 'Faith' or 'church' and 'Church' as merely referential. It is also definitely evaluative. From the cognitive perspective, such confessionally sensitive capitalization may be explained semantically in terms of iconicity ('more form, more meaning'). Throughout S-C, among many churches, the Church stands out—even at the level of orthographic representation.

By contrast, S-E relies on ideologically motivated capitalization to a much lesser extent and generally follows the rules set out in *The Chicago Manual of Style*. It refers consistently to the 'Catholic church' but also to the 'Adventist church', 'Lutheran church', and to 'God's true church'; it distinguishes between 'the pope' and 'Pope Gregory VII' as well as 'a mass' and 'the High Mass'. Some traces of its doctrinal emphases may be found in the regular capitalization of personal pronouns referring to God, as well as of certain nouns (e.g., 'Heaven', 'Hell'). Yet this does not seem to highlight any confessional distinctions. Importantly, it does not indicate its confessional position by paralinguistic means, which could be achieved through casting some traditionally Catholic terms in lowercase. Such a practice, indeed, could hardly be considered symmetrical to the capitalization of selected confessionally-significant terms as observed in S-C. Capitalization of a word conventionally spelt in lowercase indicates a special understanding of its meaning or its scope of reference. Deliberate de-capitalization of conventionally uppercase words, on the other hand, usually entails challenging not only their status but also the convention itself. Unconventional capitalization is usually considered defective in stylistic terms—unexpected de-capitalization more readily arouses suspicion of pushing an ideological agenda. Behind this asymmetry, there is a broadly shared psychological basis: granting an unexpected award typically requires less explanation than administering unexpected punishment.

Essentially contested conceptualizations

The fact that some concepts are shared across a linguistic and cultural background does not preclude ideologically based semantic or referential differentiation. Doctrinal and confessional differences, as we have seen, may be signaled by paralinguistic means, e.g., through violation of certain orthographic conventions. More often than not, however, linguistic markers of these differences are not so obvious and the use of common terms by various confessional groups creates an impression of shared conceptual background. In this section, while still focusing on the S-area, we will explore how, in spite of common terminology used to describe the faith passage, the evangelical and Catholic perspectives rely on conflicting conceptualizations, and how these are manifested linguistically.

One of such seemingly shared concepts is that of 'conversion', appearing in both narratives in various linguistic forms. While the *Merriam-Webster's Dictionary*, 18th edition, defines it broadly in the religious sense as 'an experience associated with the definite and decisive adoption of a religion', each of the two authors stresses a different element of that definition and redefines the concept in the course of the narrative, both lexically and grammatically: in particular through various configurations of transitivity. Since 'the transitivity model provides one means of investigating how a reader's or listener's perception of the meaning of a text is pushed in a particular dimension and how the linguistic structure of the text effectively encodes a particular 'world-view'

(Simpson 1993, 104), let us examine in detail how these seemingly subtle linguistic operations affect the understanding of conversion advocated by each one of the two narratives.

In S-E, the early occurrences of this concept profile external agency and the institutional aspect, either through the passive voice ('suppose a soul were converted to Catholicism on his deathbed' [S-E, 38]) or the transitive use, additionally highlighted by inverted commas ('...our possible attempt to'convert' him' [S-E, 83]). However, as the description of the faith passage advances, there is a definite shift towards the intransitive use ('I was still... unconverted' [S-E, 88]), culminated in the statement: 'There was nothing sensational, dramatic, or highly emotional about my conversion' (S-E, 93). This demonstrates how S-E at first engages with the latter element of the general definition ('adoption of a religion') and moves towards the former experiential aspect in order to contrast in an evaluative manner the institutional and the personal dimension of this concept. An opposite process is to be observed in the S-C: while initially highlighting the experiential aspect ('I experienced the...power of God's grace in conversion' [S-C, 5]). It subsequently starts to indicate the destination ('my conversion to the Catholic Faith' [S-C, 127];'when evangelical Protestants convert to the Catholic Church' [S-C, 165]) and stress the ecclesiastical admission ('If I convert...it won't be until 1990' [S-C, 76]; 'why I do not go ahead and convert' [S-C, 111]). As a result, the redefined understanding of'conversion' in each of the two books becomes conceptually equivalent to either an inner personal experience (S-E) or a public and official admission to an ecclesiastical body (S-C)[3]. It is regularly referred to in accordance with the preferred conceptualization, i.e., either as'experiencing salvation' (S-E, 87); 'being born again' (S-E, 119); 'receiving Christ as my Lord and Savior' (S-E, 93), or as 'becoming Catholic' (S-C, 83, 89, 116, etc.); 'being received into the Church' (S-C, 162, 175); 'joining the Church' (S-C, 90, 108, 116, etc.). It is obvious that each of the authors is aware of the alternative conceptualization and attempts to 'correct' it through their narrative[4].

There are many other examples of ideologically inspired differences in conceptualization in spite of apparent terminological convergence. 'Joining the Church', used profusely and emphatically in S-C as equivalent to 'converting', in S-E is conceived as a completely separate—and relatively insignificant—act of acquiring denominational affiliation ('I joined the church and was baptized by the pastor' [S-E, 88]; note the lowercase in 'church'). Likewise, 'receiving Christ', depending on the concessional affiliation, is understood either in metaphorical terms as a salvific act of commitment (S-E) or in metonymic terms as referring to the sacrament of the Eucharist (S-C). At other times the difference is predomi-

[3] It is noteworthy that Rafael (1987) while discussing 'conversion to Christianity' in the context of Tagalog colonial society quite unsurprisingly understands it in terms of confessional admission rather than inner spiritual experience, which corresponds to the Catholic view of the concept.

[4] This is particularly evident in the *Foreword* to S-C, introducing the 'story of their life and their conversion' (vii)—this sequence alone iconically indicates the ecclesiastical understanding of conversion (which happened relatively late in their life). Even though the *Foreword* then appears to apply this word in a broader sense, almost in line with the evangelical view ('The only story even more dramatic than conversion to Christ's Church is the initial conversion to Christ himself', *ibid.*), this impression is quickly dispelled: 'But these two dramas—becoming a Christian and becoming a Catholic—are two steps in the same process and in the same direction' (vii).

nantly axiological: while S-E is strongly in favor of 'biblical Christianity' as authentic and bowing before no earthly authority, S-C is just as critical of 'Bible Christians', considering them theologically misguided in their rejection of the ecclesiastical tradition. Most dramatically, perhaps, the titular Rome is either viewed as a sinister center of spiritual enslavement (S-E) or a glorious home of the family of faith (S-C).

Let us relate the above observations to the general research questions posed earlier in this paper. We have seen that key religious terms are shared across a linguistic and cultural community only in a very general sense corresponding to a typical, context-independent dictionary definition incapable of elucidating ideologically-based distinctions. Despite using common vocabulary, the respective confessional circles rely on significantly different conceptualizations. In this way, certain religious categories seem to be prototypical examples of what W. B. Gallie (1956) calls 'essentially contested concepts'[5]. This is how he explains the dynamics behind them:

> [E]ach party recognizes the fact that its own use of it is contested by those of other parties, and that each party must have at least some appreciation of the different criteria in the light of which the other parties claim to be applying the concept in question. More simply, to use an essentially contested concept means to use it against other uses and to recognize that one's own use of it has to be maintained against these other uses. Still more simply, to use an essentially contested concept means to use it both aggressively and defensively. (Gallie 1956: 174)

This is precisely what we see happening in and between the two source texts discussed here—and the faith communities they represent—as they systematically contest certain religious concepts such as 'church' or 'conversion' through a variety of means. Cognitive linguists confirm that within linguistic and cultural communities alternative conceptualizations are 'extremely common' (Lakoff 1987, 306) and that 'people in every culture are likely to contest many of their categories' (Kövecses 2006, 60). As we raise this problem to the interlingual and intercultural plane, there emerge a number of interesting questions. To what extent do these ideologically sensitive conceptualizations reach across linguistic and cultural boundaries? What role does translation play in this contestation? How are power relations between languages, cultures, and religions manifested in translation?

Target Texts

It is time to broaden the scope of this discussion by introducing the two target texts, *Pielgrzymka z Rzymu* (1994, no translator named), hereinafter 'T-E', and *W domu najlepiej* (2009, translated by Mira Majdan), hereafter 'T-C'. In terms of the model proposed in Figure 1, they will be considered both along the vertical axis, i.e., with reference to

[5] Bourdieu makes a very similar point when he writes about the language used with reference to art: 'The majority of notions which artists and critics use to define themselves or their adversaries are indeed weapons and stakes in the struggle... These combative concepts gradually become technical categorems...' (1987, 206). Kövecses (2006) discusses a number of linguistic implications of essentially contested concepts using 'art' as an example.

their respective source texts, as well as in the horizontal dimension of their shared linguistic and cultural setting. As before, we will proceed from the most noticeable features to the less transparent ones.

Judging a book by its cover

Baker points out that 'processes of (re)framing can draw on practically any linguistic or non-linguistic resource to set up an interpretive context for the reader...This may include exploiting paralinguistic devices such as...typography' as well as 'visual resources such as color, image and layout' (Baker 2010, 120). Paying no heed to the proverbial warning, I will argue that judging a published text by its formal properties—which is often possible even without knowing the language—may be highly revealing in several respects, including its espoused translation philosophy and the desired framing of the narrative.

At this level, the two translations are indeed very different, as shown in Figure 2.

Figure 2. Front covers of analysed texts. Images reproduced by permission.

Save the language of publication, T-E seeks to imitate its source text in all imaginable aspects. The design of S-E has been meticulously replicated, from the pictures, fonts and colors on the front cover; to the right margin alignment of the three editorial blurbs (translated from the English) on the back cover; to the photographs placed throughout the book; to the page layout (including page header and footnoting). Going to such lengths to produce an iconic representation of the source text, especially before the era of electronic publishing, does reveal a lot about the publisher's views regarding the status of the source text and the role of translation. It is hardly surprising to note that while the author of the cover photo is credited, the translator is not named. This imitative strategy is of course applied to the title, rendered literally from the English.

T-C, on the other hand, does not try to resemble its source text in visual terms. The cover has a completely different design: instead of the Vatican against sky-blue background (as in S-C), it features a dark lighthouse against the setting sun, which in combination with the title, *W domu najlepiej* (the punch line of the Polish proverb 'wszędzie dobrze, ale w

domu najlepiej' [lit.'it is good everywhere but best at home']), renders an image much more universal and symbolically[6] richer than the geographically bound 'Rome sweet home' of the English book. As a result, rather than explicitly announce a conversion story, the title reframes the narrative as one of universally relevant, proverbial homecoming. This reframing is pursued throughout: T-C reproduces none of the photographs found throughout S-C; it replaces the recommendations and endorsements on the back cover with its own editorial blurb; the subtitle only appears on the fifth page (not on the cover); it uses a different set of fonts. Needless to say, the translator is acknowledged in the center of the title page.

These observations alone give grounds to predictions regarding the linguistic properties of the two translations, correlated with their confessional profile. In the evangelical tradition, the source text and author is the ultimate authority, which is to be followed very closely. There is no recognition of differences in readership or in cultural and religious setting; the Polish reader is practically identified with the American reader. The Catholic tradition, by contrast, takes the source book as a sort of raw material to be shaped and molded—or, to use the metaphor preferred by narrative theory, reframed—as the translator and publisher see fit in order to appeal to the target readership. There is virtually no obligation to reproduce the formal features of the source text or endorse all decisions of its author.

Paralinguistic evidence

The above predictions are largely confirmed by paralinguistic data. Against the background of Polish spelling conventions (Polański 2006) and in particular those governing religious terminology (Przybylska and Przyczyna 2004), some patterns in both target texts may be observed, indicative of their ideological stance—though not necessarily in the confessional sphere. Interestingly, the tendencies noted above in the source texts (see 2.2) are reversed in their translations. The non-conventional and irregular capitalization pattern found throughout T-E (e.g., *Kościół Katolicki*, *kościół katolicki* ['Catholic church']; *Biblijny* ['biblical']) does not seem to indicate confessional emphases but is the result of a translator following the source text closely and, consequently, the American spelling and typographic conventions, frequently colliding with Polish ones[7]. T-C, on the other hand, in comparison with its source text—which made extensive use of ideologically sensitive capitalization, often contrary to general American conventions—thoroughly complies with Polish spelling principles, using the traditional uppercase for *Kościół* ('church'), whether Catholic or Presbyterian (however rare such occurrences are—see 3.3), and not capitalizing words and expressions such as *tradycja* ('Tradition' in S-C) or *pełnia wiary* ('fullness of the Faith' in S-C). In both cases, these patterns are more indicative of the perception of the role of translation (especially its overall orientation towards either the source text or the target reader) and the power rela-

[6] The lighthouse, because of its function in navigation, is of course a powerful and fairly universal symbol of safety (especially amongst the perils of [sea] travel), homecoming, etc.

[7] This includes the consistent use of opening inverted commas placed in the upper line ('), typical of English texts, even though Polish typographical principles strongly prescribe the lower line variant („).

tions between the two cultures than of a particular confessional affiliation.

Contested concepts in translation

We have demonstrated above (2.3) that in inter-confessional discourse some religious notions and terms become essentially contested concepts. In the shared linguistic and cultural context of the source texts, this contestation was achieved by paralinguistic means (e.g., capitalization, inverted commas), by gradual redefinition (sometimes leaving some grammatical traces, e.g., transitivity patterns), and by developing evaluative connotations. Let us now examine how these concepts are contested and reframed across linguistic and cultural boundaries, in and through translation.

At the heart of both faith passages described in the source texts is 'conversion'. The first problem involved in discussing the contestation of this concept by the target texts is in itself conceptual because its Polish equivalent, nawrócenie, is not separately accounted for in the consulted dictionaries (Dubisz 2006; Dunaj 1999; Szymczak 1978) except in the verbal form, *nawrócić*. Even though the nominal derivative *nawrócenie* does occur in Polish religious discourse and is occasionally defined in specialist publications (e.g., Chmielewski 2002), the lack of a separate nominal entry in Polish dictionaries seems to indicate a degree of conceptual—and not just terminological—incommensurability between both languages and cultures involved. As Wierzbicka convincingly argues, 'the concept of religious experience, so characteristic of the English-language literature on religion, is often treated by this literature as universal' (2010, 71) while in fact it is strongly 'Anglocentric' (2010, 72). Consequently, an experiential understanding of conversion, embraced by the evangelical perspective, is far less likely in Polish than it is in English. This is confirmed by the standard dictionary definition of the verb *nawrócić*. In addition to the primary, spatial sense drawn from the word's etymology (the unprefixed verb *wrócić* means 'to return')[8], the transitive form is defined as 'to persuade somebody to change their confession' (or, more generally, 'their views') and the reflexive form as 'to change one's confession' (or 'views') (Dubisz 2006). In contrast to the definition of the religious sense of 'conversion' in English (see 2.3), the Polish word puts a definite emphasis on the confessional aspect, with no indication of any previous or accompanying spiritual experience. Such an understanding of *nawrócenie*, of course, is congruent with the conceptualization of religious 'conversion' as predominantly denominational accession, promoted by S-C. Moreover, against the etymological background it may be argued that *nawrócenie* prototypically consists of a return to what is one's true home, possibly after going astray—note the titles of both S-C and T-C!—not unlike in the parable of the Prodigal Son (Luke 15:11-32).

All this tips the conceptual scales of nawrócenie in favor of the Catholic view and the translator of T-C takes full advantage of it. Sometimes, when 'conversion' could possibly

[8] The primary meaning of *nawrócić* is divided into three sub-entries: (1) 'to turn towards a previous place; to reappear'; (2) 'to direct someone or somebody or something to a previous position'; (3) 'to refer to what has been spoken of, thought of, etc'. (Dubisz 2006).

be understood in the experiential and spiritual sense, T-C substitutes other concepts, e.g., *poznanie* ('knowing'); otherwise it not only translates 'conversion' as *nawrócenie* but also quite regularly alternates it with *zmiana wyznania* ('change of confession') and *przejście na katolicyzm* ('transfer to Catholicism')[9]. In fact, not only is 'conversion' in T-C given a clear direction and unmistakably confessional setting but also in several instances there is a remarkable shift in agency:

(3) ...they *came* into the Church (S-C, 144; emphasis added)—*zostali przyjęci* do Kościoła ('*were received* into the church') (T-C, 201; emphasis added)
(4) ...to *become* Catholic (S-C, 156; emphasis added)—*zostać przyjęta* do Kościoła katolickiego ('*to be received* to the Catholic church') (T-C, 221; emphasis added).

This change from the active to the passive voice creates a radically different construal of the scene, with the initiative and authority resting with the receiving church. Sometimes the shift is more subtle but no less suggestive:

(5)...I decided to be received into the Church (S-C, 159)—zdecydowałam się *prosić* o przyjęcie do Kościoła katolickiego ('I decided to *ask* for being received to the Catholic church') (T-C, 221; emphasis added).

In short, in its handling of the concept of 'conversion', T-C not only continues the contestation pursued by its source text but also takes it to a new level of precision—though, as we have seen, it is partially aided by the semantic profile of the word *nawrócenie* in Polish.

This means that the translator of T-E faces a more difficult task, and has to work, as it were, against the linguistic odds. Bound by the policy of closest possible adherence to the source text on all levels, he or she regularly translates all mentions of 'conversion' by *nawrócenie*, regardless of the contestation involved. This in several instances leads to forms and uses conceptually incongruent with the dictionary definition of *nawrócenie*, as in the following example:

(6) I was still... unconverted (S-E, 88)—nadal... nie byłem nawrócony ('still... I was not converted') (T-E, 116).

The incongruence stems from the fact that changing one's confession is a singular and volitional act while the participial expression *nie być nawrócony* ('not to be converted') profiles both a stable state and external agency required to change it. As a result of this conceptual clash, the grammatical acceptability of this phrase is debatable, which creates an impression that T-E is forcing foreign (namely, English) morphosemantic patterns onto the Polish system. This in itself, of course, may be a method of engaging in conceptual contestation by invoking the witness of an authoritative source language and its conceptualization of the experience in question.

Another important concept contested in translation is 'church'. In Polish the generic word *kościół*—just like 'church' in English—is used in various confessional circles to designate (a) the body of believers, (b) a particular church community, or (c) a church building.

[9] The latter expression is also offered in numerous instances throughout T-C as translation of 'to join the Catholic church' and 'to become Catholic'.

Among some Protestant groups, however, it is customary to use the word *zbór* ('congregation'), often self-referentially, in sense (b) and, by way of metonymy, (c). *Zbór*, derived from the reflexive verb *zbierać się* ('to gather'), profiles the non-hierarchical, i.e. congregational organization of many Protestant churches—which has resulted in its exclusively Protestant connotations—but precisely because of this profile it clashes with the general, abstract sense (a). This distinction is applied effortlessly in T-E which correctly alternates between *zbór* and *kościół* when translating 'church'. The translator of T-C, however, is evidently unfamiliar with details of this differentiation and uses the term *zbór* indiscriminately, enticed by its Protestant connotations, even when denominations are referred to in S-C (e.g., 'mainstream churches' is mistranslated as *wiodących zborów* ['leading congregations']). This only in part stems from ignorance; a more fundamental reason is revealed by a very sparing use of the word *kościół* in non-Catholic contexts throughout T-C. Indeed, it almost seems as if the designation *Kościół prezbiteriański* ('Presbyterian church') amounted to violating the semantic range of the word.[10] There is little doubt that the translator is here assuming the role of an ideological gatekeeper—to borrow Martha Cheung's evocative metaphor—who 'allows certain words, terms, phrases or expressions, as it were, get through the gate and keep out others' (1998: 266). This translational strategy is practically tantamount to the use of the adjective real in expressions such as 'a real man', 'real courage' or 'a real masterpiece'[11]; as Bourdieu points out, 'in all these examples, the word 'real' implicitly contrasts the case under consideration to all other cases in the same category, to which other speakers assign, although unduly so (that is, in a manner not 'really' justified) this same predicate' (1987: 206). Consequently, *kościół* in T-C becomes a concept contested by linguistic means—much like in S-C by paralinguistic means (see 2.2)—and therefore chiefly reserved in referential terms to only one confessional community.

At other times, conceptual contestation revealing confessional sympathies and doctrinal position may be introduced in translation where there was none in the source text. The name Mary in Polish has two variants: the archaic form *Maryja* (three syllables, stress on the middle one) and the contemporary form *Maria* (two syllables, the first one stressed). Contrary to what one might expect, the difference between them is not stylistic but referential, with the former used exclusively of the Holy Virgin and only the latter used as a proper name. This is a prime example of how religion at times finds expression in the structures of language. The Catholic doctrine insists on the linguistic recognition of the Virgin Mary's unique status; Protestants put her on a linguistically equal footing with all other Marys. Faced with this distinction, absent in English, the two translations make their doctrinal position—at least in terms of the Marian devotion—immediately clear, though at the expense of the credibility of the chronological unfolding of their narratives.

[10] These reservations are reflected in popular dictionary definitions which typically assume the Catholic perspective as the cultural norm. For instance, Dubisz (2006) defines the collocation *chodzić do kościoła* ('to go to church') as 'to be a [religiously] practicing person; to take part in the Holy Mass on a regular basis'.

[11] Austin argues that, 'we should insist always on specifying with what 'real' is being contrasted—'not what' I shall have to show it is, in order to show it is 'real': and then usually we find some specific, less fatal, word, appropriate to the particular case, to substitute for 'real' (1979, 88).

(Whilst still a Roman Catholic priest, Brewer, in the Polish translation, appears strangely irreverent toward Mary; Hahn, on the contrary, whilst still a Presbyterian minister, shows her rather unexpected reverence).

Finally, certain concepts may be contested somewhat unknowingly when one party fails to recognize what is of vital importance to the other party and effectively treads on its conceptual toes. This is apparently the case with the designation 'evangelical'. It is used profusely in S-C as a broad, non-confessional label for a fundamental branch of Protestantism. T-C with remarkable consistency translates it as *ewangelicki*, which in Polish for historical reasons is exclusively reserved for the Lutheran church (officially named *Kościół Ewangelicko-Augsburski*). The problem is further complicated by the fact that in the opinion of many fundamental Evangelicals in Poland, the Lutheran church is considered liberal and therefore not 'evangelical' at all (in their understanding of the term, of course—here's yet another instance of an essentially contested concept). Instead, the preferred adjectives used by fundamentalists in self-descriptions are *ewangeliczny* (which also recently has acquired some denominational connotations by appearing in official names of several churches and organizations) and *ewangelikalny*. By being grossly ignorant of the intricate dynamics of the Polish evangelical terminology, T-C confuses its readers by misrepresenting the affiliation of the opposing faith community and effectively—though, perhaps, inadvertently—challenges its identity.

From the perspective of narrative theory, the translational phenomena discussed in this section may be viewed as cases of framing by labeling. Using a label 'pointing to or identifying a key element or participant in the narrative', they seek to provide 'an interpretative frame that guides and constraints our response to the narrative in question' (Baker 2006, 122). In both accounts, conversion is clearly framed as progression from an inferior to a superior faith community.

Conclusion

Having discussed some specific linguistic and translational phenomena at play in the four texts as well as in their contexts, let us now assume a broader perspective of relationships and tensions between the confessional and linguistic constituencies emerging from the model proposed earlier (Figure 1). Though helpful in envisioning the general dynamics, this model may also suggest false symmetry and balance along both the horizontal and vertical axes. In reality, some balance only seems to hold across the S-area, i.e., between the evangelical and Catholic communities in the United States, with both enjoying a strong identity but neither one dominating the other. This relative confessional equilibrium is reflected in a broad semantic and referential range of certain religious concepts in English (including 'church' and 'conversion') which are not tilted towards any particular confessional option within Christianity; rather, they are prone to contestation and negotiation in similar measure by all parties. As a result, each of the source texts examined here is just as linguistically English, and just as culturally American as the other, notwithstanding their respective confessional markers.

The Polish religious context, in turn, is radically different, since the dominating posi-

tion of the Catholic Church is strongly reflected in the linguistic and cultural conventions. In this setting, the evangelical community, representing a very small minority, tends to view translation as a powerful tool of asserting and reinforcing its confessional identity. This is achieved through temporal and spatial framing which 'involves selecting a particular text and embedding it in a temporal and spatial context that accentuates the narrative it depicts and encourages us to establish links between it and current narratives that touch our lives' (Baker 2006, 112). Through translation, of conversion narratives in particular, the minority group is able to build an identity link with a context in which its beliefs enjoy a strong and respectable position, effectively establishing itself, as it were, as a diplomatic post of a foreign empire. Such a perception has far-reaching consequences. It leads to a highly imitative translation practice—since 'this type of embedding requires no further intervention in the text itself' (Baker 2006, 112)—and, consequently, to elevating the status not only of the source text and author, but also of the source language and culture at the expense of the receiving community. When the two cultures and languages collide, preference is typically given to the foreign over the domestic, as illustrated by English conceptual models as well as linguistic and paralinguistic conventions repeatedly overriding Polish ones in T-E. One such clash is particularly dramatic. T-E, following closely its source text, uncritically repeats the historically absurd phrase 'Polish concentration camps' (T-E, 161) for which Western media are regularly taken to task by Polish diplomatic services! This strategy of identity reinforcement through translation is very costly in cultural terms and likely to result in an even stronger alienation of the minority group, which is often perceived by a majority of the target culture as willingly succumbing to, indeed, inviting, foreign imperialism. In societies dominated by one religious option, such a use of translation creates an inevitable tension between the religious and cultural aspects of the wider national identity.

The same power dynamics are manifested in a markedly different character of the translation produced by and for a majority group. The dominant status of Catholicism in Poland and the resulting strong sense of religious and cultural identity are reflected in the authoritative and largely autonomous role of the translator (as well as editor and publisher) who does not feel the pressure to be bound by the linguistic and editorial properties of the source text. Instead, there is another kind of ideological pressure, often formalized through an official censorship process applying to Catholic publications (as is the case with T-C, bearing the imprimatur of the ecclesiastical authorities supervising the publisher), to promote a positive image of the faith community, which directly impacts the target text, either at the stage of translation or editorial adjustment. (For example, T-C rather conveniently omits the sentence, 'And it was the Catholics who could outdrink and outswear me before I became a Christian, so I knew how much help they needed' [S-C, 6]). The sense of the dominant position also finds expression in a rather ignorant—or arrogant, as the minority could argue—handling of certain concepts and distinctions vital for the marginalized group. In short, translating from a hegemonic position in the target culture contributes both to a further elevation of one's status and to a further marginalisation of one's opponents. This brings to mind the painfully realistic biblical principle: 'For whoever has will be given more, and they will have an abundance. Whoever does not have, even what they have will be taken from them' (Matthew 25:29, New International Version). Translation turns out to be a powerful means of executing this principle.

Even though this study only examines two translations in detail, they are representative of a larger body of publications. Here is yet another instance of asymmetry, for it is the minority group that has produced translations of a large number of conversion narratives[12]. In view of its comparatively small overall publishing output, the decision to select these texts for translation reveals the importance attributed by Polish Evangelicals to apologetic writings upholding their religious identity. Polish Catholic publishers, on the other hand, have translated relatively little of foreign apologetic works—and the few translations have only been published very recently[13]. Considering the confessional distribution in Poland, the Catholic community historically did not need translation to preserve its sense of identity or spread its teaching, having no shortage of indigenous authors and writings. By contrast, the evangelical community in Poland historically has heavily relied on translation; until lately, books offered by evangelical publishers were almost exclusively translations.

It hardly comes as a surprise that the linguistic, translational, and editorial tendencies identified above are correlated to some religious convictions held in the respective faith communities—in particular, to their doctrinal positions regarding the status of the Christian Scriptures. On the one hand, the fundamentalist evangelical insistence on the verbal inspiration of the Bible, and consequently on its inerrancy, naturally favors a very strong orientation toward the source text, a high view of the original author, and very low of the translator (often to the point of complete invisibility), as well as an imitative translation method. The Catholic recognition of the vital role of the ecclesiastical tradition in doctrinal matters and especially in interpreting the Scripture, on the other hand, correlates with a far more flexible approach to the source text and a considerably greater degree of autonomy on the part of the translator-interpreter.

Throughout this paper, I have sought to demonstrate that an exploration into the dynamics of publication and translation of conversion narratives—which are a pseudo-persuasive (auto)biographical text-type centered around conceptual contestation—requires a broad and inclusive research perspective. One must take account of linguistic, cultural, religious, historical, social, and possibly a number of other factors—as well as the intricate and often entangled relationships between them. This inevitably leads to a reassessment of some traditional distinctions (for instance, between religion and culture or between the confessional and national identity), much in line with the idea of transdisciplinarity. Consequently, this study may be thought of as offering an empirical case for a transdisciplinary approach to the study of translation.

[12] For example: Richard Bennett and Martin Buckingham, *Daleko od Rzymu ... blisko Boga*, 1994 (originally published as *Far From Rome Near to God*); Esther Gulshan and Thelma Sangster, *Rozdarta zasłona*, 1995 (originally published as *Torn veil*); Rabi Maharaj, *Śmierć guru*, no date (originally published as *Death of a Guru*); Stan Telchin, *Zdradzony*, 1985 (originally published as *Betrayed!*); Louis Vogel, *Moje świadectwo*, no date (originally published as *Mein Zeugnis*).

[13] For example: Ronald A. Knox, *Ukryty strumień*, 2005 (originally published as *The Hidden Stream*); Scott Hahn, *Przyczyny wiary: Jak rozumieć i wyjaśniać wiarę katolicką i jak występować w jej obronie*, 2009 (originally published as *Reasons to Believe: How to Understand, Explain, and Defend the Catholic Faith*).

Analyzed Texts

Brewer, Bartholomew F. and Andrew F. Fuller 1982. *Pilgrimage from Rome*. Greenville: Bob Jones University Press Inc. [Cover photo by Rex G. Salmon].

— 1993. *Pielgrzymka z Rzymu*. No translator named. Warszawa: Fundacja Chrześcijańskiej Kultury i Oświaty [Cover photo by Rex G. Salmon].

Hahn, Scott and Kimberly Hahn. 1993. *Rome Sweet Home: Our Journey to Catholicism*. San Francisco: Ignatius Press [Cover design by Riz Boncan Marsella].

— 2009. *W domu najlepiej*. Translated by Mira Majdan. Warszawa: Wydawnictwo Księży Marianów MIC [Cover design by Cezary Urbański].

References

Asad, Talal. [1986] 2010. 'The Concept of Cultural Translation'. In *Critical Readings in Translation Studies*, edited by Mona Baker, 1–27. London and New York: Routledge.

Austin, John L. 1979. *Philosophical Papers*. Oxford: Oxford University Press.

Baker, Mona. 2006. *Translation and Conflict. A Narrative Account*. London and New York: Routledge.

— 2010. 'Reframing Conflict in Translation'. In *Critical Readings in Translation Studies*, edited by Mona Baker, 113–129. London and New York: Routledge.

Bourdieu, Pierre. 1987. 'The Historical Genesis of a Pure Aesthetic'. *The Journal of Aesthetics and Art Criticism*. 46: 201–210.

Cheung, Martha P. Y. 1998. 'Translation and Power: A Hong Kong case study'. *Perspectives*, 6 (2): 259–274.

Chmielewski, Marek, ed. 2002. *Leksykon duchowości katolickiej*. Lublin-Kraków: Wydawnictwo „M."

The Chicago Manual of Style Online. 16th edition. http://www.chicagomanualofstyle.org/home.html.

Dubisz, Stanisław, ed. 2006. *Uniwersalny słownik języka polskiego PWN*. Warszawa: Polskie Wydawnictwo Naukowe.

Dunaj, Bogusław, ed. 1999. *Słownik współczesnego języka polskiego*. Warszawa: Wilga.

Gallie, W. B. 1956. 'Essentially contested concepts'. The Proceedings of the Aristotelian Society. 56: 167–198.

Kövecses, Zoltán. 2006. *Language, Mind, and Culture*. Oxford: Oxford University Press.

Lakoff, George. 1987. *Women, Fire, and Dangerous Things: What Categories Reveal about the Mind*. Chicago and London: University of Chicago Press.

Merriam-Webster Dictionary. http://www.merriam-webster.com.

Polański, Edward, ed. 2006. *Wielki słownik ortograficzny PWN*. Warszawa: Wydawnictwo Naukowe PWN.

Przybylska, Renata and Wiesław Przyczyna. 2004. *Zasady pisowni słownictwa religijnego*. Tarnów: Wydawnictwo BIBLOS.

Rafael, Vicente L. 1987. 'Confession, Conversion, and Reciprocity in *Early Tagalog Colonial Society*'. *Comparative Studies in Society and History* 29 (2): 320–339.

Simpson, Paul. 1993. *Language, Ideology and Point of View*. London and New York: Routledge.

Szymczak, Mieczysław, ed. 1978. *Słownik języka polskiego* 3 vols. Warszawa: Polskie Wydawnictwo Naukowe.

Wierzbicka, Anna. 2010. *Experience, Evidence, And Sense. The Hidden Cultural Legacy of English.* Oxford and New York: Oxford University Press.

Across the Cross: Translation, Transgression, War[1]

SERGEY TYULENEV

Without a sigh he left to cross the brine,
And traverse Paynim shores, and pass earth's central line.
—Lord Byron, 'Childe Harold's Pilgrimage' (I: XI)

The Ever Divided World

The world is divided into marked and unmarked spaces.
—Niklas Luhmann (1998, 79)

The world, as we know it, does not exist in an undivided state—the world is always a combination of marked and unmarked parts. Even if an observer attempts to observe the world in its entirety, the world will inevitably be divided into the observed and the observer. In other words, the world should be presented as ever-crossed, that is, containing a cross. George Spencer Brown, the author of *Laws of Form*, defines cross as distinguishing between two sides of a cleft space (form), or between something and something else (1973, 1, 6). Cross is a boundary between something that is indicated, and therefore marked, and all the rest—not indicated, not marked. Such cross-generating distinction lies at the basis of any observation understood at the highest degree of abstraction (not just optical), including observations in the cognitive and social realms (Spencer Brown 1973, v, xiii). Observation is understood as handling distinctions—differentiating between marked and unmarked phenomena. The boundary (cross), drawn as a result of distinguishing between the marked and unmarked and indicating the marked, separates a named value from all other values, ego from alter, and system (including social systems) from environment.

There are different types of phenomena in the world understood as the space cleft by a cross into two sides. Some phenomena exist within one of the sides of the cleft space—either inside or outside the cross; they do not cross the cross. Other phenomena, on the contrary, thrive on crossing the cross. In fact, they exist because it is possible to cross cross-

[1] I would like to express my gratefulness to Brenden Coetzee for his help in the preparation of this manuscript.

es, and such crossing is their role in the world. One might say they live across the cross. The crossing phenomena (CPs) are responsible for the interaction between the marked and the unmarked sides. They make it possible to bring marked and unmarked items together, juxtapose them, identify their convergences and divergences, and carry out all sorts of operations of exchange between the internal and external sides of the cross.

The Two Crosses of Translation

Translation is one of such phenomena that exist across the cross. In translation studies (TS), translation has been considered so far exclusively either on its own or in comparison with adjacent phenomena studied in the verbum-centered humanities (among the most recent examples, see Merkle 2009). Even when translation is studied in combination with extra-verbal phenomena, the verbum-centrism still dominates the scholarly approach. For instance, in Baker (2006), it is verbum-centered translation that is at the focus, it is translation *in the context of* conflict. However, it would also be instructive to consider translation *in comparison with* conflict. One may wonder, on what basis? In what follows, I will suggest a basis.

Moreover, I argue that a broader conception of translation is long overdue and is indeed necessary, because a broader view would show translation in its natural social context, as a social phenomenon in connection with other similar social phenomena of a particular kind; this relationship so far has been outside the scope of consideration in TS. Besides, the narrower conception of translation predominant in TS is one of the reasons why TS still fails to draw a clear separating line (cross) between translation and the rest of the world. The connection of TS with its philological parents (literary studies and linguistics) is still stiflingly dominant among translation students, one of the main reasons, little doubt, being that the majority of TS scholars come from verbum-centered educational backgrounds (notably, linguistics). As a result, no matter how hard TS tries to impress the scholarly world with its claim to be a full-fledged discipline, the umbilical cord is still there and still shows few signs of being severed. Until a clear-cut cross has been drawn between translation and non-translation, such a claim is not quite convincing for non-translation specialists. Indeed, such claims remind one of an adolescent's claim to be independent, while she or he is still under their parents' roof. The prevalent verbum-centered understanding of translation testifies to the absence of a clear cross between translation and other verbum-centered phenomena, traditionally studied in linguistics and literary studies.

Translation is a crossing phenomenon (CP), but it is also a result of crossing. Unless translation is clearly separated (crossed) from other ways of crossing the world, there is hardly any possibility for it to rise to its claim as a scholarly discipline. Translation should and can be theorized as more than just a verbum-centered crossing; only then will it be seen as an independent object, rather than a subsection of applied linguistics. Yet, on the other hand, translation must have something that separates it from other crossing phenomena. Only if we find the exact position of the cross for translation, can we emancipate TS. When talking about translation, one has, therefore, to see two crosses: (1) translation as a cross, as a CP, and (2) a cross between translation and all other (crossing or non-crossing) phenomena.

Cross is a convenient basis for categorization of translational phenomena. Translation is crossing of a particular type. In order to distinguish this particular type of crossing from any other crossing, it is, first, necessary to compare translation with other types of crossing. This is what I would like to undertake in the present paper.

I will concentrate on social crossing phenomena (CPs), that is, the phenomena that exist across the crosses delineating boundaries of social systems. Translation will be compared with two other social CPs, which are also viewed as boundary phenomena—transgression and war. The goal is not to describe exhaustively either translation, or transgression, or war, but rather to juxtapose them in order to compare them; at that, the purport is to learn more about the first of the three. Therefore, when considering each of the three phenomena, I will keep turning from transgression and war to translation. In short, in the present paper, I will attempt to draw a cross to separate translation as a cross from other social CPs—transgression and war, and thereby, hopefully, outline translation as a CP in a clearer way.

Transgression and war were selected among many other CPs because there are available theoretical studies about them and also because they help to contextualize translation's social force or intensity, as well as put into perspective some other translation's social properties.

Mediating Translation

First, let us consider translation itself. Translation is one of social mechanisms enabling the social system to interact with the environment. Society can be seen as a system, operationally closed from, yet interactionally open to the environment; translation can be considered as the social system's boundary phenomenon (Luhmann 1995, 197; Tyulenev 2011). Translation is located on the boundaries of social systems and subsystems. No social interaction—be it non-verbal or verbal and, in the latter case, both on the intra- or interlingual levels—is possible without translation. Translation mediates between interacting parties; and it opens systems to their environments or closes them by filtrating incoming and outgoing phenomena.

Sergey Tyulenev holds a PhD in linguistics and is a former lecturer in translation and lexicography at the University of Moscow. In 2009 he completed a second PhD in translation studies at the University of Ottawa. He has been a postdoctoral fellow at the University of Cambridge and at the University of the Free State (Bloemfontein, South Africa). His scholarly interests include the sociology of translation and the history of translation in Russia, in particular, the application of Luhmann's social systems theory to translation. He is the author of several monographs, the most recent one being *Applying Luhmann to Translation Studies* (2011). He contributes regularly to journals and dictionaries and has published more than twenty articles on translation theory, practice, and teaching methodology. His personal website is www.tyulenev.org and his blog *Translation Studies and Its Turns* can be found at www.translation.tyulenev.org.
sergeytlnv@gmail.com

Translation's mediation can be expressed by the formula A< >M< >B, where A and B stand for interacting parties (e.g., a social system and its environment) and M is a mediator = translator; the arrows '<' and '>' stand for interaction in both directions. Any interaction (or result thereof), which can be schematized with this formula, can be defined as translation. To distinguish between verbal

and extra-verbal translations, one has to introduce further criteria, yet there is no reason why predominantly studied verbal translation should be termed translation and extra-verbal types of mediation should not. Including extra-verbal mediation into the category of translation is sometimes seen as a potential danger to the emancipated status of translation studies as a discipline. In fact, the opposite is true. Reluctance to include extra-verbal mediation is little less than bigotry of former linguists who feel uncomfortable in the open sea of interdisciplinarity, but translation's natural habitat is there. We had better all overcome our hydrophobia and learn sailing or at least swimming. The relationship between verbal and extra-verbal translations is comparable to the difference between language and semiotics, the latter including the former as its special case. Sooner or later, TS will inevitably come to the realization that it has to deal with general principles of mediation, and therein lies its emancipation of literary studies and linguistics; also therein, the cross between TS and the rest of the world must be drawn. Therefore, the time is ripe to study laws governing translation-Proteus as a way of crossing the cross. There is only one place to draw a cross of TS's emancipation; it is not between verbal and non-verbal mediation—the cross should be drawn along the line separating crossing the cross and all the rest.

However, at this point, the question is bound to arise: How is translation to be distinguished vis-à-vis (1) other types of boundary crossing phenomena and (2) other types of mediation? In the present paper, I will address the difference between translation and other types of boundary crossing aspect 1, while aspect 2 should be discussed separately elsewhere.

A Cluster of Cross-Crossers

To be sure, translation is not the only social phenomenon that exists across the cross. Therefore, in order to be better appreciated and properly distinguished from other boundary phenomena, CPs, translation should be compared with other CPs. There are a number of boundary phenomena that exist in modern society, e.g., trade, diplomacy, transgression, war, and all sorts of cultural interactions. All these CPs belong to different social function(al) systems.

Modern society in developed countries, i.e., politically and economically modernized countries, which participate in international and globalizing processes, can be described as function-based (Luhmann 1997; Habermas 1984, 153–197). Roughly, around the period of the Industrial Revolution, the basis of intra- and inter-systemic interactions became function-based. Previously, social interactions had been determined either by the relative autonomy and self-maintenance of social groups (tribe-like segmentation); or by the dynamics of the relationship between centre and periphery; or by the rank- and class-dominated logic. Different types of social organization (segmentation; centre/periphery; ranks) did not follow each other as if in single file. In some periods, some of them coexisted, yet usually one of them dominated. In modern society, interactions are predominantly determined by differences between subsystems having different social functions. Function subsystems are differentiated social operational systems, each of which specializes in handling a particular social problem (Luhmann 1995, 299; Luhmann 2000, 138; Krause 1996, 34). Therefore, in modern society, we can distinguish between legal, military, educational, religious, and other subsystems.

All function subsystems are independent from each other in the sense that their specialization makes it impossible for one of the subsystems to exercise full and unconditioned control over another/the others without being controlled by its own dependence on other subsystems for their 'services'. Contrary to widespread beliefs, even the political subsystem, which seems to be the most powerful and influential among the subsystems—a super-subsystem, one might say—cannot fully control the other subsystems. Politics can subdue the other subsystems for some time, as is the case in totalitarian states for example, yet this time inevitably runs out because the other subsystems exist according to their internal laws that cannot be determined from the outside. As a result, politics' supremacy gives way to economic laws (the economic order imposed by totalitarianism collapses and new economic patterns develop on the ashes of the overly centralized economy), to laws governing arts (underground art rebels against aesthetics foisted on it), etc.

Function subsystems are operationally closed. Yet one subsystem may affect the behaviour of another, but this happens only by way of irritations, which are external in relation to the internal operations of the subsystem. It is up to the subsystem whether to react to or ignore these outside irritations. Thus, being interactionally open, subsystems are operationally closed and do not compromise their functional independence. Translation is an example of such function subsystem, being an interactionally open operational closure (Tyulenev 2010).

Not all boundary phenomena, however, constitute full-blown function subsystems; some may belong to other subsystems, sometimes to more than one. For instance, trade contributes to the operations of the function subsystem of the economy; diplomacy facilitates functioning of the political subsystem on the international level or of other subsystems (cf. international cultural activities which involve arts); war is associated primarily with the military subsystem but also politics and the economy may be involved; espionage and intelligence services belong primarily to the subsystem of politics, yet in the case of economic spying their connection with the economy becomes predominant; cultural interactions are carried out primarily within the subsystem of art, yet in the case of what is termed 'soft power', that is, cultural diplomacy, cultural events fall under the jurisdiction of politics (Nye 2004).

In order to decide which of the boundary phenomena constitute function subsystems and which do not, a closer look at the properties of function systems is needed. In the modern world, function subsystems become so independent of respective intrastate political subsystems that they go beyond geopolitical frontiers; the world merges into one global system, a world society (Luhmann 1990, 178). International police (Interpol) is one such type of functional crossing of frontiers based on a particular type of systemic 'communicative behaviour' (ibid.) in the modern global world society; Interpol belongs primarily to the legal function subsystem. Education is yet another function that is exercised internationally. International news agencies are the internationally operating subsystem of mass media.

All the above-listed boundary phenomena are, however, different from translation in that they do not constitute subsystems; rather they are operations (among other possible operations) of this or that function subsystem. This can be shown if we apply five criteria in order to define function subsystems: function, efficacy, medium, code, and program (Krause 1996, 37–38). To exist, all function subsystems have to have a specific social problem which the entire social system needs to take care of in order to ensure its smooth operation, whether for the sake of its internal communication or for the sake of its external interaction with the

environment. The ability of a subsystem to tackle a particular problem on behalf of the entire system is efficacy of the subsystem. Thus, a problem that a system faces requires assigning the function of suggesting ways to handle this problem to a subsystem, which has the capacity to produce a desired effect and thereby address the issue—in other words, to a subsystem that demonstrates the required efficacy. For instance, the legal subsystem regulates social life by suggesting discrimination of actions according to whether they comply with the existing laws; science supplies knowledge; religion meets spiritual needs; etc.

Social-systemic codes are specific binary differences that allow (sub)systems to differentiate what is theirs and what is alien. Codes imply a cross-cleft two-sided form with positive and negative values, or marked and unmarked spaces. Thus, for the economy, the code is payment/non-payment; for religion, immanence/transcendence; for science, truth/falsehood; etc. Interpol, international circulation of news by international news agencies, war, trade do not have any code of their own that would distinguish them as social subsystems. Interpol, for example, operates according to the code of the legal subsystem and observes the difference between the lawful and lawless, the legal and illegal; trade operates according to the code of the economy subsystem; war according to the code of the military subsystem. Translation, on the other hand, operates based on its own code, which cannot be reduced to any other function subsystem's code—mediated/non-mediated (Tyulenev 2010).

While the code does not change within a subsystem, programs do. Programs are chronotopically sensitive. They thereby allow, 'assigning the correct code value' to different things under changing circumstances, according to the spirit of the age without forfeiting the subsystem's operational identity (Luhmann 2000, 201). Based on these five criteria, only translation, among the above-mentioned social crossing phenomena, can claim to be a subsystem.

Transversal Transgression

> ...[A]nd your children, which... had no knowledge between good and evil, they shall go in thither...
> —Deuteronomy 1:39 (KJV)

Transgression is a special case of border crossing as compared to the above-mentioned boundary phenomena in that it is an operation, which may take place within any function subsystem.

Although meaning primarily transgression as represented by sexuality and its language, Michel Foucault sees this type of border crossing as a present-day replacement of another transgressive operation—profanation in religious discourse: 'Profanation in a world that no longer recognizes any positive meaning in the sacred—is this not more or less what we may call transgression?' (1994, 70[2]; see also p. 75). According to Foucault, in the modern world lacking objects which could be desecrated, transgression provides division, which

[2] The article 'A Preface to Transgression' was translated by Donald F. Bourchard and Sherry Simon and slightly amended by James Faubion.

allows affirmation of conventionally limited phenomena. Transgression is, therefore, intimately connected with the limit, 'that narrow zone of a line where it displays the flash of its passage' (73). Transgression crosses and re-crosses the line of the limit. The limit is not uncrossable and at the same time it is not an illusion—the limiting line is a real division in and of the world: that it is inevitably divided and must be divided because otherwise no part of the world would be definable: '...we cannot make an indication without drawing a distinction' (Spencer Brown 1973, 1). Foucault compares transgression to a flash of lightning 'in the night which...gives a dense and black intensity to the night it denies' (Foucault 1994, 74). Importantly, Foucault theorizes transgression outside ethics, as neither 'bad' nor 'good', and defines the role of transgression as tracing 'the flashing line that causes the limit to arise' (74). Transgression's function is 'simply an affirmation of division' and 'the testing of the limit' (74). 'The instantaneous play of the limit and of transgression' is thus cognitively indispensable, being 'the essential test for a thought that centers on the 'origin' (75).

But what does the interplay of a limit and its transgression imply? Thanks to the fact of affirming division and demonstrating the limit by pointing to the limitlessness on the other side, the sides of the cross 'learn' something about each other and themselves. Transgression functions as a mechanism of breaking the circular internality of the sides of the divided world. In social-systemic terms, transgression is a way of overcoming the operational closure of the transgressed system and a channel of the (sub)system's interactional openness to the other side of the crossed form.

Such function of transgression, however, jeopardizes the integrity and the bliss of complacent ignorance of otherwise limited systems and may be seen as more or less serious crimes—and indeed they are seen as crimes, therefore Foucault has to emphasize that his consideration of transgression is beyond ethics (1994, 74). In order to understand this aspect of the social role of transgression, it would be helpful to take into consideration what Emile Durkheim wrote about the social role of crime. He defined crime as normal (1982, 32, 97–107). Contrary to widely held beliefs which confuse the moral nature of crime and its social role, Durkheim considers crime from the sociological point of view not as pathology but rather as normality, because crime is (1) universal, and (2) necessary, in that it plays an important social role. There is no society without crime (i.e., crime is universal); therefore, crime must be an indispensable component of the social. Crime ensures the evolution of society—of its morality and law (i.e., crime is necessary). Crime is 'an action which offends certain collective feelings which are especially strong and clear-cut' (Durkheim 1982, 99). Crime breaks open the hermetic closure of the dominant social discourse by introducing something foreign. Yet crime supplies society with options for transformation and helps overcome rigidity and resentment towards change. Crime allows individual originality, which goes beyond moral principles of its age, and this is how crime participates in introducing new moral principles:

> Not only does [crime] imply that the way to necessary changes remains open, but in certain cases it also directly prepares for these changes. [Hence, w]here crime exists, collective sentiments are not only in the state of plasticity necessary to assume a new form, but sometimes it even contributes to determining beforehand the shape they will take on. Indeed, how often is it only an anticipation of the morality to come, a progression towards what will be! (Durkheim 1982, 102)

Durkheim adduces an example of Socrates who was a criminal according to Athenian law, yet who, by his crime that was the independence of thought, prepared a way for a new Athenian morality and intellectual freedom.

Recall that Foucault also vindicates transgression by putting it outside the realm of good and evil where it is seen as tantamount to demonism:

> Nothing is more alien to this experience than the demonic character who, true to his nature, 'denies everything'. Transgression opens onto a scintillating and constantly affirmed world, a world without shadow or twilight, without that serpentine 'no' that bites into fruits and lodges their contradictions at their core. It is the solar inversion of satanic denial. (1994, 75)

Foucault himself was a prophet of the good land of transgression. Transgression lay at the core of his own method and scholarly mission: his own scholarly effort always negotiated between extremes, totalisations, centralizations, leveling his critique both against Marxism and against bourgeoisie, passing from level to level, crossing the thresholds, overcoming horizontality and verticality alike, preferring diagonal mobility, or, borrowing Félix Guattari's term, transversality (Deleuze 1986, 30, 32). Foucault was interested in creating 'une théorie générale des productions' with 'l'analyse des formations sociales' as its basic motivation and method (Foucault 1969, 270; also Kremer-Marietti 1974, 6). In other words, he was fascinated by tracing limits and boundaries in their malleability, when they were breaking, forming, and changing, rather than when they were already congealed; he was mesmerized by the abysses of ruptures rather than the plateaus of continuities. Being himself part of *transversal* transgression, Foucault sought to unearth the fundamental function of transgression—affirmation in the divided world. Hence, transgression for him is neither negative nor positive and, *mutatis mutandis*, comparable to Durkheim's view of crime as an objectively necessary social phenomenon. This affirmation, as has been mentioned above, is inevitably related with continuous supply of the sides of a form with newness (of learning more about the other sides and, therefore, about themselves). This newness introduces new elements, as does crime, according to Durkheim.

Translation plays the same function in the evolution of social systems. Translation crosses the boundary thereby (1) affirming the limited inside of the cross against the unlimited outside of the cross and (2) suggesting new ways of social evolution. Aspect (1) is at the basis of any translational act: translation always moves from one side of a cross into the other, from one (sub)system into another. Such trajectory of translation affirms one side against the other: a named value against all other values, the ego against the alter, and the system against the environment.

Aspect (2) is not as self-evident. Social evolution can be seen as a three-stage process consisting of the stages of variation, selection, and stabilization. The social system has to compensate for the difference, which exists between itself and its environment. The environment, which is always more complex than the system, sends signals to the system, or irritates the system, yet it is up to the system whether to accept or reject the signals. The signals suggest new elements or variations of phenomena already existing within the system or new phenomena. This is the stage of variation. Out of the suggested range of incoming signals, the system selects some and rejects others. The stage of variation throws the system out of its established order, yet upon the completion of the stage of selection, the system stabilizes its internal communication, which now includes new phenomena.

How does the system learn and make sense of the environment's signals? Translation as a boundary phenomenon plays a crucial role in this process. Translation enables the system to see and understand the options on offer. Like transgression and crime, translation makes the system sensitive to the environment and keeps the system open to the possibility of evolution. First, translation provides options for the variation stage. All the options, suggested by translation, boil down to a limited set. (1) Options may be borrowed exactly as they exist in the environment, even without changing the source's code, as is the case in borrowings of macaronic types of literary texts. Such ways of translating may be expressed as A=A. (2) Options may be changed in their form but not in their content: $A=A_1$. This can be illustrated by transliterating translation when a foreign word is re-coded in the graphical form of the target language without any significant change in the content. (3) Equivalents may be found in the target system and they replace the incoming options: A=B. This is the most widely practiced way of verbum-centered translation when words or phrases of the source language are replaced by target language 'equivalents'. (4) Mid-way between direct borrowing of what the environment offers and a replacement with something already existing in the system is when A is equalized with structures like 'A_1, (or) B'. Such is the case with glossing types of translation when both a borrowing from the environment and an equivalent (or several equivalents) are provided. (5) Sometimes, phenomena of the environment and of the system are fused and hybrids result: $A=A_{(1)}/B$. This can be exemplified by lexical hybrids, such as the English word *oddments*, where the Germanic root *odd* was joined with the Latin suffix *-ment*. This is how translation handles the incoming signals from the environment and passes them on to the system for selection.

At the stage of selection, translation's role is significantly more modest. The system decides which of the suggested options to accept and which should be rejected. Although translators may have a say in this process, they usually are asked for their opinion in another capacity—as influential cultural or social figures, rather than as translators. When a particular option is accepted, translation's function is to conform to the re-negotiated social discourse. At this stage of stabilization, translation adopts that of the above listed five options for each suggested phenomenon, which the system selected and adheres to that option, while, concurrently, suggesting other ways of evolution by handling new signals coming from outside the system.

As we see, fundamentally, translation plays the same part as transgression and crime do in crossing the established limit in order to affirm one side of the crossed form by comparing it with the other and suggesting new ways of social evolution. This closeness to transgression/crime explains, among other things, why translation is often seen as unfaithfulness or a downright criminal activity (*traduttore traditore*). Yet the main difference as compared to transgression/crime is that translation is not as consistently radical as transgression and crime are. We have seen that at the stage of stabilization in social evolution, translation conforms to, rather than breaks the established rules.

Besides, transgression crosses 'incessantly' (Foucault 1994, 73), while translation crosses in order to bring a handful of options and then to adopt whichever option was found acceptable by the home system. Occasionally, however, translation may be perceived as dangerous as transgression or even crime (cf., translators of the Bible into vernaculars in early modern Europe, such as William Tyndale or Martin Luther).

Subduing War

> ...[R]anged as infantry,
> And staring face to face,
> I shot at him as he at me...
> —Thomas Hardy, 'The Man He Killed'

Transgression is strong; crime is stronger still; but war is by far the strongest of the boundary phenomena. War forces the system to become acutely, very often painfully and tragically, sensitive to the environment (See Machiavelli 1965, 718). War is a locus not just of the system's contact, but rather the system's clash with the environment or, more precisely, with another system or other systems in the environment.

Since times immemorial, war has shaped societies, being at the same time a product of social development. Fundamentally, war 'is a function of ambiguities in the state system' caused by unequal distribution of resources and ensuing rivalry (Freedman 1994, 3). Social-systemically, wars may be seen as a result of the system's failure to curb conflicts, which, as we have seen in the cases of transgression and crime, are necessary in order to ensure the system's flexibility and ability to evolve (*GLU*, 97). If the system manages to limit the effect of a conflict, the latter remains a transgression or crime. If however the scale of a conflict becomes unmanageable and the system fails to cope with it, warfare may result. The system ceases to exist as one unit and an internal (e.g., intrastate) war may break out. Interstate wars may be represented as either one complex system breaking into two or as two systems, originally in balanced interaction, yet at some point, the balance is disturbed and the systems' military forces cross the cross (frontier) and an interplay of offensives and defensives begins (Machiavelli 1975, vol. I, 381; Clausewitz 1832, VI[3]). Allied systems may war against their common enemy/enemies; thus, two crosses are united (allied) under one common cross and the war is waged across this common cross with the enemy. 'If two or more states combine against another, the result is still politically speaking a *single* war' (Clausewitz, in Freedman 1994, 212). The goal of war, thus, is to eliminate obstacles in either internal systemic communication or external intersystemic interaction, whatever size or structural complexity these systems may assume, or increase the domain of the original communication and include a part of the environment (of the external side of the cross) to the system (to the internal side of the cross) (Machiavelli 1975, vol. I, 375).

There is probably no better suiting discussion of war available than Carl von Clausewitz' magnum opus *Vom Kriege* (*On War*). Although written (1806–1830) and published (1832) roughly two centuries ago (Schössler 1991, 79–100) and all elements of warfare since then has drastically changed, 'no one, as yet, has written a book on the subject that even remotely surpasses that of Clausewitz' because his 'fundamental explanation and definition of war [...] has remained relevant' (Handel 1986, 2, 12; see also Freedman 1994, 7, 191–194). Therefore, I will draw my comparison of war with translation on Clausewitz' theory.

[3] Hereinafter, in references to Clausewitz' *On War*, the Roman numeral stands for the number of the book cited; the Arabic for the section therein; and a letter, if any, after the Arabic numeral points to a subsection.

Transgression is as free as lightning, but not so is war. As seven cities 'warr'd for Homer dead' (Thomas Heywood, 'Heirarchie of the Blessed Angells', 1635), so several subsystems lay claim to war. War is most commonly viewed as a purely military activity. Clausewitz, 'a true philosopher in uniform', revolutionized the study of war—and his revolution is compared to Copernican revolution for its profundity and scale—in showing that politics provides the source and motivation of war; without politics, war turns into a senseless slaughter (Clausewitz 1832, VIII, 6B; Handel 1986, 7; Creveld 2000, 108, 112). Other causes of warfare are known—notably, economic, religious, and ethnic; moreover, deeper motives are found (Stoessinger 2008; Machiavelli 1975, vol. I, 378; Lebow 2010). In social-systemic terms, these different combinations of military action with other social activities or psychological phenomena show strong intersystemic links, which develop between war and other phenomena, notably social subsystems. It is beyond my expertise and the purport of the present paper to discuss arguments as to which of the 'seven subsystems' has more legitimate rights to lay their claim to causing and motivating wars (see Lebow 2010, 18). What is more important in light of comparing war and translation as two boundary phenomena is that both are volatile in their allegiances to social activities and (sub)systems, they easily form structural couplings with other social phenomena; at that, their structural couplings are stronger bonds than those of transgression which always contests and challenges the establishment, yet shuns any commitments.

On the one hand, as Clausewitz put it, war has 'its own grammar', its own nature; on the other hand, its logic originates from politics (1832, VIII, 6B: '*seine eigene Grammatik, aber nicht seine eigene Logik*'). Moreover, this instrumental vision of war 'enabled Clausewitz to argue that war was morally neutral' (Creveld 2000, 112). Thus, war, like transgression, crime, and translation, which all, being neutral in themselves, exist beyond good and evil, is theorized as a neutral instrument of boundary crossing in the hands of politics. At the same time, politics is not a tyrant over war, for whatever political goal motivates warfare, the political will must be commensurate with the available military resources (Clausewitz 1832, I, 23). Clausewitz' contemporary, Baron de Jomini, a military theorist who, like Clausewitz, found his material for analysis in Napoleonic warfare, viewed war as 'a great drama, [...] which cannot be reduced to mathematical calculations', yet he also recognized that there was 'a small number of fundamental principles of war, which could not be deviated from without danger, and the application of which, on the contrary, has been in almost all times crowned with success' (cited in Freedman 1994, 191). In social-systemic terms, this statement could be re-read as defining war as an operational closure which forms structural couplings with different phenomena of its environment.

The same, *mutatis mutandis*, can be said about translation: on the one hand, translation operates according to its own 'grammar', that is, rules and principles of transformation of phenomena passing through it between the source and the target, yet the material for the transformation is supplied from outside translation. Without such outside provisions, neither war nor translation do not make sense, or, in Clausewitz' own words, they become *einsinn- und zweckloses Ding* (a meaningless and purposeless thing, 1832, VIII, 6B). War and politics are described by Clausewitz as being interdependent; this is exactly how Luhmann understands the relationship between different function subsystems: politics permeates (*durchziehen*) military operations and exercises continuous influence on them, yet so

far as military force will allow (Clausewitz 1832, I, 23). Such view of war supports the possibility of the social-systemic sovereignty of translation (operational closure) and its existence in structural couplings with other social and psychological phenomena. In TS today, this equilibrium is infrequently upset and, as a result, translation's social systemics is not recognized and translation is mistakenly seen to be ephemeral in the social space (Wolf 2007, 114–117).

Clausewitz compares war with a duel on a larger scale (*einerweiterter Zweikampf*, I, 2). Thereby Clausewitz stresses the reciprocal nature (*Wechselwirkung*) of war (1832, I, 3; 4; 5; 6; 8). Reciprocity is also an integral part of interpreting (understood here as the oral form of translation). Yet the nature of war's reciprocity is, of course, quite different from that of translation. First of all, war is a violent act aimed at subduing the opponent (Clausewitz 1832, I, 2). Even when the aim is to avoid bloodshed as much as possible, the goal is victory and taking the high ground (see, for instance how such a goal is at the basis of Sun Tzu's principles of warfare which makes them applicable to quite peaceful business transactions, as shown in Hawkins and Rajagopal 2005[4]). Translation is hardly ever as belligerent as war; even when it is faulty or biased, superficial and distorting, translation aims at enabling intersystemic interaction.

Yet another aspect, which is important for understanding such boundary phenomena as war and translation, is the balance of psychic and social phenomena. Clausewitz considers this aspect as a problem of friction. The problem boils down to the difference between an ideal warfare, an imaginary view of 'absolute war', vs. 'real war'—in other words, between the war, 'stripped of all practical considerations concerning time, place and intent', imagined, as it were, 'stand[ing] up naked, so to speak' and the war as it is in the battlefield (1832, VIII, 2; I, 7; Creveld 2000, 109). The friction between the theory and practice of war is caused by a number of factors, yet what is pertinent for the present discussion, is the difference between the psychic and social dimensions of war. Troops are made up of individuals, each with his individual will, feelings, fears, etc. Yet for the success of a military operation, they all have to be united to act as one. Thus, the difference between war in reality, complicated and confused, and war on paper is, among other things, the difference between individual psychic systems and a social unit of the entire army or any of its subdivisions.

Arguably, a similar difference is observed in translation viewed as a sum total of all translational acts (in a particular place in a particular time) and each translation act taken on its own. Clarity of what constitutes the psychology and sociology of translation has still not been reached in present-day TS. Not all translation students understand the difference and importance of viewing translation from the sociological perspective; many are struggling with social-systemic approaches to the study of translation, such as Luhmann's theory of social systems. Yet, although there is no denying that each translator always has a certain degree of freedom of choice in his/her decisions, all translators are socialized human beings—they are products of their upbringing and carriers of a particular social-systemic communication and, therefore, there is a fully legitimate ground for efforts to capture supra-

[4] See Creveld 2000, 114–115, on the difference between Clausewitz' vision of war and Chinese military theory epitomized in Sun Tzu's treatise *The Art of War*.

psychic translational processes. Translation can be studied as a social phenomenon which means that it can be studied sociologically or, in Durkheim's terms, as a social fact, that is, a 'way of acting, whether fixed or not, capable of exerting over the individual an external constraint' (1982, 59). Social fact is 'general over the whole of a given society whilst having *an existence of its own, independent of its individual* manifestations' (ibid., emphasis in original). Translation's own existence, stripped of all individual manifestations, can well be studied. Translation manifests itself in a particular way in a particular chronotopic locus. It is this that allows us today to have translator education, according to the principle formulated by Machiavelli about warriors: 'Nature brings forth few valiant men; effort and training make plenty of them' (1965, 718). Effort and training, or socialization of translational praxis, is what, among other things, turns translation from a psychological fact into a social fact.

Conclusion

All three social phenomena, translation, transgression, and war, are boundary phenomena. This is the basis, which allowed us to compare these otherwise quite different social activities. Although to cover all their similarities and differences would be 'mission impossible' for just one paper, I hope to have demonstrated the potential of such a systemic approach to translation when such comparisons can be made and, thanks to that, better understood. This also helps to draw a clearer distinction (cross) between translation and all other comparable social phenomena. Let us recapitulate and finalize the major findings of comparing translation with transgression and war.

All the three cross the systemic cross and such crossing is the essence of their social functioning. Their fundamental source is social evolution and they are a product of social evolution (although war should be considered as an extreme and undesired case). Society needs to evolve and it does evolve. In the process of social development, established discourses, norms, conventions, all of what makes a system a distinct social unit—all that is comprised in the term *systemic communication*—undergo transformations. What is the source of new options? It is the system's environment. Boundary phenomena are mechanisms of how the system obtains new options from the environment.

At that, all the boundary phenomena have different 'tasks': translation directly suggests new options; transgression probes the established boundary; war aims at resolving problems of intrasystemic communication or intersystemic interaction. All the three cross boundaries (systemic boundaries, of which geographical-political state frontiers are only a special case!), thereby affirming the fact of the boundaries. However, all the three analysed phenomena differ in the ratio of primary functions vs. secondary functions, or 'by-products', of crossing social-systemic boundaries.

Translation is supposed primarily to facilitate the exchange of phenomena between interacting (sub)systems across boundaries. Naturally, such an exchange implies affirmation of boundaries and, consequently, of systemic identities. Transgression, on the contrary, primarily, affirms intrasystemic discourses (by challenging them and taking them to their limits). Transgression brings these intrasystemic discourses all the way to the point where they can be juxtaposed with the phenomena located beyond the boundary. Such juxtaposi-

tion necessarily generates a fresh appreciation of the juxtaposed phenomena and, thereby, something new is brought into the system (new information about what is beyond the system's limit and how it is different from what is inside the system). However, the latter result of transgression is but a by-product of crossing the boundary, whereas in the case of translation, that was the primary objective.

War also crosses the boundary, thereby affirming the existence of the boundary and opening the internal communication of the involved systems for one another's elements (e.g., soldiers of warring nations inevitably learn something new about people in the countries they pass), yet these two functions are only by-products of war as a boundary phenomenon, the primary goal being an attempt to restore the integrity of the intrasystemic communication or intersystemic interaction or to enrich them (See Machiavelli 1975, vol. I, 375; vol. II, 101–102, note 6, 1).

Such are governing principles of distinguishing between these boundary phenomena, all other of their differences and similarities are deductible from these principal ones. For example, all the three cross the systemic boundary, yet the intensity of crossing is different in all the three cases. In transgression, crossing is not more than a glance beyond the cross, at the other side, from the limited into the limitless. Hence, transgression's extremism is nothing to compare to the extremism of the boundary crossing as observed in war, yet it is stronger than the intensity of translation's boundary-crossing. Translation may be transgressive (when it couples with transgression and assumes some of its properties), yet the power of translation's transgression is perhaps the most modest among the three. Translation's main function is to provide new elements, and transgression may be called upon only in order to emphasize the importance of suggested options. Yet, rarely, translators go as far as to impose the translated options upon the system (that is why we know those translators who were considered criminals for their translational audacity by name—they are exceptions that confirm the rule).

On the contrary, the extremism of transgression is much stronger because transgression aims 'to release forces within language that will hurl us to the limits of our ordinary concepts and experiences and give us a (*perhaps transforming*) glimpse of radically new modes of thought' (Gutting 2005, 17; emphasis added). There is no guarantee, however, that transgression will bring us transformation—*perhaps* is an important word used by Gary Gutting here. After all, transgression's function is not so much to provide something from beyond, but to bring us to the beyond. But none of the two—translation or transgression—can compare with war in the latter's intensity of crossing the boundary. War is a violent crossing aiming at nothing less than subduing the other side of the cross (Machiavelli 1965, 581, 653). But the constructive aspect of intersystemic boundary crossing is the strongest with translation.

Finally, translation, as compared with transgression and war, acts as a mediator between the two interacting social units in that it helps, even if only superficially, the interacting social units to reach a better understanding of one another; whereas transgression and war act almost exclusively on behalf of the home system and do not mediate in the sense of facilitating the home system's better appreciation of the other side of the cross.

References

Baker, Mona. 2006. *Translation and Conflict: A Narrative Account*. London and New York: Routledge.

Clausewitz, Carl von. 1832. *Vom Kriege*. Berlin: Dümmlers Verlag. http://www.clausewitz.com/readings/VomKriege1832/TOC.htm.

Creveld, Martin Van. 2000. *The Art of War: War and Military Thought*. London: Collins.

Deleuze, Gilles. 1986. *Foucault*. Paris: Les Éditions de Minuit.

Durkheim, Emile. 1982. *The Rules of Sociological Method*. Translated by W.D. Halls. Edited by Steven Lukes. Houndsmills, Basingstoke, Hampshire: The Macmillan Press Ltd.

Foucault, Michel. 1969. *L'archéologie du savoir*. Paris: Gallimard.

— 1994. *Aesthetics, Method, and Epistemology. Vol. 2 of Essential Works of Foucault, 1954–1984*. Edited by James D. Faubion and Paul Rabinow. London: Penguin Books.

Freedman, Lawrence (ed.). 1994. *War*. Oxford: Oxford University Press.

GLU: Baraldi, Von Claudio, Giancarlo Corsi, and Elena Esposito. 1997. *Glossar zu Niklas Luhmanns Theorie sozialer Systeme*. Frankfurt am Main: Suhrkamp.

Gutting, Gary. 2005. *Foucault. A Very Short Introduction*. Oxford: Oxford University Press.

Habermas, Jürgen. 1984. *Reason and the Rationalization of Society*. Vol. 1 of *The Theory of Communicative Action*. Translated by Thomas McCarthy. Boston: Beacon Press.

Handel, Michael I. (ed.). 1986. *Clausewitz and Modern Strategy*. London: Frank Cass.

Hawkins, David E., and Shan Rajagopal. 2005. *Sun Tzu and the Project Battleground: Creating Project Strategy from 'The Art of War' by Sun Tzu*. Houndmills, Basingstoke, Hampshire: Palgrave Macmillan.

Krause, Detlef. 1996. *Luhmann-Lexikon: eine Einführung in das Gesamtwerk von Niklas Luhmann*. Stuttgart: Enke.

Kremer-Marietti, Angèle. 1974. *Foucault et l'archéologie du savoir*. Paris: Seghers.

Lebow, Richard Ned. 2010. *Why Nations Fight: Past and Future Motives for War*. Cambridge: Cambridge University Press.

Luhmann, Niklas. 1990. *Essays on Self-Reference*. New York: Columbia University Press.

— 1995. *Social Systems*. Translated by John Bednarz, Jr., with Dirk Baecker. Stanford: Stanford University Press.

— 1997. *Die Gesellschaft der Gesellschaft*. Frankfurt am Main: Suhrkamp.

— 1998. *Observations on Modernity*. Translated by William Whobrey. Stanford: Stanford University Press.

— 2000. *Art as a Social System*. Translated by Eva M. Knodt. Stanford, California: Stanford University Press.

Machiavelli, Niccolò. 1965. *The Chief Works and Others*. Translated by Allan Gilbert. Vol. Two. Durham, North Carolina: Duke University Press.

— 1975. *The Discourses of Niccolò Machiavelli*. Translated by Leslie J. Walker. London and Boston: Routledge & Kegan Paul.

Merkle, Denise (ed.). 2009. *Comparative Literature and Literary Translation Studies: Points of Convergence and Divergence*. *TTR* (XXII): 2.

Nye, Joseph S., Jr. 2004. *Soft Power: The Means to Success in World Politics*. New York: Public Affairs.

Schössler, Dietmar. 1991. *Carl von Clausewitz*. Hamburg: Rowohlt.

Spencer Brown, George. 1973. *Laws of Form.* Toronto / New York /and London: Bantam Books.

Stoessinger, John G. 2008. *Why Nations Go to War*. Belmont, California: Thomson Wadsworth.

Tyulenev, Sergey. 2010.'Is Translation an Autopoietic System?' *MonTI*, (2): 345–371.

— 2011. *Applying Luhmann to Translation Studies: Translation in Society.* New York and London: Routledge.

Wolf, Michaela. 2007.'The Location of the'Translation Field''. In *Constructing a Sociology of Translation*, edited by Michaela Wolf, and Alexandra Fukari, 109–119. Amsterdam and Philadelphia: John Benjamins.

September 14, 2011 Research Symposium "Translation, Globalization, and Localization"

Anthony Pym

The intellectual context of the research symposium lies in the effort of modern translation studies to come to grips with a fundamental shift in our understanding of what constitutes translation and where translation locates itself in the vast range of human cognition and behavior. Long gone are the times when translation amounted to a simple exchange of words and phrases across languages; long gone too is the always questionable perception that translation limited itself to literary or technical works.

Today, translation embraces a full range of cognitive, behavioral, and social activities, so much so in fact that scholars now speak of translation as a trans-discipline, rising above all academic and professional fields, belonging to none, but incubating and activating the transfer of knowledge and culture in areas as diverse as memory and migration, in behaviors as different as hospitality and bordering, in media as complicated as film and the internet, and in performances as varied as drama and music. From the latest research, translation emerges as a powerful opportunity and form of intellectual, interpersonal, and cultural mediation in the course of which values, beliefs, norms, institutional identities and social movements along with forms of authority and power find new expression and move in multiple directions across boundaries of language and media, time and space.

Gayatri Chakravorty Spivak

The Nida School of Translation Studies, a program of the New York City-based Nida Institute for Biblical Scholarship, invited Professor Anthony Pym (Tarragona) and University Professor Gayatri Chakravorty Spivak (Columbia) as principal lecturers in the first of a new series of research symposia designed to raise public awareness of this emerging and dramatic profile that translation

Edwin Gentzler

is beginning to enjoy in the academy and the professions. The symposium met on September 14, 2011, in New York City, at the College Board Building. Anthony Pym, speaking on "Enculturation," raised a fundamental question in translation studies, namely, How does modernity move? Three case studies, each designed to lift up an aspect of modernity's global and local movement, centered on the work of noted linguist and translation scholar Eugene A. Nida (after whom the Institute and School are named), on the picaresque novel *Hajji Baba*, and on recent developments in the translation policy of the Vatican.

Gayatri Chakravorty Spivak, who lectured on "Gender and Translation in the Global Utopia," explored the double binds that inhabit the world of translation. She problematized clashing and contemporary notions of culture, calling them "a package of largely unacknowledged assumptions." She challenged modern visions of utopia that want to create "level playing fields" and delivered a penetrating exposé of them as false promises. On the topic of gender in translation and utopian thinking she positioned herself among those who understand that the "management of gender provides alibis for all kinds of activities." Arching over all these double binds, Spivak asserted, is the hope that we can check our arrogance and learn with humility to "celebrate the possibility of meaning in a grounding medium that is meaning-less."

Sandra Bermann

Professors Edwin Gentzler (UMass Amherst) and Sandra Bermann (Princeton) responded with detailed and thought-provoking proposals and counterproposals to the lectures of the two principals.

Video records of the lectures, responses, and question and answer sessions will be available at nsts.fusp.it. What follows is Spivak's revised version of both her written and oral lecture, a summary of Pym's lecture, and Gentzler's response to the two. Parts of Bermann's response will be included in translation's second issue, together with an interview with both her and Spivak. The journal's website (translation.fusp.it) will also publish interviews and select portions of the sessions.

Scattered Speculations on Translation Studies

GAYATRI CHAKRAVORTY SPIVAK

What follows is the edited transcript of remarks made at the Translation Studies Research Symposium of the Nida School of Translation Studies in New York on September 14, 2011. I had a prepared speech for the occasion as well. The beginning of the speech is embedded toward the end of the remarks. I have taken the liberty of adding the rest of the speech at the end.

It is a great pleasure to be here. I like talking in the City. I live here. I am a New Yorker. Nobody is weird in New York. I am at home. It is here in my place of employment, a great university, that I am engaged in the losing battle of real (as opposed to sellable) institutional change. Like Anthony Pym, I too am against boycott politics as a substitute for activism. I have repeatedly taken a stand against boycott politics. I think what we have to recognize is that there is a double bind at work here. Like in most things, if you want not to be a follower of boycott politics, nothing changes. But at the same time you have to acknowledge that the idea that there are no national boundaries within scholarship is simply false.

The history of the difficulty with which scholars from the West Bank travel or sometimes do not travel to conferences is well known. I am a green card holder. My green card was stolen in Kosovo on the 20th of May, 2011. I am traveling now on a little stamp given to me by the Homeland Security Office. This little stamp is valid until June 12th, 2012.[1] This is not really something that one can just ignore. When it is said that boycott politics is the only politics for academics today I write internationally to say, 'Sorry, I can't be there'. But at the same time I think it is necessary not to simply declare that it does not put you in a minority of one. It puts you in a collectivity which ignores the double bind, transforms it into a binary opposition and goes either on this side or that.

We cannot simply say that boycotts are denying the freedom of scholars. That is to blame the victim. It is the usual way of breaking strikes: 'If nurses strike the patients are hurt. If teachers strike the students are hurt'. The real question—why is there a strike, or a boycott?—is not asked.

I gave a talk in Pecs, Hungary, which called itself borderless. On the way, I lost my passport for a few hours. Denmark couldn't give me anything. The Hungarian Consulate couldn't

[1] I have now received a new green card.

give me anything. The Indians couldn't give me anything because I hadn't the passport. I was reminded of Phil Ochs's fantastic song—'I Declare the War Is Over'—composed during the anti-Vietnam war movement. When he sang it the first time, this Texas boy, Phil Ochs, said: I'm now going to sing a futuristic song. And many years later, when Derrida started talking of politics in the mode of 'to come' I thought about that half-educated boy from Texas, Phil Ochs, that it was his way of saying 'to come'—it's a futuristic song.

This, then, is how one copes with double binds. Even as you say there are no borders; even as you say 'I declare the war is over,' the declarative is only in the mode of 'to come'. I would suggest that within the working of translation studies this is something that we might keep in mind. We are not in fact on a level playing field, first of all. Secondly, we are working with translation studies as a discipline. The first pages of Lawrence Venuti's influential anthology tell us that translation studies is now becoming a discipline. That's where critical scholars like me come in: on the question of disciplinarization.

I believe in disciplines. I think disciplines construct you epistemologically. Your sustained disciplinary production shows you how to construct an object for knowledge. I am not, therefore, simply against disciplines although, of course, I attend to Foucault's spectacular warnings. And I take the challenge of interdisciplinarity seriously. It's an easy word, but in fact it's hardly ever done successfully. The moment, however, you disciplinarize something, the laws that start to work are not the substantive laws of the action that is the content of the discipline—but the abstract laws of disciplinarization, which are institutional and old.

Gayatri Chakravorty Spivak is University Professor and founding member of the Institute for Comparative Literature and Society at Columbia University. Her translation with critical introduction of Jacques Derrida's *De la grammatologie* appeared in 1976. Among her books are *In Other Worlds: Essays in Cultural Politics* (1987; Routledge Classics 2002), *Selected Subaltern Studies* (ed., 1988), *The Post-Colonial Critic: Interviews, Strategies, Dialogues* (1990), *Outside in the Teaching Machine* (1993; Routledge Classics 2003), *Imaginary Maps* (translation with critical introduction of three stories by Mahasweta Devi, 1994), *A Critique of Postcolonial Reason: Toward a History of the Vanishing Present* (1999), *Old Women* (translation with critical introduction of two stories by Mahasweta Devi, 1999), *Imperatives to Re-Imagine the Planet / Imperative zur Neuerfindung des Planeten* (ed. Willi Goetschel, 1999; 2d ed. forthcoming), *Chotti Munda and His Arrow* (translation with critical introduction of a novel by Mahasweta Devi, 2002), *Death of a Discipline* (2003), Other Asias (2005), *An Aesthetic Education in the Age of Globalization* (2012). Significant articles: "Subaltern Studies: Deconstructing Historiography" (1985), "Can the Subaltern Speak?" (1988), "The Politics of Translation" (1992), "Moving Devi" (1999), "Righting Wrong" (2003), "Ethics and Politics in Tagore, Coetzee, and Certain Scenes of Teaching" (2004), "Translating into English" (2005), "Rethinking Comparativism" (2010). Activist in rural education and feminist and ecological social movements since 1986. Spivak serves on *translation*'s advisory board.

I was in Kosovo because I used to run a little group that looked into the disciplinarization of preservation. I dissolved it because the seductions of personal or group accomplishment were too great. Disciplinarization is a problem. I am not really in translation studies, women's studies, cultural studies, postcolonial studies—those newish subdisciplines. I'm not a translator. I happen to have translated stuff and written on translation when friends have requested me to do so. I'm not really a player in translation studies.

A philosopher only ever develops one idea. I'm not a philosopher, but if there is one

idea that has always occupied me it's the idea of the necessity of vanguards. In the beginning I unfortunately mentioned the other end of vanguardism (the subaltern), and, unfortunately, since every upwardly mobile sector of a dominated group wanted to claim subalternity, I've never been able to shake that one off. But in fact what I was thinking about when I was younger was supplementing the vanguard, although I did not quite know it. This has in fact been my main thing right from the start. Therefore what I am looking at is how the translation vanguard legitimizes its powerful position by reversal.

I have earned the right to see how American theory operates, from the inside. I've lived here over fifty years, I've taught here fulltime for forty-seven years. Yet my passport and my active participation in the civil society of my citizenship make me try at least to speak from that other side as well. More or less three semesters worth of teaching work is done every year by me in India. I'm part of an eighty-six percent majority there that is often violent in deed and/or spirit.[2] It is therefore hard for me to be treated only as a minority other culture when the benevolent translators are speaking. Yet to be a native informant is also not a good idea. Just on May 19 (2012)—a detail I offer at the time of revision—, the moderator for my lecture in Croatia chastised me because I did not offer a socialist analysis of why, in spite of many parliamentary left parties, there was so much illiteracy and poverty in India; since Croatians knew nothing about India! Once again, I was being asked to be a native informant! The occasion was called 'Subversive Festival'. But the subversion was local to the Balkans—in Europe.

In the early 80s I left my passport in London and entered JFK without papers. The immigration officer sent me to her boss, who immediately gave me a temporary green card. I poured myself a glass of whiskey and called my mother. I said, 'Ma, the entire crowd of passengers is still waiting out there and I got in first without papers'. I used a Bengali proverb: 'Ma, the lord of thought provides for the one who expects it' (*je khay chini takey jogay chintamoni*). My mother, a philosophical and ecumenical Hindu, a plain living, high thinking intellectual, quoted Psalm 23 back at me: 'The Lord is my Shepherd, I shall not want'. She said, to be precise, *shadaprobhu amar palok amar obhab hoibey na*.

Shadaprobhu is a word absent from old or modern Bengali except as a translation of 'Lord' in the King James Bible. Readers of this essay will know that in the Hebrew Bible there is a tradition of substituting *adonai* for *Yahweh*. Sitting here in Bangladesh, I can't consult with my usual source if I am to make the deadline. It is unlikely that the missionaries translating the Bible into Bengali were aware of this. *Shoda* is a Sanskrit origin prefix roughly meaning 'always'. I believe it is an attempt to catch the sense of 'almighty'. And now the word recedes into a marked enclave as Christianity becomes a largely ignored minority religion in Bengal. In some parts of India, there is murderous violence against Christians.

[2] In a rich field of documentation, see at least Tapan Basu, et al., *Khaki Shorts and Saffron Flags: A Critique of The Hindu Right* (New Delhi: Orient Longman, 1993); Parvis Ghassem-Fachandi, *Pogrom in Gujarat: Hindu Nationalism and Anti-Muslim Violence in India* (Princeton: Princeton University Press, 2012); Christophe Jaffrelot, *Hindu Nationalism: A Reader* (Princeton: Princeton University Press, 2007); Siddharth Varadarajan, *Gujarat: The Making of a Tragedy* (New Delhi: Penguin Global, 2002).

I believe West Bengal remains largely clear of this. I do not know what the equivalent of *shodaprobhu* would be in the other Indian languages. For my mother the word remained real and affectionately cumbersome, belonging to her childhood rather than her 1937 MA in Bengali literature. And, as I entered the US ahead of the line without papers, she said to me: *shodaprobhu amar palok amar obhab hoibey na*. My mother went the first few years to Christ Church School. The Indian Hindus were a tough nut to crack for the missionaries, especially the upper-caste Hindus, the collaborative Bengalis whom the East India Company encountered first when they became territorial.

My parents were smart planners in putting us sisters in St. John's Diocesan Girls' High School. Diocesan made me, undoubtedly. It was not a convent school, where the teachers were mostly white nuns. We were not taught by upper-caste Hindus, upper-class Muslims. We were taught by Christian converts from the so-called low castes and aboriginals, who were supposedly in India from before the arrival of the Indo-European speakers between five and eight thousand years ago.

The church dealt well with these people, whom we caste-Hindus had treated like dogs. They were our teachers, and as such they were teaching upper-caste Hindus and upper-class Muslims. It was an altogether passionate kind of teaching. My role model was Miss Dass, a low caste surname, our principal. As the years go by, she becomes, more and more, my role model.

I managed to forget all this in the first flush of PoCo in the 80s. I did write irresponsibly about the Christianization of the Indians, not recognizing how complicated the situation was. I have just given you an example of how the caste-Hindus in my region have taken it in without really losing anything. I should also have thought of the pre-colonial 'Syrian' Christians in the South. It is like an invagination, the part becoming bigger than the whole. The situation determines which is which.

Let me give you another example of the resources of my schooling. Because Miss Dass was much more interested in general ethics than in indoctrination (I think), she used 'secular' prayers at morning assembly. One of them was 'Be Thou, oh Lord, above us to draw us up, beneath us to sustain us, before us to lead us, behind us to restrain us, round about us to protect us'. I was able last year to explain English conjunctions (in Bengali, of course) to one of the teachers in my rural schools through this prayer, surreptitiously adding a word for the Christians. This is not, strictly speaking, an example of gender and translation, the topic I had agreed to speak on. I include it to indicate a gendered exchange between what would now be called Dalit Christianity and a lapsed Brahmin girl, as also an act of subaltern translation.

The vanguard must, of course, do its work of institutionalizing translation studies. The discipline must do its work. We are in a double bind with this necessary work. After all, something will have happened whatever you plan institutionally. That that future will never be identical with what you're planning—and one hopes that it won't be identical with our limits—impels some of us to work seemingly against the grain. We're not against the grain. This is auto-critical from within. We are not to be seen in the binary opposition model. There are a few of us persistently to remind the vanguard that we cannot simply plan the short haul with unassailable concepts. We have to look toward a future remembering that the one who wins loses. We must continue to invoke the Braudelian texture of translation

events—events that not only escape the institutional performative in the nature of things, but must deliberately be excluded from the system, at best allowed in as politically correct anecdotal support.

From here I began to read from my prepared paper, ad-libbing freely. The paper title was 'Gender and Translation in the Global Utopia'. My sense of utopia comes from the root meaning of the word—that it is a 'no place', a good place that we try to approximate, not achieve. The utopia proposed by globalization—and that's why I spoke critically about the borderless, nationless, stateless place where liberal humanists hang out—is a level playing field. I think it is generally understood that this is a false promise, especially since the impossibility inherent in all utopian thought is ignored by it; the world is run on the aim however to achieve it more or less disingenuously.

I spoke recently to British students who had taken a stand against budget cuts—'Think locally, act locally', said I to them, 'that's all we can do. But you have to realize that the local is defined differently today. There is no difference between the local local and the glocal, and the global local and the local global and so on. Just act locally, but ask yourself again and again, 'Is this generalizable?' Who are you confronting? Remember you're talking about the British state when you say budget cuts. Who are you confronting? The state is in hock to a world trade defined in terms of finance capital. So, see if your demands are generalizable following the vulgarized Spinozan model of singularity, always universalizable but never quite universal'. The students were distressed. And now they follow the Occupy Wall Streeters who have made an inchoate attempt to generalize, unable to make the opposite kinds of connections, with labor power in Wisconsin, for example, when developments beckon. There I spoke as member of a vanguard that can only be placed within a binary opposition by those who do not have ears developed by slow teaching to hear.

The idea of cultural exchange and translation is also an ideological support for the false promise of globalization: a level playing field across which equal exchange can take place. In order to make this false promise the sponsors of globalization emphasize that access to capital brings in and creates social productivity. Hence fundraising. They do not emphasize the fact that such productivity must be humanly mediated by decision-makers who are deeply trained in unconditional ethics. With the decline and fall in education in the humanities this group is extinct. I had written to the President of the University of Toronto when they were about to close the Comparative Literature department: 'Think of [education in the humanities] as epistemological and ethical health care for the society at large'. In the absence of philosopher kings directing the global utopia, what is also and necessarily ignored is that for capital to work in a capitalist way there must be what used to be called proleterianization and what today has been revised to subalternization.

I am just back from rural southern China. The one-room, one-teacher schools I know, where there was an ethical connection between the teachers and students, are being closed down as partially corporate-funded central schools are being established. Families are disrupted. The number of students is significantly down. The rural teachers with whom I work there were openly talking about the death of socialism to me this time. Of course, we were speaking in my halting Chinese so they couldn't speak very complicatedly. But the

ethical impulse that can be nurtured with students who are in these primary schools with local teachers has been killed at the central schools, where all is speedy statisticalizable rational choice, value-adding that is globally recognized.

Please remember that what used to be called proletarianization and has been revised to subalternization must work for capital to work in a capitalist way. In order to establish the same system of exchange all over the world the barriers between individual national economies and international capital have to be removed—the bottom line of globalization. This has an analogy with translation. We must look at what language we are translating into. I was recently at a European Cultural Congress in Wroclaw, Poland, where there were possibilities of translation into all kinds of languages, but of course not my mother tongue. It doesn't count. Only 270 million people speak it. That's not enough. It came into being from Sanskrit Creoles in the eleventh century. That's not enough. There's a great deal of literature there. That's not enough. It's my mother tongue. That's not enough. So think about how you decide. You cannot have all the languages of the world. Your principle has to be practical and political. And, what we, the in-house autocritical contrarians, say is impractical, in view of the future anterior.

In order, then, to establish the same system of exchange all over the world—the bottom line of globalization—the barriers between individual national economies and international capital have to be removed. When this happens states lose their individual and idiosyncratic constitutional particularities in history and become recoded as agents for managing the interests of global capital. This is also why translation flourishes within these nation states in different ways. In such a situation, when demand and supply begin to become the organizing principles of running a state we come to realize that items such as clean water or HIV/AIDS research do not necessarily come up in terms of the demands of the global economy. These kinds of needs then begin to be supervised by a global collection of agencies that are separate from nation states. This group is often called the 'international civil society', a more palliative description of what is also and still called non-governmental organizations supported by the United Nations. Thus we can say that the structure of the utopianism of globalization brings forth restructured states aided by an international civil society and other instruments of world governance. In order to be realistic about this we should also speak of geopolitical interests and geomilitary interests, international criminal courts, where translation is necessary in rather a different protocol. But that would take us too far afield for the moment.

Let me now say something about today's Bible of humanism, the Universal Declaration of Human Rights. The translation of that thing—it's been translated into many, many languages—is useless for those who do not know the imperial languages. The way in which it is translated is inaccessible to the people whom the international civil society teaches self-interest. They cannot understand a word of the document. What is actually happening is the creolization of English with which the topdown do-gooders are out of touch. Attending to creolization is a way of teaching on the ground translation which is different from what we teach at school where disciplinarization is obliged to follow the very tight rules of disciplinarization as such in systems that go back, in most 'democratic' countries, to a post-medieval European structure.

It is well known that the management of gender provides alibis for all kinds of activi-

ties—from military intervention to various kinds of platforms of action—where experience deeply embedded in cultural difference is translated into general equivalence. Often this happens because women are perceived to be a more malleable and fungible sector of society—especially women below a certain income line. If in a global utopia, it is also imagined that sexual preference would be translated into the language of general affective equivalence, this exists on a separate plane.

Already we can see that in order to establish the same system of exchange all over the globe, we are also obliged to establish the same system of gendering globally. How does translation enter here?

To gather singularities into a system of equivalence is also called 'abstraction'. I have often argued that gender, or what many of us have been calling gender for the last forty years or so, is humankind's, or perhaps the most intelligent primates' first instrument of abstraction, as follows.

Let us think of culture as a package of largely unacknowledged assumptions, loosely held by a loosely outlined group of people, mapping negotiations between the sacred and the profane, and the relationship between the sexes. To theorize in the abstract, as well as to translate, of course, we need a difference. However we philosophize sensible and intelligible, abstract and concrete etc., the first difference we perceive materially is sexual difference. It becomes our tool for abstraction, in many forms and shapes. On the level of the loosely held assumptions and presuppositions which English-speaking peoples have been calling 'culture' for two hundred years, change is incessant. But, as they change, these unwitting *pre*-suppositions become belief systems, organized suppositions. Rituals coalesce to match, support, and advance beliefs and suppositions. But these presuppositions also give us the wherewithal to change our world, to innovate and create. Most people believe, even (or perhaps particularly) when they are being cultural relativists, that creation and innovation is their own cultural secret, whereas 'others' are only determined by their cultures. This is the basis of translation theories in general. This habit is unavoidable and computed with the help of sexual difference sustained into 'gender'. But if we aspire to a global utopia, we must not only fight the habit of thinking creation and innovation are our own cultural secret, we must also shake the habit of thinking that our version of computing gender is the world's, and in fact, must even ignore our own sense of gender unless we are specifically speaking of women and queers.

Thought of as an instrument of abstraction, gender is in fact a position without identity (an insight coming to us via queer studies from David Halperin) (Halperin 1995, 62). Because, however it is sexualized in cultural practice, we can never think the abstracting instrumentality of gender fully.

This broad discussion of gender in the general sense invites us to realize that gender is not just another word for women and that the (non-)place of the queer in the social division of labor is also contained within it. And yet, because gender, through the apparent immediacy to sexuality, is also thought to be the concrete as such (with commonly shared problems by women), the international civil society finds it easiest to enter the supplementing of globalization through gender. This is where translating becomes a word that loses its sense of transferring meanings or significations. A certain human-to-human unmediated affect-transfer is assumed as history is denied.

Yet it is possible that gender(ing)-in-the-concrete is inaccessible to agential probing, mediated or unmediated.

I am assuming a distinction between agent (intention institutionally validated, most basically by the institution of reproductive heteronormativity) and subject (the mental world shored up by the metapsychological, beyond the grasp of mere reason). I should add that I use 'mere reason' in Kant's sense, which I cannot elaborate here in the interest of time (Kant [1793] 1996, 39-215). (A rule of thumb: 'mere reason' is the version of reason that substitutes 'accountability' for responsibility; the connection with globalization and certain dominant translation theories are obvious.)

Let me, then, repeat: it is possible that gender(ing)-in-the-concrete is inaccessible to agential probing, mediated or unmediated, as follows.

As I have argued elsewhere, the human infant grabs on to some one thing and then things (Spivak 1999, 17-30). This grabbing of an outside indistinguishable from an inside constitutes an inside, going back and forth and coding everything into a sign-system by the thing(s) grasped. One can certainly call this crude coding a 'translation', but it is taking place (if there is a place for such virtuality) in infancy, between world and self (those two great Kantian 'as if'-s), as part of the formation of a 'self'. In this never-ending weaving, violence translates into conscience and vice versa. From birth to death this 'natural' machine, programming the mind perhaps as genetic instructions program the body (where does body stop and mind begin?) is partly metapsychological and therefore outside the grasp of the mind. In other words, where parental sexual difference helps the infant constitute a world to self the self in, the work that we are calling 'translating' is not even accessible to the infant's mind. So it is not much use for the kind of cultural interference that NGO gender work engages in. For all of us 'nature' passes and repasses into 'culture', in this work or shuttling site of violence: the violent production of the precarious subject of reparation and responsibility. To plot this weave, the worker, translating the incessant translating shuttle into that which is read, must have the most intimate knowledge of the rules of representation and permissible narratives which make up the substance of a culture, and must also become responsible and accountable to the writing/translating presupposed original. That is the space of language-learning, not the space of speedy gender-training in the interest of achieving utopia in globalization. This is why books such as *Why Translation Studies Matters*, published through the European Institute for Translation Studies, are of interest to me, and I hope my words resonate with their sense of mission (Gile et al 2010).

I have given above an account of how the 'self' is formed, through sexual difference. Let us move just a bit further in the infant's chronology and look at the infant acquiring language. There is a language we learn first, mixed with the pre-phenomenal, which stamps the metapsychological circuits of 'lingual memory' (Becker 1995, 12). The child invents a language, beginning by bestowing signification upon gendered parts of the parental bodies. The parents 'learn' this language. Because they speak a named language, the child's language gets inserted into the named language with a history before the child's birth, which will continue after its death. As the child begins to navigate this language it is beginning to access the entire interior network of the language, all its possibility of articulations, for which the best metaphor that can be found is—especially in the age of computers—'memory'. By comparison, 'cultural memory' is a crude concept of narrative re-memorization that at-

tempts to privatize the historical record.

Translation studies must imagine that each language may be activated in this special way and make an effort to produce a simulacrum through the reflexivity of language as habit. Walter Benjamin, like all male theorists, ignoring the play of gender in the constitution of language except through its use in the Adamic narrative, ignores therefore this aspect of the task of the translator (Benjamin [1923] 1996, 253-63). Here we translate, not the content, but the very moves of languaging. We can provisionally locate this peculiar form of originary translation before translation on the way, finally, to institutionally recognizable translation, which often takes refuge in the reduction to equivalence of a quantifiable sort. Mere reason.

This is not to make an opposition between the natural spontaneity of the emergence of 'my languaged place' and the artificial effortfulness of learning foreign languages. Rather is it to emphasize the metapsychological and telecommunicative nature of the subject's being encountered by the languaging of place. If we entertain the spontaneous/artificial opposition, we will possibly value our own place over all others and thus defeat the ethical impulse so often ignored in competitive translation studies. Embracing another place as my creolized space may be a legitimation by reversal. We know now that the hybrid is not an issue here. If, on the other hand, we recall the helplessness before history—our own and of the languaged place—in our acquisition of our first dwelling in language, we just may sense the challenge of producing a simulacrum, always recalling that this language too, depending on the subject's history, can inscribe lingual memory. In other words, a sense of metapsychological equivalence among languages, at the other end from quantification, rather than a comparison of historico-civilizational content alone. Étienne Balibar has suggested that equivalence blurs difference, whereas equality requires them (Balibar 2010, 55-89). Precisely because civil war may be the allegoric name for an extreme form of untranslatability, it is that 'blurring' that we need.

There are two theories of literary translation: you add yourself to the original or, you efface yourself and let the text shine. I subscribe to the second. But I have said again and again that translation is also the most intimate act of reading. And to read is to pray to be haunted. A translator may be a ventriloquist, performing the contradiction, the counter-resistance, which is at the heart of love. Does this promote cultural exchange? This for me is the site of a double bind, contradictory instructions coming at the same time: love the original/share the original; culture cannot/must be exchanged.

How intimate is this 'intimate act of reading'? Long ago in Taiwan, my dear friend Ackbar Abbas had said that my take on reading was a 'critical intimacy' rather than a 'critical distance'. And now, another perceptive reader, Professor Deborah Madsen, has found in my idea of 'suture (as translation)' a way into Derrida's sense that translation is an intimate embrace, an embrace that is also something like a physical combat (Madsen forthcoming).

One prays to be haunted, Derrida asserts, because 'I cannot be in the other's place, in the head of the other'. In all reading, but more so in translation, we are dealing with ghosts, because 'to translate is to lose the body. The most faithful translation is violent: one loses the body of the poem, which exists only in [the 'original' language and once only] ... translation is desired by the poet... but...,' and here we enter the place of violence in love, 'love and violence'. And the language of the 'original', is itself 'a bloody struggle with [that very] language, which

[it] deforms, transforms, which [it] assaults, and which [it] incises'. We have to inhabit the 'original' language against its own grain in order to translate (Derrida 2005, 164-9).

Following these thinkers, then, I come to the conclusion that the double bind of translation can best be welcomed in the world by teaching translation as an activism rather than merely a convenience. In other words, while the translated work will of course make material somewhat imperfectly accessible to the general reading public, we, in the academy, should primarily produce translators rather than translations. We can expand this analogy to the necessarily imperfect translations of the images of utopia. The translations, in a classroom, at the Center—are lovely byproducts. We produce critically annotated and introduced translations, fighting the publishers some. In other words, we have to have the courage of our convictions as we enter and continue in the translation trade. Our international students' practical step of declaring a native language as 'foreign' cannot dictate our teaching of translating from or into a learned language.

At the end of Benjamin's essay on 'The Task of the Translator', there is the mention of a meaning-less speech, 'pure speech', which makes translation possible. There is a famous scandal about the accepted English and French translation translating this as 'makes translation impossible'. In closing, I would like to invoke this intuition, which in Benjamin, to me unfortunately, takes on the guise of the sacred. But this idea— that the possibility of the production of meaning is a system without meaning but with values that can be filled with meaning—, is in today's informatics—which is rather far from the language of the Scripture. We will recall that the distinction between meaning and value is already there in Saussure's *Course in General Linguistics.* [3]

In this understanding, signification means to turn something into a sign—rather than to produce meaning—and make it possible for there to be meaning within established conventions. This originary condition of possibility is what makes translation possible—that there can be meaning, not necessarily tied to singular systems. About sixty years ago, Jacques Lacan suggested that the unconscious is constituted like a conveyor belt, rolling out objects susceptible to meaningfulness—for use in building the history of a subject, with imperfect reference to whatever one could call the real world (Lacan 2007, 671-702). In these mysterious thickets the possibility of translation emerges, but only if, institutionally, the so-called foreign languages are taught with such care that, when the student is producing in it, s/he has forgotten the language which was rooted in the soul—roots which, Saussure, Lacan, information theory, and in his own way Benjamin, see as themselves produced, dare I say, as rhizomes without specific ground? (Marx 1973, 147). It gives me pleasure to recall that Saussure was a student of Sanskrit who may have arrived at this sort of intuition through his reading of the fifth century B.C.E. Indian grammarian Bhartrihari's notion of *sphota* (Matilal 1990).

I have often said that globalization is like an island of signs in a sea of traces. A trace is not a sign. A sign-system promises meaning, a trace promises nothing, rather it simply

[3] In this connection, Derrida also invokes the intuition of the transcendental but distances himself in the end: 'every poem says, 'this is my body,'... and you know what comes next: passions, crucifixions, executions. Others would also say'—mark these words—'resurrections...'. For meaning and value, see Ferdinand de Saussure (1959, 111-122).

seems to suggest that there was something here. In this connection one inevitably thinks of the established patriarchal convention, still honored by most legal systems, that I, especially if I am recognizable as a man, am my father's sign and my mother's trace. What is important for us within my argument is that, rather than theorize globalization as a general field of translation which in spite of all the empiricization of apparently impersonal mechanical translation, in fact privileges host or target, ceaselessly and indefinitely, we should learn to think that the human subject in globalization is an island of languaging—unevenly understanding some languages and idioms with the 'first' language as monitor—within an entire field of traces, where 'understanding' follows no guarantee, but where there is just a feeling that these words are meaningful, not just noise; an undoing of the *barbaros*. This may produce a new call for a different 'non-expressional' art, a different 'simultaneous translation'.

Global translating in the achievable utopia, on the other hand, ceaselessly transforms trace to sign, sign to data, undoing the placelessness of utopias. This arrogance is checked and situated, if we learn, with humility, to celebrate the possibility of meaning in a grounding medium that is meaning-less.

In the interview from which I have already quoted, given a few months before his death, Derrida puts it in a lovely, empirical way: 'there may be an allusion to a referent from [the author's] life that is hidden or encrypted through numerous layers of hidden literary references. ... in a word, there will always be an excess that is not of the order of meaning, that is not just another meaning'.

If we claim a successful translation, a successful recoding into a general system of equivalence, we forget the ghostliness of utopias, we betray gendering, our first instrument of translation. All attempts at fundraising are foiled by this, as Socrates knew. He could not 'dumb himself down' for the city fathers, the social engineers.

The global contemporaneity that we now empirically supposedly have exists because the silicon chip allows us to travel on the web, and because other kinds of empirical travel are also possible. Actually this contemporaneity has always been a fact. Now that it is seemingly empirically available to many, we have to change ourselves into thinking that whatever is synchronic is modern. The different diachronies make it historically and politically uneven—this is the field within which translation must think itself. All of the different diachronies make this synchrony a relief map. Within this difference, translation begins to work. We cannot just talk about others. We must persistently change ourselves.

In 1982 in Essex I had said that the conference 'Europe and Its Others' should have as its title, 'Europe as an Other'. It was deemed inappropriate then. Thirty years went by, and then it was possible to give me a twenty-minute slot on a panel called 'Alien Europe: Europe as an Other' in Wroclaw, Poland. What was the history that happened? Translation is deeply involved in this history and you have to thank the world. But you must listen to us when we, the in-house auto-critical contrarians, haltingly make our instructive mistakes. The practical short haul can be evaluated. But if one wants this not to be identical with the other side, then one does not just put a plus in the place of the minus.

What we say—impractical as it may sound, impossible as the tasks are—should be attended to so that you, the disciplinarians, know that what you are doing has to be based on a grounding error: that translation studies as a discipline is possible. You should inhabit that grounding error because if you don't—since everything is a double bind—you cannot

begin. If you're living, you have to make that into a single bind so that you can make decisions. But the difference between the real people (the real activists, the real parents) and the unreal people is that the former know that the decision is going to have to be changed because it was too dependent on the circumstances given. Whereas the latter think that they were going to go forward but come instead to a moment of racism, as in the Millennium Goals: 'Hey we gave all these things to the African villagers and they don't know how to use them'. That unacknowledged racism then begins to fester until there's a situation worse than the one being originally corrected and human rights come to depend on enforcement. This is all very deeply connected with the impulse to translate. It's a good impulse to create European institutions moving towards 'Europe's Others', and to create US institutions moving towards 'US's Others'. It's a fantastic thing and I certainly talk to deans and vice presidents in favor of these things. At the same time, when you choose the others—we are talking now about the area studies disciplines that came in just after the Cold War because of national defense—there's also hierarchy. I am therefore not in translation studies, I teach reading, how to read in the most robust sense. And I repeat: translation is the most intimate act of reading. I remain a literalist, not because I think literalism is good, but because literalism is impossible. If you try to be literal, dynamic equivalence, which is a wonderful phrase, will come in anyway because no one is capable of being completely literal. Literalism between two languages is impossible and as I say, 'Translation begins with the violent act of killing the sound'. And yet, I'm a translator and root for translation.

A postscript on proletarian and subaltern. The distinction was first made by Antonio Gramsci. As Frank Rosengarten, Gramsci's translator, pointed out in conversation, in the army, the definition of subaltern is 'those who take orders'. As soon as we look at this category, rather than those who are trashed within and by the logic of capital, we think gender, we think the paperless, we think of those outside the system of equivalences, we think of those with no social mobility who don't know that the welfare structures of the state are for the use of the citizen. I should tell you in closing that this final definition of the subaltern I wrote recently for a second cousin, deeply involved in global capitalism, who happened to see a video where women workers gently and with affection mocked me for my fixation on the subaltern. My cousin the capitalist didn't know what the word meant, as Lawrence Eagleburger, the 62nd US Secretary of State and Chairman of the Board of Trustees for the Forum for International Policy, did not, in 1998, know what was meant by 'New Social Movements', just as they were being co-opted into 'the international civil society'.[4]

Let us not permit our sanctioned ignorance, our unacknowledged ignor-ings, keep translation quarantined within the confines of an empiricized utopia.

[4] The UN initiated the move in 1994, by opening an 'NGO Forum' for the first time at the International Conference on Population and Development. Eagleburger, when questioned about new social movements at a conference on 'Does America Have A Democratic Mission' at the University of Virginia on March 19-21, 1998, turned to the moderator (who happened to be Fareed Zakaria)and asked what was meant by the phrase.

References

Balibar, Etienne. 2010. *La proposition de l'égaliberté. Essais politiques 1989-2009*. Paris: Presses Universitaires de France.

Basu, Tapan, et al. 1993. *Khaki Shorts and Saffron Flags: A Critique of The Hindu Right*. New Delhi: Orient Longman.

Becker, Alton. 1995. *Beyond Translation: Essays Toward A Modern Philology*. Ann Arbor: University of Michigan Press.

Benjamin, Walter. 1996. 'The Task of the Translator', translated by Harry Zohn, in *Selected Writings*, edited by Marcus Bullock and Michael W. Jennings. Cambridge: Harvard University Press.

Derrida, Jacques. 2005. *Sovereignties in Question: The Poetics of Paul Celan*, translated by Thomas Dutoit and Outi Pasanen. New York: Fordham University Press.

Ghassem-Fachandi, Parvis. 2012. *Pogrom in Gujarat: Hindu Nationalism and Anti-Muslim Violence in India*, Princeton: Princeton University Press.

Gile, Daniel, Gyde Hansen, and Nike K. Pokorn (eds.). 2010. *Why Translation Studies Matters*. Amsterdam: Benjamin.

Halperin, David. 1995. *Saint Foucault: Towards a Gay Hagiography*. New York: Oxford University Press.

Jaffrelot, Christophe. 2007. *Hindu Nationalism: A Reader*. Princeton: Princeton University Press.

Kant, Immanuel. (1793) 1996. 'Religion within the Boundaries of Mere Reason', translated by George di Giovanni. In *Religion and Rational Theology*, edited by Allen W. Wood and George di Giovanni. Cambridge: Cambridge University Press.

Lacan, Jacques. 2007. 'Subversion of the Subject and the Dialectics of Desire'. In *Ecrits*, translated by Bruce Fink. New York: W.W. Norton.

Madsen, Deborah. Forthcoming. 'The Making of (Native) Americans: Suturing and Citizenship in the Scene of Education'. *parallax*.

Marx, Karl. 1973. *Surveys from Exile*, translated by David Fernbach (translation modified here by author). New York: Vintage.

Matilal, Bimal Krishna. 1990. *The Word and the World: India's Contribution to the Study of Language*. Delhi and New York: Oxford University Press.

Saussure, Ferdinand de. 1959. *Course in General Linguistics*, translated by Wade Baskin. New York: Philosophical Library.

Spivak, Gayatri Chakravorty. 1999. 'Translation as Culture'. In *Translating Cultures*, edited by Isabel Carrera Suárez, et al. Oviedo: Dangaroo Press.

Varadarajan, Siddharth. 2002. *Gujarat: The Making of a Tragedy*. New Delhi: Penguin Global.

Summary of Anthony Pym's 'On Inculturation' prepared by NSTS staff

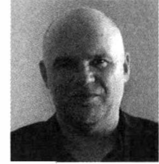
Inculturation

The life's work of linguist Eugene A. Nida (1914-2011) as well as the translated picaresque novel *Hajji Baba* are examples of 'inculturation' or 'modernity on the move'. The term 'inculturation' was introduced into the Catholic Church by Pope John Paul II in 1985. For the Pope, the term described the incarnation of the Gospel in indigenous cultures as well as the introduction of these same cultures into the life of the Church. In this sense, inculturation involves a double movement rather than a simple one-way translation. Two aspects of this concept make it interesting. The first has to do with a standard translation theory sometimes called adaptation or dynamic equivalence. The second has to do with the extent to which inculturation can incorporate a translational concept of the self. In the history of the Catholic Church, the translating institution is presented as a system that repeatedly transforms itself through encounters with others, growing and becoming richer even as its identity and mission is supposed to remain the same, at some level. In 2001, however, the situation changed with the publication of *Liturgiam authenticam*. In this document one finds relatively little prospect for self-transformation because the translational movement is virtually one-way. The use of the term inside the Church challenges scholars to consider whether they should envision the movement of modernity through inculturation as a growing system of shared aspirations or just a transfer from culture to culture.

Liberal humanism and secular cooperation

Dialogue between the secular university and any church institution, even the most liberal, is liable to misunderstanding. For instance, secular academics tend to assume that translation is from the foreign. But the American translators of the Catholic liturgy report that the Latin text is not at all foreign to them—it is the very symbol of their identity. Then again, in the domain of international secular science, translations from English have long ceased to be from a foreign culture. Neither university nor church

can ignore the legitimization of translations, and for this reason secular academics might seek co-operation from the church, though the reasons are perhaps not all obvious. One reason lies in promoting linguistic diversity, a hallmark of Christian missionary culture. Another reason puts forward the fact that the institutions of Christianity have been inseparable from the movement of modernity. Finally, the element of religious humanism that makes up the character of both secular and religious translation studies invites dialogue. Both secular and religious translation studies are systems that grow as they take in other cultures and that can accept various degrees of transformation of the self. It is worth considering if a main shared principle might lie in a modernity that moves.



Anthony Pym is Professor of Translation and Intercultural Studies at the Universitat Rovira i Virgili in Tarragona, Spain. He is President of the European Society for Translation Studies, a fellow in the Catalan Institute for Research and Advanced Studies, Visiting Researcher at the Monterey Institute of International Studies, and Professor Extraordinary at the University of Stellenbosch. He is the author of *Exploring Translation Theories* (Routledge, 2010), *The Moving Text: Localization, Translation, and Distribution* (Benjamins, 2004), *Negotiating the Frontier: Translators and Intercultures in Hispanic History* (1999), and *Method in Translation History* (1998). Professor Pym has collaborated with the Nida Institute in the translation and update of his book On Translator Ethics (Ottawa, forthcoming).

Example of Non-Cooperation

A recent instance of Non-Cooperation is the boycott against Israeli scholars by a European publisher. The boycott resulted in the removal of two Israeli scholars from the editorial board of one of the publisher's journals.

Point to ponder

Given the examples of Eugene A. Nida's work, the novel *Hajji Baba*, and Roman Catholic translation policy, how does modernity move? Clearly, there is more than one force at work. To take just the case of the novel *The Adventures of Hajji Baba of Ispahan*, purportedly 'originally' authored by James Morier, a British diplomat, in 1824, which quickly became a very popular novel, full of comic stereotypes of the Persian people and culture. It was later made into a Hollywood movie in 1954 starring John Derek and Elaine Stewart. In 1824, it was translated immediately into French, and then later in 1886 into Persian, probably from the French, by Mirza Habgib Isfahani, an Iranian poet, grammarian, and translator, who spent much of his life in exile in Ottoman Turkey. Pym is primarily concerned with the 1905 version issued by a Major Douglas Craven Phillot, British translator for the government of India, stationed then in Calcutta, who made several mistakes in his introduction regarding its authorship and translation. Pym uses the example to illustrate how a literary genre—a popular picaresque novel—meets with ethnographic Orientalism. Some dissenting intellectuals in exile pick up the threads and extend the text with help from employment at the Lycée Français, with sometime protection from the Turkish sultan, and through indulgence of a British major, linguist, and enthusiast of things Persian. Many contradictory forces come together to help a text move. So is that how aspi-

rations also travel? Is that how the forces of modernity enter into traditional cultures? The answer surely involves more than just transfer from one culture to another, but an entire network of intermediaries including translators, editors, academics, exiles both East and West, churches, governments, and military advisors, all with their vested interests.

Two sides of 'inculturation': A double bind

EDWIN GENTZLER

Response to Anthony Pym and Gayatri Spivak

In this paper, I respond to the presentations by Anthony Pym and Gayatri Spivak delivered at the Nida Research Seminar held at the College Board in New York City on September 14, 2012. Pym's paper was titled 'On Inculturation' and discussed the concept from the view of Pope John Paul II, in which he referred to 'inculturation' as 'the incarnation of the Gospel in autonomous cultures' and 'the introduction of these cultures into the life of the Church' (1985, 11). Pym complicated this conception of inculturation by tracing the complex translation history and twentieth-century Persian reception of a popular novel *The Adventures of Hajji Baba of Ispahan*, believed to be written by James Morier and first published in English in 1823. Spivak's paper 'Gender and Translation in the Global Utopia' looked at contemporary scholarship on globalization and utopia, which often invoke concepts of gender and translation to point the way toward achieving economic and gender equality. Spivik then turned to third world women barely touched by the forces of globalization, the subaltern still outside of systems of equivalence, and lastly infants as they first experience language, before symbolic systems become ingrained, to check the validity of such utopian notions (see summaries provided).

I work in cultural studies and translation, so the focus upon concept of 'inculturation,' while not literally invoking that specific term, has been the central concern for this branch of the field since its inception in the early 1990s. Those who have taken the cultural turn in translation studies—Bassnett, Lefevere, Trive-

Edwin Gentzler is Professor of Comparative Literature and the Director of the Translation Center at the University of Massachusetts Amherst. He has a PhD in Comparative Literature from Vanderbilt University and has taught translation at universities in Holland, England, and the USA. Before joining the faculty at UMass, Gentzler was an administrator for the International Writing Program at the University of Iowa. He is the author of *Translation and Identity in the Americas* (2008) and *Contemporary Translation Theories* (1993), which was updated and revised in 2001 and has been translated into Italian, Portuguese, Bulgarian, Arabic, and Persian. Gentzler coedited (with Maria Tymoczko) the anthology *Translation and Power* (2002). His research interests include translation theory, literary translation, and postcolonial theory. He serves as coeditor with Susan Bassnett of the Topics in Translation Series for *Multilingual Matters*, is a member of the Advisory Board of several journals, including *Cadernos de Tradução*, *Across*, *Metamorphoses*, *Journal of Chinese Translation Studies*, and *The Massachusetts Review*. Gentzler serves on *translation*'s editorial board.

di, Simon, Cronin, and Venuti—have turned to cultural studies scholars—the Marxists, feminists, deconstructionists, and postcolonial scholars—to supplement descriptive theories and access tools to help not just describe translations, but also *explain* how and why translations gain inroads into various cultures. The goal is not to further categorize (no matter how large computer memories/inventories grow), but rather to enter into the complex contradictions and ambiguities of translation and to include *all* translational activities, no matter how minute, marginal, lesser-known, or different, including exceptions as well as the norms. This is why the advisory board to the new journal *translation* has such a diverse array of scholars, including philosophers, historians, linguists, comparatists, semioticians, anthropologists, theologists, liberation theologists, and first and third world scholars. To be frank, translation studies, with its emphasis on empirical studies, scientific discourses, universal norms, and computer generated corpora, does not go far enough nor has it provided scholars with the array of tools necessary to investigate translations in this complex, postmodern, post-structural, or as Stefano Arduini and Siri Nergaard phrase it in their introduction to the new journal, 'post-translation studies' age (2011, 8).

In his talk, I find that Anthony Pym is absolutely right in suggesting that the Nida Institute, as a major representative of Bible translation and the Protestant Church, has vested interests as they (re)enter the field of translation studies with its new journal *translation* at this time and place. I also suggest that Gayatri Spivak is absolutely right to play the gender and subaltern cards, showing how universalizing, globalizing discourses limit and marginalize alternative conceptions of both. Both scholars offer a productive critique of the field of translation studies.

This response will be divided into two parts, each discussing the two sides of 'inculturation':

1. A discussion of 'inculturation' in the sense that Anthony Pym uses the term, one derived from the Catholic Church. The prefix 'in' in this case refers 'to enter into', 'to go in', as in 'introduce', 'induct', 'inform', 'inside'. Let me call this the visible side, or empirically discernible side of inculturation.

2. A discussion of 'inculturation' in the *opposite* sense, in the dialectical sense that Gayatri Spivak might use the term. The prefix 'in' in this case refers to 'not', 'the opposite of,' or 'a turning away from', as in 'insensitive', 'insubordinate', 'improper', or 'infamous'. I might call this the invisible side, or anti-empirical side of the term.

The double bind of inculturation involves the problem that all translators face: all want their translations to inculturate, i.e., to be published, read, accepted, and gain inroads into any given culture; but simultaneously all translations leave out aspects, conform to certain prevailing worldviews, and cover-up certain details, leading to distortion and loss. In Spivak's talk, she referred to this double bind as the contradictory instructions experienced by every translator: culture must be/cannot be exchanged.

Questions for Anthony Pym

I begin with a set of questions for Anthony Pym:

Is inculturation in its positivistic sense always associated with imperialism? What about 'Protestant' translation as protest against the Catholic Church translational policies?

Or Christian translation in the days of the Roman empire? Liberation theologists in Latin America?

What are the connections between the complex translation process of the novel *Hajji Baba* and the situation in North Africa today? Connections to the fall of the Berlin Wall in the late-1980s? The end of Apartheid in South Africa?

You have set up Omid Azadibougar (2010) as a foil, especially his belief that translating modernity is a threat to Persian culture. How prevalent is Azadibougar's view, and is this a representative case?

You implicate Christian institutions as well as many translation studies scholars with those colonizing and imperial forces behind the spread of modernity. Does dialogue imply collusion? Does collaboration suggest co-option?

Response to Anthony Pym

After his introductory example of the 1905 Persian translation of the novel *The Adventures of Hajji Baba of Ispahan* as it shifted from English into French and later Persian, with a variety of linguistic and social contortions, Anthony Pym asks the question of how does modernity move—raising pertinent questions about how the science, technology, and philosophy that lie behind modernity are modified through translation. Is modernity translated by those industrialized powers in the north for imperialistic/nationalistic reasons? Or is it desired by the non-industrialized south and imported for purposes of economic, social, and political equality? Why have the Persians/Iranians turned to modernity? At what costs? These are certainly relevant questions, especially in light of the many changes in governments in Middle East and North African countries as he speaks. Both the Pym and Spivak papers strike me as much concerned with who writes the 'master' history and what happens to alternative histories. What happens to Arabic cultures and laws? What happens to tribal cultures and systems of justice? What happens to indigenous religions? What happens to women? If the master history is written by white, heterosexual, Christian, male capitalists, who or what is excluded? What happens to alternative constructions of society/gender/race?

Pym's answer to the questions of the movement of modern ideas and models is incomplete and necessarily contradictory, invoking a combination of national interests and individual agency—efforts by individual authors/editors/translators, a mingling of tears, armies stationed abroad, access to technology and the media. In the case of *Hajji Baba*, it was invoked by the London publishing house and its commercial/national interests as well as a former major in the British military stationed in Calcutta who acted as an editor.

Pym uses the term 'inculturation' in a positivistic sense, as coined/adopted by Pope John Paul II in 1985, to refer to how the Catholic Church envisions the service of translation to their mission, making religious inroads into a culture: in-culturation; in-carnation, in-gestation, in-stallation. The choice is a perfect topic for this research seminar and well represents the first wave of those scholars who have taken the cultural turn: Which texts are selected for translation and by whom? How are they translated? What forms of collaboration exist between publishers and translators? Between governments and publishers?

How can a translator resist collusion? How do translated texts enter a new culture? Who buys them? Reads them? Reviews them? How do we measure the success of a translation? What are the broader cultural repercussions? These questions Pym raises in his talk well reflect the cultural turn in the field during the past two decades.

Of recent, translation studies has moved into the post-translation phase. Newer questions include: What are the cultural and institutional influences in a cultural beyond its reception? What are the influences in non-linguistic and literary fields? In art? Architecture? What are the social, political, and religious ramifications? Scholars working in this area include Sherry Simon, who in *Translating Montreal* (2006) looks at the repercussions of translation in cities such as Montreal, on creative writing, art, architecture, even urban design. In her newest book *Cities in Translation* (2011), she does much the same for Calcutta, Trieste, and Barcelona. In *Translation and Globalization* (2003), Michael Cronin discusses the impact of globalization on both majority and minority cultures. In *Representing Others: Translation, Ethnography, and the Museum* (2007), Kate Sturge discusses translation and ethnography and their influence on museums. In The *Translator as Writer* (2007), Susan Bassnett and Peter Bush focus upon the impact of translation on creative writing. Marxists and feminists have discovered translation, too, including Judith Butler, Ernesto Laclau, and Slavoj Žižek, who in *Contingency, Hegemony, and Universality* (2000) suggest that dominate discourses need to be altered via translation in order to admit 'foreign' vocabulary into their lexicons (2000, 168).

This new wave of scholarship adds new dimensions to translation studies, which is why we founded the journal *translation*. One of my goals is to look more at the *pre-translation* studies culture that gives rise to translational activity, and the post-translation studies effects of the cultural environment on creative writing, art, architecture, politics, education, and social behavior. What we are finding is that translation is more than a footnote in cultural evolution, but instead a major determining factor in cultural construction. My guess is that without a translational framework, there could be no American Revolution, no liberation movements in Latin America, no communist revolutions in Southeast Asia, no fall of the Berlin Wall in Germany, no quiet revolution in Canada, no end of Apartheid in South Africa, and no Arab Spring. In *Cities in Translation* (2012), Simon gives the allusion that without the fertile translational culture in Trieste during the early twentieth century, there would be no Joyce, without the dynamic multilingual pre-translation environment of Calcutta, no Tagore, without bilingual Prague, no Kafka. Which comes first, the revolution then the translation, or the translation, then the revolution? Which is more powerful, the pen or the sword? Translation is viewed as the pre-condition, the environmental foundation upon which all cultural constructions—creative writing, translation, art, architecture, streets, bridges, schools, and churches—are founded. I have argued in my work that translation is not something that happens between languages, but is *constitutive* of those very languages and cultures (Gentzler 2008, 5).

The goal in this forum is to discuss the idea that translation is not a subdiscipline of linguistics or comparative literature or any individual language, nor is it a set discipline in and of itself, nor a communication problem in any given church or other institutional hierarchy. Rather I suggest translation is the cultural condition underlying all language, something ingrained in the psyche of individuals, constitutional of their very identities within a

culture—a basis upon which their language, worldview, and gender derives. Yes, it has been appropriated and used by any number of institutions of power—churches, governments, universities, private presses—for specific ideological purposes. Cultural studies scholars are getting very good at describing such manipulations at work. The question remains as to how this process distorts, what has been left out, and what are the cultural repercussions of those absences?

Thus Gayatri Spivak's conception of gender in translation—gender and identity formed via a translational processes from infancy as one acquires language—concepts both with and still without cultural connotations—all suggest a process of translation that might be closer to our conception of the new journal. Let me turn briefly to Spivak's presentation.

Questions for Gayatri Spivak

I continue with a set of questions for Gayatri Spivak:

Speaking of utopias, I can see a leveling of the plain in terms of economics—equal pay for equal work, especially in light of multinational capitalism. But if gender is a social construction, then I would guess that gender is constructed differently than economic systems. What are the dangers of translating such differences into some sort of global definition of gender equivalence?

The question of agency arises—the probing, mediating processes of both gendering and translation. If gender is a no-place (u-topia), if access to the original in translation is impossible, then how can a feminist translator proceed and what 'liberties' are permitted?

When you talk about the intimacy of translation or love in translation, you are moving from linguistic decoding and recoding to giving yourself over to other psychological, emotional, and spiritual connections and interconnections. Could you envision thinking about the translation of spiritual discourse as interrelated to your work? Benjamin's Judaism? Nida's Christianity? Tagore's Buddhism?

The question of history keeps arising—always historicize—undermining conceptions of utopias, gender, and translation. How does one go about unpacking those layers of hidden, encrypted, erroneous terms and concepts embedded in constructions of gender, in translation histories? Would the methodology be Derridian/Marxist/Foucauldian? What can be learned from the effort?

Response to Gayatri Spivak

I don't have much to say about utopia, but as a preface to this section, let me say that as a graduate student in Berlin in the 1980s, before the fall of the Wall, I did become interested in a group of writers from Leipzig, Germany, who were all working in and around a series of seminars presented by Ernst Bloch, author of *Das Prinzip Hoffnung* (1954-59), and one of the leading utopian East German intellectuals of the period. I translated a number of the writers who attended those lectures and were infused with the communist hopes

in the early years of the East German experiment. Writers I translated included Volker Braun, Sarah and Reiner Kirsch, Helga Novak, and Elke Erb. There was hope in those days for building an ideal, non-capitalist state, with liberty and equality for workers and peasants, for women, children, students, and old folks. There was great skepticism at the time of all the industrial and technological 'advances' of the capitalist state. I assume that when Spivak refers to Utopian studies, she is referring to a Marxist, economic equality, fair wages and rights for workers and both genders, especially when applied to global markets. East Germany led the way at the time in terms of women's rights—equal pay, equal job opportunity, equal education, free or very low-cost day-care—and many women thrived, becoming doctors, lawyers, scientists, and creative writers.

But while Bloch's ideas, and the ideas of many from the Frankfurt School underlie much of my thinking about translation, in this contribution, I am less interested in such larger global generalizations, hopes, and aspirations, and I am more interested in micro-effects of translation in real world situations. I agree with Gayatri Spivak about Utopian studies' false promises. Yet the field of translation studies seems to have moved from the national to the global, and the generalizations about translation are getting broader and broader: Toury's 'universal' laws applied to non-European cultures, Venuti's theories about translation in the United States applied in China; German functional theories applied to South Africa; and gender theories in the West applied in Southeast Asia. I am more interested in micro-impact of translation in smaller geographical places and spaces: minorities within a nation; cities rather than nations; neighborhoods in cities, families in neighborhoods, and individuals within families. Thus, for example, Gayatri Spivak's translations of Mahasweta Devi and those stories about tribal groups and half-castes in the Bangla region of the Indian Northeast, as well as her open and intimate translation strategies interest me greatly.

As concepts of gender are abstract, so too are translation theories, often overly general, positing reified concepts of language, culture, and even of gender. They often focus on quite obvious and overt messages and linguistic features, ignoring the minutia, covert meanings, and double entendres. Critics of course, are much worse, often characterizing such play of language as awkward translations, or worse, as errors or mistakes. The problem is that the receiving language discourse—be it literary or non-literary—has its norms, conventions, fluencies, and expectations. That which does not fit, called by Venuti the 'remainder,' usually gets left out (1995, 216). Here I suggest the second meaning of 'inculturation' might be useful: the prefix 'in' in this case meaning 'not' or the 'opposite of' as in 'in-correct', 'in-cognito', or 'in-coherent'. The lexical variation in the English prefix leads to terms such as 'il-literate', 'il-legible', 'im-perfect', or 'im-proper'. Gayatri Spivak, perhaps more than any other scholar, has addressed the issues of such misfirings, precisely those imperfect and improper translations. Two terms that she employs (not uncoincidentally derived from comparative literature studies) to deal with such cases are 'catachresis' and 'metalepsis'.

'Catachresis' is a Greek rhetorical term which literally translates to 'abuse'. In literary studies it has come to mean the *misapplication* of a word because of a *misapprehension* of its meaning, and is most often used in terms of a mixed metaphor. It also refers to the use of an existing word when there is *no name* for that word in the receiving language. Spivak uses the term in both senses, more often than not referring to political concepts such as na-

tion, democracy, sovereignty, citizenship, or secularism, which are invariably terms coined in colonial periods by imperialistic powers and are catachrestic in that they are misapplied in postcolonial situations, especially when questions of national autonomy, national language, language policy, and citizenship are being negotiated (Spivak 1993a, 13). In the reverse, for example, '*lo real maravilloso*', translated into 'magic realism' in the North is a catachrestic term, a rewriting of a unique Latin American movement into Anglo-American English and its literary, social, and religious hidden imperialistic agendas (ibid.). In *Siting Translation* (1992), Tejaswini Niranjana has pointed out how British translators of Indian texts, reducing Hindu religious terms in a catachrestic fashion to Christian concepts and terms.

Spivak's translations of Mahasweta Devi (1995), an Indian woman in a new, 'decolonized nation' with many anxieties about the definitions of nation and citizenship and about the rights being foisted upon her, who turned to creative writing and political activism, well illustrate translation strategies that attempt to highlight exactly those cultural misfirings. The words with which we describe the problem are inadequate—'inculturation' in the Christian sense—to Devi's described situation. And when we add layers of subalternity and gender inequality to the already colonial/postcolonial improprieties, the case gets increasingly complicated, layered, and difficult to analyze. Indeed, Gayatri Spivak suggests that no terminology is adequate, that there are no models for representation, or, for that matter, translation (1993b, 49). Even feminist terminology and concepts, as derived in the West, are inadequate. My point here is that the women Devi describes in her fiction are *singular* women in *specific* situations. Definitions of the global or utopian do not apply. While Devi's characters' lives *are* touched by agents of globalization, including government men, business officials, landowners, and outside contractors, their actions and reactions to such forces are highly unique. Devi's point, and I think Spivak's as well, is to illustrate how estranging the utopias of modernization and globalization are in such particular instances of women's lives, how the terms of 'science', 'democracy', or 'individual rights' as goals aspired to in Western utopian constructions, are misnomers, invasive in their own way. The 'cure' is also a 'poison'. The 'solution' is already a 'dissolution'.

Catachresis works well on the synchronic level to help describe misfirings across a lateral border. But how does one diachronically describe such misfiring historically? Here I have found Spivak's concept 'metalepsis' useful (see Gentzler 2008, 183-4). 'Metalepsis' is a Greek rhetorical figure that refers to the substitution of one figure of speech for another, as in the translation of one metaphor for another, often with questionable accuracy. Cultural privileging of certain terms, concepts, modes of expression play a role. Western humanists invariably select and translate texts that conform to and support their worldview, vision, and forms, often utilizing tropes that continue to minimize the ideas and forms of expressions of women, minorities, gays, or tribal groups. In Western civilization, these tropes have been built one upon over time to the point that certain beliefs have become universalized and globalized. When Spivak uses the term 'metalepsis', she often is pointing out that an 'effect' (often some sort of belief of a universally superior idea or being) is being substituted for a 'cause' (often some sort of racial/gender/economic discrimination). In many cases the minority assimilates to the dominant culture or belief system and begins to accept, socially and mentally, the philosophical, literary, or religious explanation for the condition, thereby

reifying the ideological construct and losing sight of the complex causes. Those who study the Spanish or British colonization of the Americas, or the European colonization of Asia and Africa, are well aware of such colonizing processes; nevertheless it becomes very difficult to unpack such historical processes at work. To do so, I suggest that the oppositional meaning of 'inculturation' could be helpful—an undoing of the acculturative processes in order to reveal discriminatory translational practices at work.

Here the historical work of the translation studies scholar might be analogous to that of the psychotherapist: the goal is to strip away those decades of repression, avoidance, assimilation, acceptance, and rationalization, thereby reversing rational and positivistic translational forms and meanings to better access those past formative moments in which early memoires and associations, insights and impressions became repressed. I have turned to Jean Laplanche and have suggested that his use of concepts such as 'de-translation' and 'dismantling' may help. In 'Psychoanalysis, Time, and Translation' (1992), Laplanche writes, 'In so far as the analytic method can be understood by the analogy with the process of translation, interpretation in terms of the past (infantile, archaic) is not a translation but a de-translation, a dismantling, a reversal of translation' (170). The goal is less an uncovering of the true or originary meaning of a source text; rather it is an historical attempt to reveal the metaleptical historical processes at work and allow openings in the gaps and silences for alternative viewpoints and modes of expression. In Gayatri Spivak's words today, the goal involves a reading of globalization that looks less at signs as unities and universals, and instead at the 'sea of traces' that suggest that there once was something else there, excesses that have not been acculturated/assimilated into a world of meaning.

Conclusion

I find it very important for translation studies to focus on both aspects of 'inculturation': its visible side in the sense that the Catholic Church uses it, creating inroads into a culture; and its invisible side in the sense of 'ill-culturation' —looking at that which does not fit and why—that which gets left out in a translation. Translation studies scholars have done a pretty good job of analyzing that which has been translated—the glass half full. But it has not done a very good job looking at what gets left out in translation—the glass half empty. My sense is that many translation studies scholars tend to over-focus on the former, thinking that that remainder is minimal. My sense is that the remainder, thanks to investigations on gender by scholars such as Gayatri Spivak, may be larger than we think.

I am also very attracted to Gayatri Spivak's work on how the abstract concept of 'gender' is constructed, and in which, I would argue, translation plays a role. At the end of her talk, her turn to the metapsychological processes by which a child gains access to language well illustrates my point. As humans, from infancy on, begin to discover the world out there, a never ending process of weaving back and forth goes on in the mind. An increased focus on that activity may not just better reveal how the self is gendered, but how many abstract concepts which colonize and discriminate are formed through those very translational processes.

In translation studies, such metapsychological processes and gender construction have best been investigated by Canadian feminist scholars such as Sherry Simon, Luise von Flotow, Barbara Godard, and Susanne de Lotbinière-Harwood. These scholars pick up on the ethics of translation as posited by Berman, Benjamin, Venuti, and others advocating difference in translation. You know them well. Today I would like to draw attention to Carolyn Shread's work (2007, 2012), which is based on the insights of Bracha Ettinger, an Israeli artist, psychoanalyst, and feminist theorist. Ettinger posits the concept of the 'matrix', a feminine Symbol based on prenatal mother-infant relations, as a supplement to the missing Symbol in Freudian/Lacanian analysis. For Ettinger and Shread, the matrixial, mother-infant relations allow exchanges that precede and destabilize later phallic symbolic systems (Shread 2007, 219). The communication, exchanges, and translation process in the womb changes the space from an empty, passive receptacle to an active communicative space that is constantly reforming via translational processes. New categories emerge: not inculturating or rejecting, but being in a state of next to; being in the proximity of another without understanding; gaining trust, empathy, and love without a sign system; and communicating without ownership or possessing (Ettinger 1994, 42). Rather than using a definition based on 'metaphor' or 'metonymy', Ettinger and Shread call this form of translation 'metramorphosis'. In this case 'metra' refers to 'mater' or 'mother' and 'morphosis' refers to 'Morpheus', the Greek god of sleep and dreams. I find it similar to a pre-ethical, pre-gender, pre-Symbolic order position that Gayatri Spivak articulates in her talk in this forum. In this model, translation is seen as generative—forming new entities and identities—rather than one of replacement or supplanting with an inferior version of a (white/male/phallic) original. Translation is seen instead as a mutually transforming process where the translation and the original meet creatively, recognizing and accepting a shared heritage, yet open to relations of difference and multiple meanings. Joyce in Trieste; Brossard in Montreal; Kafka in Prague. The space itself is a very intimate one, which would also underscore Gayatri's call for the translator to facilitate love in translation, to bring

about new relations with the other, and to allow the foreign to surface from the inside, changing not only culture, but the individual creating self (Spivak 1993c, 181). We might refer to these relations as proximity without possession, a focus on which might lead to a new productive pre- and post-translation studies phase for the field.

References

Arduini, Stefano, and Siri Nergaard. 2011. 'Translation: A New Paradigm'. *translation*, Inaugural issue, 8-15.

Azadibougar, Omid. 2010. 'Translation Historiography in the Modern World: Modernization and Translation into Persian'. *Target* 22 (2): 298-329.

Bassnett, Susan, and Peter Bush (eds.). 2007. *The Translator as Writer*. London: Continuum.

Bloch, Ernst. 1959. *Das Prinzip Hoffnung*, 2 vols. Frankfurt am Main: Suhrkamp.

Butler, Judith, Ernesto Laclau, and Slavoj Žižek. 2000. *Contingency, Hegemony, and Universality*. London: Verso.

Cronin, Michael. 2003. *Translation and Globalization*. London and New York: Routledge.

Devi, Mahasweta. 1995. *Imaginary Maps: Three Stories*. Translated Gayatri Chakravorty Spivak. New York and London: Routledge.

Ettinger, Bracha Lichtenberg. 1992. 'Matrix and Metramorphosis'. *Difference: A Journal of Feminist Cultural Studies* 4(3): 176-208.

— 1994. 'The Becoming Threshold of Matrixial Borderlines'. In *Traveller's Tales: Narratives of Home and Displacement*, edited by George Robertson, Melinda Mash, et al., 38-62. London: Routledge. Gentzler, Edwin. 2008. *Translation and Identity in the Americas: New Directions in Translation Theory*. London and New York: Routledge.

John Paul II. 1985. Slavorum Apostoli, Encyclical epistle, June 2, 1985. http://www.vatican.va/holy_father/john_paul_ii/encyclicals/documents/hf_jp-ii_enc_19850602_slavorum-apostoli_en.html, accessed April 9, 2012.

Laplanche, Jean. 1992. 'Psychoanalysis, Time, and Translation'. Translated by Martin Stanton. In *Jean Laplanche: Seduction, Translation, and Drive*, edited by John Fletcher and Martin Stanton. London: Institute of Contemporary Arts, 161-177.

Morier, James. (1823) 2005. *The Adventures of Hajji Baba of Ispahan*. New York: Cosimo Classics.

Niranjana, Tejaswini. 1992. *Siting Translation: History, Post-Structuralism, and the Colonial Context*. Berkeley: University of California Press.

Pym, Anthony. 2011. 'On Inculturation'. Talk presented at the Nida Symposium, New York City, 14 Sept. 2011. See http://usuaris.tinet.cat/apym/on-line/intercultures/2011_inculturation.pdf, accessed April 9, 2012.

Shread, Carolyn. 2007. 'Metamorphosis or Metramorphosis? Towards a Feminist Ethics of Difference in Translation'. *TTR* 20(2): 213-242.

— 2011. 'On Becoming in Translation: Articulating Feminisms in the Translation of Marie Vieux-Chauvet's *Les Rapaces*'. In Luise von Flotow (ed.) *Translating Women*. Ottawa: University of Ottawa Press, 283-303.

Shread, Carolyn. 2007. 'Metamorphosis or Metramorphosis? Towards a Feminist Ethics of Difference in Translation'. TTR 20(2): 213-242.

Simon, Sherry. 2006. *Translating Montreal: Episodes in the Life of a Divided City*. Montreal: McGill-Queens University Press.

— 2012. *Cities in Translation: Intersections of Language and Memory*. Abingdon, Oxon, and New York: Routledge.

Spivak, Gayatri Chakravorty. 1993a. 'In a Word: Interview'. In Outside in the Teaching Machine. New York and London: Routledge, 1-23.

— 1993b. 'More on Power/Knowledge'. In *Outside in the Teaching Machine*. New York and London: Routledge, 25-52.

— 1993c. 'The Politics of Translation'. In *Outside in the Teaching Machine*. New York and London: Routledge, 179-200.

— 2011. 'Gender and Utopia in the Global Utopia'. Talk presented at the Nida Research Symposium, New York City, September 14, 2011.

Sturge, Kate. 2007. *Representing Others: Translation, Ethnography, and the Museum*. Manchester: St. Jerome.

Venuti, Lawrence. 1995. *The Translator's Invisibility: A History of Translation*. Abingdon, Oxon, and New York: Routledge.

Frantz Fanon and the enigma of cultural translation

ROBERT J. C. YOUNG

The writings of Frantz Fanon were very quickly subjected to a form of cultural translation, not only in some of the more esoteric interpretations of his work, which take it very far from his own historical concerns, but also more literally: for today, for the most part, he is read in translation. Sales of his books in English far outnumber those of his original texts in French.

When the first English translation of *Les damnés de la terre* was published by Présence Africaine in Paris in 1963, it was called simply *The Damned* (Fanon 1963; Figure 1).

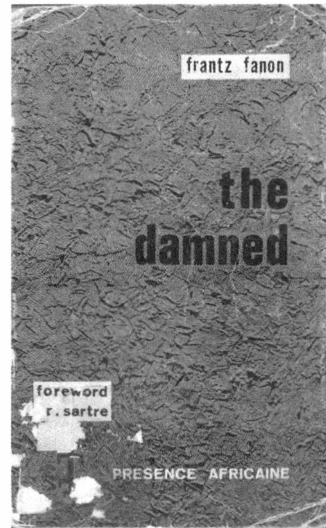


Figure 1

When it was published in London two years later, it was renamed, and given the title by which it is now known, *The Wretched of the Earth* (Fanon 1965; Figure 2).

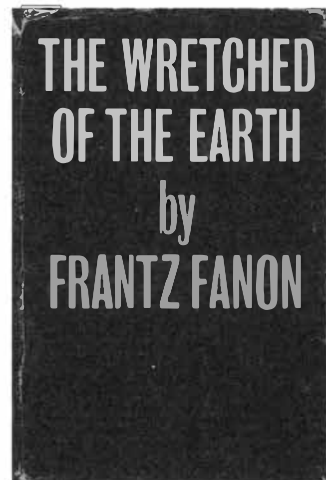


Figure 2

The following year, it was published in the USA, with the same title, but now with a subtitle, which ran, 'A Negro Psychoanalyst's Study Of The Problems Of Racism & Colonialism In The World Today' (Fanon 1966; Figure 3).

This was, no doubt the origin of the misconception in English-speaking countries that Fanon was a psychoanalyst. When the book was reissued two years later in 1968 as an 'African-American mass market paperback,' the subtitle was changed. Now it was *The Handbook For The Black Revolution That Is Changing The Shape Of The World* (Fanon 1968; Figure 4)—an oblique reference to the fact that Fanon had become the favourite writer of the Black Panthers.

Think of the reversal of agency that the book, and its constituency, the wretched of the earth, achieved in five years: from *The Damned* to '*The Handbook For The Black Revolution That Is Changing The Shape Of The World*.' As it happens, this turnaround with respect to agency is the very reversal that Fanon himself proposes as a form of psy-

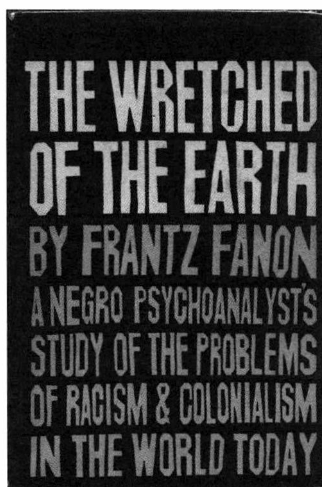


Figure 3

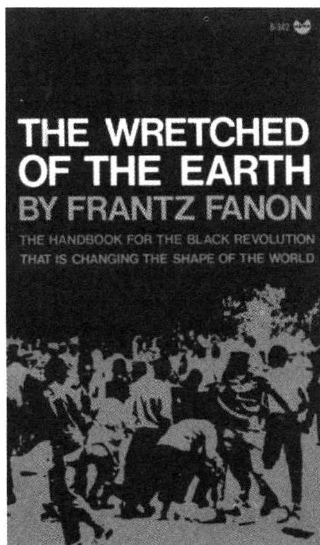


Figure 4

chological self-translation that was central to his life and writings. In my *Postcolonialism: A Very Short Introduction* (2003), I suggested that:

Fanon's two best-known books are themselves about translation, or more accurately, retranslation. In *Black Skin, White Masks*, he argues that the black man and woman have already been translated not only as colonial subjects in the regime of French imperialism, but also internally, psychologically: their desires have been changed into another form, carried across into the desire for whiteness through a kind of metempsychosis. Their very desires have been transposed, though they have never, of course, actually become white. They have black skin, with a white mask.

They have been made to see themselves as other, alienated from their own culture, language, land. Fanon's project is to understand this so as to find a way to translate them back again. This begins with a refusal of translation, of black into the values of white.

In *Wretched of the Earth* the task he sets himself is the gaining of self-respect through revolutionary anti-colonial violence, where violence for the colonised native is a form of self-translation, the act, the grasping of agency (for Gandhi, in a similar way, it would be non-violence). As a doctor, Fanon was equally emphatic about the possibilities of auto translation through a dynamic, dialogic model of education, a pedagogy of the oppressed, so that the translated became themselves, translators, activist writers. The subjects, not objects, of history. With Fanon, translation becomes a synonym for performative, activist writing, which seeks to produce direct bodily effects on the reader—of which his own writing is one of the greatest examples.

Fanon's 'combat literature' both represents and enacts a total commitment to cultural translation as a strategy for subaltern empowerment. This was achieved through a strong emphasis on speech as therapy. As director of psychiatric hospital, Fanon considered speech as a therapy of primary therapeutic value. Language produced psychic health by translating the self.

Having stressed the importance of translation for Fanon I should now confess that, as far as I am aware, Fanon himself never actually wrote about translation as a topic in itself. He only uses the word very occasionally, if at all. Fanon was not someone who moved easily among languages. His letter to Richard Wright suggests that he knew some English (Wright 1973, 150). When in Algeria, he largely relied on interpreters to communicate with his Algerian patients who knew no French. He seems to have made very little effort to learn Arabic, though his later writings interweave some Arabic words into his prose, rather in the way that his passionate French interleaves Martinican slang and enfolds the medicalised language of the body within its own distinctive verbal texture. If interlingual translation does not appear to have been an issue that particularly interested Fanon, intralingual translation, to use

the first of Roman Jakobson's famous three types of translation—intralingual, interlingual, intersemiotic— (Jakobson 1959) thus figures quite prominently in the mode of his writing, beginning with the ways in which he inflects his own powerful prose through a range of dialects and discourses to produce intense somatic effects. In this practice, he was drawing on the example of Aimé Césaire in his poetry. Fanon himself, however, never theorized explicitly about the possibility of the local language offering a form of cultural resistance to the standard imperial language, notably the authority of the Academie Française.

When we move from language to the realm of culture, it seems that Fanon was more actively preoccupied with translation, considered from this metaphorical point of view. Of course, translation can never stop turning to metaphors to express itself. In turn, it cannot stop itself being used itself as a metaphor for other kinds of translation, for example what we have now come to call cultural translation. Cultural translation is not an alternative term for Jakobson's third type of translation, intersemiotic translation, for it does not involve the translation of language into a different sign system, or even translations between sign systems. Jakobson always assumes that translation treats of relations of exact equivalence, as if translation was a kind of switch box, smoothly making equivalence between differences, rather like switching a light on or off. It is hard to deploy a concept of translation without assuming some such kind of fixed equivalence, of persistent stability. Even if we abandon the notion of translating text A into text B, and think of translation as more performative—a process in which text B also reflects the experience of reading A in a foreign language, and bears, as Friedrich Schleiermacher suggests, the haunting marks of its foreignness—text A will always remain a text, that is, something fixed on the page, unless we factor in the ambiguities of the reading process, after which all texts become less stable than they look. Cultural translation, for its part, is always concerned with translations between words, categories, and practices that hover in the realm of the untranslatable and the incommensurable, bluntly juxtaposing the foreign against the foreign. Cultural translation is always concerned with the stuttering uncertainties that 'stick in the gullet', the translations that occur between non-equivalences that remain obstinately non-equivalent and thus mediate the creation of new forms.[1]

'Cultural translation', however, is something of an oxymoron, or a set of non-equivalents in itself. For it puts together two particularly problematic concepts: culture and translation. If we add the concept of the political, we have a morass of disputed subjects: culture, politics, and translation. Each term is so complex and widely debated, that it leaves us wondering what a politics of cultural translation could ever be? One problem is that the concept of cultural translation implicitly makes an analogy between texts and cultures. In the classical model, the translator transforms a text from one language to another, so that the translated text ideally reads as if it were originally written in the second language. Texts standing on their own on the page give the appearance of stability and fixity: translate 'vino' into 'wine' and you have one of Jakobson's equivalences, though even with a single word such as 'brot', 'bread', 'pain', 'pane', as Walter Benjamin pointed out, the equivalence is not as exact

[1] Cf. Mukherjee, Ankhi. 2007. 'Stuck in the Gullet of the Signifier'. In *Aesthetic Hysteria—The Great Neurosis in Victorian Melodrama and Contemporary Fiction*, 1–24. London and New York: Routledge.

as it might seem—there is a whole panoply of cultural-historical baggage attached to the different roles that bread plays and has played in different societies (Benjamin 1996, 257). Move from the realm of a single word into the scale of the sentence, the paragraph, the chapter, or the canto, and any imagined fixity of the text becomes definitively undermined by the uncertainties of interpretation and the production of meaning. In a similar way, culture at first represents something that appears relatively stable. Think of French culture, and you think of objects and consumables—wine again, the baguette, the beret, the Eiffel Tower. But culture has less to do with objects than a common experience of a society in the present—even its past has to be continuously reproduced. Culture becomes a form of struggle, a process of making meaning, and in so doing destroying the old meanings of the past. Whereas texts primarily function as part of the production of meaning, a large part of culture involves the evanescence of meaning, its fading away into history. Forgetting, as Ernest Renan observed (Renan 1990, 11), is an essential process for any nation.

Fanon's contribution in his great essay, or two essays in fact, 'On National Culture', was to develop this idea (Fanon 1966, 165–200). He begins by criticizing the nationalist account of culture which always looks back to retrieve the past, trying to repopulate the living present with its faded ghosts. In doing so, he develops a critique of the assumptions of *négritude*. One assumption behind *négritude* was that the absence of a nation could be compensated for by the rediscovery of a culture. Sometimes this was figured as a national culture. That culture makes and produces the nation is the assumption behind all forms of nationalism: the nation becomes the expression, the soul, in Renan's formulation, of the common culture (Renan 1990, 19). This was essentially the kind of view being expressed in Fanon's own time, for example, in Diop's essay on 'Colonialism and Cultural Nationalism' of 1955 (Diop 1955). But Fanon dismisses this, criticizing such accounts of culture as essentially comprising the realm of the mortician and the pathologist. He suggests that far from being a pre-existing culture that makes or defines the nation, it is the struggle for the nation that makes and defines its culture. 'The existence of a nation is not proved by culture, but in the people's struggle against the forces of occupation' (Fanon 2004, 159). Culture becomes an expression of the dynamic process through which the nation is fighting for itself and creating itself in doing so, a set of popular practices in the present rather than an academic retrieval of a past that has to be remembered and memorialized through the dead and the institutions devoted to them.

> It is not enough to reunite with the people in a past where they no longer exist. We must rather reunite with them in their recent counter move which will suddenly call everything into question; we must focus on that zone of hidden fluctuation where the people can be found. (Fanon 2004, 163)

With the new English translation of *The Wretched of the Earth* (Fanon 2004), whose greater accuracy also loses something, one loss is the evocative phrase in the old, which describes not a zone of hidden fluctuation but a 'zone of occult instability' (Fanon 1966, 182). Although in fact this phrase literally describes a muscle disability, a subluxation, or partial dislocation in the shoulder, Fanon employs these evocative words, which we could retranslate as 'this place of unobservable disequilibrium', to describe the transformative process, the struggling beneath the surface, of a national culture in formation as a part of the popular liberation struggle.

He illustrates this dynamic model of culture by citing a long poem, 'Aube Africaine', by the Guinean poet Keita Fodeba, who was also the Director of the famous 'Les Ballets Africains'. It tells the story of an African village who sends its strongest man, Naman, to fight in the French army against the Germans in World War II. Naman survives the war, even of being a prisoner of war, but is 'machine-gunned by the police force at the very moment he comes back to the country of his birth' (Fanon 1966, 187; Fanon 2004, 167). The poem powerfully presents the double standards of colonial cultures, the subluxation of local culture and its people, the hidden instabilities of the practices of colonial rule, and the repression of the independence movements after the war. What Fanon draws from the poem is the idea that national culture is in some sense not about culture at all:

> To fight for national culture first of all means fighting for the liberation of the nation, the tangible matrix from which culture can grow [*alternative translation*: that material keystone which makes the building of a culture possible (Fanon 1966, 187)]. One cannot divorce the combat for culture from the people's struggle for liberation. (Fanon 2004, 168)

Fanon's point is very clear: the popular struggle is the national culture, the culture is the struggle. In a memorable phrase, Fanon calls this the 'terrible stone crusher, the fierce mixing machine' of popular revolution. This culture is like a building. Popular struggle starts by crushing old stones, then mixing the mortar, in order to build the new culture of the revolution. In a comparable way, culture is also part of a healing process that in time will repair itself like the unstable, dislocated shoulder from the dislocation brought about by the violent intervention of colonialism—what Bourdieu calls 'deculturation' (Bourdieu 1958, 5). Does Fanon's description of a hidden instability and destructive-reconstructive struggle work for all ideas of cultural translation? In general, the notion of cultural translation seems to put any movement involved into the translation part, rather than the culture, which then becomes something more like a text, or the static culture of conventional cultural nationalism. But how do you translate a culture that is itself already in the process of being formed as the continuous product of struggle, and how do you translate between cultures if they themselves already consist of two different forms of struggle? How can we articulate these three simultaneous dynamic, unstable processes? How can we turn these instabilities into a political project beyond that of a total destabilisation? If culture is itself a form of translation, and if both sides of a cultural translation constitute dynamic practices of struggle, how can we think them all together as a common process, or a particular kind of

Robert J.C. Young is Julius Silver Professor of English and Comparative Literature at New York University. He was formerly Professor of English and Critical Theory at Oxford University and a fellow of Wadham College. In different ways, his work has been primarily concerned with people and their cultures who exist or have existed on the margins and peripheries of society, whether nationally or globally. He has published *White Mythologies: Writing History and the West* (Routledge, 1990, new edition 2004), *Colonial Desire: Hybridity in Culture, Theory and Race* (Routledge, 1995), *Postcolonialism: An Historical Introduction* (Blackwell, 2001), *Postcolonialism: A Very Short Introduction* (Oxford, 2003) and *The Idea of English Ethnicity* (Blackwell, 2008). He is the general editor of *Interventions: International Journal of Postcolonial Studies*, and was also a founding editor of the *Oxford Literary Review* which he edited from 1977 to 1994. His work has been translated into 20 languages. Young serves on *translation*'s advisory board.
rjy2@nyu.edu

intervention? Fanon's term for this process is not translation, but 'mutation' (in French as well as in its English translation), or more often, 'radical mutation'. He wrote a whole book about the process of radical cultural mutation, *L'An cinq de la révolution Algérienne*, 'Year V of the Algerian Revolution', a title which alludes to the history of the French Revolution, which is, perversely, translated into English as *A Dying Colonialism* (Fanon 2001, 1980). In the revolutionary year of 1968, Fanon's French publisher, Maspero, would seize the moment to retitle the French edition *Sociologie d'une revolution*. This is certainly an accurate description of the book, which Fanon had originally wanted to call *Réalité d'une nation* (Macey 398), and in which he confronts and denounces French colonial sociologists' accounts of Algeria. It is very possible in fact, that Fanon had Pierre Bourdieu directly in mind, given the appearance of his book, *L'Algérie*, the year before, in a popular paperback edition, *Que sais-je?* (Bourdieu 1958). Bourdieu writes:

> Il ne fait pas de doute que l'Algérie, isolée de l'ensemble maghrébin, ne constitue pas une unité culturelle véritable. ...c'est en Algérie, en effet, que s'est exercé avec toute sa force le choc entre la civilisation autochtone et la civilisation européenne, en sorte que l'unité d'objet est fonction de l'unité de la problématique. (Bourdieu 1958, 5)

Fanon's book was concerned to delineate an alternative sociology of Algerian revolutionary society with a portrait of a dynamic, changing society, very different from the heterogeneous traditional culture represented by the sociologists. Whatever the title by which it is known by, it remains the case that, aside from the opening essay, 'Algeria Unveiled', the book remains comparatively little read. When people do read it, they tend to discuss individual essays rather than the project of the book. Yet the book is remarkably cohesive. Indeed it is by far the most cohesive book that Fanon ever wrote, addressing a single issue, namely the intense cultural transformation brought about by the Algerian Revolution: 'we shall see in these pages what transformations the consciousness of the Algerian has undergone' (Fanon 1959, 10). Each chapter recounts a narrative of the transformation of a particular object, instrument, or practice, by the Revolution. Though the final chapter, on 'Algeria's European Minorities', which is the only part of the book that corresponds to the English title, *A Dying Colonialism*, may appear to take a different tack, describing 'the fissures that, as they have grown, have been the harbingers of Algeria's new European society' (Fanon 1980, 10), Fanon is showing the corresponding transformation in sympathetic Europeans to that of the rest of Algerian society. Nevertheless, the European transformation, which in many ways corresponds to his own, is rather different to the story that Fanon tells in the rest of the book.

L'An cinq charts the cultural dislocation of the war, the wounding of the body of the Algerian people, for which the cure involves a willed transformation of social attitudes and practices. Fanon presents this as a consistent move from tradition to modernity. In each chapter, on the veil, the radio, the family, and on medicine, Fanon tells a version of the same story. In the first instance, the French oppose traditional Algerian practices and attempt to initiate the Algerian people into more modern ways: in every case, this fails. 'The phenomenon of resistance observed in the colonized must be related to an attitude of counter-assimilation, of maintenance of a cultural, hence national, originality' (Fanon 1980, 20).

Yet what failed when proposed as a form of cultural improvement by the conqueror, only strengthening 'the system of values by means of which the colonized person resists his

innumerable offensives' (19), develops a very different life in the context of the dislocation of the war. The unveiling of Algerian women, as a strategy for bringing the Algerian people into French modernity, fails miserably and only produces a counter-reaction of more insistent wearing of the haïk. Yet under the pressure of war, as shown in one of the most famous episodes of *The Battle of Algiers*, Algerian women unveil themselves and adopt European dress in order to evade French military control. 'The protective mantle of the Kasbah, the almost organic curtain of safety that the Arab town weaves round the native, withdrew, and the Algerian woman, exposed, was sent forth into the conqueror's city' (Fanon 1980, 29).

The chapter subsequently charts what Fanon calls 'the historic dynamism of the veil', a cat-and-mouse game by which Algerian women successively unveil and re-veil themselves in order to elude and evade the responses of the French. Underneath this narrative, however, there is little doubt that Fanon sees the unveiling of the Arab woman as a progressive move in the formation of a new Algerian society. His own essay follows a narrative in which he insistently returns to the figure of the Algerian woman and her relation to her body:

> We must come back to that young girl, unveiled only yesterday, who walks with sure steps down the streets of the European city teeming with policemen, parachutists, militiamen. She no longer slinks along the walls as she tended to do before the Revolution... The shoulders of the unveiled Algerian woman are thrust back with easy freedom. She walks with graceful, measured stride, neither too fast nor too slow. Her legs are bare, not confined by the veil, given back to themselves, and her hips are free...The Algerian woman who walks stark naked into the European city relearns her body, re-establishes it in a totally revolutionary fashion. This new dialectic of the body and of the world is primary in the case of the [one] revolutionary woman. (Fanon 1980, 36–7)

Fanon's point here is that this radical transformation of the Algerian woman has been effected as part of the creation of the new Algerian revolutionary society: the transformation has come from within, rather than through French cultural oppression, and has been made its own. In each instance in the book, he tells a story of how a modern practice is rejected, then internalised and reproduced in a mutated form from within as part of the necessities of the Algerian revolution (radio, the French language, non-patriarchal family structures, and Western medicine). In each case, French modernity is rejected, but then translated into something else by the Algerian people and transformed into something that is fully their own. This 'radical mutation' produces the new national culture that constitutes the resource of the revolution. :'The power of the Algerian Revolution resides in the radical mutation that the Algerian has undergone' (Fanon 1980, 10). If the deculturation and acculturation of colonialism could be seen as a form of 'foreignising translation', then the narrative of the radical mutation of Algerian society into its own form of modernity that Fanon tells could be seen as a form of domesticating cultural translation.

I want to close by juxtaposing and comparing Fanon's account of cultural translation as 'radical mutation' to those of the two most famous texts that described and analysed forms of cultural translation before him. The first is Walter Benjamin's famous essay, 'Die Aufgabe des Übersetzers' ['The Task of the Translator'] (Benjamin 1996). In this essay, Benjamin cheerfully discounts all normative notions of translation, to suggest that all texts contain within themselves, potentially, their own forms of translatability, and it is this effect that will continue in their afterlife, indeed so that their translations constitute their afterlife,

their repetition-as-difference through translation which enables them to live on beyond their own particular moment. A text becomes a kind of reproduction machine, or more accurately reproductive body, constantly producing translation effects, reproducing itself anew in new languages and at new historical moments. If we think of cultural translation according to Benjamin's dynamic historical model, we can think of it not as the transformation of one culture into another, or the intervention of one or more cultural agent into another culture, but of cultural translation comprising the historical after effects of an original culture in the language and practices of the second. This would allow for something more like a postcolonial concept of cultural translation, which no longer conceives of translation on a spatial model of transformation, but as a historical repetition effect—in which the translating colonial culture re-emerges as different, decades, centuries later, to find itself translated by its colonised other.

At this point, translation becomes an act of transformative reiteration, that which is recognizable but no longer the same, and which finds itself repeated in the language of the foreign, that itself in a contrapuntal way becomes mediated at the same time by untranslatability, and by the introduction of., or preservation of, foreignness. Again, it seems that what is central to this account of translation is a mode of instability, fluctuation, and oscillation. What this means for cultural translation is that it will always involve a two-way process—whereby the cultural translation of the other will also transform the one who is performing the translation, translating both cultures out of themselves, into new modes of operation. So cultural translation as the form of migrant minoritizing culture will not only intervene and make-over—make strange—the culture in which such migrants find themselves, but in time it will also ricochet back to transform their originals (Bhabha 1994). We can begin to think this through in relation to the dynamics of contemporary global politics, which are being seized by movements that resist the cultural transformations apparently being inflicted on them by Western interests. No one would deny that this in part happens according to the most obvious procedures of global economic and military power. But at the same time, the dynamics of cultural translation suggests that the very interventions that are in the process of taking place to transform the First World are also operating, often in dislocated temporalities, in the form of counterpoint, or transculturation, of the Third.

The second text is Fernando Ortiz's *Cuban Counterpoint: Tobacco and Sugar* (1940) (Ortiz 1995). Here the Cuban anthropologist introduced the concept of transculturation in antithesis to the dominant model of acculturation that was currently in use by the Chicago School, and which referred to the assumed transparent process of assimilation of American culture by incoming immigrants. In fact, apart from the cultural politics that it proposes, there was another reason why Ortiz was reluctant to use the term acculturation, for in Spanish the prefix a potentially reverses the sense of the word in English—so that instead of describing the acquisition of culture, it evokes a loss of culture, thus secretly signaling the repressed other side of the Chicago School model. Ortiz primarily presents transculturation in terms of the successive waves of immigrants who became part of the dynamic processes of the material culture of Cuba—the tobacco and sugar industry—that, as Ortiz shows in his beautiful and haunting evocations, operate in a contrapuntal dialectic with respect to each other. The process he describes is one in which the new migrants affected Cuban culture at the same time as they were drawn into the doubled dynamics of

Cuban material economics. This transformation of and by the operatives on their arrival in Cuba is not hard to conceptualise. But in fact the book falls into two unequal halves. Unexpectedly, the longest story of Cuban transculturation is taken up with the way that the gift of tobacco—which the friendly indigenous natives of Guanahaní offered Columbus, in the very first moment of relations between Europe and America as he stepped onto American soil—created not just a new local social milieu of the soon-to-follow Spanish conquistadors, but also very rapidly transformed the whole social world of Europe, and as quickly, the Middle East and Africa, becoming a global cultural phenomenon—a process that Fanon would call 'counter-acculturation' (Fanon 1959, 41-2) [In *Algerian Unveiled*]. The first and most effective form of consumer globalisation, which makes McDonald's look minimal in comparison, was the gift of cigars through which the indigenous Caribs transformed the social practices of the world more radically than any people have done before, or since. Gifts, as we know, are a two-way process, which involves a return. And a cigarette, as Oscar Wilde observed, is the perfect form of pleasure: it is exquisite, and it leaves you unsatisfied. Ortiz himself comments, very accurately, that there was something radical in the doubled nature of this particular gift: 'In the fabrication, the fire and spiraling smoke of a cigar there was always something revolutionary, a kind of protest against oppression, the consuming flame and the liberating flight into the blue of dreams'. (Ortiz 1995, 14)

Cultural translation, likewise, involves a dialectical process in which the transforming processes move simultaneously in both directions: consuming the past so that it can release spiraling dreams of flight into the futurity of liberation.

References

Benjamin, Walter. [1923] 1996. 'The Task of the Translator'. In *Selected Works*, edited by Marcus Bullock and Michael W. Jennings, vol. 1, 253–63. Cambridge: Harvard University Press.

Bhabha, Homi. 1994. *The Location of Culture*. London and New York: Routledge.

Bourdieu, Pierre. 1958. *Sociologie de l'Algérie*. Paris: Presses universitaires de France.

Diop, Alioune. 1955. 'Colonialisme et nationalisme culturels'. In *Présence Africaine* 4, 5-15.

Fanon, Frantz. 1963. *The Damned*. Translated by Constance Farrington. Paris: Présence Africaine.

— 1965. *The Wretched of the Earth*. Translated by Constance Farrington. London: Mac Gibbon & Kee.

— 1966. *The Wretched of the Earth: A Negro Psychoanalyst's Study of the Problems of Racism & Colonialism in the World Today*. Translated by Constance Farrington. New York: Grove Press.

— 1968. *The Wretched of The Earth: The Handbook for The Black Revolution That Is Changing The Shape Of The World*. Translated by Constance Farrington. New York: Grove Press.

— 1980. *A Dying Colonialism*, 1959. Translated by Haakon Chevalier. London: Writers and Readers Co-operative.

— 2001. *L'An V de la révolution algérienne*. Paris: La Découverte.

— 2004. *The Wretched of the Earth*. Translated by Richard Philcox. New York: Grove Press.

Jakobson, Roman. 1959. 'On Linguistic Aspects of Translation.' In *On Translation*, edited by Reuben A. Brower, 232–9. Cambridge: Harvard University Press.

Macey, David. 2002. *Frantz Fanon: A Life*. London: Picador.

Ortiz, Fernando. [1941] 1995. *Cuban Counterpoint: Tobacco and Sugar*. Translated by Harriet de Onís. Durham, N.C.: Duke University Press.

Renan, Joseph Ernest. [1882] 1990. 'What is a Nation?' Translated by Martin Thom. In *Nation and Narration*, edited by Homi K. Bhabha, 8–22. London and New York: Routledge.

Wright, Richard. 1973. *Impressions and Perspectives*, ed. David Ray and Robert M. Farnsworth (Ann Arbor: University of Michigan Press.

Young, Robert. 2003. *Postcolonialism: A Very Short Introduction*. Oxford: Oxford University Press.

The Translated City

IAIN CHAMBERS

> Progress itself is not something that unfolds in a single line. Along with the natural weakening an idea suffers as it becomes diffuse, there is also the criss–crossing of influences from new sources of ideas. The innermost core of the life of every age, an inchoate, swelling mass, is poured into moulds forged by much earlier times. Every present period is simultaneously now and yet millennia old. This millipede moves on political, economic, cultural, biological and countless other legs, each of which has a different tempo and rhythm. One can see this as a unified picture and elaborate it in terms of a single cause by always keeping to a central perspective...but one can also find satisfaction in the exact opposite. There is no plan in this, no reason: fine. Does this really make it any uglier than if there were a plan?
> Robert Musil 'Mind and Experience: Notes for Readers Who Have Eluded the Decline of the West' (1921)

To think of the modern city—Cairo, London, Istanbul, Lagos, or Buenos Aires—is to experience a perpetual translating machine. Economical, cultural, and historical forces are here locally configured and acquire form, substance, and sense. These days much attention is given to how global flows become local realities in the multiple realisations of 'globalisation', but the archive that the city proposes actually represents an altogether deeper set of sedimentations. Cities as the sites of cultural encounters—from fifth century Athens with its Greeks, Persians, and Egyptians, to present-day, multi-cultured Los Angeles—are precisely where the outside world pushes into our interiors to propose immediate proximities. In this context, differences may

Iain Chambers is Professor of Cultural, Postcolonial and Mediterranean Studies at the Oriental University in Naples. He is known for his interdisciplinary and intercultural work on music, popular, and metropolitan cultures. More recently he has focused more closely on a series of postcolonial analyses of the formation of the modern Mediterranean. He is author of *Migrancy, Culture, Identity* (1994), *Culture after Humanism* (2001); and most recently, *Mediterranean Crossings: The Politics of an Interrupted Modernity* (2008). He is also editor with Lidia Curti of *The Post-colonial Question: Common Skies, Divided Horizons* (1996,) and the volume *Esercizi di Potere. Gramsci, Said e il postcoloniale* (2006). Several of these titles have been translated into various languages, including Italian, Spanish, German, Japanese and Turkish. Chambers serves on *translation*'s advisory board. **ichambers@unior.it**

also be accentuated: think of the ghettoes, ethnic areas, and communities of many modern Euro-American cities. Cultural and historical overspills, most immediately registered in culinary, musical, and cultural taste, do not automatically lead to physical convivialities and friendship. Nevertheless, even if we cling to familiar accents, the grammar of the city undergoes transformation. This occurs without our consent. We inevitably find ourselves speaking in the vicinity of other histories and cultures, in the vicinity of others who may refuse our terms of translation, who insist on opacity, and who refuse to be represented in our reason. As a translating and translated space, the language of the city is never merely a linguistic matter. For what is being 'spoken' in a mixture of asymmetrical powers is precisely the intricate accumulation of historical encounters established in the conjunctural syntax of a particular urban cultural formation. As the concentrated locality of such processes, and their augmented velocity, the city continually proposes the urgency of considering life, both ours, and that of others, in the transit proposed by translation.

What precisely might all of this mean? Beyond the obvious threshold of translation inaugurated by the arrival of the other, the stranger invariably called upon to transform his history and her culture into our language and understanding, there emerges the disquieting insistence that we too, are somehow being translated by complex processes occurring in the very city that we consider our own. The city becomes increasing problematic, and we grow accustomed to walking on troubled ground. The foundations of our history and culture, of our lives and sense of belonging, are disturbed. The assurance of a domestic place is exposed to unauthorised questions, unplanned procedures, and unhomely practices. We are literally transported elsewhere and are ourselves translated. For what is rendered explicit in translation is not merely the contingency of language and the manner in which it sustains our movement, but also a persistent interrogation. Seeded in ambiguity, uncertainty, mis-understanding, re-formulations, semantic contestation, and the uncontrolled passage of language elsewhere, there emerges the insistence on an irreducible opacity. Not all will be revealed to our eyes and reason. This, of course, is the complex challenge of the post-colonial city. It is here, where the colonial ghosts who haunt the making of modernity are housed and accommodated, that we encounter the most acute site of translation, deferred representations, and opacity.

The forces of translation can be traced in multiple forms and formations: in the phenomenology of everyday life; in musical, pictorial, and literary aesthetics; in clothing and culinary practices; in debating questions of faith; and in renewing the lexicon of philosophical and critical discourse. Among the many ways of thinking of such processes, processes that are intrinsic to the making of the modern city and the modernity it is presumed to represent, is that provoked by critical considerations of contemporary architecture and urban planning.

Architecture, as the material and technical appropriation of ground, history, and memory proposes a problematic site of power and politics, of technics, technology, and aesthetics. All of this is unconsciously secreted in the seemingly neutral grid lines of the survey, the plan, and the project. If architecture provides us with a habitat, a home, it also contributes to the language in which ideas of home, belonging, and domesticity, and the supposed opposites of the unhomely, the non-identical, and the foreign, are conceived and received. This renders space both agonistic and partisan: no longer an empty, 'neutral' con-

tainer, waiting to be filled by the abstract protocols of 'progress', but rather the site of a complex and troubled inheritance that questions all desires to render it transparent to a conclusive logic. Architecture, even if it chooses to ignore it, is about the translation of this troubled inheritance. So, opening up the languages of building, urban planning, and civic projection, seeding them with doubt, and crisscrossing their concerns with lives lived, living, and yet to come, is to render the 'laws' of cultural codification vulnerable to what they seek to contain and control. Every act of representation is simultaneously an act of repression. Every excluded trace becomes the site of a potential transformation, the point of departure for unsuspected meanings.

For, despite the presumption of the explorer's map and the architectural drawing board, space is never empty. It is has already been inhabited, nominated, and produced by some body. Abstract coordinates are themselves the purified signals of an altogether more turbulent and terrestrial transit. In this stark affirmation lies a profound challenge to an eye/I that has historically been accustomed to colonising a space considered 'empty' prior to its occupation by occidental 'progress'. Against a grade zero of history inaugurated by the West, its languages, disciplines, technologies, and political economy, it is ethically and aesthetically possible to pose the historical heterogeneity of what persistently precedes and exceeds such a singular and unilateral framing of time and space. In translating abstract coordinates into worldly concerns they become both multiple and mutable. In the situated realisation of symbolic artefacts—the 'house', the 'square', the 'building', the 'street'—a complex historical provenance is pronounced in the shifting syntagms of an ultimately planetary frame.

The interruption posed by the other and the elsewhere encourages the interrogation released in a sidereal, oblique glance that cuts across the site and crumples the map with other times. Set free from the assumptions of disciplinary protocols secured in the institutional authority of architecture, civil engineering, and public administration, the plan, the project, is here exposed to questions and queries that were previously silenced and unheard. The desire for the totalising translation of transparency, and hence control, is de-territorialised and re-territorialised by what insists and resists the architectural and administrative will (to power).

All of this crosses and contaminates aesthetics with ethics. A closed, idealist, and metaphysical imperative—the idea of 'beauty', the 'order' of reason, the 'rationality' of the plan, the stable 'meaning' of the discourse—is transferred into the turbulent, open-ended, syntactical turmoil of a quotidian event. We are invited to look and think again; to touch and feel the experience of the everyday and the ordinary rendered extra-ordinary. In this transitory exposure (Heidegger's aletheia or revealing), a breach in the predictable tissues of a cultural and critical discourse is temporarily achieved. Here the solution proposed is neither permanent nor conclusive; it is precisely in 'solution', in the chemical and physical sense of the term: a liquid state in which diverse forces, languages, and histories are suspended and culturally configured in the shifting currents of a worldly unfolding. This architecture and aesthetics shadows, occasionally spilling over the borders of more permanent pretensions. As a border discourse, this translating perspective proposes tactical interruptions of a hegemonic strategy seeking to realise its unilateral plan (often under the label of 'progress', 'modernity', and 'democracy'). It is in the borders, in a social and historical 'no-man's-land', where both civil rights, and frequently the very concept of the 'human', are suspended or yet to come, that it becomes necessary to elaborate another architecture of sense, another

geometry of meaning: a poetics whose trajectory and potential translations literally leave the political speechless.

This suggests that there is no one project, no single perspective that is able to subordinate, discipline, edify, and translate space. The project, still dreaming of totalities and finitude, gives way to the critical passage that is always in elaboration. While the former is forever seeking home and the certitude of completing the plan, the journey, the latter is always underway beneath a sky too vast to possess. Here space, rather than passively received as an anonymous container, becomes a social and historical provocation. The space-time continuum is cutup and redistributed in a disturbing semiotics: signs drift into other accounts, semantics are contaminated, deviated, and subverted; ignored details and debris betray a history yet to be told. Space is re-articulated, transformed from a singular structure into a multilateral palimpsest that can be 'written' up and over, again and again. Freed from their supposedly objective status, space and temporality are deviated from the unilateralism of 'progress'; both are redistributed in a narrative yet to be told.

In this critical exposure, tradition—historical, cultural, and architectural—becomes the site of translation and transit. Here the tradition evoked is not the narrow history of occidental architecture, but rather one that is articulated in the disturbing and interrogative tradition of dwelling on the earth beneath the sky,, ultimately a de-possessed place that is never simply 'ours' to manage and define. Here questions of freedom and action exist in proximity to the world, rather than in debt to the abstract humanism of occidental subjectivism (and its metaphysical culmination in the objectivism of technological rationalism and the transparent translation of naked 'information'). This suggests a precise move away from architecture involved in the design of buildings to an architecture engaged in the care and construction of places. At this point, architects might come to be considered as mediators between the order, the discipline they embody, and the disorder or extra-disciplinary world they seek to house and accommodate.

The knowing and omnipotent eye of the architect (this was the preferred metaphor for God adopted by both Isaac Newton and William Blake), together with the very premises of occidental humanism and its ocular hegemony, could perhaps here be replaced by the altogether more humble and immediate figure of the Disk Jockey. The DJ does not pretend to create from nothing, does not believe that language commences with his or her presence, but rather listens to, and takes in hand, existing languages, seeking to extract from them a new rhythm, a diverse style, a more satisfying configuration. Beyond the geometry of space, exists an architecture, a manner of edifying and constructing places composed in the rhythms, sounds, and everyday practices that exceeds the plan and the project. The city comes to be cut up, divided, and sounded out by the desires and needs of specific subjects.

Subjects in space speak through diverse histories and languages and, more directly, contest the auto-referential logic of abstract administration and architectural planning. In the space between buildings, it is possible to hear a dialogue between place and identity. Here the dreamed symmetry of the project is continually subverted by the social, interrogated by the punctuation of the everyday. Here the object of the rationalist gaze, captured in the eye of the architect and the urban planner, becomes a subject; a subject who responds in a language that exceeds the logic of the project. Abstract bodies—citizens, people, and individuals—become precise and differentiated realities. We pass from the geometric vision

of space to its social dissemination and its historical articulation. We pass from mathematics to metamorphosis, from logic to language, from the grammar of the said to the translation of historical speech that constitutes both us and the world in which we are sustained.

So, how to reply to a history that is neither homogeneous nor amenable to a unilateral will? Such a reply involve a distinctive and explicit shift in the intellectual foundations and language of architecture itself. Architecture has historically tended to identify ground in the instance of edification. Prior to that moment, space is considered literally meaningless, unconstructed, and thereby unrepresentable. What if architecture were to build without the security of this a priori that protects it from what its reason cannot contain? At this point, the abstract priority of geometry and design would come to be challenged by the historically and culturally invested ground upon which architecture, both physically and metaphysically, builds. Architecture would be sustained in acts of translation: fraught, even impossible, but necessary.

The awareness that architecture embodies something that goes beyond its calculation, something that exceeds the more obvious techniques of projection, engineering, and planning, leads to the insistence that architecture always occurs in a particular place, never an empty space. Architecture always builds on fractured, unstable ground. This is to intersect the art of rational construction—the will to construct an edifice: the metaphysics of building and the building of metaphysics—with the intercession, and protection, of the very question of our differentiated being. There are forces within the languages of our becoming, building, and thinking that interrupt, break through, and exceed the violent imposition of technical, 'scientific', 'rational', and unilateral solutions to that ancient and most present of demands: the unfolding question of how to dwell.

The contemporary critique and crisis of European architecture paradoxically stems not from its failure and the threat of extinction, but precisely, as with so many other occidental practices, from its ubiquity; from the fact that its grammar and reason has become universal. Yet if architecture is about the narration and nurturing of tradition, the material translation and transmission of time and space into place, then it can never simply assume an 'organic' relationship to what emerges from the immediate site. Each and every culture is historically the result of a hybrid and transit formation, borrowing and modifying styles and solutions that have been imposed, imported, borrowed, bricolaged, adopted, and adapted...translated.

The classical sense of the city is consistently connected to the immediate history of a defined territory, the expression of an autochthonous culture. Nevertheless, in every city roots invariably turn out to be routes, historical and cultural passages that crisscross urban space offering entry into, and exit from, the immediate procedures of the locality. Hence, the question becomes how to think of both a city and its buildings as the crossroads between roots and routes; further, how to conceptualise a city constructed and constituted by mutable migratory flows and diversified cultural traffic. In other words, how do we think of a city no longer in terms of an apparently homogeneous historical-cultural text, but as a permeable site suspended in the challenge of translating and being translated through the accommodation of cultural and historical heterogeneity?

It is no longer merely a question of extending existing urban and civic space to offer hospitality to diverse, subaltern, and hidden histories. Rather it is we who are invited to reconsider and reconfigure our histories in reply to the interrogations that emerge in the

streets of 'our' city, our 'home'. My own history, culture, and sense of the world are rendered vulnerable by such histories: histories that are clearly impossible to enframe in a unique point of view, or to translate into a transparent reason.

The unique historical and geographical name—Sao Paolo, Vienna, Lagos, London—of a specific urban space evokes multiple places that are sutured into a shared territory, producing the diverse configurations that cultural, historical, and social bodies perform across their multiple planes. Within the ongoing cultural and historical hybridisation of cities that we increasingly speak of today, the same urban space and time comes to be re-signified, re-worked, and re-written under the impact of diverse prospects, needs, and desires. The same territory is rendered flexible—de-territorialised and re-territorialised—as it continually migrates from one set of coordinates to another.

A location is always the site of cultural appropriation and historical transformation, the site of a particular manner and economy of building, dwelling, and thinking. What emerges in the specific contours of each and every place is the subject who introduces agonism into the agora, confuting the regulated transparency of the plan with the unsuspected translation and opacities of the unplanned event. This is not simply a response that is restricted to a precise sociocultural and historical site; for it simultaneously also represents a response to a wider series of questions that invest contemporary modernity. What is proposed is an unfolding engagement with what falls off the planning table and is generally excluded from the project, what is in time and yet is excluded from the temporalities of rationalism: a presence that threatens and challenges the authority of the planner. As Walter Benjamin has taught us, it is precisely from an examination of what the city casts aside, from its detritus and rubbish, that one discovers its innermost secrets and repressed logics.

In the modern rationalisations of urban space and development, such unrecognised places are for the moment literally nowhere (ou-topos). To disrupt the plan with its refuse, with its repressed matter, brings us to confront the fundamental critical question: whether simply to synthesise and endorse an existing urban grammar, or to render it vulnerable to diverse horizons of sense that will modify, reconfigure, and perhaps even lead to abandonment of the language such a grammar proposes? In this vein, Western, or First World, architecture and planning could come to be connected to the more agile abodes that constitute housing, haven, and recreation for the vast majority of the world's population, who have neither the means nor daily stability to permit occidental edifices.

Architecture as the site of critical work is not only where buildings and cities are visualised, planned, and projected, it is also where it becomes possible to listen to what the architectural practice and profession tends to silence or repress in its political economy of rationalising and representing space. Can architecture respond to this other side? To those who do not fit into the abstract rigour of the plan? To those whose presence disturbs and contests its logics and rewrite the terms of accommodation according to another cultural design? To those who translate the city into unauthorised meanings? Perhaps architecture might respond to such conditions, which are intrinsically among the structural conditions of what was once occidental, but are now clearly a differentiated, planetary, modernity, less by seeking to 'solve' such 'problems' and more by seeking to present them. This, I would suggest, is what a critical understanding of the translated (and translating) city ultimately exposes.

Translation-Transdiscipline?

BABLI MOITRA SARAF

Part one

The note, 'Translation: a new paradigm', circulated by the editorial board of this journal as an introduction to the inaugural issue has been profoundly thought-provoking. Along with the bird's-eye view of the terrain, it agonizes about an 'epistemological crisis' confronting the discipline of translation studies, laments the impasse within, and looks towards 'startlingly new' ways of defining translation. It candidly confesses to articulating the anxiety of scholars and practitioners of the discipline in 'single nation states and linguistic limits'. This qualification is both timely and appropriate and may be among the factors that lie at the root of the crisis. One is therefore, also tempted to add—*and scholarship which has been conditioned by the cultures of teleology and linearity within Judeo-Christian world-views.* As praxis, the very definition of translation has been cast in the monotheistic vocabulary of Source (Original) and Target (Derivative) and this has functioned as the normative, *only way* of defining translation, instead of being one way to define it. Thus, anxieties may also be linked to those about 'authenticity' of the translation, with the Bible as the paradigmatic 'original text'. Hector Avalos, in his insightful and informative work, *The End of Biblical Studies* (2007), has demonstrated how the Judeo-Christian notions of the Bible, both as an original text and its so-called equivalent in translations, are built upon fallacious notions and self perceptions which are exercises in concealment and erasures, undertaken with the end of manipulation for the retention and reproductions of power and control by insistence on the relevance of the Bible to our times. Even if we were to lay aside this indictment, the fact remains that

Babli Moitra Saraf is an Associate Professor in the Department of English and the Principal of Indraprastha College for Women, University of Delhi. She has received her MPhil in English and PhD in Sociology. Her current work focuses on orality and performance in relation to translation studies. Her teaching interests include modern Indian literature in translation, classical literature, Renaissance and modern European drama, Milton, the Bible, cultural studies, and literary theory. Prof. Saraf has been a scholar under the Indo-Italian Cultural Exchange Program and has translated the works of the Bengali writer Mahasweta Devi into Italian in collaboration with Maria Federica Oddera, including *La Cattura* (1996) and *La Preda e altri Racconti* (2004). Her work *Rajouri Remembered* (2007), a translated memoir located in the state of Jammu and Kashmir during the Partition of India engages with the problem of negotiating the translator's position as a participant in the narrative. Saraf serves on *translation*'s editorial board. **bmsaraf@gmail.com**

translation activity organized around the Bible ironically, is almost always extra-textual, and often layered with the motive of translating both ontology and epistemes of large sections of the world's peoples. Yet translation theory generated around this activity has precluded ways of considering the act of translation as a creative, transformative, or interpretative act, along with the attendant trauma, anguish and violence, the internal turmoil and churnings that are associated with them.

The print-centricity of translation within the critical canons of translation studies has led to translation being conceptualized as a linearized activity. This has remained the dominant discourse of translation, its universal given and has been accepted as such. There has been little reflection in translation studies on how pre-literacy, pre-print cultural crossovers may have taken place, especially within geographical areas of great linguistic diversity. Nor has there been any real challenge to the centrality of the printed text in translation studies and its assumption of literacy as a prerequisite for the activity of translation, setting aside historical and empirical evidence of other modes of communication practiced for centuries across the globe. The worlds lying outside the Judeo-Christian cultures no longer consent to be contained by a monotheistic framework. Cultural transactions there are heterogeneous, and worldviews disparate and non-normative. The notion of 'original' in translation studies is inextricably linked to the idea of ownership and this creates particular problems in cultures of memory where ownership is indeterminate and texts are produced in their articulation. The text then belongs to the entire community and once articulated is set free by the owner to be reiterated across various media. Here the formation of cultural memory is a function of multiple "free-flowing" texts and not of a single text bound and contained by its covers. Formulating translation as a *transdiscipline* may liberate the discipline from its practitioners. The idea of translation as a linear operation needs to be interrogated. Even the word 'translation' must be reviewed to consider that interlingual translation may just be one of several translational practices. Its dominance in defining all acts of translation must be examined and challenged.

Eurocentric paradigms in translation studies have privileged the written text, till in an ironical reversal, the fixity of such written texts has come to be questioned by its most perceptive intellectuals. The infantilization of both sound (speech) and gesture, primordial and persistent acts of communication, have been relegated to a primitive stage of development within the dominant teleological narratives. Surrounded by preliterate cultural forms that have textured our lives, marvelling at the enormous circulation of cultural capital of unlettered masses, we from South Asia have to remind ourselves that literacy may not be the cultural universal for contemplation, reflection, and articulation. It is however not enough merely to state this. Co-opted as we are by that dominant narrative, we have to begin to rethink ourselves—epistemologically, philosophically, and culturally. It is the text in cultural memory or the cultural narrative that undermines the notion of linearity for us. The intertext here becomes fundamental and forces us to acknowledge that the validity of adaptation of oral narratives of indeterminate origin cannot be subject to notions of equivalence.

In any case, it is difficult for us in South Asia to find ourselves in an intellectual cul-de-sac just yet with translation. In India, there are 22 officially recognized languages, *Ethnologue: Languages of the World* 2011 lists 438 living ones. The linguistic diversity and cultural geography make for a potent combination that impacts the process of creation and the

preservation of knowledge and its narration. However, languages are also dying with each generation resulting in epistemological losses. Asymmetrical education across generations and the primacy of the English language have resulted in a situation where in most language communities, the generation that speaks, reads, and writes the native language is rarely proficient in English and the generation that is so, is lamentably ignorant of the former, often as a result of historical, social and economic, and educational compulsions. This is true of most of India's regions. It remains to be seen whether the Indian diaspora, under threat to its minority status has preserved its mother tongue among its new generation. However, even if it were to be so, the dissemination of cultural knowledge across translation in print, requires a disciplinary rigour and academic interest which may not be available in those who may have bridged the linguistic divide. The crisis of the humanities has hit language learning particularly hard. The advantage that an education in English accords the average Indian has also increasingly privileged learning in the Science, Technology Engineering and Mathematics (STEM) courses and interest and engagement with languages and their literatures as such is rare. For it to be combined with translation or cultural studies is even rarer. Translation and translation studies comprise a special interest group often limited to academia and disciplines like social anthropology, history, and of course, literature. It is in this scenario that we have to view and review these. The massive effort of translating scientific texts that Europe undertook to disseminate scientific knowledge and education has no parallel in India. English, like German and French elsewhere, has been the key to all higher education in India, which translates into lucrative or reasonably remunerative careers, even within the country, now more than ever. The national educational agenda factors in translation as a tool to open up the world of knowledge of a specialized kind to native vernacular speakers. A National Translation Mission was recommended by the National Knowledge Commission (NKC) and was ambitiously designed to meet specific educational objectives. Universities with departments specializing in translation were invited to make the roadmap. The NKC also recommended and mapped the project to recuperate indigenous knowledge systems. Enormous potential remains to be tapped there, and translation's role will be pivotal in codifying these systems. Translation is also a political and economic compulsion today for India. With the formation of South Asian Association for Regional Cooperation (SAARC), translation is also on the regional agenda as countries grappling with languages and cultures of the region strive to promote cultural understanding and economic co-operation. With so many permutations and combinations of the communicative contexts, the potential of translation studies is far from exhausted.

Translation as we will see is a vigorous activity in the region. In a rapidly globalizing world, large swathes of geographical and mental landscapes in India stay cocooned in a time warp while others translate and are translated, transformed, and transmitted. In a nation/region of storytellers, oral and written narratives are recovered by scholars, scribes, and performers to be translated. However, gaps have to be bridged between dialects and standard languages, and those languages which are spoken but do not have a script. Then there is the presence, since ancient times, of vigorous oral traditions as well as rigorous traditions of writing for dissemination of knowledge and these continue to be recuperated and translated by native and foreign scholars. For the Indian subcontinent, the world has always been intercultural and cultural exchange has long been a mode of being. Five definitive moments can

be identified for our purposes. The first is the translation of Buddhist texts and their travel to the Far East. The second is the encounter with Islam and the great cultural energy that encounter produced. The third is the colonial experience, which culminated in the organization of the nation state along linguistic lines. The fourth, in the post-independence era of nation-building which marked a spurt in regional translation activity, was promoted by state patronage. The latest in this trajectory is the contemporary conditions of globalisation in which the pragmatics of globalisation, translation, and interpretation hold the key to information, economics, and commerce on a global scale. Predating these identifiable epochs is a continuum stretching back into the era of maritime and overland activity of trade and commerce, a 'globalisation' with its own set of markers. For a region of such linguistic diversity where since ancient times translation has been axiomatic, a given of the great commercial and social networks of trade routes and vast movements of populations, it seems an activity so innocuous and unselfconscious that there is no reflection on it till we come to the translation activity undertaken with the advent of Buddhism. In the encounter with the world of Islam, we also see the operation of translation as metaphor, as two world views come into contact. Different historical epochs have thrown up their particular problematic. Scholars of the region are still negotiating these epochs in translation and translation studies.

In this, I would like to draw attention to two interesting projects around translation, which throw up methodologies whose analysis may produce fresh insights into the activity of translation. The first of these is a recent development in the attempt to bring in narratives from the margins into the mainstream. Here, the disempowered, even illiterate narratives are codified into translated texts and printed or performed for further dissemination by mediators, usually ethnographers and storytellers. This raises complex questions of motives and linguistic negotiations, and also involves obvious issues of power and privilege. However, these texts importantly contribute to the inclusion of those voices, silenced and unheard for centuries, in the narrative of the nation. The second one involves showcasing literature from diverse regions of India, for the non-English speaking world. The dearth of requisite linguistic competencies here can only be resolved through collaborative translation, wherein it is expected that the move would be from the original source text directly into the target language by native speakers as translators working with language pairs. However, that rarely happens. Only texts that have been translated into English are chosen for translation by publishing houses, as these are already accessible to publishers who would want to evaluate the translations in order to assess their marketability. The mediating role of the English language in determining the selection of texts for translation, and in the context of the methodologies that evolve around the task of translating from the original into the target language along with the political configurations that are generated in these linguistic/communicative contexts as translation events, would be an interesting area for translation studies to examine.

Part two

What people are doing with texts and why, should continue to be a central concern in translation studies. In my ongoing research on translation in the cultural milieu of pre-colonial Bengal (1204–1756), I confront the problem of recon-

ciling the massive cultural knowledge in circulation with the fact of mass illiteracy. Literacy is displaced as the cultural universal for creative and intellectual articulation and reflection by the primacy of the oral tradition. Yet the culture of orality does not presuppose either the absence of the written or the lack of a literate tradition. The strategies of dispersion of a text across orality and memory are not arbitrary but thought through, and actually enter the domain of the performative, in their emphasis on phonology rather than semantics, in their kinship with music and rhythm, and in their adaptability for visual display. They intersect with clearly defined audiences. Indeed, the arena of performance is an overlap, an encounter, of the oral and the written text. It is also the space that produces a new text. This new text is a translation. Both the medium and the entry of a text in different systems of signs, that is, in extra-textual communicative modes, are fundamental to the study of the ways in which both oral and written texts travel, how they are circulated, disseminated, received, reiterated, and reinvented. The absence of the notion of authorial control liberates the text, to be interpreted both medially and intersemiotically. Michael Cronin (2002) has demonstrated how interpretation is embedded in culture, location, and subjectivity and how translation studies as a discipline governed by Eurocentric principles of domination, national literatures, pure languages, the chirographic, the typographic, racial, and cultural subordination have underestimated the business of interpretation as a cultural practice.

As a cultural practice, then, translation needs to be viewed in the specific contexts of what people are doing with texts. My findings in Bengal suggest that cultural articulation in pre-colonial times, both erudite and folk, is oriented towards performance and mediated by an acute sense of an audience: through ritual, recitation, song, dance, puppets, paintings, and other modes of folk expression. Performance and its dynamics in the social space, especially in pre-literacy, pre-print mass cultures constitute and produce legitimate and viable texts as well as methodologies of translation. Further, these methodologies constitute a paradigm shift from the Eurocentric modes of regarding translation within the parameters of source texts and target languages, in terms of the 'original' and its equivalent in the 'translated'. It is possible to redefine the notion of 'original text' in specific cultural milieus, though the larger question of whether there is one at all often remains unanswered. Can we retrieve translational strategies in oral cultures? May 'adaptation' for performance function as a translational strategy? Further explorations are required.

The performative involves 'staging' the text even if not always as theatre. An episode from the Ramayana—like Rama's renunciation of his claim to the throne and readiness to be exiled for fourteen years, the insistence of Sita his wife and his brother Lakshmana to accompany him, and the journey of the young trio into the forest—is not only the stuff of drama, cast into plaintive songs of parting, set to predetermined melodies suited to the mood of separation, but is transferred on to the canvas as a pictorial story, worked into the stilted movements of puppets to be performed by puppeteers by vocation, woven into the sarees that drape the women of Bengal, or into backdrops of stage settings as props to be carried around by the *nautankis* or travelling performers. It is possible to think of translation in the region of medieval Bengal both historically and synchronously. There is the presence of languages such as Sanskrit, Prakrit, Bangla, Mythil, Oriya, Persian, Urdu, their creoles, and a host of local dialects, always an exasperating business for translators and language chauvinists. There is also translation within single language pairs, for instance,

Sanskrit and Bangla or Persian and Bangla, an erudite activity. Interestingly, we also find not just the linearity of textual transference but also the polyphony of intermedial transference, interpretations, and intersemiotic transpositions, rewritings whose significance can be comprehended in the total communicative context, including those who are involved in the encoding of the message and choosing the medium. In pre-modern Bengal, we find the same text in different media and discourses. Seriation in these orally transmitted texts is manifest in the fact that the same source text, often just the kernel of a story and not a written one at all—in fact probably not a written one more often than not—can be seen to underlie its various translations in a polyphonic rather than in a linearized schema.

It is premature I think, to pronounce Jakobson's formulations (1971) as too reductive as the 'Translation: a new paradigm' discussed above does. Jakobson elaborated the process of translation through the concept of transposition, intralingual, interlingual, and intersemiotic. Eco (2001) extended it to include the interpretative. These models provide entry points to study how translation operates as cultural practice in pre-literacy environments dominated by sound, speech, gesture, colour, and so on. Intersemiotic translation is complex to evaluate, and layered, because it involves not only interpretation of a text across a different sign system but also its insertion into the tradition and material practices of the sign system it enters or that which appropriates it. This also invests it with a political dimension where we may see the play of the dynamics of power relations.

Part three

Ethnographic studies might just hold the key to opening new vistas and thinking about translation in new/different ways. In India, the caste structure of society, the division into *jatis* and *upajatis*, largely occupational groups and subgroups, and their encounter with texts, both oral and written, is fundamental to the understanding of translation as cultural practice. The existing social stratification has been crucial to the development of cultural practices that are linked to occupation and economic conditions, more often than erudition and literacy, a situation in which impoverished and illiterate peoples actually produce the text by providing the supporting infrastructure and human resources to realize it in the performative. The material conditions within which the passage, interpretation, and reception of texts take place must be examined to arrive at translational strategies. In this regard, the communicative context is also important, because strict social sanctions apply to determine the texts which may be handled, by whom, for whom, and for what purpose. Built into the communicative context is thus an instinctive and cultural sense of an audience. Also built into it is the possibility of the disempowered to subvert the meanings of texts by interpreting them according to their location and worldviews.

Even written texts are subjected to orality and its corollary, aurality. Who receives the text determines how it is to be uttered. It must be understood that there are dedicated social castes engaged in writing-centred activities and who occupy the top end of the caste hierarchy. This 'division of labour' enables two traditions of translation activity: one which deals with identified written texts and negotiates with a world of expanding borders with multiple languages and cultural texts. I call this, unexceptionally, the erudite tradition and

the other, the folk or popular tradition, which is largely intralingual, extra-textual, and intersemiotic. Canonical texts were meant to be performed, through recitation, song, dance, puppets, and other modes of folk practices which clustered around caste occupations, particularly of the 'nimnakoti', or the lower castes. The *Namasudras*, a lower caste of Bengal include the castes of *Gope* (writers), *Sutradhar* (storytellers), *Gayans* (singers), *Bayen* (percussionists), the caste of *Teli* who cure leather and also make musical instruments, *Patua* (painters and pictorial storytellers), and *Nat* (magicians/actors), practically constituting the production team of a performance. These occupation groups may be Hindus or Muslims and draw upon a common heritage of the oral tradition and shared cultural codes. The occupational diversity and division of labour, the presence of many *jatis*, and within them of religious groupings means that a text could find diverse articulations within its locale, as well as travel with itinerant performing troupes across discrete linguistic and cultural regions. A text in pre-modern Bengal therefore, may be thought of as translated and retranslated as many times as the number of performances, and edited/adapted for its audience and for the occasion on which it was performed. This permitted the text the cultural crossovers that translation allows, and it also reinvented itself in various languages. This process produced dynamism within the act of translation that carried the text through the many linguistic and cultural regions it travelled in this trajectory. And texts did travel, from the deserts of Arabia to the forests of Bengal and back.

One keeps coming back to the question of the definition of translation. Can it be limited by the consideration only of the printed word, written texts, and the transaction between the two language systems employed? Oral traditions challenge this delimiting. Practice refutes this notion. Words and texts have always interplayed with music, dance, painting, pottery, textile, and so on, with an entire range of media in various modes to produce signifying systems, another language, resulting in transfer of texts. It seems that the biggest challenge facing the discipline today is to find ways to reduce the gap between translation theory and practice. It is to place translation where it truly belongs, in the world of communication, of entertainment, of knowledge and information, deployed for a variety of purposes, targeting specific audiences. Translation studies as a discipline should be reckoning with that and accounting for it.

Works Utilised or Referenced

Alper, Harvey P., ed. 1989. *Understanding Mantras*. Albany: State University of New York.

Avalos, Hector. 2007. The End of Biblical Studies. New York: Prometheus Books.

Bandhyopadhyaya, Sekhara. 1997. *Caste, Identity and Protest: The Namasudras of Bengal, 1872-1947*. London: Routledge/Curzon.

Bassnett, Susan, and André Lefevere, eds. 1990. *Translation, History and Culture*. London: Pinter Publishers.

Behl, Aditya. 2002. 'Premodern Negotiations: Translating between Persian and Hindavi'. In *Translation, Text and Theory: The Paradigm of India*, edited by Rukmini Bhaya Nair, 89-100. New Delhi: Sage Publications.

Bhattacharya, Tithi. 2005. *The Sentinels of Culture: Class, Education and the Colonial Intellectual in Bengal (1848-85)*. New Delhi: Oxford University Press.

Biswas, A. K. 1996. "The Namasudras of Bengal". A paper presented at the XIX Indian Social Sciences Congress, Allahabad, March 12–14, 1996.

Chakraborty, Barunkumar. 1977. *Bangla Lok Sahitya Charchaar Itihash.* Kolkata: Pustak Biponi.

Chowdhury, Munir. 1960. [4th year: No.1. Monsoon, 1367 B.E.] *'Grantho-Parichoy–Muslim Kobir Pad-Sahitya'*. In *Sahitya Patrika*, edited by Md. Abdul Hai, 157-271. Bangla Bibhag: Dhaka University.

Cronin, Michael. 2002. 'The Empire Talks Back: Orality, Heteronomy and the Cultural Turn in Interpretation Studies". In *Translation and Power*, edited by Maria Tymoczko and Edwin Gentzler, 45-56. Amherst and Boston: University of Massachusetts Press.

Eaton, Richard M. 1994. *The Rise of Islam and the Bengal Frontier, 1204-1760.* New Delhi: Oxford University Press.

Eco, Umberto. 2001. *Experiences in Translation.* Toronto: University of Toronto Press.

Gentzler, Edwin. 1993. *Contemporary Translation Theories.* London: Routledge.

Gilmartin, David, and Bruce B. Lawrence, eds. 2002. *Beyond Turk and Hindu: Rethinking Religious Identities in Islamicate South Asia.* New Delhi: India Research Press.

Holdrege, Barbara A. 1996. *Veda and Torah: Transcending the Textuality of Scripture.* Albany: State University of New York.

Jakobson, Roman. 1971. *Selected Writings: Vol. 2, Word and Language*, edited by Stephen Rudy, 260-266. The Hague: Mouton.

Kumar, Madanmohan. 1974. [1381 B.E.] *Bangiya Sahitya Parishader Itihash: Pratham Parbo.* Kolkata: Bangiya Sahitya Parishat.

Lefevere, André. 1992. *Translating Literature: Practice and Theory in a Comparative.* New York: Modern Language Association of America. Lewis, M. Paul, ed. 2009. *Ethnologue: Languages of the World*, 16th edition. Dallas: SIL International. Online version: http://www.ethnologue.com/

Lewis, M. Paul, ed. 2009. *Ethnologue: Languages of the World*, 16th edition. Dallas: SIL International. Online version: http://www.ethnologue.com/

Lotman, Yuri M. 1990. *Universe of the Mind: A Semiotic Theory of Culture.* London: I. B. Tauris.

McDaniel, June. 2004. *Offering Flowers, Feeding Skulls: Popular Goddess Worship in West Bengal.* New York: Oxford University Press..

Ong, Walter J. 1982. *Orality and Literacy: The Technologizing of the Word.* New York: Methuen & Co. Ltd.

Petrilli, Susan, ed. 2003. *Translation, Translation.* Rodopi: Amsterdam.

Pollock, Sheldon I., ed. 2003. *Literary Cultures in History: Reconstructions from South Asia.* New Delhi: Oxford University Press.

Salomon, Carol. 1995. *Baul Songs.* Princeton: Princeton University Press.

Sen, Dinesh Chandra. 1995. *Prachin Bangla Sahitye Mussalmaner Abodaan.* Kolkata: Karuna Prahashani.

Sen, Sukumar. 1940. *Bangla Sahityer Itihash: Prothom Khando Purbadho.* Kolkata: Burdwan Sahitya Sabha.

Sharif, Ahmed. 1962. [4th year: No.1. Monsoon: 1369 B.E.] *'Muslim Kobir Pad-Sahitya'*. In *Sahitya Patrika*, edited by Md. Abdul Hai, 117-156. Bangla Bibhag: Dhaka University.

Siddiqui, Ashraf, ed. 1979. *Ekusher Shankolan '79.* Bangla Academy: Dhaka University.

Staal, J. Frits. 1966. *Ritual and Mantras: Rules without Meaning.* Delhi: Motilal Banarsidass.

Steiner, George. 1992. *After Babel: Aspects of Language and Translation*. Oxford: Oxford University Press.

Thapar, Romila. 2000. *Cultural Pasts: Essays in Early Indian History*. New Delhi: Oxford University Press.

Torop, Peeter. 2003. 'Intersemiosis and Intersemiotic Translation.' In *Translation, Translation*, edited by Susan Petrilli, 271-282. Amsterdam: Rodopi.

— 2002. 'Translation as Translating as Culture'. *Sign System Studies*. 30 (2): 593-605. Accessed at http://www.ut.ee/SOSE/sss/volumes/volume_30_2.htm. .

Tymoczko, Maria, and Edwin Gentzler, eds. 2002. *Translation and Power*. Amherst and Boston: University of Massachusetts Press.

Uddin, Sufia M. 2006. *Constructing Bangladesh: Religion, Ethnicity and Language in an Islamic Nation*. Chapel Hill: University of North Carolina Press.

Venuti, Lawrence, ed. 2000. *The Translation Studies Reader*. London and New York: Routledge.

translation speaks to Susan Bassnett

Susan Bassnett is a scholar of comparative literature. She served as pro-vice-chancellor at the University of Warwick for ten years and taught in its Centre for Translation and Comparative Cultural Studies, which she founded in the 1980s. She was educated in several European countries, and began her academic career in Italy, lecturing in universities around the world. Author of over twenty books, her *Translation Studies*, which first appeared in 1980, has remained in print ever since and has become an important international textbook in this field. Her *Comparative Literature* (1993) has also become internationally renowned and has been translated into several languages. In 1996 she co-edited *Constructing Cultures: Essays on Literary Translation* with André Lefevere, and together with Harish Trivedi she is the editor of *Post-colonial Translation: Theory and Practice* (1998). *The Translator as Writer* (2006) was coedited with Peter Bush and *Translation in Global News* (2009) was written with Esperança Bielsa. Her most recent book is *Reflections on Translation* (2011) and her book on Translation in the Routledge New Critical Series will appear in 2012. In addition to her scholarly works, Bassnett is known for her poetry and journalism. Bassnett serves on *translation*'s advisory board. **susan.e.bassnett@gmail.com**

translation editor Siri Nergaard met with translation studies pioneer Susan Bassnett in Bologna (Italy) on one of the scholar's frequent travels to the country where she studied and started her career as a scholar of comparative literature.

During this conversation Bassnett tells about her life in and around translation, speaks of the origins of her many publications (including the ground-breaking *Translation Studies*, first published in 1980 and now going into its 4th edition), and reflects on the close professional friendships from around the world that she has forged in pursuit of her transdisciplinary studies. Together, the scholar and editor explore the very nature of translation and speculate about where study of translation is heading. 'Change comes from the margins,' Bassnett reminds us. Bassnett has implemented and witnessed many changes in her long, diverse, and still thriving career. Her history is in many ways the history of translation studies. The following is a transcript of the oral interview.

Early Life Experiences. First Publications

NERGAARD: Susan, in 1980, it's a long time ago now, you published your first book *Translation Studies*. Why did you write it? Why did you want to write on translation? Why did translation become so central in your writing, in your thinking, in your life?

BASSNETT: Well the answer to that, Siri, is that **from being a very small child I always had more than one language in my head** and that's from when I was a little girl, when I began to speak. I was born in England and then we moved to Denmark and so I

learned Danish and had English and Danish as a very little girl. Then we moved to Portugal and the Danish got sort of pushed back a bit and the Portuguese came in. And then I moved to Italy and in Italy I began to go to 'Scuola Media' and then I began to learn languages formally and at that point I sort of had the Danish as one layer and then the

Portuguese, then the Italian and then I added Latin and French and the other languages and I think what you learn very, very early on when you work in more than one language is that you can say and do things differently in different languages. You learn that there are things, for example that you can't talk about or that come more easily in one language or in another, you become aware. For example I know that sometimes I dream in different languages, and I know I do because I can remember phrases and I can remember things. So the point that I'm trying to make is there had always been in my head a kind of multilingual activity and when I was a young lecturer after I finished my first degree I got a job in Rome working with Agostino Lombardo. He was absolutely wonderful and he gave me some translation work and one of the very first things I did was a book by Giulio Carlo Argan (who later became mayor of Rome) on the Renaissance city. And so my very first real publication was a translation and I did a lot of translations, I did creative writing but it wasn't until I met up with André Lefevere, Itamar Even-Zohar, José Lambert—a whole group of people all interested in thinking theoretically about translation—that it ever really entered my mind that I could view this as somehow academic because my university degrees had been in English and Italian literature, mainly medieval, and so I didn't really—well I wasn't intending to be a translation specialist, translation was something I did. And then meeting this group... I think for me that was a real revelation, and we met at a conference in Norwich in 1975 and everybody was protesting about the state of comparative literature and what was seen as a very sort of overly formalist approach and we just met up and we had a few drinks together and we got together. And then there was a conference organized the following year in Leuven in Belgium and **then all of sudden I found that I was talking to people about translation and I was having to theorize my life, if you like**.

I was having to think about the languages that had been in my head and how I might in a sense map the academic studies that I had done in literature and language because I did philology as well as linguistics. How could I map that onto my life experience? And then by one of those really, I suppose, happy coincidences, in 1977, just around this time, Terence Hawkes, the great English, well I should say Welsh, Shakespearian scholar, he founded a series of books for Routledge called 'New Accents' and the idea was that this would be a whole series of books that would introduce to students

and general readers all the new thinking in literary studies. So Terry's own book was called *Structuralism and Semiotics*; there was to be something on deconstruction and something on gender studies—basically if you remember, I mean you probably don't, you're too young, but what was happening then is that there were so many new theories coming in—Derrida was writing, there were things happening all over the place and I wrote to Terry and said, 'would you be interested in a book on translation?' and he was deeply skeptical at first. And he said, you know, 'why, why translation?' though funnily enough I saw him again this summer. He's in his eighties now and we reminisced about this and he told me his version, which was that after meeting me, (we met on a station in a café) he took it to Routledge and the Routledge editor Janice Price said, 'you really want to do a book on translation? Will it work? What relevance does translation have to Deconstruction and all these other theories?' And Terry said, 'well she's convinced me and we'll give it a go.' Absolutely incredibly, it has now been through three editions. I'm writing the fourth edition now which will come out next year and that means that from 1980 it has never been out of print. It's been translated, I've forgotten, into how many languages. I think it's something like fifteen languages and it sells probably more copies now than when it came out. So that's the story. It's the story of my life and convincing Terry Hawkes and having the book in that series at that moment, see it's all about timing.

Nergaard: It's the story of your life, but it's also the story of translation studies because it's really a milestone. It was the first book that really tried to say what is translation studies, with the title. What is translation studies, you go into with—through different chapters—what is history? what is literature translation? what is drama translation? So we really…it's really the first book that is trying to show what this discipline, in its early years, what was it going to be, really.

Bassnett: I think that's right, but that's because of the purpose of that series. The series was to write very easily accessible books for students and young academics and so what I had to do was, in a sense to translate complex linguistic theories and other theories into a text that would be readable. And I think that's why the book has done so well—because I do remember at the time, with my very dear friend André Lefevere, André said to me, 'you know there's a lot of people who feel that the work that you do and the work that I do is dumbing down because we're writing in a way that is very accessible'. Mieke Bal, the narratologist, wrote to me and she said, 'you've written a book of theory that reads like a novel'. And I thought that's what I wanted to do. I wanted to make it accessible because to me if theories are too abstract and inaccessible, then first of all, very few people can access them, but secondly and I think probably more important, a group of people end up talking to themselves.

NERGAARD: Yes.

BASSNETT: And I didn't want to talk to myself. I wanted to talk to a lot of people.

NERGAARD: And that's I'm sure the reason also why the book is still selling—because now you can really choose among hundreds of books on translation, but your book is still selling because it's accessible too. And accessible is not for dummies, it's not simplifying; it's telling something important, but with words that are comprehensible and accessible to students and scholars too.

BASSNETT: That's what I try to do. I mean, all my work is trying to make things accessible. I don't believe in using an esoteric language and I don't believe in writing in such a way that only a very small number of people can actually access it. I think, and in a sense, I suppose you could almost say that *Translation Studies*, the book, is a kind of translation. It's a translation of a vast mass of literary, linguistic theory, semiotic theory as well into a very accessible language.

The close collaboration with André Lefevere

NERGAARD: Definitely yes, so it's very, very important. You were mentioning André Lefevere and if we follow your story one of the next books was the one you edited together with him, *Translation, History and Culture* that came out in 1990, ten years after the first one. It's a completely different book because it's also an anthology and I think it was one of the first books that introduced other concepts, central concepts in literary/cultural theory at the moment. It's one of the first books that mentioned gender in connection with translation, one of the first books that, or maybe the first book, that mentioned post-colonialism and translation, media and translation, so many central concepts that now have been developed in this huge discipline—so it was a milestone in another way. I would like you to tell me about the book and also about your close collaboration and friendship with André Lefevere.

BASSNETT: Right, well André and I and just hit it off personally, we got on very, very well. I got on well with the whole group, with José Lambert, with Gideon Toury, we all got on. But André and I had a kind of, I don't know, I think we shared a sense of humor and we got on very, very well, and André had left Belgium and gone to the States. And then we organized a conference in 1988 in Warwick, André was helping me and also it was organized with my colleague David Wood, who was in philosophy there at Warwick. And it was a crazy idea. It was a conference we called, 'Writing the Future'. I can't remember but I think we had well over 250 papers, it was enormous. We had people from all over the world. It was really David with his ideas about philosophy and me with translation and comparative literature and narratology and when we first advertised this we began to get people who wanted to give papers coming from theological departments, from anthropology, from literary studies and so that was really, really interesting. And I think a number of publications came out of the writing—

which you know, in the English speaking world you don't do conference proceedings, so there wasn't a conference proceedings—but what André and I then thought was we had a number of very interesting papers on translation. And so we thought maybe we could make a book. And we called it *Translation History Culture* because it seemed to us (and I know this book has been generally heralded as bringing about the cultural turn in translation) that translation was demonstrably about language, but about much more than language: language in context, cultural issues. I remember one of the papers in that volume that I was particularly pleased to have was by a very good friend, who sadly now has died, Vladimír Macura from the Czech Academy of Sciences and what Vladimír was looking at was nationalism and translation in the nineteenth century in the Czech context. Well, he was writing just about the Czech context, but I think out of that essay came enormous possibilities for thinking about translation and the emerging nation state. I think in many ways that was a pioneering essay. And there were a number of other essays in that book that we liked enormously. We could have published a lot more, but we actually focused on those and, as you say, it did introduce questions of gender, nationalism, the beginnings of post-colonialism. It brought about a whole number of different avenues that were then followed.

The 1990s. Impact of Global Changes and Centrality of Translation

NERGAARD: In 1990 we can say maybe that the discipline has been established.

BASSNETT: I think, **I don't even know if I would call translation studies a discipline. I think in this I'm still ambiguous**, but certainly translation studies had begun to be noticed. I think by the 1990s there were journals beginning. André and I edited a series of books for Routledge and then afterwards we took the series to Multilingual Matters. I think you know there were people talking about Theo Hermans's book on the manipulation of literature, which came from another conference; it had come out in '85 so people were talking about the cultural turn, the manipulation school. There was a lot more interest in translation in comparative literature circles, so things had started to happen really. And also journals were being published, there were quite a lot more conferences and I began to see a rising number of students interested in studying translation and I think that's another point. But I also have a theory as to why that happened in the 1990s which has nothing to do with books.

NERGAARD: So what does it have to do with?

BASSNETT: It has to do with major world political events. It has to do with the collapse of the Berlin Wall in 1989, the opening up of China to the West and the end of apartheid in South Africa because those are three huge changes—they were three constraints. In the 1980s you had an apartheid regime, which not only had an impact in South Africa, but, of course, the whole continent of Africa. China was pretty well closed, certainly in terms of regular traffic of students moving; and of course, Eastern Europe was closed. And then all of a sudden by 1995 you've got this huge opening

and at this point you've got millions, literally millions more people moving. They're moving for economic reasons, they're moving for pleasure, they're moving for discovery, and so you've got this enormous, enormous change in the world. You can see it in every airport. One of the things I remember is sitting two or three years ago with friends in Copenhagen in the sunshine in a bar and next to me were two young Chinese men, who were meeting someone from Italy, and at another table is an Australian who's talking to a Russian. All of a sudden you have this extraordinary cultural interchange and that means that people are bringing languages. They're bringing cultural expectations in totally new ways and so I think that has had a big, big impact on why people have come to see translation as important.

Translation and Post-colonialism

NERGAARD: Yes, I see, and then you don't only speak about Europe, but about the world. The world has changed. And then we have new encounters between translation studies and post-colonial studies and you are part of that game too, since you in '99 published the book on *Post-colonial Translation* together with Harish Trivedi.

BASSNETT: Yes, because, you see, that also interested me and I was very, very lucky really. I went to China in 1988 for the first time and I was in Beijing and I was in Northern China and at that point people from the West were so rare in the outlying areas. I remember when I was up Shenyang, children would come up and touch me in parks because they hadn't seen a blonde woman before because China was still so closed. And also in the 1980s (I mentioned Vladimír Macura earlier, I could mention a number of other Czech friends and so on), I had begun to meet people and so I had gone to Eastern Europe, also because some of the very early excellent work in translation studies. There were Anton Popovič and Jiří Levý, Czech and Slovak writers. So I had actually had a fellowship at one point from the British Academy to go to Prague; and many of my colleagues in literary studies in the UK were not interested in going to remote areas of China or to Eastern Europe. They wanted to go to Princeton or whatever, so I was going East and they were going West and then after 1989 all of the sudden the world changed. And a whole load of the people that I had known suddenly became professors, heads of department, and were organizing things in the East and I remember writing an article for, I think it was the *Journal of Women's Studies*, which was called 'How I Became an Expert on Eastern European Women Overnight' because it was just from all those years of talking to people. And also I had some Czech as well. So in order to talk to people suddenly meant that again the world had changed and I was kind of involved in it. And so I was very interested to see what happened, certainly in China, there was this huge—as they moved more towards opening to the West—a huge translation boom which is still going on. And then partly because I was so interested in that part of the world, I traveled for the British counsel in Bulgaria, in Turkey, in Uzbekistan, in Kazakhstan, you know in a number of remote places in the early 90s. And then I had this wonderful invitation to go to India and to chair a project on translating South Indian languages, which was

called"The Oak and the Banyan Tree'. And out of this, of course, I then began to learn so much more about, well about South India and about Indian languages generally in the role of translation. And I'd known Harish Trivedi since 1985 when I'd invited him to Warwick and he came. He was in Birmingham with his wife, she was doing a PhD and we just met. And so then it seemed very logical that we would put together our shared interest by then with what was happening outside Europe and look at post-colonialism in translation so that was another book, *Post-colonial Translation*, that just grew organically like *Translation, History and Culture* had. I think all my books have developed, I'd say organically, very logically from what I happened to be doing at that particular moment in time and the collaborations have been very logical collaborations. I mean André and I wrote a book together that came out in 1998, *Constructing Cultures* and that again was a very, very logical collaboration so all the collaborations have been entirely, yes, in keeping with what I happened to be interested in.

Translation are Constructing Cultures

NERGAARD: Could you tell us about that new collaborative effort with André Lefevere, a book entirely written by you two together.

BASSNETT: We had done a lecture tour of Finland together, and were planning more for the future. We realized that we were working on parallel tracks, as it were, with similar, yet slightly different interests, so we conceived the idea of writing a book consisting of essays on particular areas of individual research. I had written a book called *Comparative Literature* in 1993 that argued provocatively that comparative literature should be seen as a branch of translation studies, rather than as an over-arching discipline, and André had written his book *Translation, Rewriting and the Manipulation of Literary Fame* that came out in 1992, arguing that all translation was rewriting, so we thought a joint book would enable us to pool our efforts and argue even more strongly for the importance of translation. André finished his four essays first—I had been delayed by the arrival of my third daughter, Rosanna—but then shockingly he died. I did not find the energy to finish the book for a good two years after his death, because I had to edit his work as well as my own and it was very painful. But I think he would have been pleased with the book *Constructing Cultures* (1996), and that too has been translated into several languages.

NERGAARD: It seems to me that again, your work and your publications are very parallel to what happened to translation studies. You must be very good in timing, or by accident, or maybe because you opened up doors and then other scholars followed that path. You were working with people in the right moment, creating innovative work in translation studies. Your later book—also collaborative—with Esperança Bielsa on *Translation in Global News* is representing something new: you are going out of the context of literary translation and start to investigate other areas where 'real' translation is going on. ... It's going on because we travel, because the world has changed; but in the media that's really where translation is taking place, where they are discussing

politics and the change in our world, not only literature. That was all a new important step for translation studies.

The responsibility of an academic

BASSNETT: I think, if I can take you up on two things there: one is, **I believe very, very strongly that as an academic it has been my responsibility and duty to help younger scholars** and also if you like, to talent-spot. So when André and I were editing our series for Routledge we were looking all the time. You know Sherry Simon's book on gender and translation was because we met Sherry Simon and we thought, 'Oh, my goodness this woman is terrific'. I mean you look at what she's writing now and you can see how over twenty years that's developed. Michael Cronin was another one. I was sent a manuscript many years ago by Cork University Press to assess and I read this and I thought, 'gosh, here's a really, really bright mind.' Also there was Edwin Gentzler, I came into contact with such people, and because of the advantage of editing a series of books or organizing conferences or whatever, I was then able to invite them to do things and I think that is also important, that you have a bit of faith in people. And the collaboration with Esperança was again, that was a book that came out of an award from the Arts and Humanities Research Council, which basically employed Esperança for three years; she was the research fellow on that and she was a sociologist. A marvelous young Catalan scholar who'd also done a lot of work on Latin American media and so that was how that book came about, but again I think it's a timely book and I'm interested that the Arabic and Chinese editions are supposed to come out any time now. I haven't seen them yet, but the contracts have been signed and there's a lot more people now working in this because this is an important area. Again if you go back twenty years I've talked about the political side of things, but you could also say, you know, in 1989 when the Berlin Wall came down we didn't have the internet. Now, we've gone not only to the internet but we've gone to 24-hour breaking news and so one of the questions I think which is hugely important now is: **we've always had this issue about whether you trust translators (because in one sense you have to trust them because you don't know the other language, you've got to trust the person translating for you), but with the news this is terribly important.** So what the project, what Esperança and I started to do was to look at how the news arrives to us. If you think of what's been happening in Libya lately, how does the information from some of those very isolated places arrive on our television screen and in our newspapers? And, of course, the answer is that it goes through the most incredibly complicated processes of interlingual transfer from one language to another, but not only interlingual transfer, but very complex processes of editing, reshaping (what we would call manipulation). And so, by the time you get your quotation from someone who has been there, for example who saw Quaddafi shot, my goodness it's gone through so many transformations! And so the question of trust and authenticity and veracity, thinking of Habermas and the whole veracity debate, that becomes very,

very important and I think that will grow in importance because not only do we have so much happening interlingually now, but we're having it done at such a fast pace that the possibility of checking, double-checking, verifying is not there … as it was even a few years ago, and so that's important.

What is an original?

NERGAARD: What you say about the internet, it is so challenging also because, what is the text? What are you translating from? And the ordinary idea we have from that language to the other language, source language and target language, we can't, they are not sufficient any more and we have to have other concepts, other ways of thinking about how translation is taking place.

BASSNETT: I think this is right. I think to me the most interesting thing happening in translation now is that in one sense we are looking—when I say 'we' I think some of the most interesting work in the field is enlarging the boundaries of translation and almost deconstructing the notion of translation itself. What is, for example, an original? With my students I've looked many times at—you know if you look at mass international marketing of products, you have so many things that you can buy in twenty different countries. And when you open the packet the instructions they're in twenty different languages—those are not translations. **there is no original here. What there is is a brand product that is then being written for different markets. So the question then is: is there such a thing as an original?** And I think, I'm very, very interested in the work, I mean Edwin Gentzler now is working on what he sees as a whole (I don't even know if you can call it that) genre of literature which involves translation: books about translation, books written by people who see themselves as translated. Is interlingual—well not just interlingual—but is intercultural movement a form of translation? Who, you know Jhumpa Lahiri or what is she? Is she an Indian American, an American you know she has very strong views about who she is, but I think that this is an increasingly fascinating problem for a very, very mixed world with more and more people who are speaking a number of languages and shifting in and out between cultures. And I think the old notion of a fixed and rigid original and a translation, this binary opposition, is really something that we, OK if we're translating—what can I think of, if we're translating legal documents or poems or whatever—clearly there is a text and you need to bring it into another language. But at the same time **within translation studies we do need to be thinking much more broadly about what we understand by translation and whether or not a translation always has to have an original**, which I think is now a contentious question.

NERGAARD: I agree.

BASSNETT: Oh, good.

NERGAARD: I agree also because we have founded this new journal which is called *translation*

and the reason why we call it 'translation' is that we would like to open up a transdisciplinary dialogue and discussion and debate about what translation is and the only thing we have in common in all the different approaches and disciplines and thoughts and views is the concept, translation. It can be very, very wide and we have to discuss it and we have to take into the reflection on translation all these different concepts even without the original that is really the foundation of the real translation problem. But maybe today we have to discuss and problematize this because we also live in such translational conditions. We are all continuously translating our self and maybe not even from one language to another, but the condition is translational, but where from and where to is not really clear any more, neither in our subjectivity nor in our cultures.

BASSNETT: I think that's right. Years ago I used to do an exercise (because I've taught creative writing for many years and I used to do a thing with my creative writing groups) where I would ask them to produce three versions of the same story and the story was always an imaginary story. I would say to them, OK here we go, you've lost your job. You know why you've lost your job, there might be dark reasons or whatever, but you've lost your job and now you have to write three letters. You write to your mother, you don't really want to tell your mother that you've lost your job so you've got to write this ambiguous letter. You've also got to write a letter of application for another job and you don't know how much that other person might know. And then you write to a friend and tell them the truth. Now I saw all those forms of writing, in a way, as translations because they're all translations of the same, if you like, scenario, and you could argue that there is an original. The original is the particular position that the person holds. But you see, I think also you could move on from that and **you could say that biography, autobiography, life writing, memory studies, trauma studies, all of these fields that have grown and grown and grown in the last few years are all in a way connected with translating**. They're all translating experiences, they're all translating text. I think memory studies...I think the possible link between memory studies and translation studies is an absolutely fascinating one.

Translation as Memory

NERGAARD: Because translation is always a kind of memory of something.

BASSNETT: Absolutely. And then so much of when you read the vast literature on translation is about what is being lost. I'm particularly interested in seeing how memory studies and translation studies move together increasingly. There is a new *Journal of Memory Studies* that's been founded I think about two, three years ago and I just find this absolutely fascinating. The two may be coming possibly from different interdisciplinary positions, but they they're meeting. Then something else I've written about in the past is translation and travel writing. When you go on a journey and you write about your travel, the travel narrative is another form of translation so I think we have to really, really open the concept of what we understand by translation.

I particularly like the marvelous definition of translation as an intersecting category which Bella Brodzki promotes in her book, that **we need to think about translation as we have come to think about gender, as a category, as something without which basically we can't engage in textual analysis**. Translation studies, the disadvantage of 'translation studies' as a term is that I—I mean I've said this and I would say it again unashamedly—too many people have decided to define themselves as translation studies experts and boxed themselves in. I think when you try to establish a new field and you start writing to one another and speaking to one another, there is a real danger that you don't open out. I think translation studies as a field has not reached out nearly as far as it should have done and I think that's perhaps why some of the best work in translation at the moment is being done by people who don't call themselves translation studies specialists at all. But I'm not worried about how I'm labeled and I never have. I wrote *Translation Studies*, I'm at present preparing the next edition, the fourth edition, but I just, I think I see myself as someone who's basically concerned with what I suppose you would describe as intercultural communication through translation, through literature and whatever. But I do think there is something of a problem in terms of terminology and that has to do with the disciplinary bases within institutions that want to label: this is 'translation', that is 'comparative literature'. I'm very happy with 'world literature', it's a good loose category, but somebody will come along in a little while and say that's too restrictive as well.

NERGAARD: Yes, maybe that's why, how things are going on, but I think... I was saying 'discipline' and I think we need to speak about discipline because of all these people that have done so much to create the discipline.

BASSNETT: Oh, yes.

The Future of Translation Studies

NERGAARD: So and it has been defined and it has been identified as a discipline. You can see it positively or negatively, but now it's...I think we need to make a step further. Maybe it was important to call it discipline and identify with the discipline to really start to fly, but now that we are flying maybe we don't need it any more and it's too restrictive.

BASSNETT: Yes, I think possibly to give it respectability, to make it respectable, so now translation studies is respectable. But and I can't emphasize this too strongly, **translation studies from the beginning was a contestatory field**; it was Even-Zohar, Lefevere, myself, all of us, we were protesting against what we saw as restrictions and so my concern is, 'what happens if you want to call it a discipline, what happens when a discipline becomes very respectable?' It has to be challenged by someone because **change never comes from the establishment. Change comes from the margins.** From people saying we're not happy with that and so what I'd like to see is a whole load of people saying we're not happy with translation studies at the moment—it's got

too conservative, it's too narrow in focus. Let's do something else.

NERGAARD: We are trying with our journal; time will show and we are calling this project *Post-Translation Studies*. Do you think it could work?

BASSNETT: Well, we've had feminism and post-feminism and we had structuralism and post-structuralism. Post-translation studies, I mean part of the problem with 'post-translation studies' is that translation is still at the center of things. I know we have talked with various people about, 'Is there another way of getting beyond the very word translation?' and one of the things that comes out in the book that Esperança Bielsa and I did is how few of the people doing what we would call translation in news call themselves translators. They call themselves international journalists and I have a student at the moment who is doing a super PhD on advertising in particular in the automobile industry in England and Italy. And again when she looks at advertising agencies they don't want to call themselves translators so there is a kind of difficulty around the very notion of the word 'translation'. So maybe 'post-translation' is sufficiently provocative for now, but I don't think it's going to be—I can't imagine a discipline of post-translation studies.

NERGAARD: No, of course. That's not the idea of course, but I think maybe in some areas the concept of or the word 'translation' doesn't work any more, but when you go into other disciplines, especially in this historical period you see that the word 'translation' is used more or less as metaphor. It's very strong, it's a very useful concept to speak about today, what is happening today: about borders, about this new globalized, fragmentated world. It's a very powerful metaphor.

BASSNETT: Very much so and I mean so far that a number of people, I think, in a recent issue of the journal *Translation Studies*, I think Doris Bachmann-Medic, who was editing that issue has talked about a translational turn in literary studies and I think that's actually quite an interesting idea, so you are quite right. Translation has been used as a metaphor.

NERGAARD: No, I agree, I agree. No, the concept, not translation studies.

BASSNETT: The concept, the translation concept absolutely and that has to do with, as I said, with what I see as not just epistemological shifts, but also actual socio-political shifts, though epistemological shifts obviously come as a result of those other changes, so yes.

The recently published book, *Reflections on Translation*

NERGAARD: Thank you. You have written a new book, it came out this year.

BASSNETT: In June. 2011, yes.

NERGAARD: *Reflections on Translation*. It's a book with thirty-nine essays, I think, and they have been published...

Bassnett: Pieces of journalism yes, over ten years, yes.

Nergaard: Could you select maybe one of them and read something for us, or do you want to say something about this book first?

Bassnett: Yes, the book came about because, as I said, I had been writing these columns for two journals, for two professional journals—one *The Linguist*, which is the Institute of Linguists' monthly publication, and the other, *The Institute of Translators and Interpreters Bulletin*—and it's absolutely liberating because I've been allowed to write about anything that I wanted to. So I could write about translating menus, I could write about the debate between theory and practice, I could write personal things, or about translating theater, so I've been able to write about all sorts of things, but the one little bit that I think I would like to read is about a topic that is very dear to my heart. I think it is a very important topic and it is about something I was talking about earlier: the need for us to trust translators and the immense danger involved in translation. And this essay was triggered by the incredibly brutal murder of some translators and interpreters in Afghanistan by the Taliban. They had their tongues cut out and were murdered and it struck me thinking how many times through the ages people have been burned to death and executed because of translation, and so it's a topic I keep coming back to again and again and if I can just read two little tiny bits from this. And one is this:

Language is powerful. There is an old English saying which goes, 'Sticks and stones may break my bones, but words will never hurt me.' This is simply nonsense. Words can wound more sharply than knives and as can be seen by the death threats issued to translators through the ages, translation whether of a written text or an oral interpretation can be punishable by death in some context. [...]

We have always needed translators and interpreters, especially in times of conflict and international antagonisms. Wars are fought with weapons, but peace treaties are made with words, and without men and women who seek to diffuse tensions and misunderstandings by bringing the enlightenment of mutual comprehension to the table the shaping of such treaties would be impossible. The brutal murder of the Afghan interpreters serves to show us all how vital interlingual communication is if we want to create a better world, and how badly we all need brave people capable of facilitating that communication. The risks they take is huge, because they are dealing not only with the hostilities of a particular conflict, but with deep-seated psychological fears of Otherness, fears that stem from the terrible power of a language that is unknown to us, outside of us and belonging to other people who may be our enemies. Translators and interpreters who have the courage to face down those fears in their day-to-day work deserve our respect and admiration. ("Dangerous Translations", 22-23.)

And that for me is really why translation matters.

Nergaard: Thank you.

Works Discussed in This Interview

Bassnett, Susan. (1980) 2002. *Translation Studies*, 3rd edition. London and New York: Routledge.

— 1993. *Comparative Literature: A Critical Introduction*. Oxford: Blackwell Publishers.

— 2011. *Reflections on Translation*. Bristol, UK, and Tonawanda, NY: Multilingual Matters.

Bassnett, Susan, and André Lefevere. 1990. *Translation, History and Culture*. London and New York: Pinter Publishers.

— 1996. *Constructing Cultures: Essays on Literary Translation*. Bristol, UK: Multilingual Matters.

Bassnett, Susan, and Harish Trivedi, eds. 1999. *Post-colonial Translation: Theory and Practice*. Abington, Oxon, and New York: Routledge.

Bielsa, Esperança, and Susan Bassnett. 2009. *Translation in Global News*. Abington, Oxon, and New York: Routledge.

Brodzki, Bella. 2007. *Can These Bones Live? Translation, Survival, and Cultural Memory*. Stanford: Stanford University Press.

Cronin, Michael. 2003. *Translation and Globalization*. Abington, Oxon, and New York: Routledge.

Hawkes, Terrence. 1977. *Structuralism and Semiotics*. Berkeley: University of California Press.

Hermans, Theo, ed. 1985. *The Manipulation of Literature: Studies in Literary Translation*. London and Sydney: Croom Helm.

Lefevere, André. 1992. *Translation, Rewriting and the Manipulation of Literary Fame*. London and New York: Routledge.

Simon, Sherry. 1996. *Gender in Translation*. London and New York: Routledge.

www.translation.fusp.it

translation is published both as print and electronically, with the two versions conceived together, in constant dialogue, stimulating reflection, discussion, and debate in an open intersemiotic space where all forms and channels of communication are welcome.

The journal's online version is not simply a copy of the paper version, but much more. There you find reviews, video interviews, shorter articles, debates and news. Whereas the paper version is English only, we desire to open up opportunities for articles beyond English with the online version. With this translingual aspiration, we wish to create a space for continuous translations, language encounters, and hybridity.

Submissions

We accept article proposals for both the journal's paper version and web site.

We welcome articles of various length and format in both media (paper and web). Texts that consider other forms of expression than the written language – multimodal texts – are also welcome.

To submit your article, go to **http://translation.fusp.it/article-proposals**

Subscription

Subscriptions can be purchased for two issues in one calendar year. Once the subscription has been confirmed, the most recent issue in the current calendar year will be shipped to your address; the next issue, when published, will be sent to you when ready. The subscription access will be granted to both online PDF downloadable versions and extra contents such as the right to post comments on the blog.

To subscribe, either as individual, or as institution, go to **http://translation.fusp.it/subscriptions**

Performance and its dynamics in the social space, especially in pre-literacy, pre-print mass cultures constitute and produce legitimate and viable texts as well as methodologies of translation.

It is possible to redefine the notion of 'original text' in specific cultural milieus, though the larger question of whether there is one at all often remains unanswered. Can we retrieve translational strategies in oral cultures? May 'adaptation' for performance function as a translational strategy? Further explorations are required.

Babli Moitra Saraf

To think of the modern city—Cairo, London, Istanbul, Lagos, or Buenos Aires—is to experience a perpetual translating machine.

As a translating and translated space, the language of the city is never merely a linguistic matter. For what is being 'spoken' in a mixture of asymmetrical powers is precisely the intricate accumulation of historical encounters established in the conjunctural syntax of a particular urban cultural formation. As the concentrated locality of such processes, and their augmented velocity, the city continually proposes the urgency of considering life, both ours, and that of others, in the transit proposed by translation.

Iain Chambers

Frantz Fanon's 'combat literature' both represents and enacts a total commitment to cultural translation as a strategy for subaltern empowerment. This was achieved through a strong emphasis on speech as therapy. As director of psychiatric hospital, Fanon considered speech as a therapy of primary therapeutic value. Language produced psychic health by translating the self.

If the deculturation and acculturation of colonialism could be seen as a form of 'foreignising translation', then the narrative of the radical mutation of Algerian society into its own form of modernity that Fanon tells could be seen as a form of domesticating cultural translation.

Robert J.C. Young

ISBN 978-88-6372-434-9

ISSN 2240-0451

€ 35,00