Translation: a new paradigm

Today, translation scholarship and practice face a twofold situation. On the one hand translation studies is enjoying unprecedented success: translation has become a fecund and frequent metaphor for our contemporary intercultural world, and scholars from many disciplines, for instance, linguistics, comparative literature, cultural studies, anthropology, psychology, communication and social behavior, and global studies have begun investigating translational phenomena. On the other hand, many scholars in the field recognize an epistemological crisis in the discipline of translation studies, noticing a repetition of theories and a plethora of stagnant approaches. This impasse derives largely from the field's inability to renew the discipline and its unwillingness to develop approaches that are able to say something original or reflect the complex situations of migration and hybrid cultures and languages we live in today. Translation needs to redefine its role in a context of fragmented texts and languages in a world of crises within national identities and emerging transnational and translocal realities.

The fertility of the metaphor of translation is worthy of study, and we probably will find out that it is not merely a metaphor. Since Salman Rushdie's well-known statement "Having been borne across the world, we are translated men" (1991), translation has become a frequent concept to describe and even explain identity as it surfaces in travelling, migrating, diasporic, and border-crossing individuals and cultures. It has been so frequent that some even state we are experiencing a "translation turn" in the humanities. The anthropologist Talal Asad's concept of "cultural translation" became central in the seminal *Writing Cultures* edited by James Clifford and George E. Marcus in 1986. Later Clifford developed this concept and imagined travels and even museums as translations (1997). Even though many scholars today are familiar with such a broad use of the concept of translation, they tend to keep them separated from "real" translation. The step forward we want to make with and through this journal is to consider Rushdie's translated men and Asad and Clifford's cultural translations as real acts of translation, as representations of how translations appear in our world.

Beyond disciplinary boundaries: post-translation studies

With this new journal the editors attempt to go beyond disciplinary borders, and specifically beyond the bounds of translation studies. We invite original thinking about what translation is today and where translation occurs. We welcome new concepts that speak about translation and hope to reshape translation discourse within these new terms and ideas. To achieve this goal, we must go beyond the traditional borders of the discipline, and even beyond interdisciplinary studies. We propose the inauguration of a transdisciplinary research field with translation as an interpretive as well as operative tool. We imagine a sort of new era that could be termed **post-translation studies**, where translation is viewed as fundamentally transdisciplinary, mobile, and open ended. The "post" here recog-

nizes a fact and a conviction: new and enriching thinking on translation must take place outside the traditional discipline of translation studies. The time is past when we can maintain the usual borders of translation studies, just as the time is past when in a more general way we can close the borders of certain disciplines and exclude translation discourse from entering their intellectual space. We are convinced that today—at least in the humanities but surely in principle for all academic fields—exchange and dynamic discourse are fundamental. Gayatri Spivak's discourse in *Death of a Discipline* (2003), dealing specifically with comparative literature, is emblematic of concerns within translation studies:

We cannot not try to open up, from the inside, the colonialism of European national language-based Comparative Literature and the Cold War format of Area Studies, and infect history and anthropology with the 'other' as producer of knowledge. From the inside, acknowledging complicity. No accusations. No excuses. Rather, learning the protocol of those disciplines, turning them around, laboriously, not only by building institutional bridges but also by persistent curricular interventions. The most difficult thing here is to resist mere appropriation by the dominant. (2003: 10-11)

The crisis of translation studies: a missing epistemology

The crisis of translation studies compares with other situations of crisis in many disciplines, especially those in the humanities and social sciences: all have to do with fundamental questions of knowledge and meaning. The crisis or, let's say, the death of translation studies as a discipline, leads us necessarily to transdisciplinarity. To speak of transdisciplinarity is not to propose that we create new relationships between closed disciplines; rather, transdisciplinarity opens up closed disciplines and inquires into translational features that they have in common or toward translational moments that transcend them. Such a perspective implies that no single logic, no single tool, no single perspective by itself is sufficient to explain the world's complexity, and that research cannot be inscribed in one discipline, with one defined object and method. Translation in this sense is a "nomadic concept"; it is born in transdisciplinarity and it lives in transdisciplinarity.

Epistemologically this transdisciplinarity signals a change: it is not the disciplines that decide how to analyse their objects of research, but the objects themselves that ask for certain instruments, neither inside nor outside the academic boundaries of the disciplines, but "above" them. We are speaking of a different way of facing the great epistemological questions of what we know and how we know, and these questions model new transdisciplinary research. Such research cannot follow linear paths that conceive of structures as trees, but must rather walk along rhizomatic paths, in the sense given to it by Deleuze and Guattari: "unlike trees or their roots, the rhizome connects any point to any other point, and its traits are not necessarily linked to traits of the same nature; it brings into play very different regimes of signs, and even nonsign states. The rhizome is reducible neither to the one nor the multiple" [1980 (1987): 21].

In an epistemological sphere it becomes less important to distinguish and define clearly what translation is and what it is not, what stands inside the borders of translation and what

stands outside. Such distinctions and definitions belong to an older and widespread sense of limits that scholars register when they create categorical, but also hierarchical and dichotomous divisions between self and other, true and false, original and translation, inside and outside, feminine and masculine, pretending that they are natural. From queer theory as well as from border studies, and in general from poststructuralist thinking, we have learned that these divisions are constructed and that many texts, identities and cultures move in between, on the edges and in the interstices, in transversal movements. In this sense we can also evoke other deleuzian conceptualisations, such as *multiplicity*, and even that of transpositions of *multiple differences* developed by Rosi Braidotti (2006), to promote the idea of a multiple transdisciplinary concept of translation.

The evolution of translation studies

In order to create a common ground for our future dialogue, we sketch in the following paragraphs a brief history of what we consider the principal stages in the evolution of the discipline of translation studies (from the Seventies until today). In 1990 Susan Bassnett and André Lefevere stated that "the growth of translation studies as a separate discipline is a success story of the 1980s." We take this claim to mean that translation studies was at that time no longer in a subordinate position to linguistics or comparative literature. Still, when translation studies sought out its own autonomy, it relied heavily on the definition James S. Holmes had already given the discipline in the early Seventies. At that time Holmes moved translation studies away from prescriptivism towards empirical description of what happens when cultures translate each other's texts. At the beginning of the Eighties, and still in this theoretical context, the Israeli scholars Itamar Even-Zohar and Gideon Toury introduced a perspective that saw translations as a part of a culture's literary polysystem. Elsewhere, in the so-called "manipulation school," scholars like Theo Hermans, André Lefevere and José Lambert defined all translations inevitably as manipulations of an original text. These scholars located the causes for such manipulations not only in the differences between the structures and segmentation of meaning within languages, but also in the structure of cultures, for instance in a culture's range of ideologies.

Inevitably, then, the Nineties came to be characterized by a "cultural turn" that insisted on the intercultural nature of any translation, whereby ideology was a determining factor. Here scholars took some of the first interdisciplinary steps. This cultural turn defined the questions surrounding translation in new terms. As translation studies drew on and was inspired by cultural studies and poststructuralism, it took into account questions of gender and postcolonialism and recognized the political value of translating. With this turn translation studies struck out in international directions, reaching beyond Europe and influencing Asia (see the work of Z. Tan, M. Cheung), Canada (S. Simon), and North America (L. Venuti, E. Gentzler, M. Tymoczko). Postcolonial studies, on the other hand, started to question the Eurocentric perspectives of translation studies, turning its attention to alternative

directions that recognize how every translation implies a conflict between dominating and dominated cultures and languages.

To summarize: the Eighties and Nineties were characterized by an eagerness to found a new and autonomous discipline. No doubt this effort has been successful and of fundamental importance for the recognition of what translation is, and for its role in the development and transformation of language and culture. Still, and in terms of a conscious appreciation of the important role occupied by translators and translations both throughout history and today, there is still much work to be done. While we encourage the continuation of this very important work in translation studies, we also see that this concentration on the definition of translation as an autonomous discipline represents a problem, a problem for translation studies itself. It is the problem of epistemological roots, or rather the lack of epistemological roots. Translation studies, having "collected" data and knowledge from other disciplines, was so eager to stand on its own feet that it neglected to develop and explain its own overarching epistemology and to show how it knew what it claimed to know. In our view what was created as the discipline of translation studies was actually an illusion: it existed in a sort of epistemological naïvety. Pieces from other disciplines like linguistics and comparative literature were assembled without being really questioned. What was done was simply to open up pathways on a terrain already covered with well-travelled pathways, and with exactly the same epistemological map and guiding principles as those present in the disciplines from which the so-called founders borrowed. What should have been done, or what was lacking in our opinion, was an epistemological and paradigmatic shift.

In this panorama we should nevertheless recognize and salute the important efforts made by translation studies as it introduced new and alternative paradigms. André Lefevere significantly proposed the category of **ideology** and introduced the concept of **rewriting**. Edwin Gentzler introduced at a critical moment the category of **power**. But inside the boundaries of translation studies these new concepts did not develop completely. It is our hope that the research of such scholars might find fertile ground and wide reception through the transdisciplinary perspective we are proposing. We are confident that the journal's contributors will rethink and, hopefully, re-establish the epistemological foundations behind our conceptualization of translation. This re-establishing will, we think, necessarily follow because the material of our research is new, or better; its focus is both broader than and different from the focus and material conceived by traditional translation studies.

Setting a fresh course

Despite an original focus and fresh material content, the object of our research, namely translation, remains the same. But it will appear differently. New objects called translation will emerge, letting the already existing ones take a different shape and value. It is similar to those moments when scholarship uses new words to speak about and describe a thing, allowing the thing itself to appear different and, in addition, allowing us to see things in a fresh light.

It is more and more difficult to define translation and to limit the situations in which translation occurs. Today many of us are familiar with the idea that translation is a transformative process not only of texts produced in different languages and media, but one that affects cultures and individuals. While some express concern about an ill-defined and delimited concept, we are of the view that such an approach is a strength and that any premature and a priori definition of the limits and borders of translation prevents us from evolving new theories and changing our assumptions and directions. The tendency within the discipline of translation studies is to continue to operate with traditional definitions and conceptualizations of translation, and thus with the same epistemological paradigm, sometimes proposing additional definitions, but never new and alternative ones. We believe this tendency is reductive and unhelpful for thinking about translation and suggest that it is time to open up new and in some cases startlingly new uses of the concept of translation. By accepting new ideas, by moving the focus, and by revealing new objects, we believe it will be possible to develop and organize the necessary theoretical consequences, to more fully understand what translation entails, to pinpoint where translation occurs today, and to formulate a perspective able to deal with all these different translation situations.

Jakobson and beyond: the hybrid nature of culture

Since we believe translation is a universal and characteristic aspect of our contemporary world we will have to go far beyond the tripartite model (intralingual, interlingual and intersemiotic translation) proposed by Roman Jakobson in 1959. His model had the advantage of considering translation also outside language and written texts, and as a transformative interpretive practice taking place between different semiotic systems. But even this approach is much too reductive.

Today, translation has to be considered as a transformative representation of, in, and among cultures and individuals. Until recently translation has been studied almost exclusively as a transaction between cultures, where cultures have been identified within single nation states and linguistic limits. Only in the latest studies have scholars begun to consider the phenomenon of translation among other cultural identities that are situated inside, upon, or across the traditional delimitations of national and linguistic borders. These scholars have recognized the fragmented, hybrid nature of cultures and texts.

The direction indicated by Edwin Gentzler, who states that "translations in the Americas are less something that happens between separate and distinct cultures and more something that is constitutive of these cultures" expresses the way forward (2008: 5). We think that translation is constitutive not only for American cultures, but for all cultures and culture as such.

When we speak of cultures here, we also think about individuals, subjectivities and identities. And even in a broader sense, it is not only about widening the perspective, but seeing translation in new and different spaces.

Radically rethinking translation

This kind of radical rethinking of translation is what our new journal brings forward as its special contribution to research: translational processes are fundamental for the creation of culture(s) and identities, for the ongoing life of culture(s), and for the creation of social and economic values. As the Russian cultural semiotician Jury M. Lotman puts it, translation is the necessary mechanism of cultural dynamics:

For culture to exist as a mechanism organizing the collective personality with a common memory and a collective consciousness, there must be present a pair of semiotic systems with the consequent possibility of text translation. (2000: 34)

We believe translation constitutes a fundamental condition for the existence and the transformation of cultures, and especially of cultural spheres where values, and in particular economic values, reside: as Chakrabarty persuasively asserts, "the problem of capitalist modernity cannot any longer be seen simply as a sociological transition […] but as a problem of translation, as well" (2000: 17).

In effect, translation appears to us as the social relation from which the critique of communication and its corollary "culture" as the reigning ideology of Capital is most directly linked to a politics of life, or again, the politics in which life becomes invested by Capital. (Solomon 2007: 6)

We also recognize that everything said so far should also be applied to the new, and still renewing, media environments in which translation occurs. Our use of the internet, social media, and digital and screen tools produces consequences for translation that transform identities, power structures, theoretical models and day-to-day practices that constitute society. These transformations in all their radical implications deserve our profound investigation. From this point of view, the project called *Open Translation* appears particularly interesting, as it proposes "a new participatory ecology of translation emerging on the internet" questioning in this way "the proposition that discrete languages exist before the act of translation" (Neilson 2009).

Within contemporary translation studies the traditional concept of translation is unable to determine what translation actually is or identify all the different situations in which it occurs. Ironically, the larger, contemporary world of scholarship, outside the discipline of translation studies, understands translation in a much broader sense. As we indicate above, we do not dismiss the possibility that "real" translation and the metaphor of translation overlap and mix. On the contrary, we wish to establish a dialogue with any area of research in which translation is, implicitly or explicitly, occupying a central conceptual position, or even a marginal one. The way, for instance, that Ulf Hannerz (1990, 1996) or Tullio Maranhão (2003) have conceptualized cultural translation in anthropology is illuminating for thinking about translation itself. In the same way, Sakai and Solomon's (2006) way of thinking about translation in economic, ontological and political terms is equally illuminating. Translation in these uses of the concept has taken on additional meaning and given deeper meaning to the whole translation problem.

Translation matters in different fields of research

Other scholars, representing different fields of research, have written on translation in terms that have been new for studies on translation, and that we think should be given more credit than hitherto afforded. We are thinking of scholars such as Derrida and his concepts of monolingualism (1998) and hospitality (2000) as they bear on translation, and of Bhabha and his concept of cultural translation (1994).

In recent years, due to the discipline's stronger interdisciplinarity, many areas of human experience and representation connected to translation have begun to be explored. The different aspects of translation connected to issues of postcolonialism are perhaps the most evident examples of positive exchange among the disciplines: through postcolonial perspectives, translation studies has been able to put aside a Eurocentric dominance that has on both a theoretical and practical level blinded research to important questions of cultures in contact. With a postcolonial perspective, research has been able to uncover the many varieties of inequality in cultural exchange.

Back to epistemology

This epistemological potentiality of the concept of translation is an untapped resource and seems central to us here. Both inside and outside translation studies scholars are today working on epistemologically relevant themes that clearly connect to translation: **memory** (B. Brodzki), **space** (S. Simon), **conflict** (E. Apter, M. Baker) and **economics** (J. Solomon, S. Mezzadra). What is new in this work is that translation functions as an interpretive and operative instrument for deeper analysis and a more profound comprehension of these themes. By reconceptualizing these themes in and around the concept of translation, we believe new perspectives will emerge.

Translation is poised to become a powerful epistemological instrument for reading and assessing the transformation and exchange of cultures and identities. As we see it, this new appreciation of translation compares favorably with the emergence of the concept of structure in the Seventies. We welcome this tendency because we are sure it is a way to study how translation is constitutive for cultures. We are witnessing nothing less than a sea-change in the world of translation. Translation is moving away from being simply a concept based in certain disciplines to being an epistemological principle applicable to the whole field of humanistic, social and natural sciences.

If we follow this path, we will reshape the epistemological principles of the humanities and at the same time fashion a new instrument that also will permit us to reconsider translation in all its properties and facets. Only in this sense do we see a future for reflection on translation.

New directions

What kind of new directions will the journal follow? Without excluding any fruitful direction, we can already anticipate that it will seek to investigate the **hybrid** nature of languages, cultures, identities in our present deterritorialized world of **difference** and the ways in which **space** is continuously crossed, translated, and redefined through **migration**. It will be attuned to our **globalized and localized world** that is at one and the same time a common and divided world, structured around differential **power** relations and **ideologies**, where new **media scenarios** occupy an active role both reflecting and causing completely new conditions for **representation** and translation. **War** and **conflict** for their part will have the power to transform our world into a "translation zone" (Apter 2006), where **economy** and **politics** of course play the most powerful role in terms of value. The journal will also direct us to **knowledge**, especially to its acquisition and distribution, but also to the important channel called **memory**, which is responsible for the transmission and **cultural translation** of present cultural knowledge and **literature** to future cultures and their encyclopedias of knowledge. As the journal develops into a natural and much needed space for a new kind of analysis of translation, this will always be characterized by its **transdisciplinary approach**.

STEFANO ARDUINI and SIRI NERGAARD

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The journal: a presentation

We are honored to introduce the twenty-two prominent scholars who have accepted to serve as members of **translation**'s advisory board, and are grateful to them for supporting our project. With this publication, we let the words of each of these scholars represent their initial positions. Their words, whether written explicitly for this journal or taken from their previously published work (notes and/or references of original publications are not included here), represent suggestions, directions, and even programs for the journal's future issues. While presenting each member of the advisory board with a short bio–bibliography, we have made rhizomatic collages of their texts, creating links and even unexpected and surprising connections between them, with a view to stimulating ideas for a new reflection on translation. These connections are organized according to a selection of key words that are representative of the vision of the journal; they are intended to function like guidelines for reading the texts and to invite reflection about translation.

Hybridity

HOMI K. BHABHA

From: **The Location of Culture** (1994) London – New York: Routledge.

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If hybridity is heresy, then to blaspheme is to dream. To dream not of the past or present, nor the continuous present; it is not the nostalgic dream of tradition, nor the Utopian dream of modern progress; it is the dream of translation as 'survival' as Derrida translates the 'time' of Benjamin's concept of the after-life of translation, as *survivre*, the act of living on borderlines. Rushdie translates this into the migrant's dream of survival: an *initiatory* interstices; an empowering condition of hybridity; an emergence that turns 'return' into reinscription or redescription; an iteration that is not belated, but iconic and insurgent. For the migrant's survival depends, as Rushdie put it, on discovering 'how newness enters the world'. The focus is on making the linkages through the unstable elements of literature and life—the dangerous tryst with the 'untranslatable'—rather than arriving at ready-made names.

The 'newness' of migrant or minority discourse has to be discovered *in medias res*: a newness that is not part of the 'progressivist' division between past and present, or the archaic and the modern; nor is it a 'newness' that can be contained in the mimesis of 'original and copy'. In both these cases, the image of the new iconic rather than enunciatory; in both instances, temporal difference is represented as epistemological or mimetic distance from an original source. The newness of cultural translation is akin to what Walter Benjamin describes as the 'foreignness of languages'—that problem of representation

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He serves as an advisor at key art institutions, as well as on the Steering Committee of the Aga Khan Architectural Prize. He is a Trustee of the UNESCO World Report on Cultural Diversity and the Chair of the World Economic Forum's Global Agenda Council on Human Rights. Educated at the University of Bombay and the University of Oxford, Bhabha was profiled by *Newsweek* as one of "100 Americans for the Next [21st] Century".

Hybridity
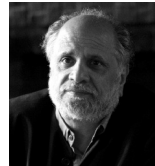
native to representation itself. If Paul de Man focused on the 'metonymy' of translation, I want to foreground the 'foreignness' of cultural translation.

With the concept of 'foreignness' Benjamin comes closest to describing the performativity of translation as the staging of cultural difference. The argument begins with the suggestion that though *Brot* and *pain* intend the same object, *bread*, their discursive and cultural *modes of signification* are in conflict with each other, striving to exclude each other. The complementary of language as communication must be understood as emerging from the constant state of contestation and flux caused by the differential of social and cultural signification. This process of complementary as the agonistic supplement is the seed of the 'untranslatable'—the foreign element in the midst of the performance of cultural translation. And it is this seed that turns into the famous, overworked analogy in the Benjamin essay: unlike the original where fruit and skin form a certain unity, in the act of translation the content or subject matter is made disjunct, overwhelmed and alienated by the form of signification, like a royal robe with ample folds.

Unlike Derrida and de Man, I am less interested in the metonymic fragmentation of the 'original'. I am more engaged with the 'foreign' element that reveals the interstitial; insists in the textile superfluity of folds and wrinkles; and becomes the 'unstable element of linkage', the indeterminate temporality of the in-between, that has to be engaged in creating the conditions through which 'newness comes into the world'. The foreign element 'destroys the original's structures of reference and sense communication as well not simply by negating it but by negotiating the disjunction in which successive cultural temporalities are 'preserved in the work of history and *at the same time* cancelled… The nourishing fruit of the historically understood contains time as a precious but tasteless seed. And through this dialectic of cultural negation-as-negotiation, this splitting of skin and fruit through the *agency* of foreignness, the purpose is, as Rudolf Pannwitz says, not 'to turn Hindi, Greek, English into German [but] instead to turn German into Hindi, Greek, English'.

Translation is the performative nature of cultural communication. It is language *in actu* (enunciation, positionality) rather than language *in situ* (*énoncé*, or propositionality). And the sign of translation continually tells, or 'tolls' the different times and spaces between cultural authority and its performative practices. The 'time' of translation consists in that *movement* of meaning, the principle and practice of a communication that, in the words of de Man 'puts the original in motion to decanonise it, giving it the movement of fragmentation, a wandering of errance, a kind of permanent exile'. (pp. 227-228)

Difference

KWAME ANTHONY APPIAH

" Utterances are the products of actions, which like all actions, are undertaken for reasons. Understanding the reasons characteristic of other cultures and (as an instance of this) other times is part of what our teaching is about: this is especially important because in the easy atmosphere of relativism—in the world of 'that's just your opinion' that pervades the high schools that produce our students—one thing that can get entirely lost is the rich differences of human life in culture. One thing that needs to be challenged by our teaching is the confusion of relativism and tolerance so scandalously perpetuated by Allan Bloom, in his, the latest in a long succession of American jeremiad. And that, of course, is a task for my sort of teaching—philosophical teaching—and it is one I am happy to accept. But there is a role here for literary teaching also, in challenging this easy tolerance, which amounts not to a celebration of human variousness but to a refusal to attend to how various other people really are or were. A thick description of the context of literary production, a translation that draws on and creates that sort of understanding, meets the need to challenge ourselves and our students to go further, to undertake the harder project of a genuinely informed respect for others. Until we face up to difference, we cannot see what price tolerance is demanding of us.

Kwame Anthony Appiah is a philosopher, cultural theorist, and novelist whose interests include political and moral theory, the philosophy of language and mind, and African intellectual history. He is currently the Laurance S. Rockefeller University Professor of Philosophy at the Princeton University. Appiah was raised in Ashanti Region, Ghana, and educated at Bryanston School and Clare College, Cambridge, where he earned a PhD in philosophy. Appiah is the author of several books including *The Ethics of Identity*, *Cosmopolitanism: Ethics in a World of Strangers*, *Experiment in Ethics*, and *The Honor Code: How Moral Revolutions Happen*. Appiah has also written three novels.

In the American academy, therefore, the translation of African texts seems to me to need to be directed at least by such purposes as these: the urge to continue the repudiation of racism (and, at the same time, through explorations of feminist issues and women's writing, of sexism); the need to extend the American imagination—an imagination that regulates much of the world system economically and politically—beyond the narrow scope of the United States; the desire to develop views of the world elsewhere that respect more

deeply the autonomy of the Other, views that are not generated solely by the legitimate but local political needs of America's multiple diasporas.

To stress such purposes in translation is to argue that, from the standpoint of analysis of the current cultural situation—an analysis that is frankly political—certain purposes are productively served by the literary, the text-teaching, institutions of the academy. To offer our proverbs to American students is to invite them, by showing how sayings can be used within an oral culture to communicate in ways that are complex and subtle, to a deeper respect for the people of pre-industrial societies. (pp. 427-428)

ROSEMARY ARROJO

From: **"Translation and Impropriety: A Reading of Claude Bleton's *Les Nègres du Traducteur*"** (2006) *Translation and Interpretation Studies*, vol. I, No. 2, Fall.

Translation has been frequently associated with different forms of improprierty—betrayal, infidelity, theft, indecency, seduction, invasion of property, etc.—that may be directly related to the translator's necessarily close and often ambivalent relationship with the original and/or its author. In fact, translation entails a very close contact with somebody else's text, not simply as "the most intimate act of reading" (Spivak 2004: 397), but also as a form of rewriting that claims to replace the original in another language and context. It is not surprising, then, that the ethical implications of this complex relationship have been one of the main concerns of Western translation theories, which, at least since Cicero, have focused on devising strategies to help translators behave properly.

The apparently dangerous relationship that translation is perceived to establish between the original and the translated text, and between the author and the translator, has been associated, for instance, with the disappointments involved in parasitic, unreliable friendships. The Earl of Roscommon's *An Essay on Translated Verse*, written in 1684, gives us an insightful illustration of the basic issues at stake in these relationships. According to Roscommon, the translator, after becoming aware of his own preferences and inclinations, should find an author or a poet with whom he is compatible, and with whom he could establish a strong connection: "Examine how your humour is inclined,/ And which the ruling passion of your mind;/ Then seek a poet who your way does bend,/ And choose an author as you choose a friend" (Robinson 176). However, the pursuit of intimacy with the author and his original, which is supposedly part and parcel of the groundwork for successful translations, is also basically improper and, of course, highly risky for the author since the translator is told to insidiously take advantage of his closeness with the latter in order to take his place: "United by this sympathetic bond,/ You grow familiar, intimate, and fond;/ Your thoughts, your words, your styles, your souls agree,/ No longer his interpreter, but he" (176). Moreover, to the extent that in this plot both the translator and the author are represented as males while the text itself is

identified as a fickle young muse who must be both conquered and protected, the triangular relationship in which they find themselves is inextricably tinted with sexual overtones, suggesting that the translator is indeed a double-faced character, a traduttore-traditore who befriends the author in order to take possession of his precious text and muse.

Most of the traditional statements about translation, whether found in formal theories or in the usual prejudices disseminated by what one might call common sense, will reveal that the translator's activity often seems to be caught up in descriptions and conceptions that are generally haunted by fears of betrayal and disrespect, which are compatible with an underlying anxiety about the fact that texts are indeed always at risk of falling prey to spurious interpretations. Therefore, one is tempted to speculate that there might be a close connection between the supposed danger of unreliable collaborations and the persistent ideal of translation as an activity that should be performed 'invisibly'. In other words, according to the idealized terms conceived by our patriarchal, essentialist tradition, translators are expected to do their work without leaving any traces of their interference, that is, without actually taking on an authorial role that might threaten the author's position or the alleged integrity of the original.

This deeply embedded distrust in the activity that is expected to make it possible for meaning to safely travel between languages and cultures also emerges in several works of fiction, which explore some of the age-old prejudices associated with translators, their task, and their relationships with originals and authors. In these texts one can find representations of translators in close connection with an array of ambivalent feelings triggered by the ethical dilemmas that constitute their craft. It has

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been my belief that the examination of these pieces by several authors from different traditions will help us further understand the conflicts that seem to motivate, at least on some level, the ways in which Western culture tends to respond, perhaps even unconsciously, to the role of translators and their 'dangerously' intimate association with originals and their authors. In recent years I have examined stories and novels whose revealing plots have allowed me to reflect on the power struggles and the emotional investments that are usually at stake both in the writing and in the reception of translations and originals, and which are not made quite so explicit in formal, theoretical statements. (pp. 92-94)

Difference

HOMI K. BHABHA

From: **"DissemiNation"** in Homi K. Bhabha (ed.) *Nation and Narration* (1990)
London – New York: Routledge.

The signs of cultural difference cannot [...] be unitary or individual forms of identity because their continual implication in other symbolic systems always leaves them 'incomplete' or open to cultural translation. (p. 313)

In keeping with its subaltern, substitutive,—rather than synchronic—temporality, the subject of cultural difference is neither pluralistic nor relativistic. The frontiers of cultural difference are always belated or secondary in the sense that their hybridity is never simply a question of admixture of pre-given identities, or essences. Hybridity is the perplexity of the living as it interrupts the representation of the fullness of life; it is an instance of iteration, in the minority discourse, of the time, of the arbitrary sign—'the minus in the origin'—through which all forms of cultural meaning are open to translation because their enunciation resists totalization. (p. 314)

[...]

Cultural difference emerges from the borderline moments of translation that Benjamin describes as the 'foreignness' of languages. Translation represents only an extreme instance of the figurative fate of writing that repeatedly generates a movement of equivalence between representation and reference but never gets beyond the equivocation of the sign. The 'foreignness' of language is the nucleus of untranslatable that goes beyond the transparency of subject matter. The transfer of meaning can never be total between differential systems of meaning, or within them, for 'the language of translation envelopes its content like a royal robe with ample folds. ... [it] signifies a more exalted language than its own and thus remains unsuited to its content, overpowering an alien'. It is too often slippage of the signification that is celebrated at the expense of this disturbing alienation, or powering of content. The erasure of content in the invisible but insistent structure of linguistic difference does not lead us to some general, formal acknowledgement of the function of the sign. The ill fitting robe of a language alienates content in the sense that it deprives it of an immediate access to a stable or holistic reference 'outside' itself—in society. It suggests that social conditions are themselves being reinscribed or reconstituted in the very act of enunciation, revealing the instability of any division of meaning into an inside and outside. Content becomes the alien *mise en scène* that reveals the signifying structure of linguistic difference which is never seen for itself, but only glimpsed in the gap or the gapping of the garment. Benjamin's argument can be elaborated for theory of cultural difference it is only by engaging which what he calls the 'purer linguistic air'—the anteriority of the sign—that the reality-effect of content can be overpowered which then makes all cultural languages 'foreign' to themselves. And it is from this foreign perspective that it becomes possible to inscribe the specific locality of cultural systems—their incommensu-

rable difference—and through that apprehension of difference to perform the act a cultural translation. In the act of translation the 'given' content becomes alien and estranged; and that, in its turn, leaves the language of translation *Aufgabe*, always confronted by its double, the untranslatable—alien and foreign. (pp. 314-315)

BELLA BRODZKI

From: ***Can These Bones Live? Translation, Survival, and Cultural Memory***
(2007) Stanford: Stanford University Press.

The principal concern of this book is not the comical underside of translation, but rather its underlying gravity. It would be difficult to overstate the role of translation in shaping history, culture, and memory. It is imperative, I believe, especially given the current international political climate, in which relations with the Other are so volatile, that concentrated interest and material resources be directed toward recognizing the crucial role of translation in culture, of translation as culture. This is more than an academic matter. At the same time, however, it is one thing to make rhetorical claims about the (over)determinacy of translation in our lives and in the lives of future generations, and another to show how and why being more attentive to the fundamental, though intricate and often elusive, workings of translation can crucially benefit interpreters of the humanities. My aim is the latter, but I doubt whether the demonstration can be effective without the assertion. We are utterly dependent on translation, but that does not mean that we respect the enterprise or want to think too much about how it gets done. It bears repeating, I believe, that there is translation because there are different languages, and that this multilingualism is a gift, rather than a necessary (or natural) evil best defended with reductive instrumentalism and resignation. Because translation is a shared commodity whose value is not equally distributed, its labor must be recognized to ensure both quality and fairness; it cannot be consigned only to bureaucrats, 'experts,' or custodial others.

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As subjects in a multicultural, polyglot, transnationìal, and intertextual universe, all of us 'live in translation', but we also occupy that space differently, depending on our linguistic capital and the status of our language(s) in rapidly changing historical, political, and geographic contexts. We also occupy that space more or less self-consciously, and are more or less deluded by what passes as transparency in our communicative encounters around the globe. The specific asymmetric relations that currently incorporate translation into globalization (call it 'linguistic outsourcing') mean that non-native speakers of English are expected to fulfill most of the translating demands in the world. The refusal to translate that both literally and figuratively characterizes most Anglophones' cultural comportment bespeaks a sense of power and privilege and has devastating consequences for everyone. As the study of foreign languages declines in the United States and English increasingly becomes the dominant global language, despite having fewer native speakers than Chinese, Hindi, and Spanish, we ignore the impact of unidirectional translation and mistranslation in international relations, mass tourism, science, and technology at incalculable cost. Although I do not address these concerns directly here, I conceive of this critical project as being wedded to them. We need to encourage, simultaneously, on two fronts, both the study of foreign languages and the study of translation, because—of course—they are not mutually exclusive, but mutually reinforcing. (pp. 11-12)

Space

IAIN CHAMBERS

From: **"The translated city".**

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 also be accentuated: think of the ghettoes and ethnic areas and communities of many a modern Euro-American city. 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 refuse to be represented in our reason. As a translating and translated space, the language of the city is never merely a linguis-

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tic 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 increasingly 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 postcolonial 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, 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 unhomily, the non-identical and the foreign, are conceived and received. This renders space both agonistic and partisan: no longer an empty, 'neutral' container, 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 criss-crossing 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 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 artifacts—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 deterritorialised and reterritorialised 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 leaves the political speechless. (pp. 1-3)

Globalization

ARJUN APPADURAI

From: *Modernity at Large* (1996) Minneapolis – London: University of Minnesota Press.

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The central problem of today's global interactions is the tension between cultural homogenization and cultural heterogenization. (p. 32) […] For polities of smaller scale, there is always a fear of cultural absorption by polities of larger scale, especially those that are nearby. One man's imagined community is another man's political prison.

This scalar dynamic, which has widespread global manifestations, is also tied to the relationship between nations and states, to which I shall return later. For the moment let us note that the simplification of these many forces (and fears) of homogenization can also be exploited by nation-states in relation to their own minorities, by posing global commoditization (or capitalism, or some other such external enemy) as more real than the threat of its own hegemonic strategies. (p. 32)

[…]

The new global cultural economy has to be seen as a complex, overlapping, disjunctive order that cannot any longer be understood in terms of existing center-periphery models (even those that might account for multiple centers and peripheries). Nor is it susceptible to simple models of push and pull (in terms of migration theory), or of surpluses and deficits (as in traditional models of balance of trade), or of consumers and producers (as in most neo-Marxist theories of development).

Even the most complex and flexible theories of global development that have come out of the Marxist tradition (Amin 1980; Mandel 1978; Wallerstein 1974; Wolf 1982) are inadequately quirky and have failed to

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come to terms with what Scott Lash and John Urry called disorganized capitalism (1987). The complexity of the current global economy has to do with certain fundamental disjunctures between economy, culture, and politics that we have only begun to theorize. (pp. 32-33)

I propose that an elementary framework for exploring such disjunctures is to look at the relationship among five dimensions of global cultural flows that can be termed (a) *ethnoscapes*, (b) *mediascapes*, (c) *technoscapes*, (d) *financescapes*, and (e) *ideoscapes*. The suffix *−scape* allows us to point to the fluid, irregular shapes of these landscapes, shapes that characterize international capital as deeply as they do international clothing styles. These terms with the common suffix -scape also indicate that these are not objectively given relations that look the same from every angle of vision but, rather, that they are deeply perspectival constructs, inflected by the historical, linguistic, and political situatedness of different sorts of actors: nation-states, multinationals, diasporic communities, as well as subnational groupings and movements (whether religious, political, or economic), and even intimate face-to-face groups, such as villages, neighborhoods, and families. Indeed, the individual actor is the last locus of this perspectival set of landscapes, for these landscapes are eventually navigated by agents who both experience and constitute larger formations, in part from their own sense of what these landscapes offer.

These landscapes thus are the building blocks of what (extending Benedict Anderson) I would like to call *imagined worlds*, that is, the multiple worlds that are constituted by the historically situated imaginations of persons and groups spread around the globe. An important fact of the world we live in today is that many persons on the globe live in such imagined worlds (and not just in imagined communities) and thus are able to contest and sometimes even subvert the imagined worlds of the official mind and of the entrepreneurial mentality that surround them. (p. 33)

As a result of the differential diaspora of these [landscapes], the political narratives that govern communication between elites and followers in different parts of the world involve problems of both a semantic and pragmatic nature: semantic to the extent that words (and their lexical equivalents) require careful translation from context to context in their global movements, and pragmatic to the extent that the use of these words by political actors and their audiences may be subject to very different sets of contextual conventions that mediate their translation into public politics. Such conventions are not only matters of the nature of political rhetoric: for example, what does the aging Chinese leadership mean when it refers to dangers of hooliganism? What does the South Korean leadership mean when it speaks of discipline as the key to democratic industrial growth? (p. 36)

KWAME ANTHONY APPIAH

From: *Cosmopolitanism. Ethics in a World of Strangers* (2006) London: Penguin.

So there are two strands that intertwine in the notion of cosmopolitanism. One is the idea that we have obligations to others, obligations that stretch beyond those to whom we are already by the ties of kith and kin, or even the more formal ties of a shared citizenship. The other is that we take seriously the value not just of human life but of particular human lives, which means taking an interest in the practices and beliefs that lend them significance. People are different, the cosmopolitan knows, and there is much to learn from our differences. Because there are so many human possibilities worth exploring, we neither expect nor desire that every person of every society should converge on a single mode of life. Whatever our obligations are to others (or theirs to us) they often have the right to go their own way. As we'll see, there will be times when these two ideals—universal concern and respect for legitimate difference—clash. There's a sense in which cosmopolitanism is the name not of the solution but of the challenge.

A citizen of the world: how far can we take that idea? Are you really supposed to abjure all local allegiances and partialities in the name of this vast abstraction, humanity? Some proponents of cosmopolitanism were pleased to think so; and they often made easy targets of ridicule. "Friend of men, and enemy of almost every man he had to do with," Thomas Carlyle memorably said of the eighteenth-century physiocrat the Marquis de Mirabeau, who wrote the treatise *L'Ami des hommes* when he wasn't too busy jailing his own son. "A lover of his kind, but a hater of his kindred", Edmund Burke said of Jean-Jacques Rousseau, who handed each of the five children he fathered to an orphanage.

Yet the impartialist version of the cosmopolitan creed has continued to hold a steely fascination. Virginia Woolf once exhorted "freedom from unreal loyalties"—to nation, sex, school, neighbourhood, and on and on. Leo Tolstoy, in the same spirit, inveighed against the 'stupidity' of patriotism. "To destroy war, destroy patriotism", he wrote in an 1896 essay—a couple of decades before the tsar was swept away by a revolution in the name of the international working class. Some contemporary philosophers have similarly urged that the boundaries of nations are morally irrelevant—accidents of history with no rightful claim on our conscience.

But if there are friends of cosmopolitanism who make me nervous, I am happy to be opposed to cosmopolitanism's noisiest foes. Both Hitler and Stalin—who agreed about little else, save that murder was the first instrument of politics—launched regular invectives against "rootless cosmopolitans"; and while, for both, anti-cosmopolitanism was often just a euphemism for anti-Semitism, they were right to see cosmopolitanism as their enemy. For they both required a kind of loyalty to one portion of humanity—a nation, a class—that ruled out loyalty to all of humanity. And the one thought that cosmopolitans share is that no local loyalty can ever justify forgetting that each human being has responsibilities

to every other. Fortunately, we need take sides neither with the nationalist who abandons all foreigners nor with the hard-core cosmopolitan who regards her friends and fellow citizens with icy impartiality. The position worth defending might be called (in both senses) a partial cosmopolitanism. (pp. XIII-XIV)

Power

ROSEMARY ARROJO

From: **"Writing, Interpreting, and the Power Struggle for Control of Meaning: Scenes from Kafka, Borges, and Kosztolány"** in Maria Tymoczko and Edwin Gentzler (ed.) *Translation and Power* (2002) Amherst: University of Massachusetts Press.

If, as Nietzsche argues, any attempt at mastering a text, or the world as text, "involves a fresh interpretation, an adaptation through which any previous 'meaning' and 'purpose' are necessarily obscured or even obliterated" (1969:12), the implicit relationship that is usually established between authors and interpreters is not exactly inspired by cooperation or collaboration, as common sense and the essentialist tradition would have it but, rather, is constituted by an underlying competition, by a struggle for the power to determine that which will be (provisionally) accepted as true and definite within a certain context and under certain circumstances. As Kafka's and Borges's stories have shown us, in this textualized, human world, where immortal essences and absolute certainties are not to be found, the indisputable control over a text, its full completion, and the definite establishment of its limits cannot be simplistically determined nor merely related to its author once and for all. If one cannot clearly and forever separate the author from the interpreter, the text from its reading, or even one text from another, and if the will to power as authorial desire is that which moves both writers and readers in their attempts at constructing textual mazes that could protect their meanings and, thus, also imprison and neutralize any potential intruder, is it ever possible for interpreters to be faithful to the authors or to the text they visit?

Obviously, it is not by chance that this has always been the central issue and the main concern for all those interested in the mechanism of translation, an activity that provides a paradigmatic scenario for the underlying struggle for the control over meaning that constitutes both writing and interpretation as it involves the actual production of another text: the writing of the translator's reading of someone else's text in another language, time, and cultural environment. As it necessarily constitutes material evidence of translator's passage through the original and as it offers documented proof of the differences brought about by such a passage, any translation is bound to be an exemplary site for the competitive nature of textual activity. In a tradition that generally views originals as the closed, fixed receptacle of their authors' intentional meanings, the struggle for the power to determine the "truth" of a text is obviously decided in favor of those who are considered as the "rightful" owners of their texts' meanings and who supposedly deserve unconditional respect from anyone who dares to enter their textual "property". In such a tradition, translators are not

only denied the rights and privileges of authorship but also must endure a reputation for treachery and ineptitude while being urged to be as invisible and as humble as possible. (pp. 73-74)

SUSAN BASSNETT

From: Susan Bassnett and Esperança Bielsa, **Translation in Global News** (2009)
London – New York: Routledge.

" The asymmetries of globalization and the current inequalities in the production of knowledge and information are directly mirrored in translation, and this becomes visible when the directionality of global information flows starts to be questioned. Thus, some accounts of globalization have pointed to the number of book translations from English and into English as an indication of the power distribution in global information flows, where those at the core do the transmission and those at the periphery merely receive it. […] The global dominance of English is expressed in the fact that, in 1981, books originally written in English accounted for 42 per cent of translations worldwide, compared with 13.5 per cent from Russian and 11.4 per cent from French. At the same time, British and American book production is characterized by a low number of translations: 2.4 per cent of books published in 1990 in Britain and 2.96 per cent in the United States […] Global English dominance is expressed, on the one hand, in the sheer volume of English-language information in circulation. Thus, for example, current statistics on languages on the internet reveal the large number of English-speaking users (about one-third of the total), but also the even stronger predominance of English-language internet content (which is estimated at over half of the total). On the other hand, translation, which makes it possible for people to have access to information in their own language, contributes to the global dominance of Anglo-American culture, as we have seen above for the case of book translations, which account for

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only the smallest part of the volume of translation, the bulk of which is in commercial translation, politics and administration and in the mass media.

Nevertheless, global or international English itself needs to be qualified and should be examined more carefully.

[…]

International English, which in this sense can be viewed as a bad translation of itself, is a supraterritorial language that has lost its essential connection to a specific cultural context. It thus expresses in itself the fundamental abstractions derived from disembedding or the lifting out of social relations from their local contexts of interaction.

[…]

Globalization has caused an exponential increase of translation. The global dominance of English has been accompanied by a growing demand for translation, as people's own language continues to be the preferred language for access into informational goods. An area of significant growth in the translation industry in recent decades has been the activity of localization, through which global products are tailored to meet needs of specific local markets (Cronin 2003, Pym 2004). In an informational economy characterized by instantaneous access to information worldwide, the objective of the localization industry becomes simultaneous availability in all the languages of the product's target markets. Translation values and strategies in localization and elocalization (website localization) are not uniform but combine elements of domestication and foreignization to market products that have to appeal to their target buyers but, at the same time, often retain exoticizing connections to the language of technological innovation.

Similarly, translation plays a central role in negotiating cultural difference and in shaping the dialects between homogeneity and diversity in the production of global news. […] [There are] present trends towards the homogenization of global news. However, these need to be examined alongside domesticating translation strategies aimed at a fluid communication with target readers and exoticizing devices through which the discourse of the other is staged in media (in, for example, English translations of Osama Bin Laden's tapes or Saddam Hussein's speeches). (pp. 28-31)

LAWRENCE VENUTI

"Film Adaptation and Translation Theory: Equivalence and Ethics".

The shift in adaptation studies away from the discourse of fidelity toward a discourse of intertextuality continues to raise conceptual problems. Is the emphasis on intertextuality, to formulate one problem, just as essentialist as the concern with fidelity that it seeks to displace by devising film analyses and ideological critiques that assume among all audiences, regardless of their social diversity and historical moment, the same cultural lit-

Media

eracy and critical competence required to process the different sets of intertextual connections at work in any film adaptation (namely, connections between the film and the adapted material as well as connections between that material and the context where it originated and between the film and its own originary context)? The most pressing problem, however, must be the necessity to reformulate a relation of correspondence between the film and the adapted material that would justify calling a particular film an adaptation, that is to say, a film for which the processing of prior materials, including but in addition to a screenplay, is central to its signifying process. To treat a film as the second-order creation known as an adaptation (as distinct from such other second-order creations as a translation, a dramatic performance, a textual edition, or an anthology), its relationship to the prior material cannot be described simply as intertextual and analyzed as differential or interrogative. The film must also display a recognizable resemblance or similarity to that material so as to share the title, name or label by which it is designated.

To conceptualize and supply this theoretical lack does not entail a return to the discourse of fidelity. In a previous study that drew on translation theory to give a more nuanced account of the discourse of intertextuality ("Adaptation, Translation, Critique," *Journal of Visual Culture* 6/1 [2007]: 25-43), I constructed a hermeneutic model that treated as fundamentally **interpretive** the relation between second-order creations and the materials they process. This relation should be seen as interpretive because it is contingent, in the first instance, on the forms and practices which are deployed in the translation or adaptation and which differ in language or medium from those deployed in the prior materials (the relation is also contingent on different kinds of reception, on different cultural situations, and on different historical moments). The key category that enables a translation to inscribe an interpretation in the source text is the **interpretant**, usually a

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complicated set of interpretants, which can be either formal or thematic. Formal interpretants include a concept of equivalence, such as a semantic correspondence based on dictionary definitions, or discursive strategy, such as close adherence to the source text, or a concept of style, a lexicon and syntax linked to a specific genre. Thematic interpretants are codes.

They include an interpretation of the source text that has been formulated independently in commentary, a discourse in the sense of a relatively coherent body of concepts, problems, and arguments, or an ensemble of values, beliefs, and representations affiliated with specific social groups. These thematic interpretants can be interrelated: an interpretation of the source text set forth in a work of literary criticism may be used to encode a translation with an ideology, establishing an institutional or political affiliation. Formal and thematic interpretants can also be mutually determining: a concept of equivalence may in a certain cultural situation be reserved for canonical texts, so that when used to render a marginalized text it inscribes a code of canonicity. Similarly, a style or genre can encode a discourse in a translation, while a discourse can lead the translator to cultivate a style or construct a genre when neither existed in the source text.

The hermeneutic model can not only be reformulated to analyze an intersemiotic translation like a film adaptation, but it can be used to reformulate a relation of resemblance or similarity between the film and the adapted materials. In a film adaptation, formal interpretants include a relation of equivalence, such as a structural correspondence between narrative point of view or plot details, a particular style that distinguishes the work of a director or studio, or a concept of genre that necessitates a distinctive treatment of the adapted materials, whether retention or revision, imitation or manipulation. Thematic interpretants may include an interpretation of the adapted materials articulated in commentary, a morality or cultural taste shared by the filmmakers and used to appeal to a particular audience, or a political position that reflects the interests of a specific social group. In a film adaptation, formal and thematic interpretants can be interrelated and mutually determining. An actor's previous roles (an interfilmic connection) might add a layer of meaning to the characterization in an adaptation for the informed spectator. A film genre like noir or the musical might introduce an entire discourse when used to adapt a novel or play composed in a different genre.

The hermeneutic model does not entail a return to the discourse of fidelity because it does not assume that the source text or adapted materials contain an invariant which is reproduced or transferred in the translation or adaptation. On the contrary, the assumption is that a second-order creation transforms what it processes, that the interpretation inscribed by the translation or adaptation varies the form and meaning of the source text or adapted materials by removing them from their originary context and recontextualizing them in a different language and medium in a different cultural situation at a different historical moment. Relations of resemblance simultaneously disclose relations of difference and vice versa. The hermeneutic model also avoids the risk of essentialism in the discourse of intertextuality because no formulation of the interpretants that enable and constrain a second-order creation is possible without the application of **critical interpretants**, that is to say, the critic's or analyst's own set of interpretive categories. To isolate relations of resemblance and difference between the translation or adaptation, on the one hand, and the source text or adapted materials, on the other, the critic must apply a critical

methodology (a formal interpretant, such as the hermeneutic model) or an interpretation of the text or material (a thematic interpretant) so as to fix their form and meaning of the source text or adapted materials and thereby bring to light the interpretants in the translation or adaptation. The promise of the hermeneutic model, then, is not only a more nuanced account of translational and adaptational practices but a greater theoretical self-consciousness on the part of the critic.

The hermeneutic model complicates the issue of value in second-order creations. Every interpretation is fundamentally evaluative insofar as it rests on the implicit judgment that a text is worth interpreting, not only in commentary but through translation or adaptation. Interpretants, moreover, are always already implicated in the hierarchies of value that structure the receiving culture at a particular historical moment, its centers and peripheries, its canons and margins. Yet because a translation or adaptation necessarily transforms the source text or adapted materials, at once detaching them from their originary context and recontextualizing them, neither can be evaluated merely through a comparison to that text or those materials without taking into account the cultural and social conditions of their interpretation. The evaluation must be shifted to a different level that seems to me properly ethical: in inscribing an interpretation, a translation or adaptation can stake out an ethical position and thereby serve an ideological function in relation to competing interpretations.

A second-order creation, more specifically, might be evaluated according to its impact, potential or real, on cultural institutions in the receiving situation, according to whether it challenges the styles, genres, and discourses that have gained institutional authority, according to whether it stimulates innovative thinking, research, and writing. This ethics of translation or adaptation does not treat the bad as "the non-respect of the name of the Other" (Alain Badiou), the move made by such theorists as Henri Meschonnic and Antoine Berman who argued that translation can and ought to respect the differences of foreign texts and cultures through discursive strategies designed to preserve and make manifest those differences. Rather, the bad in translation or adaptation "is much more the desire to name at any price" (Badiou), imposing cultural norms that seek to master cognitively and thereby deny the singularity that stands beyond them, the alternative set of interpretants that enable a different translation or adaptation, a different interpretation. Hence a translation or adaptation should not be faulted for exhibiting features that are commonly called unethical, such as wholesale manipulation of the source text or adapted materials. We should instead examine the cultural and social conditions of the translation or adaptation, considering whether its interpretants initiate an event, creating new values and knowledges by supplying a lack that they reveal in those that are currently dominant in the receiving culture.

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M A R T H A P. Y. C H E U N G

From: **"The (un)importance of flagging Chineseness. Making sense of a recurrent theme in contemporary Chinese discourses on translation"** (2011)
Translation Studies, vol. 4, Issue 1.

Translation studies in China is best understood in the context of the cultural politics of the time. Many debates about translation are in fact debates about the perennial problem of China's cultural relationship with the world. In its most recent form, the debate is about whether the 'influx' of foreign translation theories and the wholesale acceptance of these theories has resulted in a loss of identity for Chinese translation studies. A related question concerns the appropriateness of asserting Chineseness in academic discourses on translation. (p. 1)

[…]

On the Chinese mainland, the notion of Chineseness emerged in the theoretical consciousness of scholars in different branches of the humanities in the mid-1980s. That development, which I will analyse in the following pages, was initially a reaction to the theories, imported through translation, which became so influential on the Mainland after the Cultural Revolution (1966-1976) that they came to be regarded not only as a threat to the indigenous modes of scholarship, but also as reflecting a general loss of confidence in Chinese culture. The arrival of other cultural goods—such as films, fast food items, fashion and others—which became equally popular with the Chinese people was also seen by many as a violent intrusion driven by greed and by thinly veiled cultural imperialism. There was concern that unless the development was checked in time, Chinese culture would be abandoned or changed beyond recognition, all its unique features eroded.

This 'threat' is generally believed to have come from 'the West', with 'the West' to be understood in this article as a construct and, in the words of Naoki Sakai, as a "cartograph-

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ic category" (Sakai 2005: 201) denoting "the geographic areas imagined to constitute the West—mainly Western Europe in the nineteenth century, with North America being added later in the twentieth century" (ibid.: 194). Sakai also stresses, rightly I think, that the notion of modernity as a historical development and the process of "developmental tele-ology" have (mis)led many into believing that the West has the right "to expand and radi-ate towards the peripheries of the world", so that "the representation of the world became hierarchically organized into the West and the Rest, the modern and its others, the white and the coloured" (ibid.: 202). The West also came to be regarded as centres of power where theories and models are produced, disseminated to the peripheries, and consumed by local academics keen to be part of the global community. As a category, I think that 'the West' is as much of a gross generalization and biased discursive construction as 'the Orient'. But since this article deals with the historical circumstances in which Chineseness became a discursive topic as a result of the perceived threat posed by theories from 'the West', it is necessary to retain the use of such a category whilst bearing in mind that there are "no neu-tral, uncontaminated terms or concepts", only "compromised, historically encumbered tools" (Clifford 1997: 39). (p. 2)

[…]

Is the debate about Chineseness, which has taken a myriad of forms and has erupted repeatedly in different cultural and intellectual domains in China since the mid-1980s, indicative of an obsessive compulsive disorder plaguing the Chinese? Is it a minor and purely local affair? What significance, if any, does it have for the international community of scholars?

In the field of translation studies, that significance can be gleaned from the appear-ance of a number of publications in English thematizing translation in China or discourse on translation in China. The fact that these publications—edited or authored by Chinese scholars based in the PRC—all came out in the first decade of the twenty-first century is significant. It indicates that on the international translation studies scene, Chinese voices are making themselves heard in quick succession. Perhaps the West is beginning to take an interest in listening to what China, or for that matter, what the non-West, has to say, fol-lowing the initiatives taken by Western scholars themselves to learn from other translation traditions and guard against Eurocentric tendencies. With such an interest, and with the availability of primary material in translation, the West can, should it choose to make the effort, achieve a deeper and more thorough understanding of the Other, an understanding that is absolutely necessary if translation studies is to become "truly 'international'" (Susam-Sarajeva 2002: 203). Certainly, understanding is a prerequisite for conducting what I have called explorations in a dialogic, fully collaborative mode, meaning a mode of discourse based not on the pattern of "one topic, separate narratives", but on the exchange of views on equal terms.

The debate about Chineseness also has significance for the international community of scholars. Voicelessness or speaking with a voice not one's own is not peculiar to the Chinese, but is the common affliction of scholars in Asia, Africa and Latin America. This

being the case, the Chinese sense of culture in crisis assumes significance as an instance of the general sense of vulnerability and defencelessness that is tormenting the (intellectually and culturally) subjugated. The fact that this is the plight of the Third World intellectuals in general is a chastening reminder that although knowledge, ethnicity, identity and nationalism should be separate and independent concepts, in reality they are often hopelessly entangled. We do not live in a post-nationalist world—not yet.

The debate about Chineseness has implications, too, for the promotion of intercultural dialogue in the new geopolitical settings of the twenty-first century. One of these settings will be ushered in by the rise of China as a major power and the radical changes that are likely to follow in the power politics of the world. Bearing this in mind, I would argue that a productive debate about Chineseness will be an enabling condition for intercultural dialogue. As we have seen, that debate, though occasionally given to belligerent assertion of nationalistic sentiments, is equally accompanied by stern warnings against such sentiments and against academic sinocentrism. It is also characterized by discursive attempts to project interpretations and constructions of China via a range of media. The intensity of these activities suggests that Chineseness will continue to be a contested concept, and that the Chinese will be engaged in a continuous process of self-constitution and cultural self-translation. This is healthy. In the course of their history, the Chinese lived all too long in the mentality of a Middle Kingdom. For centuries they were used to imagining themselves as the centre of power, taming and domesticating their nomadic neighbours with their superior civilization and turning them into vassal states. No doubt, there were occasional periods when China lived in self-imposed isolation. It is also true that for much of the last two centuries, the Chinese were driven by the humiliation of national defeat into a pattern of behaviour typical of the cowed and wounded. Nonetheless, the Middle Kingdom still features prominently in the imagination of the Chinese. Unless China becomes fully aware that identity is not fixed but is an ongoing narrative with a plot crisscrossed with possibilities and an indeterminate end, it could easily get trapped in a victim-turned-aggressor complex and become a monolithic entity determined to dominate the world—through either a policy of aggression or cultural imperialism. Far from being conducive to intercultural dialogue, that would only lead to a clash of empires. The debate about Chineseness—whether philosophical or discursive in orientation, and whether ontological, epistemological, existential, hermeneutical, or political and ideological in emphasis—will prevent China from hardening into such a monolithic entity. (pp. 13-14)

THEO HERMANS

From: *Conference of the Tongues* (2007) Manchester: St. Jerome Publishing.

The thick of it

Let us leave the examples for what they are and try to formulate the more general issue at stake. I think it is at least twofold. First, there is the problem of grasping and gaining access to concepts and discursive practices, in our case those pertaining to translation, in languages and cultures other than our own; this is primarily a problem of hermeneutics, of understanding and interpretation. Secondly, the cross-lingual and cross-cultural study of concepts and discursive practices involves recourse to translation if we want to articulate in our own language what we have understood as happening in another language. We need to translate in order to study translation across languages and cultures.

[…]

Both issues are familiar territory for anthropologists and historians, and for comparatists in a number of other disciplines. Both also carry an element of latent or overt self-reflection on the terms on which and the contexts in which the representation of otherness is acted out. But while these problems have been debated anxiously and extensively by ethnographers and historiographers, they have remained largely and surprisingly absent from the study of translation.

The absence is not inevitable, as becomes clear when we recall some earlier attempts to create a methodology for the cross-cultural study and representation of concepts. In 1932, for example, in his book *Mencius on the Mind*, I.A. Richards developed what he called a "technique of multiple definition" as a way of negotiating alien meaning.

[…]

Twenty years after Mencius, in *Speculative Instruments* (1955), Richards reviewed his cross-cultural mapping tool in the essay *Toward a Theory of Comprehending*…. As regards the cross-cultural study of con-

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cepts, he observed, we compare things in certain respects, and we select those respects that will serve our purpose.

[…]

Any similarity thus established between two entities is a function of the respects that were selected as the ground for comparison in the first place. Comprehending, as the perception and positing of similarities and differences, is continually thrown back on an examination of the instrument which enables the similarities and differences to be established.

[…]

This brings us to what Kwame Anthony Appiah has called "thick translation" (Appiah 2004). Appiah means by it the academic, heavily footnoted translation of texts from traditions alien to that of the translating language. I will not use the term in Appiah's sense. Instead I will use it as a label for a self-critical form of cross-cultural translation studies. The transposition seems appropriate if, as I suggested above, we take the study of translation as consisting in translating concepts and practices of translation.

Appiah grafted his term "thick translation" on Clifford Geertz's characterization of the ethnographer's work as "thick description." This was a notion that Geertz introduced in the programmatic essay "Thick Description: Toward an Interpretive Theory of Culture" which introduced his collection *The Interpretation of Cultures* in 1973.

[…]

Applying this line of thought to ethnographic work, Geertz notes several practical points. Firstly he insists on both the interpretive and constructivist nature of the ethnographers descriptions (1973: 15-16). The point at issue for him is not whether the ethnographer's thick description presents an accurate account of a particular society…but whether it allows an appreciation both of what is similar and what is different, and in what ways, from what angles,—in what "respects," as Richards might have said—things appear similar and different.

Finally, thick description keeps the universalizing urge of theory in check. Preferring the microhistories of particular situations, it prides itself on the "delicacy of its distinctions, not on the sweep of its abstractions" (Geertz 1973: 25). As one commentator phrases it, thick description privileges the many over the one (Inglis 2000: 115).

[…]

For all these reasons, "thick translation" seems to me a line worth pursuing if we want to study concepts and practices of translation across languages and cultures. As a form of translation studies, thick translation has the potential to bring about a double dislocation: of the foreign terms and concepts, which are probed by means of a methodology and vocabulary alien to them, and of the describer's own terminology, which must be wrenched out of its familiar shape to accommodate both alterity and similarity. In other words, thick translation is a double-edged technique. It engages with very different ways of conceptualizing translation, and it serves as a critique of current translation studies. (pp. 145-150)

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ELSA TAMEZ

From: **"Three Narratives in Dialogue: the Text, the Translators and the Readers"**, presented at the conference "Translation, Identity and Heterogeneity", organized by the Nida Institute and other institutions at the University of San Marcos, Peru, December 2007.

To see cultures as narratives allows us to see the 'other' as an event impossible to capture in rigid or static concepts, univocal or one dimensional. This starting point for a reflection on translation in the context of pluriculturalism carries two consequences. On the one hand it challenges all pretension of absolute equivalency in translations, already refuted by the new translation theories. On the other hand, it re-dimensions the contribution of dynamic and functional equivalencies by radicalizing them.

Now, speaking of dialogue, we need to bring together the elements we are working with, that is, the biblical text, the translator and the reader. In this light, the figures of body and narrative are important in relation to the translator and the reader, the same as the text, because in the end a narrative is also a text and a narrated text is a body. The semiotician Roland Barthes has said that in the circle of Arab scholars they speak of the text as a body. If the body is text, then the translator and the reader are also texts because they are bodies made up of an infinity of interwoven tissues and textures; the text is interwoven; as bodies are weavings of flesh and texts are weavings of linguistic signs, but all are narratives, bodies and texts.

This symbolic terminology is important because it breaks with fundamentalism, giving life, specificity and spontaneity to the three elements in the approach that we are attempting to develop in this essay.

Of these three narrative elements, that of the readers is the motor that starts up the dialogue in the translation process. The Bible is not translated just because, or in order to impose a particular kind of message. It is done in order to share a message that dignifies and empowers the person and it does so with a particular audience in mind that has requested said translation. This happens when that audience wishes to hear or read in its own mother tongue what it has heard or read in anoth-

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War and conflict

EMILY APTER

From: ***The Translation Zone. A New Comparative Literature*** (2006)
Princeton: Princeton University Press.

"

Twenty Theses on Translation

+ Nothing is translatable.
+ Global translation is another name for comparative literature.
+ Humanist *translatio* is critical secularism.
+ The translation zone is a war zone.
+ Contrary to what U.S. military strategy would suggest, Arabic is translatable.
+ Translation is a *petit métier*, translators the literary proletariat.
+ Mixed tongues contest the imperium of global English.
+ Translation is an oedipal assault on the mother tongue.
+ Translation is the traumatic loss of native language.
+ Translation is plurilingual *and* postmedial expressionism.
+ Translation is Babel, a universal language that is universally unintelligible.
+ Translation is the language of planets and monsters.
+ Translation is a technology.
+ Translationese is the generic language of global markets.
+ Translation is a universal language of *techne*.
+ Translation is a feedback loop.
+ Translation can transpose nature into data.
+ Translation is the interface between language and genes.
+ Translation is the system-subject.
+ Everything is translatable.
  (pp. XI-XII)

The urgent, political need for skilled translators became abundantly clear in the tragic wake of 9/11, as institutions charged with protecting national security scrambled to find linguistically proficient specialists to decode intercepts and documents. Translation and global diplomacy seemed never to have been so mutually implicated. As America's monolingualism was publicly criticized as part of renewed calls for shared information, mutual understanding across cultural and religious divides, and multilateral cooperation, translation moved to the fore as an issue of major political and cultural signif-

icance. No longer deemed a mere instrument of international relations, business, education, and culture, translation took on special relevance as a matter of war and peace.

It is in this political situation that *The Translation Zone: A New Comparative Literature* took shape. The book aims to rethink translation studies—a field traditionally defined by problems of linguistic and textual fidelity to the original—in a broad theoretical framework that emphasizes the role played by mistranslation in war, the influence of language and literature wars on canon formation and literary fields, the aesthetic significance of experiments with nonstandard language, and the status of the humanist tradition of *translatio studii* in an area of technological literacy.

Structuring my lines of inquiry has been an awareness of the contradictory process by which globally powerful languages such as English, Mandarin Chinese, Swahili, Spanish, Arabic, French simultaneously reduce linguistic diversity and spawn new forms of multilingual aesthetic practice. While it has become commonplace, for example, to bemoan the hegemony of global English as the lingua franca of technocracy, there has been insufficient attention paid to how other global languages are shifting the balance of power in the production of world culture. Chinese, for example, is now a major language of internet literacy and is taking on English as never before.

An underlying promise of this book has been that language wars, great and small, shape the politics of translation in the spheres of media, literacy, literary markets, electronic information transfer, and codes of literariness. The field of translation studies

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has been accordingly expanded to include on the one hand, pragmatic, real world issues—intelligence-gathering in war, the embattlement of minority languages within official state cultures, controversies over 'other Englishes'—and on the other, more conceptually abstract considerations such as the literary appropriation of pidgins and creoles, or multilingual experimentalism among historic avant-gardes, or translation across media.

Translation studies has always had to confront the problem of whether it best serves the ends of perpetuating cultural memory or advancing its effacement. A good translation,

as Walter Benjamin famously argued, makes possible the afterlife of the original by jumping the line between the death of the source language and its futural transference to a target. This death/life aporia leads to split discourses in the field of translation studies: while translation is deemed essential to the dissemination and preservation of textual inheritance, it is also understood to be an agent of language extinction. For translation, especially in a world dominated by the languages of powerful economies and big populations, condemns minority tongues to obsolescence, even as it fosters access to the cultural heritage of "small" literatures, or guarantees a wider sphere of reception to seIected, representative authors of minoritarian traditions. (pp. 3-4)

VICENTE L. RAFAEL

From: **"Translation, American English, and the National Insecurities of Empire"** (2009) *Social Text*, 101, v. 27, no. 4, Winter.

In a time of war, the task of the translator is invariably mired in a series of intractable and irresolvable contradictions. It begins with the fact that translation itself is a highly volatile act. As the displacement, replacement, transfer and transformation of the original into another language, translation is incapable of fixing meanings across languages. Rather, as with the story of Babel, it consists precisely in the proliferation and confusion of possible meanings and therefore in the impossibility of arriving at a single one. For this reason, it repeatedly brings into crisis the locus of address, the interpretation of signs, the agency of mediation, and the ethics of speech. Hence is it impossible for anyone to fully control much less recuperate its workings. The treachery and treason inherent in translation in a time of war are the insistent counterpoints to the pervasive wish for language to be fully transparent to meaning and fully compliant with the intentions of its speakers regardless of what side of the conflict they are on. Any attempt to reduce language into a sheer instrument of either the will to power or the will to resistance, thanks to translation, will invariably fail. Undercutting attempts to impose domination or hegemony, translation betrays both by promoting the circulation of what remains untranslatable. It would seem then that in the context of war, translation is at permanent war with itself.

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War and conflict

Translation *at* war and *as* war: how do we understand this? If translation is like war, is it possible that war is also like translation? It is possible I think if we consider that the time of war is like the movement of translation. There is a sense that both lead not to the privileging of order and meaning but to emergence of what I've referred to as the untranslatable. 'Wartime' spreads what Nietzsche called in the wake of the Franco-Prussian war, "an all consuming fever" that creates a crisis in historical thinking. So much of the way we think about history, certainly in the Westernized parts of our planet since the Enlightenment, is predicated on a notion of time as the succession of events leading towards increasingly more progressive ends. Wartime decimates that mode of thinking. Instead, it creates mass disorientation at odds with the temporal rhythms of progress and civilization. In this way, wartime is what Samuel Weber refers to as "pure movement." It is a "whirlwind… that sweeps everything up in its path and yet goes nowhere. As a movement, the whirlwind of war marks time, as it were, inscribing it in a destructive circularity that is both centripetal and centrifugal, wrenching things and people out of their accustomed places, displacing them and with them, all [sense] of place as well. …Wartime thus wrecks havoc with traditional conceptions of space and time and with the order they make possible."

It is precisely the disordering effect of war on our notions of space and time that brings it in association with translation that tends to scatter meaning, displace origins, and expose the radical undecidability of references, names and addressees. Put differently, translation in wartime intensifies the experience of untranslatability and thus defies the demands of any particular power to reorder a place and call forth the submission of its inhabitants. Just as civilizational time engenders the permanent possibility of wartime, the time that is out of joint and out of whack, so the time of translation is haunted by untranslatability, the feverish circulation of misrecognition and uncertainty from which we can find neither safety nor security, national or otherwise.

Politics

EMILY APTER

From: ***The Translation Zone. A New Comparative Literature*** (2006)
Princeton: Princeton University Press.

I have real reservations about pushing translation studies in the direction of linguistic ecology even if this new direction offers potentially rich possibilities for interdisciplinary work between comparative literature and area studies. More worries are grounded in the concern that a translation studies overly indebted to linguistic ecology risks fetishizing heritage language as it devotes itself to curatorial salvage: exoticizing burrs, calques and idiomatic expressions as so many ornaments of linguistic local color, reinforcing linguistic cultural essentialism, and subjecting the natural flux and variation of dialect to a standard language model of grammatical fixity. I am personally more inclined toward a critical model of language politics that would continue to emphasize aesthetic and theoretical questions, while invigorating the investigation of linguistic nominalism, or what a language name really names when it refers to grammatical practices in linguistic territories.

Language wars have also remained a central theme in my conceptualization of translation zones. In fastening on the term 'zone' as a theoretical mainstay, the intention has been to imagine a broad intellectual topography that is neither the property of a single nation, nor an amorphous condition associated with postnationalism, but rather a zone of critical engagement that connects the 'l' and the 'n' of transLation and transNation. The common root 'trans' operates as a connecting port of translational transnationalism (a term I use to emphasize translation among small nations or minority language communities), as well as the point of debarkation to cultural caesura—a trans—ation—where transmission failure is marked. (p. 5)

[…]

The zone, in my ascription, has designated sites that are 'in-translation', that is to say, belonging to no single, discrete language or single medium of communication. Broadly conceived in these terms, the translation zone applies to diasporic language communities, print and media public spheres, institutions of governmentality and language policy-making, theaters of war, and literary theories with particular relevance to the history and future of comparative literature. The translation zone defines the epistemological interstices of politics, poetics, logic, cybernetics, linguistics, genetics, media, and environment; its locomotion characterizes both psychic transference and the technology of information transfer. (p. 6)

GAYATRI CHAKRAVORTY SPIVAK

From: **Outside in the Teaching Machine** (1993) London – New York: Routledge.

Translation as reading

How does the translator attend to the specificity of the language she translates? There is a way in which the rhetorical nature of every language disrupts its logical systematicity. If we emphasize the logical at the expense of these rhetorical interferences, we remain safe. "Safety" is the appropriate term here, because we are talking of risks, of violence to the translating medium.

I felt that I was taking those risks when I recently translated some eighteenth-century Bengali poetry. I quote a bit from my "Translator's Preface":

I must overcome what I was taught in school: the highest mark for the most accurate collection of synonyms, strung together in the most proximate syntax. I must resist both the solemnity of chaste Victorian poetic prose and the forced simplicity of "plain English", that have imposed themselves as the norm ... Translation is the most intimate act of reading. I surrender to the text when I translate. These songs, sung day after day in family chorus before clear memory began, have a peculiar intimacy for me. Reading and surrendering take on new meanings in such a case. The translator earns permission to transgress from the trace of the other—before memory—in the closest places of the self.

Yet language is not everything. It is only a vital clue to where the self loses its boundaries. The ways in which rhetoric of figuration disrupt logic themselves point at the possibility of random contingency, beside language, around language. Such a *dis*semination cannot be under our control. Yet in transla-

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tion, where meaning hops into the spacy emptiness between two named historical languages, we get perilously close to it. By juggling the disruptive rhetoricity that breaks the surface in not necessarily connected ways, we feel the selvedges of the language-textile give way, fray into *frayages* or facilitations. Although every act of reading or communication is a bit of this risky fraying which scrambles together somehow, our stake in agency keeps the fraying down to a minimum except in the communication and reading of and in love. (What is the place of "love" in the ethical? [...] Irigaray has struggled with this question.) The task of the translator is to facilitate this love between the original and its shadow, a love that permits fraying, holds the agency of the translator and the demands of her imagined or actual audience at bay. The politics of translation from a non-European woman's text too often suppresses this possibility because the translator cannot engage with, or cares insufficiently for, the rhetoricity of the original.

The simple possibility that something might not be meaningful is contained by the rhetorical system as the always possible menace of a space outside language. This is most eerily staged (and challenged) in the effort to communicate with other possible intelligent beings in space. (Absolute alterity or otherness is thus differed-deferred into an other self who resembles us, however minimally, and with whom we can communicate). But a more homely staging of it occurs across two earthly languages. The experience of contained alterity in an unknown language spoken in a different cultural milieu is uncanny.

Let us now think that, in that other language, rhetoric may be disrupting logic in the matter of the production of an agent, and indicating the founding violence of the silence at work within rhetoric. Logic allows us to jump from word to word by means of clearly indicated connections. Rhetoric must work in the silence between and around words in order to see what works and how much. The jagged relationship between rhetoric and logic, condition and effect of knowing, is a relationship by which a world is made for the agent, so that the agent can act in an ethical way, a political way, a day-to-day way; so that the agent can be alive, in a human way, in the world. Unless one can at least construct a model of this for the other language, there is no real translation. (pp. 180-181)

Ideology

MARTHA P. Y. CHEUNG

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

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

FRANCIS JONES

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

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

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

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

Ideology

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

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

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

[…]

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

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

Knowledge

R O B E R T   J .   C .   Y O U N G

"Some Questions about Translation and the Production of Knowledge".

The practice of translation has always been described in metaphorical terms, as 'fidelity' or 'license', notably, and this tendency to describe it solely in terms of what it is not (to borrow Aristotle's description of metaphor) means that as a result it is therefore always running away from itself, while its content remains unspecified. Perhaps this is why one of the fates of translation as a word is also to find itself incessantly being translated in turn by being used as a metaphor for something else—and never more so than now—perhaps because as a metaphor it remains in some sense an empty signifier. A whole range of changing human, institutional and cultural experiences are deemed to fall under the rubric of the translational. Translation, the activity of the transposition of one language into another, has itself been translated by cultural commentators into a modus operandi of our times, reflecting on the one hand the preference for dynamic rather than static concepts or metaphors, and on the other, though not entirely disassociated from the first, the increasing cultural, economic, electronic, institutional and material interaction of different sections within society and between different societies. In a globalizing world, translation seems to offer the most apt metaphor for the ways in which practices are being daily transformed in almost every area of society, from academia to zoology. What, however, is exactly being performed in such processes of translation?

The 'translational turn', if we may call it that, is occurring at the very moment when current work in translation studies has been

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focussing on the ways in which translation is not a neutral activity that transforms one text into another language in a transparent way, but always involves a form of power relations that directs the terms of the translation, which in turn affects its result, massages the message. Translation, it may be said, always takes place on someone's terms, and the results are those which best conform to the terms that have been preset. Translation never involves a transparent or neutral act of substitution or negotiation; rather it produces a transformation that may embody a whole range of philosophical, political and cultural agendas (whether conscious or unconscious) that translation helps to put into practice—and never more so than when translation is negotiating between significantly different cultures (whether between different times, between different strata within a particular society, or between different societies). Here translation begins to participate within the hidden, determining processes of a particular ideology. A good example is provided by Cliff Siskin and Bill Warner: at the beginning of Kant's "An Answer to the Question, What Is Enlightenment?" (1784), Kant translates Horace's two-word admonition, 'sapere aude!' ('dare to understand!' or 'dare to gain wisdom!') as 'Habe Muth dich deines eigenen Verstandes zu bedienen!'--'Have the courage to use your own understanding!' With this single free or, strictly, mistranslation, Kant turns the pursuit of knowledge inside out, from gaining understanding of the world, to daring to use your own inner principles of understanding, pointing knowledge henceforth in a thoroughly Kantian direction. Kant revolutionizes the modern subject by turning him or her inwards upon the self so that understanding henceforth becomes its own object of knowledge. Does translation produce new knowledge or does it sometimes end up providing forms of false or bogus knowledge, travesties that, paradoxically, seem to work better? Kant's creative (mis)translation effectively refracted the trajectory of the Enlightenment that he is discussing.

The structure of translation, however, is not always simply a binary one, between two texts. In fact it always involves at least four dimensions—the translator, the source and target texts, and the eventual reader. Translation is equally often inserted in a power field operating according to a range of simultaneously incompatible demands and needs, between different authorities, multiple languages, requiring production of a certain kind of knowledge that may be very different from that or those in the texts in other languages—or domain—that are being translated. In general terms, Enlightenment ideals of comprehensive or universal forms of knowledge required them to be deployed on a level playing field in which they could make up part of a compatible system, and transparent translation was one means through which that universal economic system of knowledge exchange was supposed to be effected and produced. We could say that this was an early version of Jakobson's radical equivalence in difference. Today we would add that the epistemological and cultural differences embedded in the forms of different languages means that translation always involves transformation, it is not a transparent and exact process. It offers a process of equivalence, but the equivalent is never fully equivalent. Translation theory focuses on this paradoxical moment when translation makes the different into the same, but a same which is at the same time different. Philosophically, this perception has produced a movement the other way, towards an emphasis on untranslatability. What does it mean that today we have

moved the stress to the untranslatable? Knowledges, we now wish to say in a counter-Enlightenment move, are not necessarily constructed in a translatable way; so Jacques Derrida argued that philosophical 'concepts [cannot] transcend idiomatic differences', and this has produced continuing reverberating effects in the history of philosophy which until recently has been presented as a multilingual discipline unaffected by the linguistic difference that forms its own medium. Exactly the same point can be made about Translation Studies itself. Following Derrida, recent commentators have stressed how such knowledge contains forms of resistance that emerge in moments of 'untranslatability'.

What, then, in a world of translation are the effects of this particular twist of the current translational turn? What are the conditions of the contemporary performance of translation? What forms of transformation or mistranslation are being produced under the rubric of 'translation', and which if any of them are providing significant examples of transformation, re-alignment, or resistance? Which forms of translation in our current translational world have proved enabling, which disempowering? Does translation produce new knowledge or does it rather end up providing forms of distorted knowledge through 'fuzzy translation' that nevertheless manages to work as knowledge but which are as much determined by linguistic difference as by any mediator? What is the difference between translation and 'mediation'? At what point does mediation encounter irremediable untranslatability, how does it deal with it when it does and what effects are produced?

Memory

BELLA BRODZKI

From: *Can These Bones Live? Translation, Survival, and Cultural Memory*
(2007) Stanford: Stanford University Press.

"Translation is an intercultural as well as a translingual phenomenon, a transcultural as well as an interlingual process. It involves the transfer of a narrative or text from one signifying form to another, the transporting of texts from one historical context to another, and the tracking of the migration of meanings from one cultural space to another. Because translation is a movement never fully achieved, both *trans*, meaning 'across', and *inter*, meaning 'between', are crucial to an understanding of the breadth of the workings of translation. We are most accustomed to thinking of translation as an empirical linguistic maneuver, but excavating or unearthing burial sites or ruins in order to reconstruct traces of the physical and textual past in a new context is also a mode of translation, just as resurrecting a memory or interpreting a dream are acts of translation. In the process of being transferred from one realm or condition to another, the source event or idea is necessarily reconfigured; the result of translation is that the original, also inaccessible, is no longer an original per se; it is a pretext whose identity has been redefined.

The significance of this point as an idea, and its implications for understanding the relationship between survival and cultural memory, will be reiterated throughout this study. Even if, hypothetically, it were possible to excavate a body, a text, a narrative, an image, or even a memory intact, the necessarily delayed, translated context of such an excavation would be transformed in the interval between the moment of production and the moment of its translation. As Benjamin states in the sixth of his eighteen *Theses on the Philosophy of History*, a testament written not long before his suicide in 1940 in Port Bou at the French-Spanish border, as he fled the Nazis:

To articulate the past historically does not mean to recognize it "the way it actually was" (Ranke). It means to seize hold of a memory as it flashes up at a moment of danger. Historical materialism wishes to retain that image of the past which unexpectedly appears to man singled out by history at a moment danger. The danger affects both the content of the tradition an its receivers. The same threat hangs over both: that of becoming a tool of the ruling classes. In every era the attempt must be made anew to wrest tradition away from a conformism that is about to overpower it.

This is memory resurrected and reconstructed in the breach, rescued from the breach. Benjamin conceives of remembrance as a corrective flash of insight that emerges in times of

crisis, and in response to political and cultural persecution, to the threat of erasure of the voices of resistance, disruption, and heterogeneity by totalitarian regimes. Arguably, the idea that a seamless continuity of the past exists or should be desired could itself be taken as a sign of crisis (of conscience): a deliberate or enforced concealment or forgetting that requires redress. Recent accounts by forensic anthropologists who have retrieved, extricated, identified, and reconstituted the corporeal evidence of mass slaughter, on behalf of those who mourn the victims and to promote social justice, explain how the reading of human remains can "give a voice to people silenced… to people suppressed in the most final way: murdered and put into clandestine graves." But before bodily remains can be read, they claim an irrefutable form of evidence. Clyde Snow explains: "Bones…are often our last and best witnesses: they never lie, and they never forget."

I proceed, then, by linking translation to a concept of survival—"survival" as a cultural practice and symbolic action, and above all as a process that extends life, but one that also prolongs the meaning traces of death-in-life, life after death, and life after life. Both bodies and texts harbour the prospect of living on in their own remarkable ways. Echoing the haunting, unanswerable question about the possibility of resurrection in the biblical book of Ezekiel, my title *Can These Bones Live?* seeks to affirm survival's ongoing poetic and political significance and rhetorical power. Despite its usual connotations, prophetic speech is not only annunciatory; it involves recovery, too, which is another kind of revelation. To cross the threshold from life to death and from death to afterlife is *to be translated*, *to be in translation*. Translation is the mode through which what is dead, disappeared, forgotten, buried, or suppressed overcomes its determined fate by being borne (and thus born anew) to other contexts across time and space, as famously asserted by Salman Rushdie: "I, too, am a translated man. I have been borne across. It is generally believed that something is always lost in translation; I cling to the notion…that something can also be gained." (pp. 4-6)

[…]

So, what really hangs in the balance? That translation is a function of every cognitive and communicative operation, that every exchange (and non-exchange) has the transforming potential of a fateful encounter. We can postulate that one side or the other inevitably has the "wrong language," but a connection can, and must, be made from the space of difference. Can we afford not to make the effort? (p. 9)

Cultural translation

GAYATRI CHAKRAVORTY SPIVAK

From: **"Translation as Culture"** (2000) *parallax*, vol. 6, no. 1.

Oviedo

In every possible sense, translation is necessary but impossible. Melanie Klein, the Viennese psychoanalyst whom the Bloomsbury Group killed with kindness, suggested that the work of translation is an incessant shuttle that is a 'life'. The human infant grabs on to some one thing and then things. This grabbing (*begreifen*) 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 call this crude coding a 'translation'. 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. Thus 'nature' passes and repasses into 'culture', in a work or shuttling site of violence (deprivation—evil—shocks the infant system-in-the-making more than satisfaction, some say *Paradiso* is the dullest of *The Divine Comedy*): the violent production of the precarious subject of reparation and responsibility. To plot this weave, the reader—in my estimation, Klein was more a reader than an analyst in the strict Freudian sense—, 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.

It is by way of Melanie Klein that I grasped a certain statement which comes to me from Australian Aboriginals. But before I go on to talk about it I want to say just a little bit more about Melanie Klein.

The subject in the shuttling described by Klein is something that will have happened, not something that definitely happens; because, first, it is not under the control of the I that we think of as the subject and because, second, there is such a thing as a world out there, however discursive. In this understanding of translation in Melanie Klein, therefore, the word translation itself loses its literal sense, it becomes a *catachresis*, a term I use not for obscurity, but because I find it indispensable.

Here is why I have to use the word *catachresis*. I was recently having a discussion with Dr. Aniruddha Das, a cell biologist. He is working on how cells recognize, how parasites recognize, what to attack in the body. I asked him why he used the word recognize, such a mindy word, a word that has to do with intellect and consciousness. Why use that word to describe something that goes on in the body, not really at all in the arena of what we recognize as mind? Wouldn't the word affinity do for these parasites 'knowing' what to attack? He explained to me that no, indeed, the word affinity would not do, and why it is that precisely the word recognize had to be used. (I cannot reproduce the explanation but that does not matter for us at this moment.) He added that the words recognition, recognize lose their normal sense when used this way; there is no other word that can be used. Most people find this difficult to understand. And I started laughing. I said, yes, most people do find it difficult to understand, what you have just described is a catachrestic use of the word recognition. In other words, no other word will do, and yet it does not really give you the literal meaning in the history of the language, upon which a *correct* rather than catachrestic metaphoric use would be based.

In the sense that I am deriving from Klein, *translation* does indeed lose its mooring in a literal meaning. Translation in this general sense is not under the control of the subject who is translating. Indeed the human subject is something that will have happened as this shuttling translation, from inside to outside, from violence to conscience: the production of the ethical subject. This originary translation thus wrenches the sense of the English word *translation* outside of its making. One look at the dictionary will tell you the word comes from a Latin past participle (of transferre = to transfer). It is a done deal, precisely not a future anterior, something that will have happened without our knowledge, particularly without our control, the subject coming into being.

When so-called ethnophilosophies describe the embedded ethico-cultural subject being formed prior to the terrain of rational decision making, they are dismissed as fatalistic. But the insight, that the constitution of the subject in responsibility is a certain kind of translation, of a genealogical scripting, which is not under the control of the deliberative consciousness, is not something that just comes from Melanie Klein. What is interesting about Melanie Klein is that she does indeed want to touch responsibility-based ethical systems rather than just rights-based ethical systems and therefore she looks at the violent translation that constitutes the subject in responsibility. It is in this sense that the human infant, on the cusp of the natural and the cultural, is in translation, except the word translation loses its dictionary sense right there. Here, the body itself is a script—or perhaps one should say a ceaseless inscribing instrument. (pp. 13-14)

BABLI MOITRA SARAF

From: **"Translation as Cultural Practice".**

The introduction to the present issue agonizes about an "epistemological crisis" confronting the discipline of translation studies, laments the impasse within and looks towards "startlingly new" ways of defining translation. We are given to understand that it articulates the anxiety of scholars and practitioners of the discipline in "single nation states and linguistic limits".

It is difficult for us in India to appreciate these anxieties and find ourselves in an intellectual cul-de-sac just yet with translation. There are 22 officially recognized languages, SIL Ethnologue lists 415 living ones, and one count puts the number of languages at 1652. However, languages are also dying with each generation resulting in epistemological losses. The crisis of the humanities has hit language learning particularly hard. 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 of story-tellers, 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 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.

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. 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 mutual understanding and eco-

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nomic co-operation. With so many permutations and combinations of the communicative contexts, the potential of translation studies is far from exhausted.

For the Indian sub-continent, 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 right up 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, the post-independence era, which marked a spurt in regional translation activity, promoted by state patronage. The last is the contemporary condition of globalization. Yet predating these identifiable epochs is a continuum stretching back into the era of maritime and overland activity of trade and commerce, a 'globalization' with its own set of markers. For a region of such linguistic diversity where since ancient times translation is axiomatic, a given of the great commercial and social networks of trade routes, it seems an activity so innocuous and un-selfconscious that there is no reflection on it till we come to the translation activity undertaken with the advent of Buddhism and then in the encounter with the world of Islam, when 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. We in India are still negotiating these epochs in translation and translation studies.

Ethnographic studies might just hold the key to opening new vistas and thinking about translation in new/different ways. My ongoing work with texts of pre-colonial Bengal (1204-1756), confronts the problem of reconciling the massive cultural knowledge in circulation with the fact of mass illiteracy. How does a text travel across linguistic boundaries, cultural borders, geographical spaces in pre-literacy contexts? It leads me to think about translation as cultural practice. As a cultural practice translation needs to be viewed in the specific contexts of what people are doing with texts, how they are circulated, disseminated and received. My findings suggest that cultural articulation of the time, 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. Do 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, may 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'? Is it possible to redefine the notion of 'original text' in specific cultural milieus? Is there an 'original text'? Can we retrieve translational strategies in oral cultures? May 'adaptation' for performance function as a translational strategy?

The caste structure of society in India, the division into *jatis* and *upajatis*—largely occupational groups and subgroups—and the nature of 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 which are more often linked to occupation and economic conditions, than to erudition and literacy, a situation in which impoverished and illiterate peoples may actually produce the text by providing the supporting infrastructure and human resources to realize it in the performative. 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 of Bengal produce the castes of *Gope* (writers), *Sutradhar* (storytellers), *Gayans* (singers), *Bayen* (Percussionists), the caste of *Teli* who cured leather and made musical instruments, *Patua* (painters and pictorial storytellers), *Nat* (magicians/actors), practically constituting the production team of a performance. These occupations groups could be Hindus or Muslims, drawing upon the common heritage of the oral tradition and shared cultural codes. The occupational diversity and division of labor, 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 the former also reinvented itself in various languages. This process produced a dynamism within the act of translation which carried the text through the many linguistic and cultural regions that it traveled in this trajectory. And texts did travel, from the deserts of Arabia to the forests of Bengal and back. The arena of performance we find is actually an overlap, an encounter of the oral and the written text. It is also a space which produces a new text. I call this new text a translation. Would this notion of translation stand critical scrutiny and be accommodated in translation theory? (pp. 1-3)

MARIA TYMOCZKO

From: **"Reconceptualizing Translation Theory"** in Theo Hermans (ed.) *Translating Others* (2006) vol. 1, Manchester: St. Jerome Publishing.

There are a number of things that should be done in translation studies to enlarge and redefine the object of study (and its corollary, to reconfigure concepts about ways that a text and its translation are related), including examining the meanings of words for *translation* in non-Western contexts and looking at specific historical traditions associated with those variant conceptions of translation. In theorizing the data it is essential to view translation as a cluster concept, moving beyond attempts to define translation as a logical concept or a prototype concept, which have resulted in so many Eurocentric pronouncements about the field. Clearly, in order to understand the scope of the cluster concept called *translation* in English, translation studies scholars must be assiduous in seeking

out more of the world's words for *translation*, as well as investigating in detail the connotations, implications, translation practices and actual histories of translation associated with those terms. Only by engaging in such an investigative enterprise can translation scholars fully understand the objects of research in translation studies—encompassed in the large and complicated cluster concept of translation—and the types of family resemblances that bind these objects conceptually, thus expanding translation theory in the process.

In broadening the definition of translation and breaking the hold of Eurocentric stereotypes of translation, it may also be helpful to consider forms and modes of cultural interface that are related to translation but distinct from it. Such forms include, for example, postcolonial literature and related hybridized forms of cultural production; work on these forms of translation studies has already been productive for the field. Three additional modes of cultural interface to explore are illustrated by the English words *transference*, *representation* and *transculturation*.

In *transference* or *transmission*, material is moved from one cultural context to another, but the mode of transfer is not specified. It can range from physical transfer to symbolic transfer (such as happens in a bank transfer) or transfer that involves a radical shift in medium (such as a television transmission). Thus, transference can result in cultural products that are either very close (even identical) to the source substance or very different

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from the source material. In cultural transfer, then, there is no presupposition about either the process or product of the cultural transposition. By contrast, *translation* in a single culture at a single point in time is usually governed by cultural prototype encompassing both product and process, notwithstanding the fact that such prototypes have varied widely through history, from close linguistic transfer to free adaptation, from fluency to radical abridgment, and so forth […]. Thinking about transference or transmission can remind translation studies scholars of how varied cultural mediation can be in process and product, helping to move their thinking beyond their own particular cultural presuppositions and stereotypes.

Still another strand of translation is indicated by the word *representation*. […] [It] constructs an image, but implies as well the exhibition of that image. It involves clarity of knowledge and symbolic substitution. It has a serious import connected with social goals, including social change. Representation, therefore, presupposes both a perspective on what is represented and a purpose in the activity itself. In fact, since the decline of positivism, there has been a new awareness of the constructivist aspect of representation, of the fact that representation is not an 'objective' process. As a form of definition that involves substitution in the symbolic realm, representation creates images that have an ideological aspect. It is the power inherent in representation, the potential for speaking with authority on behalf of another, and the ability to make statements that have legal or political standing, as well as the inescapability of a perspective of purpose, that have led to the crisis of representation in the social sciences, most particularly in anthropology and ethnography, where the potential for manipulation and ethnocentrism in representations has been discussed and debated (see, for example, Clifford and Marcus 1986). Obviously translation is a major intercultural form of representation, and, as such, translations must be scrutinized for the various factors associated with representation, even when translation occurs internally to a plurilingual society.

Finally, translation can bee seen in the light of the process of *transculturation*, which can be defined as "the transmission of cultural characteristics from one cultural group to another". The term has come into English from Spanish, where it was first used to speak about the interchange of cultural characteristics between Europeans and the indigenous population in Latin America, and to describe the creolization and hybridization of most Latin American cultures. Transculturation goes far beyond the transfer of verbal materials and includes such things as the transfer of ideas about religion and government; the spread of artistic forms including music and the visual arts; the transfers having to do with material culture including clothing, food, housing, transportation, and so forth, not to mention more recent cultural domains such as the modern media. Thus, the popularity of Chinese food, reggae and US films around the world are all examples of transculturation. Transculturation has elements in common with intersemiotic translation, for it is not exclusively or even primarily a linguistic process. With respect to texts, transculturation is often a matter of transposing elements that constitute overcodings, such as the poetics, formal literary elements and genres of literary systems, as well as discourses, worldviews, and so forth. Obviously transculturation is an essential aspect of cultural interchange in cultures where more than one language and culture are in interface; indeed transculturation is operative in any postcolonial nation.

One of the distinguishing aspects of transculturation, in contrast to either representation or transmission, is that it entails the performance of specific forms or aspects of another culture. It is not sufficient that Chinese food be displayed nor defined nor described for transculturation to occur: the food must be eaten and enjoyed as well. At the same time, paradoxically, transculturation does not always involve representation; one can easily imagine a person receiving and incorporating into her life a cultural form with little

or no sense that it originated in another cultural setting. That is, a cultural form can become completely naturalized in the receptor culture or transculturation can proceed in such a way as to obscure the point of origin of a specific cultural element. This aspect of easy interchange through transculturation is very common in places that bring together more than one cultural group; many things may be perceived as perfectly natural in a hybridized culture without people having a strong sense of their cultural point of origin. (pp. 26-29)

(World) Literature

SUSAN BASSNETT

From: **"When is a Translation Not a Translation?"** in Susan Bassnett
& André Lefevere, *Constructing Cultures. Essays on Literary translation* (1998)
Clevedon – Philadelphia – Toronto – Sydney – Johannesburg: Multilingual Matters.

Once we start to consider the way in which both the terminology of translation and the idea of authentic 'original' that exits somewhere beyond the text in front of us are used by writers, then the question of when a translation is or is not taking place becomes increasingly difficult to answer. It is probably more helpful to think of translation not so much as a category in its own right, but rather as a set of textual practices with which the writer and reader collude. This suggests that literary studies, and discourse analysis in particular, need to look again at translation, for the investigation of translation as a set of textual practices has not received much attention. This is doubtless because we have been far too obsessed with binary oppositions within the translation model and have been too concerned with defining and redefining the relationship between translation and original. Even where the model of dominant original and subservient translation has been challenged, the idea of some kind of hegemonic original still remains—either in the source language or target language. It is time to free ourselves from the constraints that the term 'translation' has placed upon us and recognise that we have immense problems in pinning down a term that continues to elude us. For whether we acknowledge it or not, we have been colluding with alternative notions of translation all our lives. (p. 39)

DAVID DAMROSCH

From: **"Death in Translation"** in Sandra Bermann and Michael Wood (eds.)
Nation, Language and the Ethics of Translation (2005) Princeton – Oxford: Princeton
University Press.

To understand the workings of world literature we need more of a phenomenology than an ontology of the work of art: a work *manifests* differently abroad than it does at home. (p. 394)
[…]

It shouldn't be necessary to treat a foreign work with an uncomprehending sympathy in order to appreciate its excellence. It does no service to works of world literature to set them loose in some deracinated space, whether the "great conversation" of a 1950s-style academic humanism or the "closed self-referential loop" of recent poststructuralist metafiction. Aesthetically as well as ethically, a pure universalism of either variety is finally reductive, missing the real complexity of a work, just as much as would an opposite insistence that a work can only be read effectively in the original language, inextricably linked at all points to its local context. An informed reading of a work of world literature should keep both aspects in play together, recognizing that it brings us elements of a time and place different from our own, and at the same time recognizing that these elements change in force as the book gets farther from home.

[…]

[W]hen we read a work of world literature we have a great deal of freedom in deciding what use we will make of such contextual understanding. This freedom can most readily be seen when we are reading a work from a distant time as well as place. To take the case of Dante, for instance, it seems to me trivializing to treat *the Divine Comedy* as an essential secular work, though various modern commentators have chosen to focus on Dante as "poet of the secular world," in Erich Auerbach's phrase. Auerbach went so far as to claim that Dante's realism overwhelmed his theology "and destroyed it in the very process or realizing it" (*Mimesis*, 202). We can dispute such a claim on both historical and aesthetic grounds, taking seriously the idea that *the Divine Comedy* may actually have been a successful Christian poem. Even so, appreciating Dante's profound religious vision does not require us to convert to Catholicism, or to take a stand on issues of Florentine politics, though both of these responses are ones that Dante might well have desired. A work of world literature has its fullest life, and its greatest power, when we can read it with a kind of a *detached engagement*, informed but not confined by a knowledge of what the work would likely mean in its original time and place, even as we adapt it to our present context and purposes. (pp. 394-395)

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(World) Literature

DAVID DAMROSCH

From: **"How American is World Literature?"** (2009) *The Comparatist*, 33.

It would be well worth while to undertake a comparative study of world literature as it is construed in differing locations around the globe. Such a study could help scholars everywhere to think directly about the relations (whether symbiotic or hegemonic; whether unusually close or unusually disjointed) between their national tradition and their presentation of the wider plenum of world literature. A fuller sense of the range of possibility might keep scholars from falling unwittingly into nationalistic patterns in the construal of global literary relations, such as the Gallicentrism so prominent in Pascale Casanova's otherwise wide-ranging *République mondiale des lettres*. Perhaps in time only a third of the essays in the *Jadavpur Journal of Comparative Literature*, instead of the two-thirds or more, would center on India's authors and linguistic traditions.

American comparatists, on the other hand, seem clearly to be at the opposite end of the range of continuity/discontinuity. For too long, we have accepted a high degree of uprootedness and the internal exile in relation to our home culture. This orientation may have had a certain logic for the émigrés who taught us or our teachers, but it makes less and less sense for our field today—even for foreign-born scholars, as can be seen in the cross-cultural work of such comparatist Americanists as Wai Chee Dimock and Djelal Kadir. There are encouraging signs of a budding rapprochement between Amarican and comparative literary studies, seen for instance in a valuable recent collection edited by Wai Chee Dimock and Lawrence Buell, *Shades of the Planet: American Literature as World Literature* (2007). It is symptomatic, though, that both editors are based in departments of English and American studies rather than comparative literature. They and their contributors clearly see the benefits that can accrue to American studies by taking a comparative and global perspective; more departments of comparative literature need to accept the converse realization, that a vital comparatism can best thrive in creative symbiosis with its home traditions as well as those of the wider world.

A comparative study of different national approaches to world literature should also help us to do a better job construing the world's literary traditions, whether to move beyond an overemphasis on a few literary great powers, as Werner Friederich urged, or to avoid projecting liberal American multiculturalism outward, as Spivak fears that our courses (and *possibly* some anthologies!) may do. Already in the early 1960s René Wellek commented, in a trenchant article on "American Literary Scholarship," that "The selection of European writers which have attracted the attention of modern critics in the United States is oddly narrow and subject to the distortion of a very local and temporary perspective". Such distortions can become endemic in any scholarly community that pays little attention to foreign traditions, and this danger applies to patterns of construing world literature as much as individual national traditions. The study of world literature in America has much to gain if it can become both more American and more wordly as well. (pp. 18-19)

SUZANNE JILL LEVINE

From: ***The Subversive Scribe: Translating Latin American Fiction*** (first edition: 1991; 2009) Champaign – London – Dublin: Dalkey Archive Press.

In 1932, in *Las versiones homéricas*, an essay that could be translated as "Some version of Homer," Jorge Luis Borges questioned the privileged status of the original books we call the *Odyssey* and the *Iliad*. Which interpretation of the original is the "original"? he asked; only a Greek from the tenth century B.C. (according to Borges) might be able to tell us. Borges prefigured here Michel Foucault's challenge to the concept of authorship: What is an author?

How can we determine intentionality? The only real difference between original and translation—Borges playfully specified—is that the translator's referent is a *visible* text against which the translation can be judged; the original escapes this sceptical scrutiny because its referent is unspoken, perhaps forgotten, and probably embarrassingly banal.

This meditation of translation contains the subversive seed of Borges's poetics of "reading as writing," which he articulated further in 1939 in his perverse parable "Pierre Menard, Author of Don Quixote," the piece that George Steiner, in *After Babel*, considers the summa of all translation theory. Here Cervantes's masterpiece becomes a tentative web of propositions that change with each new historical act of reading; each successive reading, rewriting, translating of a text enriches and ensures the original's survival anew. Every work enters into a dialogue with other texts, and with a context; texts are *relationships* that of necessity evolve in other contexts.

Borges has shown us how literary works already give us the theoretical models through which we may interpret them: "Some Version of Homer" and "Pierre Menard" both prefigure reader-response and reception theories. These texts reveal not only the thin line between originals and their interpretations but the parallel and complementary nature of these interpretations. "Pierre Menard" in particular illuminates the related functions of translation, parody, and literary criticism.

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"Pierre Menard" is a stylized parody of the laborious bibliographic homage an obscure French provincial writer pays to his mentor Pierre Menard, an obscure French symbolist whose most fantastic project is his attempt to rewrite word-for-word, in the language of Cervantes, *Don Quixote*. Our vertigo upon reading this *ficcion* is infinite. To begin with, Don Quixote—often labeled the first modern novel—was born both as a parody (of the chivalresque novel) and a "translation". The narrator suggests in an aside that the "original" is a found manuscript written by an Arab named Cide Hamete Benengeli (to wit, Sir Eggplant). That a French writer of the late nineteenth century would attempt to re-create (without plagiarizing) a seventeenth-century Spanish classic, and that an Argentine writer—Borges—would attempt to write Menard's disciple's homage, produces a *mise en abîme*. Menard's faithful rendition of a sentence from the *Quixote* turns out as different as a parody, that is, an imitation with a critical difference, because the same Spanish phrase becomes an affectation and takes on different, even opposite meanings, reinscribed in another linguistic and historical context. Borges's Spanish "rendition" of a supposed French original (the invented disciple's homage to the invented mentor) is both a "translation" and a parody (about the parody/translation of a parody/translation) that makes us question the status of what appears to be an ever-elusive original. Indeed, where does the French end and the Spanish begin in this text? Here Borges conflates the modes of parody or satirical imitation and translation or imitation in another language, and also shows how they function as literary criticism with one important difference: Both translations and parodies attempt to repeat the discourse of the original; the critical essay uses another rhetoric.

Borges has proposed, essentially, a tentative status for the original as one of many possible versions. James Joyce, collaborative translator of the "Anna Livia Plurabelle" section of *Finnegans Wake* into Italian, was thinking along similar lines when he chose to call his original "work in progress"—which he continued to complete in the next stage—translation. Joyce "transelaborated" aspects of the original, which became more *explicit* in Italian. He took advantage of his relationship to what he experienced as the earthy musicality of the target language to invent a more slangy version, and different double, even triple puns. The poet laureate Robert Penn Warren once observed, Dante's *Inferno* on his lap in the original Italian, that those outside of the language, like himself, could appreciate its musicality more than a native speaker—precisely because the outside reader would tend to focus more on (exotic) sound than sense.

In a sacred vein Walter Benjamin privileges the original, radiating an infinity of versions, over translation, one limited version among many, but he coincides with the profane Joyce in seeing the original "embodiment" as, in George Steiner's words in *Antigones*, "an annunciation, however well wrought, of forms of being yet to come." Steiner shows how Benjamin's theory of "absolute translation and of the confluence of all secular tongues towards a mythical *Ursprache*, a primal source of perfect unison and facsimile" was inspired, in part, by Hölderlin's journey to the source, seeking through his translations of Sophocles to bring forth "the 'Oriental' substratum and well-spring stifled in fifth century Greek art."

The bringing forth of a "substratum" is implied in the concept of subversion, in which translation betrays in the traditional *traduttore, traditore* sense but also because it makes evi-

dent a version underneath that becomes explicit, a latent version implied in the original. In a sense this latent version is a *subtext*, a term borrowed from psychoanalytical theory, which Terry Eagleton has defined as

A text running within a work, visible at certain "symptomatic" points of ambiguity, evasion or overemphasis and which we as readers are able to "write" even if the novel itself does not. All literary texts contain one or more such sub-texts… which can be called the "unconscious" of the work. The work's insights… deeply related to its blindness—that is does not say, and how it does not say it—may be as important as what it articulates; what seems absent, marginal or ambivalent about it may provide the central clue.

Persuasive translations uncover subtexts, or underlying meanings, for, after all is said and done, translation's first and final function is to relate meaning.

(Sub)versions

Authorized geniuses such as Borges, James Joyce, Ezra Pound, Samuel Beckett, and Vladimir Nabokov command an *authority*, unlike most translators, to re-create, to "subvert" the original—particularly their own. They offer an ideal model, nonetheless, for what literary translations should be: creation. Having collaborated with such polyglots as Guillermo Cabrera Infante, Julio Cortázar, Carlos Fuentes, and Manuel Puig, I have been able to observe a symbiotic if not parasitic relationship between translation and original composition.

Far from the traditional view of translators as servile, nameless scribes, the literary translator can be considered a subversive scribe. Something is destroyed—the form of the original—but meaning is reproduced through another form. A translation in this light becomes a continuation of the original, which already always alters the reality it intends to re-create.

But let's take this argument beyond the cliché about what gets lost in translation—from reality to original, as well as from original to translation. The disruptive effect of books such as *Tres tristes tigres* and *La traición de Rita Hayworth* occurs through the violation of usage, through a resistance to language as useful or usual. Proper names become puns in Cabrera Infante's books; the communicative function of spoken language is subverted when Puig and Cabrera Infante transform it, with all its grammatical violations, into writing. The translation of their "abuses"—a term Philip Lewis applies to creative translation—must also violate, and in doing so sustain, their comment about language, in ways that are not arbitrary but which make the reader aware of decisive linguistic or textual knots of signification. The translation of Cabrera Infante's title *La habana para un infante difunto* into *Infante's Inferno* offers a prime example of this both abusive and sustaining process. Cabrera Infante, Manuel Puig, Severo Sarduy-principal exemplars in this meditation on my work as a translator-see their originals already as translations of texts and traditions as well as of realities; each in his own way is a parodist, a creator-commentator. Dethroning language's dominion over meaning, they have also in a sense dethroned the "author". As collaborators or self-translators they are self-subverters. (pp. 4-8)

Transdisciplinarity

SUSAN BASSNETT

From: **"The Translation Turn in Cultural Studies"** in Susan Bassnett
& André Lefevere, *Constructing Cultures. Essays on Literary translation* (1998)
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Both translation studies and cultural studies have come of age. Both interdisciplines have entered a new internationalist phase, and have been moving for some time away from their more overtly parochial and Eurocentric beginnings, towards a more sophisticated investigation of the relationship between the local and the global. Both are now vast wide-ranging fields, within which there is no consensus, but neither are there radical disagreements that threaten fragmentation or destruction from within. There are now clearly several areas that would lend themselves fruitfully to greater cooperation between practitioners of both interdisciplines.

- There needs to be more investigation of the acculturation process that takes place between cultures and the way in which different cultures construct their image of writers and texts.
- There needs to be more comparative study of the ways in which texts become cultural capital across cultural boundaries.
- There needs to be greater investigation of what Venuti has called 'the ethnocentric violence of translation' and much more research into the politics of translating.
- There needs to be a pooling of resources to extend research into intercultural training and the implications of such training in today's world.

It is not accidental that the genre of travel literature is providing such a rich field of exploration by both translation studies and cultural studies practitioners, for this is the genre in which individual strategies employed by writers deliberately to construct images of other cultures for consumption by readers can be most clearly seen.

In pointing out that none of us are able to comprehend fully the entirety of the complex network of signs that constitutes culture, Raymond Williams effectively freed us from the old myth of the definitive version of anything. His thesis also offers a way forward that invites a collaborative approach, for if the totality is denied the individual, then a combination of individuals with different areas of expertise and different interests must surely be advantageous. Both cultural studies and translation studies have tended to move in the direction of the collaborative approach, with the establishment of research teams and

groups, and with more international networks and increased communication. What we can see from both cultural studies and translation studies today is that the moment of the isolated academic sitting in an ivory tower is over, and indeed in these multifaceted interdisciplines, isolation is counterproductive. Translation is, after all, dialogic in its very nature, involving as it does more than one voice. The study of translation, like the study of culture, needs a plurality of voices. And, similarly, the study of culture always involves an examination of the processes of encoding and decoding that comprise translation. (pp. 138-139)

LOURENS J. DE VRIES

From: **"Runny icky material moved into liquid from the wind blowing on it: linguistics as translation".**

Linguistics and translation theory used to have a somewhat asymmetrical relationship, with the latter graciously emphasizing that she needed linguistics (along with other partners, to be sure) but with only very few linguists acknowledging that they needed translation theory or translation studies. In fact, there was a time that translation theory, especially in the field of Bible translation, was dominated by linguistics, with translation theory almost becoming an applied subfield of linguistics. The truth is that linguistics very badly needs translation studies as an autonomous, independent discipline, especially when translation studies embraces a broader, transdisciplinary perspective that sees translation as an instantiation of more general cognitive and cultural processes of the creation, communication and transformation of meaning, within and across cultures.
There are many reasons why linguistics needs translation studies. Here are the most important. First, translation studies can save linguistics from the follies of extreme universalism and extreme relativism. Second, linguistic description of the languages of the world crucially involves translation, and it is very dangerous for linguists to leave that translation aspect of their work untheorized.

Translation studies is a discipline predicated on difference, as is translation itself. The very act of translating emphasizes differences between people. But emphasizing differences is not innocent. And disciplines predicated on difference such as translation studies and cultural anthropology may have an uneasy relationship with this focus on difference. Modern anthropologists sometimes deal with this uneasiness by downplaying Otherness and by refusing to portray the people they study as Exotic Others. They have a history of colonial anthropology to come to terms with, an anthropology that emphasized Otherness and a West that never would meet the East.

Translators and students of translation are pulled into opposite directions. There is fear to lose Otherness in translation, a fear to tame and domesticate the Other Culture in translation and at the same time the fear to lose the audience, the awareness that transla-

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tors are 'doomed' to communicate with audiences in the terms of those audiences. Even translators committed to conveying the very Otherness of the source text and source culture have to do so in terms of Otherness that the audience can relate to, that is the paradox of exotization. The most exoticizing translations of the Bible invariably turned out to be monuments to the *Zeitgeist*, the spirit, ideologies and mentality of their time and place. For example, the German translation of the Hebrew Bible by Buber and Rosenzweig tried very hard to capture the Hebrew Otherness in the translation but it is a monument to German Neo-Romanticism of the late nineteenth and early twentieth century, more specifically a monument to German Neo-Romantic understanding of Hebrew Otherness.

Translators become acutely aware of two things at the same time: of linguistic and cultural otherness and difference, of gaps and divides on the one hand, and of continuities, bridges and overlap on the other hand. This specific sensitivity to both gaps and bridges, to cultural continuity and discontinuity, should be celebrated as the heart of translation studies because one of the central and lasting contributions of translation studies to the humanities is to be an antidote to the distorting impact of ideologies of both universalism and relativism. When linguistics was in the iron grip of naïve universalism, with 'universal grammar' and with 'universal meanings' (mostly English words in capitals), it was among students of translation that the awareness of the incommensurability problem, of limits to translatability and of the very real, deep differences between languages and cultures was kept alive. And when the ideological pendulum swings back to relativism and towards denials of very real cross-linguistic and cross-cultural continuities, it is in the field of translation that the awareness of such continuities remains alive.

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Translation is core business for any linguist. This insight was never totally lost in linguistics (e.g. Grace 1981: 36: "Translation is a *sine qua non* in the analysis of a new language"). But few linguists see the core role of translation in their work, let alone that they use the insights from translation studies to illuminate this core element. When linguists are aware of the central place of the translational element in their work and when they theorize that translational aspect, the quality of their work dramatically increases, for example

in increased focus on the emic, language-specific and unique meanings of simple constructions such as adnominal genitives or coordinated nouns that look deceptively similar and 'universal' under the guise of English translation equivalents (see Reesink 2008 for the role of translation in linguistics in relation to Pike's notion of emic/etics). (pp. 1-2)

[...]

Linguists are often incredibly unreflective and naïve in providing glosses and translations; they should learn from translation studies to critically reflect on the skopos of their translations and on what is lost and gained in translation. Many linguists would look at the situation that the Atsugewi utterance wanted to describe, for example rotten tomatoes blowing into a pond, and then translate according to that denotation, with something like 'rotten tomatoes blew into the water'. There is a very real danger that constructions are classified and understood by linguists in terms of the English translation equivalents, for example Papuan thematic constructions that were classified as relative or adverbial clauses because they were translated in English with adverbial and/or relative clauses (De Vries 2005; 2006). English, the language of international grammar writing, is an enemy linguists rarely recognize as such. Just like Latin in the past, English easily becomes a channel through which grammars of other languages are forced to flow when linguists do not pay attention to the insights of students of translation.

Linguistics is a form of translation with a very specific scholarly skopos: to translate the categories and distinctions of the lexicons and the grammars of the languages of the world in an English-based metalanguage with strong traces of an earlier Latin-based linguistic metalanguage, with categories such as ablative, switch reference, noun phrase, inalienable, animate, direct object and with English lexical glosses such as 'move', 'hit' and 'black'. The grammatical terms such as 'relative clause' and 'first person', the lexical glosses such as 'hit' and 'move' and the translations of the utterances of the object language ('runny icky material') are all part of 'linguish' in the context of grammar writing, that is English as a linguistic metalanguage. This translational process of object language categories into metalanguage categories can only be done properly when linguists are constantly aware of the need to force their English-based metalanguage away from the categories and distinctions of English as a natural language. This is turn can only be done when the English-based linguistic metalanguage is transformed and sharpened by the study of as many languages as possible, languages with different lexical and grammatical categories such as Atsugewi or Spanish.

When I was a young linguist my discipline had almost absorbed translation theory, now that I am no longer all that young I find myself arguing that linguistics would improve dramatically if it could look at itself from the perspective of a broadly defined field of transdisciplinary translation studies. Had it embraced the lessons of translation studies on the deep differences between languages and cultures, it would have been spared the unfruitful episode of pointless universalism. Perhaps the most damaging aspect of the temporary dominance of linguistics in translation theory was the reduction of translation to a 'purely' linguistic process, a process of words, phrases and sentences only; for a while this reduction

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hid the true nature of interlingual translation as a social and cultural process that can only be understood in wider cognitive contexts of the creation and transformation of meaning in and across cultural boundaries. (pp. 3-4)

PATRICIA WILLSON

"Translation as a metaphor in scientific discourse".

This still incipient research aims at exploring the metaphoric uses of translation to account for transformations concomitant with a certain degree of invariance in the field of science and technique. It aims as well at inquiring into the possible connections between such uses and metaphors of translation already studied in philosophy, anthropology, sociology, among other disciplines.

The field explored insofar is molecular biology, an avant-garde domain in scientific discourse in the sixties and seventies. In 1961, biochemists François Jacob and Jacques Monod proposed a model to explain deoxyribonucleic acid (DNA) duplication and protein synthesis in the cell. They used the terms *code, transcription* and *translation,* and called *messenger RNA* (mRNA) the chain of ribonucleic acid required as an intermediate in such duplication. The terminology shows that translation is 'the scene of striking metaphorics' not only in the field of social sciences. In 1970, in his *Le hasard et la nécessité*, Monod analyzed the implications of the discovery in the history of sciences, and claimed that "the fundamental biologic invariant is DNA", and that «the process of translation by which DNA duplicates» is «uni-directional», and is, in this sense, a "Cartesian" and not a "Hegelian" process. In a famous statement that completed Francis

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Crick's "central dogma of molecular biology" and has been often refuted since then (In 1970, Howard Temin demonstrated that genetic information in retroviruses is stocked in RNA and transcripted into DNA; in other words, the duplication occurs the other way around, due to the existence of *reverse transcriptase,* and proceeding through a 'back translation'.), Monod maintained that it is unconceivable that DNA duplication occurs backwards.

Following the model by Jacob and Monod, some mechanisms of gene expression have been referred to by molecular biologists as 'translational control', 'translational regulation', 'translation inhibition', 'translation masking' and so forth. However, since the target of this research is not science itself but the ideas suggested by scientific discourse, the corpus to examine is also composed by texts where these ideas are supported, contested or invested with different or vaster implications. For instance, in *Hermès III. La traduction*, the philosopher of science Michel Serres refers to Monod's claims and gives them a wider frame: he affirms that science is the set of invariant messages in every optimal translation situation; when this maximum is not attained, we are in one of the other cultural fields. According to Serres, translation goes across the most diverging fields, hence the interest in studying translating processes, not in abstract, but in the concrete transformations they operate.