

**TRANSLATIONS AND TRANSLATION THEORIES EAST AND WEST
WORKSHOP FOUR:**

Cross-Cultural Translation in Theory and Practice
19-20 JUNE 2003

Project Leaders:

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ABSTRACTS

Keynote Addresses:

Robert Young (English, Oxford)

Translator, Traitor: Postcolonialism as Translation

Ngugi wa Thing'o (English and Comparative Literature, Irvine)

Languages in Conversation: The Role of Translation in the Making of a Global Community

Presentations:

Doris Bachmann-Medick (Independent Scholar, Comparative Literature/Cultural Theory, Goettingen)

Meanings of Translation in Cultural Anthropology

Translation between cultures can be considered as a central practice and aim of cultural anthropology. But are the meanings of cultural translation confined to "cultural understanding"? A hermeneutic position like this one seems to imply a commitment to a traditional "single-sited" anthropology and does not correspond to the actual challenges of globalization. A "multi-sited" transnational anthropology, however, is developing an alternative type of translation.

After a short discussion of the different meanings of translation in the history of cultural anthropology, my paper tries to locate the emergence of a postcolonial challenge to this new anthropological translation concept out of an epistemological break: the crisis of representation and the questioning of a unilateral Western translation authority. Translation of and between cultures is no longer the central concept, but culture itself is now being conceptualized as a process of translation. As a result the term translation can be defined as a dynamic term of cultural encounter, as a negotiation of differences as well as a difficult process of transformation. In this respect, the novels of Salman Rushdie

are eye-openers for a new metaphor of migration as translation, which renders translation into a medium of “displacement” and hybrid self-translation.

The category of translation for anthropology thus offers not only an important alternative to dichotomic conceptions like “clash of civilizations”, but it is also a seismographic indicator for a changing anthropology under the conditions of a globalization of cultures.

Susan Bassnett (Translation and Comparative Cultural Studies, Warwick)

Translation and Innovation

This paper examines the relationship between translators and travellers and the roles they play in constructing images of other cultures. The problem of the reliability of translations and travel accounts is considered. It is suggested that although translation can often be a means of renewing a literary system, it can also be one of the ways in which deeply rooted impressions of otherness can be reinforced.

Red M H Chan (Institute for Chinese Studies, Oxford)

Practising Cross-cultural Translation: The Case of Contemporary Mainland Chinese Fiction in English

My main academic interest and current research fall on the exploration of translation as a central tool of *cultural and literary manipulation* in contemporary and future times of multicultural interactions. My paper uses the proliferation of English translations of contemporary mainland Chinese novels in the 1980s and 1990s as an example to demonstrate the complicated language, historical, cultural, and socio-political interactions between the Chinese and the Anglophone world during the last two decades of the twentieth century. It is an inquiry of the (re)presentation, (re)construction, and perception of China in the Anglophone world, in a period of dramatic local social and economic changes, vis-à-vis the increasingly powerful impact of the global consumption of literary, cultural artefacts.

I will address this complexity of cross-cultural literary activity by offering evidence of the *highly selective, manipulative* nature of Chinese-English translations. My contention is that translators (and publishers) have consciously constructed particular, self-legitimizing images of contemporary Chinese literature in the service of their specific aesthetic standards or stereotypical ideas of China. To lay the ground for my premise that translations are invariably informed by ideological, political, or literary norms and constraints, I shall make explicit demonstrations of the *genres, authors and types* of text that are *preferred and selected* for translation – and, equally important – those that are *neglected or omitted* in such presentations. Writers studied include: Wang Meng, Zhang Jie, Zhang Xianliang, Wang Anyi, Wang Shuo, Liu Xinwu, Zhang Xinxin, Mo Yan.

The selection, or, manipulation, of translation results in a legitimisation and (re)presentation of certain aspects of China and its contemporary writing, which

gives rise to some *problematic issues* —to what extent does the usual preference of controversial, provocative Chinese stories in the Anglophone world reveal its ‘exotic’ consumption and appropriation of China, the ‘other’? How does the image of Chinese literature shift with time, what kind of ideologies and concerns lie behind those selective, changing (re)presentation of Chinese writing? How should we access Chinese avant-garde literature in English? What kind of a voice of Chinese women (writers) do we hear in translated texts? How are notions of race, identity, gender, power—themes common in Western feminist writing and politics—projected and transplanted in translated texts? How is the ‘genre’ of women literature constructed and reflected through the prism of racial-sexual Western gaze? Above all, how do Anglophone readers perceive those translations and contemporary Chinese literature?

Using both *quantitative data* of my survey and *cross-disciplinary approaches* of translation studies, cultural studies, and comparative literature, my paper will offer a systematic, empirical account of the producing, promoting, and perceiving of Chinese literature in today’s Anglophone world. The English translation of mainland Chinese novels is indeed a fascinating story of cross-cultural interactions in a time of rapid commercialisation and globalisation of the art of writing and reading.

Michael Cronin (Centre for Translation and Textual Studies, Dublin City)

Double Crossing: Science, Interculturality and Translation

It is a commonplace now to speak of the intercultural dimension to translation practice and when the dimension is invoked, commentators generally speak of differences, tensions, and conflicts between dissimilar languages, traditions, and histories. What is sometimes forgotten, however, is that understandings of cultures are not always coterminous with languages and cultures and may refer to other practices in society which are seen to constitute particular instances of a ‘culture’. In other words, science, or science and technology, is often presented as a kind of culture which exists in contrast to the ‘culture’ of humanities in society and that both science and the humanities can be seen to engaged in a fruitful, but often fraught, inter-cultural exchange. A feature of translation, which is generally highlighted only in the most perfunctory way, is that it has been and continues to be deeply implicated in both science and humanities ‘cultures’ and therefore must have something to tell us about this particular form of intercultural dialogue. The paper will situate this dialogue in the context of the contemporary global translation economy and the competing claims of universalism and particularism in conceptions of what translation can or is able to do in the context of its dual engagement in the cultures of science and the humanities.

Annmarie Drury (English, Yale)

The Hoe as We Know It: Translating the Metaphorical Poems of Mwinyihatibu Mohamed, a Contemporary Swahili Poet

Mwinyihatibu Mohamed (b. 1920), a resident of Tanga on the Tanzanian coast, is one of many contemporary Swahili poets who continue to compose in traditional forms, dismissing as un-Swahili, or inauthentic, the free verse that some Swahili poets began to write in the latter twentieth century. Many of his poems, following a strong tradition in Swahili, elaborate metaphors in order to advise, remonstrate with or encourage an audience. By writing about a spider, a needle, a puddle or a hoe, Mwinyihatibu makes a point about relations in the human world. That point is never openly stated; rather, the poems function like riddles that a savvy listener should solve.

These elegant poems, and the poet himself, challenge the translator into English in several ways. First, the objects Mwinyihatibu uses as metaphorical vehicles often have a different identity among English-language readers than among a Swahili audience. Also, readers in English are generally unaccustomed to the type of metaphor Mwinyihatibu employs, which resembles the conceits of seventeenth-century English poetry more than any phenomenon in modern English poetry. A translator's uncertainty about the poem's 'answer' may intensify dilemmas about word choice, syntax, and the liberties allowed in translation. Limited knowledge of English on the poet's part, and reluctance to solve a riddle for an awkward reader who is not participating in poetic exchange, complicate translation.

Many translations of Swahili poetry tend towards romanticism or exoticism, taking such imaginative liberties that the translation bears little resemblance to the original, or reproducing the original so literally that it is barely comprehensible. In translating the poems of Mwinyihatibu Mohamed, I have encountered a few tools that steer one away from these extremes. The first is the idea, elaborated by the philosopher Ted Cohen, of metaphor as an expression of community. The second is the search for analogues in English to a Swahili poem. And the third is conversation with the poet, by which the 'theory' most relevant to a poem is always hinted at, if not elaborated.

Fabrizio Ferrari (South Asia, SOAS)

The Uselessness of Translation in the Bengali Dharma-puja: The Shift from Ritual Texts to Living Cult

The present paper is the result of several enquiries carried out in the Rarh area of West Bengal and aims at offering an overview of the ritual language of the Dharma Thakur cult. From the liturgical texts of Dharma-ism, namely *Sunya Purana (SP)* and *Dharma-puja-vidhana (DhPV)* through the living religious

performances, I will present herein the evolution process of a language that basically survived as 'mantric' in its purposes and meanings.

Both *SP* and *DhPV* are written in Bengali but present ample sections compiled in a corrupted form of Sanskrit. Dharma-ism mostly deals with this kind of meta-language and it is therefore possible to argue the existence of two inter-related languages: one exoteric, the other esoteric. Actually Dharma cult cannot be looked at as esoteric, by the by its ritualism – as it is explained in the liturgical literature – does strictly belong to the priestly function held by (low caste) priests and it is thus dependent on initiation. As a matter of fact all of the mantras uttered on occasion of rituals *have* to be inaccessible to devotees, yet at the same time – given the low origin of the *pandits* – they have lost significance for the performers themselves.

The paradox of Dharma ritual language is represented by a linguistic situation – not uncommon in India – in which a fairly widespread illiteracy, the rural environment and possibly past persecutions have determined a general loss of semantic significance whereas the power of the word, i.e. the mantra, conserves tout court all its ritual strength, even if it's not understood by both devotees and priests.

The exoteric language of the *Purana* (i.e. Bengali) supplies a list of duties that aims at fixing the rules for a correct Dharma-puja and although the recitation of *SP* has been almost abandoned on behalf of the much more popular *mangal-kavyas* (auspicious poetries), the religious power of invocations and incantations still remains tightly linked to the liturgical texts.

As a result of my translation of *SP* and many interviews with Dharma-pandits in West Bengal, I will attempt an analysis of some of the mantras still used, their significance and – most of all – effort will be done in order to investigate why nor priests neither devotees care about knowing their meaning, why a translation is not felt as necessary and what does represent 'the word' in Dharma ritualism.

Daniel Gallimore (Modern Languages, Oxford Brookes)

Measuring Distance: Tsubouchi Shoyo and the Meanings of Shakespeare Translation in Modern Japan

The discourse on Japanese translation of Shakespeare begins with Tsubouchi Shôyô (1859-1935), the pioneer of Shakespeare translation in Japan who regarded Shakespeare as both an ancient and his contemporary. This dual response is reflected in Shôyô's style, and helpfully precludes the problem of the writer's moral ambiguity; translating Shakespeare is always an educational activity in Japan. It is also modernistic in the sense that it offers solutions to intransigent problems in Japanese culture. The preferred mode is organic equivalence, which raises particular responsibilities for the translator not to mention awareness of the receiving culture. In this way, Shôyô initiates a tradition for translating Shakespeare that sustains the myth of the writer's relevance.

In this paper, I identify Shôyô's theories on Shakespeare translation as influential in the treatment of Shakespeare as a medium for cultural exchange in Japan. I relate them to Holmes' theory of organic equivalence and to relevance theory, and suggest that Shôyô's version of trans-culturalism is found (rightly or wrongly) in his views on tradition and historical drama. Finally, I refer Shôyô to two recent statements on Shakespeare translation by a Korean and a contemporary Japanese translator.

Shôyô always distanced himself from the political movements that led ultimately to the rise of Japanese fascism, and yet the very act of Shakespeare translation and largely uncritical absorption of Shakespearean historicism (mediated as it was through the contemporary English scholarship) raise questions about the position of 'myriad-minded' Shakespeare with regard to Japanese imperialism.

Kenneth Liu (Comparative Literature, UCL)

Translation and Cultural Exportation: A Case Study of Huang Chun-ming's Short Stories

Translation has long been seen as a conduit for cultural communications. For the literature and culture of minority languages, translation into a majority language, such as English, introduces this culture into the world literary stage. It is particularly so when the translations initiate from the source cultures instead of the target cultures, because the very act of translation becomes an act of cultural exportation, which more or less, constructs the literary image of that culture. Translation of Taiwanese literature is a case in point. This paper examines the anthologies and collections of English translations of Taiwanese literature, published from the 1960s to the present day, aiming to contextualise these translations and to map how English translation positions Taiwanese literature in the system of world literature, thereby creating its image. This article also focuses on the texts and with examples of Huang Chun-ming's short stories in these anthologies, shows how the approach to translation (e.g. importation or exportation) influences the strategies employed by the translators.

LUO Xuanmin (Foreign Languages, Tsinghua, Beijing/Institute of Translation and Interpretation, National Taiwan Normal University)

Alienation or Foreignization: Translation in China and the West

A very interesting phenomenon in recent China is that there has been a heated discussion on translation terms Yi Hua and Gui Hua, due to the influence of the western translation studies. The two terms were discussed in comparison with English foreignization and localization. Large disputes were caused by the two sensitive terms. More than two dozens of articles were published in various Chinese journals. Last year a special column was set up in *The Journal of Chinese Translators* for the discussion of the issue. The two terms had been approached from different perspectives, linguistic, cultural, ideological, etc. Some scholars associated the two terms with literal translation and free translation, and historical reviews were made on them. Now the majority commonly held that

while localizing translation was the main trend in the 20th Century, the 21st Century will mostly embrace foreignizing translation.

Foreignizing translation will surely take an important role in translation studies in China and the West, for it had been largely ignored in the past, and what is more, the age of globalization calls for the kind of translation. However, if we cool down and survey behind all the sounds and sights, we can find that though the Chinese Yi Hua / Gui Hua and the Western foreignization / localization are overlapping in many ways, yet they are not the same. A rigid comparison will lead to misunderstanding. Therefore the problem of Yi hua and Gui Hua should be treated cautiously and dialectically. In order to illustrate this point, the author will discuss the following questions: (1) What are the English counterparts for Chinese “Yi Hua” and “Gui Hua”? (2) What are the contextual difference for Venuti’s foreignizing translation and Chinese Yi Hua ? (3) How should a translator in a marginal culture do in translating literary works in his own language into another language and vice versa? (4) Can Yi Hua (alienation) replace Gui Hua (adaptation) so far as their roles are concerned?

When most Chinese talk about Yi Hua /Gui Hua, they are ignorant of the fact that the pair of Chinese terms has, in fact, two pairs of corresponding terms in English: foreignizing/ localizing and alienation/ adaptation (or assimilation). The former lays its emphasis on ideological and cultural values, while the latter on aesthetic and linguistic values. The Chinese Yi Hua and Gui Hua mainly refer to the second pair in English, alienation and adaptation. The Chinese Yi Hua had existed long before Venuti proposed his foreignizing translation in the 1990s from a post colonial perspective, so it is not suitable to make simple comparisons because their connotations are different. Whether a translation should be approached in a foreignizing or localizing way, there are many factors to affect one’s choice. This is especially true in different cultural contexts. When we discuss translation on the aesthetic and linguistic dimension, Chinese Yi Hua/ Gui Hua and English alienation/ adaptation are complementary to each other. However, if we treat translation as power shaping ideology and culture, the foreignizing translation is a better choice.

Kirsten Malmkjaer (Translation Institute, Middlesex)

Translational Stylistics

My presentation falls roughly under the scope of the third of the research questions for Workshop Four: “How do translation theories intersect with the practice of literary translation in specific cultures?”. I argue that whereas the style and potential effects on readers of any text, whether translated or not, can be helpfully subjected to stylistic analysis as traditionally understood, no claims about writer (translator) motivation can helpfully be made about translated texts without due regard to (a) the nature of translation and (b) regularities in the relationships between the translations and their source texts. I provide an illustration of the methodology that may be called translational stylistics using examples from Henry William Dulcken’s translations into English of Hans Christian Andersen’s stories.

Christi Merrill (Comparative Literature and Asian Languages and Cultures, Michigan)

To Be or Not to be a Gutter Flea: Writing from Beyond the Edge

How to describe what makes a translated text come to life? The answer, this translator soon discovered, depends on what you consider life to be. Take as an example a story called 'Matha' ('The Limit') written in Rajasthani by Vijay Dan Detha: the wealthy protagonist spends eight and a half pages worrying about what will happen to him in his next birth, after he crosses the '*matha*' between one life and another. He of course wants to be reborn a wealthy seth. But the brahmmins expert in matters astrological have warned him that instead he is to become a gutter flea. He is sent into paroxysms of agony imagining what life would be as such a lowly, creepy form instead of the revered and prosperous man he currently enjoys being.

And just as our desperate protagonist cannot fathom what life might be on the other side of this border, so does our desperate translator struggle to move back and forth across a different, but analogous imaginative *matha*. For the very concept of life conveyed in the Rajasthani and Hindi versions she consults suggests a form that is by nature multiple, temporary, not exactly arbitrary and yet emphatically physical: the word '*joon*' in Rajasthani like the word '*yoni*' in Hindi, can be translated into English variously as womb, origin, form, life, manifestation, birth, reincarnation, source. The story forces her to find a broader way of conceptualizing life in English.

She is pushed to her imaginative limits in the final scene of the story when the protagonist's life as a wealthy seth comes to an end and the next instant he assumes the *joon* of a gutter flea. As a wealthy seth he had begged his sons to kill any bugs they saw upon his death so he wouldn't have to suffer for too long the ignominy of such a form, but once a flea he shouts from the gutter to put down that stone, he is gloriously happy, go back and attend to your father. It seems perfectly natural that our protagonist could be in two places at once as dead father and reborn flea. He then asks from beyond the edge in a manner so lively no one can miss the moral of the story: 'What would you know about the joy of this *joon*?'

The story asks the reader to rethink the hierarchical values that are placed on being one version of the protagonist over another, and in so doing challenges the translator to render a (singular) life in the plural. To do so effectively she must be able to imagine not just the protagonist in two places at once, but the story itself that she writes. For the (singular) text she creates in English can best come to life if it is understood as yet another *joon* of the story that had a *joon* in Hindi, and before that a *joon* in Rajasthani. This paper will explore the implications of reading a translated text as multiply original by theorizing the practice of rendering 'Matha' in English.

Carol O'Sullivan (English and American Studies, East Anglia)

*(Re)Translating Ireland: French and German Interpretations of Orality in the Irish Autobiographies **An t-Oileánach** and **Fiche Blian ag Fás***

Abstract not provided.

Audrey Prost (Anthropology, UCL)

Translating Science: Tibetan Explorations in Scientific Translation

The paper examines the contemporary politics of scientific translation among Tibetans in exile and in the Tibetan Autonomous Region (TAR). Focusing on two main areas of translation, medicine and quantum physics, I attempt to show how and why significant differences in translation occur between these two contexts.

Drawing on data collected during fieldwork among Tibetan exiles, I argue that Tibetan translations and re-interpretations of western scientific concepts are being recast within a Buddhist framework. While this is seen as curious and challenging in the scholarly work of Physics translation, it becomes more problematic in the applied field of medicine, where encounters and clashes between the traditional Tibetan 'science' of healing and biomedicine are increasingly frequent, and translation choices more political. The paper explores how tensions between secular readings of scientific concepts and more religious renditions are reconciled, and highlights the increasingly divergent paths taken by exile and TAR translators in interpreting scientific concepts with religiously charged terminology.

Stephen Quirke (Petrie Museum, UCL)

Translation Choices across 5000 years: Egyptian, Greek, Arabic Libraries in a Land of Many Languages

The encyclopedic multilinguistic embrace of the new library of Alexandria presents a radical contrast to its Greek dominated predecessors. This paper addresses the potential for exploring translation choices in the longue duree offered by the history of writing on the Nile, from the invention of paper around 3000 BC to the vibrant culture of the book in contemporary Egypt. Although archaeological and historical evidence for pre-medieval libraries in Egypt is surprisingly limited, research questions may be raised on the number of scripts and languages present in ancient and medieval libraries, and factors influencing the decisions by the keepers of cultural memory in each period, faced with the following choices: which writings to keep, and from which languages, and which of three options to pursue within the spectrum of communicating content from other languages - (1) direct, to retain the original, (2) indirect, to translate each single original, or (3) reductive, to produce a new version out of plural original sources.

In the Hellenistic and Roman libraries of Alexandria, the direct option may never have been taken: languages other than the Greek of the ruling family and class seem absent. The indirect option was taken, for example, for Hebrew with the

Septuagint version of scripture, translated by committee on commission for the Alexandria library. The Egyptian language seems to have fared less well, Egyptian writings being subjected only to the reductive option, with the commissioning of Greek language compendia of Egyptian knowledge for the Alexandria library, in the histories and geographies attributed to an Egyptian named in Greek sources as Manetho. These very different reactions to plural language communities reveal specific political and cultural attitudes, with powerful effects on the cultural memory of each linguistic group both regarding itself and regarding the others.

Did the linguistic exclusion of the Hellenistic library of Alexandria represent an unprecedented cultural imperialism, or is it just the visible effect of a new language within a much older institution, the library and House of Life in the ancient Egyptian palace? Did earlier libraries have books in more than one language? What role did choice of script play? Did medieval Egyptian libraries reverse the linguistic exclusion? How do contemporary Western libraries continue to manipulate the Alexandrian choices in order to exclude African and Asian languages from the cultural memory? Can the geopolitical setting of the new Alexandrian library take us out of, rather than deeper into the colonial net?

Paolo Rambelli (Italian, UCL)

The Role of Pseudotranslations in the Establishment of Authorship: The Case of Eighteenth-century Italian Novelists

Pseudotranslations are usually ascribed with four different functions, that is, bypassing censorship, endowing new works with the authority of their alleged sources, stimulating readers, interpretative cooperation (by turning original authors into second degree writers) and introducing innovations into the alleged target literary system. In fact, the practice of pseudotranslations does not affect only the relationship between source and target texts, but also between their literary systems as a whole. For example, it enables the writers of the target literary system to act as the authors they pretend to translate, appropriating their techniques as well as their social profile. This is particularly evident in eighteenth-century Italy, when novelists had recourse to the stratagem of pseudotranslations in order to be credited with the same degree of authority and, above all, authorship of their English and French models, since Italian literary system lacked a novel tradition and was still dominated by the compositional principle of *imitatio-aemulatio*.

Myriam Salama-Carr (French, Salford)

Translation and the Creation of Genre : The Theatre in Nineteenth-century Egypt

The introduction of European (mainly French) Drama into Arabic, and the growing interest in European culture, which is one of the aspects of the *Nahda* or Arab Renaissance of the nineteenth century, involved various modes which ranged from direct importation to adaptation, where 'foreign' models could be somewhat appropriated and subverted by drawing on traditional forms such as folk drama and Shadow Theatre in order to create a genre.

The translation of plays into Arabic and the work of playwrights/translators such as James Sanua (b.1839) and Uthman Jalal (b.1828) raised the issue of the use of the vernacular, engaging therefore with the wider literary debate on whether more flexible, non-canonized forms of Arabic could be sought (Sadgrove 1996). This paper will discuss to what extent Polysystem Theory (in its pre-cultural turn) might provide a framework to describe the position of translated drama in Egypt during that period, which seems to resist broad categorisations. Attention will be drawn to some of the methodological difficulties encountered (paucity of primary data for textual analysis which can lead to over-reliance on extra-textual material such as paratexts and parallel 'discourse' on translation).

Kate Sturge (Languages and European Studies, Aston)

The Other on Display: Translation in the Ethnographic Museum

The ethnographic museum in the West has a long and troubling history. The display of 'exotic peoples' in travelling exhibitions began as early as the sixteenth century, but it was the mid and late nineteenth century that saw the great expansion of museums as sites to show artefacts collected – under anything but reputable circumstances – from what were considered the 'primitive', 'natural', or 'tribal' peoples of the world. Today the ethnographic museum is still a feature of large European cities, though faced with newly formulated dilemmas in the postcolonial world. For how can the material culture of a non-Western people be collected and displayed in the West without its makers being translated into wordless and powerless objects of visual consumption?

In national museums the processes of choosing, contextualising and commentating exhibits help form national identity; in the ethnographic museum, similarly, they shape perceptions of the apparently distant Other. Like written ethnography, the museum is a 'translation of culture', with many of the associated problems traced by Talal Asad (1986). Like the written form, it has to represent the dialogic realities of cultural encounters in a fixed and intelligible form, to propose categories that define and order the material it has gathered. As the public face of academic ethnography, the museum interprets other cultures for the benefit of the general reader, and in that task museum practice, like all ethnography, operates within very specific historical and political parameters.

How are museums in western Europe responding to the issues raised by critical ethnographers like Clifford (1988), with their focus on the politics of representation? Is globalisation increasing the degree of accountability imposed on the ethnographic museum, or merely reinforcing older patterns? What opportunities and problems are raised by the use of more words – more 'translation' in the narrower sense – in ethnographic museums, and how do museums gain from introducing a reflexive and contextualising concept of 'thick translation' (Appiah 1993) into their work of interpretation?

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Harish Trivedi (English, Delhi)

Translation in India and in the West: An Implicit Comparison

In this paper I propose to look at some aspects of translation in India so as pointedly to evoke an implicit comparison (and often contrast) with translation in the West (an implicit and not full-blown comparison, for I can and shall represent mainly the Indian situation and not equally the Western.)

I seek to develop this comparison from three distinct approaches. Firstly, I shall look at the current words for translation in some of the Indian languages, such as *anuvad* and *vivartan*, and show how they represent in etymology and connotation an activity different from that implied in “translation.” I shall also adduce some common metaphors used to describe translation in India. Secondly, I shall look at the history of translation in India in three broad phases: (a) the ancient, when we had, so to say, Greek (Sanskrit) but no Latin (for neither Prakrit nor Pali were distinct enough from Sanskrit to perform that role); (b) the medieval, when the great Sanskrit texts were translated/recreated in the modern Indian languages between the 9th and the 16th centuries A.D., much as the classics were translated during the Renaissance in the West; and (c) the modern, when Indian texts began to be translated into the Western languages (beginning with Oriental Jones in 1789) and Western texts (mainly in and through English) into the Indian languages. I shall attempt to indicate and “theorize” just when and why the traditional Indian practice of adaptation or rewriting stopped and gave way to the Western practice of “faithful” translation.

Thirdly and lastly, I shall examine the current trends in translation in India when postcolonial English is claimed to be “an Indian language,” and when some writers in the Indian languages are apparently so bilingual (and perhaps so keen and eager) that they undertake to translate their works from their respective indigenous Indian languages into global English themselves. Nothing, I shall argue, could be further from the smug, monolingual and monolithic Anglophone practice.

Maria Tymoczko (Comparative Literature, Massachusetts at Amherst)

Enlarging Western Translation Theory:

Integrating Non-Western Thought about Translation

In Western tradition most statements about translation that date before the demise of positivism are relatively useless for current theorizing about translation, because most encode the dominant perspectives of Western imperialism or respond to particular Western historical circumstances despite their positivist, generalized, and prescriptive discourses. Some of the limitations of Western thinking about translation are patently obvious: the fact that most statements have been formulated with reference to sacred texts, for example, including both religious scripture and canonical literary works. Similarly Western theorizing has been distorted by its concentration on the written word and by the vocabulary in many languages that link it with the notion of conveying sacred relics intact from place to place: e.g. *translation*, *traduction*, and so forth.

We are in need of more flexible perspectives on translation, and the thinking of non-Western peoples about this central human activity is essential in achieving broader and more applicable theories about translation. This presentation will explore the implications of several non-Western concepts of translation, as well as marginal Western ones that fall outside the dominant domain of Western theory.

In addition the concept of *translation* will be related to three adjacent concepts about intercultural interface, namely *transmission*, *representation*, and *transculturation*. These three concepts relate to particular though not always separable aspects of translation: communication of content, exhibition of content, and performance. One way to enlarge Western thinking about translation is to investigate other cultures' views of transmission, representation, and transculturation.

The presentation will conclude by suggesting that since World War II and the demise of positivism, especially in the last two decades, Western theorizing about translation has actually been opening up considerably, coming to terms with these distinct facets of translation and espousing alternate modes of translation that are felicitous for integrating non-Western thinking about translation.