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(EDS.)**

New Horizons in Translation Research and Education 1

Preface

The 2008 survey of doctoral programmes in Translation Studies (TS), carried out by the European Society for Translation Studies, which covered 47 European universities offering doctoral studies that included TS components, showed that 28 of them offer doctoral programmes dedicated entirely to TS, and the remainder offer doctoral programmes containing TS elements. This high number of TS doctoral programmes indicates that there is a need for TS doctors, which is not surprising if we take into account that, at the moment, there are over 300 MA programmes in translation in Europe alone, and all those programmes need highly qualified teachers and academics. On the one hand, there is a great need to provide high-level doctoral study for prospective teachers, on the other hand there is also a pressing need to continuously provide teacher training for existing translator teachers in order to keep them up to date with the latest developments in the field.

Translation Studies is a very broad field which can include descriptive, theoretical and applied studies, ranging from historical, culturological or sociological approaches to literary and non-literary translation (including translation for the media, i.e. subtitling, dubbing, voice-over, translation of news etc.), to interpreting (conference and community) and other new hybrid forms of text creation that include intercultural transfer. The research may focus on translation didactics, development and research of translation tools, the position of translators and interpreters in society, on terminological issues connected with translation and interpreting, on linguistic aspects (rhetoric and discourse analysis in translation), and on manifold literary, poetological or narratological aspects of translated works. The researchers in the field are influenced by various theoretical approaches that developed in many other fields: philosophy, sociology, historiography, linguistics, literary theory, cultural studies, media studies, etc. Consequently, no university can provide experts for all these fields, so some kind of international collaboration is essential for the maintenance of high-level translatological research and high-quality translator and interpreter education and training.

Despite this pressing need, in 2012 there were no international translator teacher training schools (except one interpreter-trainer training course at the University of Geneva) and only a few TS summer doctoral schools (the most prominent being CETRA in Leuven (Belgium), the Translation Research Summer School in Manchester/London/Hong Kong, Doctoral School in Barcelona), but none with a specific historical and sociological focus. A group of TS teachers from different universities felt that there was a clear need for an additional course in this field, in particular one that would address the audience beyond the traditional Western European area and the most prominent Western language pairs. Thus at the initiative of professor Nike Pokorn,

researchers and teachers (Kaisa Koskinen, Outi Paloposki, Dorothy Kelly and Şehnaz Tahir Gürçağlar) from five different universities (University of Ljubljana, University of Eastern Finland, University of Turku, University of Granada and Boğaziçi University), decided to launch a Translation Studies Doctoral and Teacher Training Summer School together. The name of the school reveals its double aim: on the one hand, it addresses the need to promote high-level research in translation and interpreting and offer intensive research training in translation and interpreting studies for current and prospective Translation Studies researchers. On the other hand, the school also addresses the need to provide continuous teacher training for the teachers of translation at different Higher Education institutions offering MA courses in translation.

With the financial support of EMUNI University, the school was first held in Piran in the early summer of 2012. Besides teachers from the 5 founding universities, a colleague from the University of Pablo de Olavide University also joined us. The first guest professor was Dr. Michaela Wolf from the University of Graz. Her lectures, her research and her understanding of the ethics of every TS scholar corresponded very closely to one of the defining features of the school, which is also to provide a focus on researching translation of literary and non-literary texts in historical TS from the perspective of historical and sociological studies, providing special attention to ethical motivation in TS research.

Finally, a very important aspect of this school is also to provide stimuli and help for prospective researchers in their independent research projects, and therefore also help young researchers to gain experience in the whole procedure of publishing a research article. Every student thus has to submit an article to be peer reviewed and considered for a publication. The 2012 students, who came from Turkey, Finland, Spain, Russia, Croatia and Slovenia, were thus guided through the whole editing process. We did not make any concessions in the peer review process: each text was reviewed by two anonymous reviewers, and to be accepted, the student articles had to comply with all academic criteria, with all the revision and editing that this entails. The result of this communal effort is this volume, which reflects the dual purpose of the summer school, and is, therefore, divided into two sections: *Translation as Cultural Mediation* and *Translation in the Classroom*. The three articles in the first section all deal with literary texts and literary translators.

The article by Fazilet Akdoğan Özdemir attempts to critically re-think the notion of "cultural translation" and its implications for Translation Studies. By focussing more closely on Jhumpa Lahiri's fiction Akdoğan Özdemir argues that the translatological acknowledgment of theoretical thought regarding cultural translation can stimulate the discussion of political and ethical issues in translation theory. Focus on agency is central to the article by Tatiana Bogrdanova, who argues that the individual agency of William Ralston was decisive in promoting Anglo-Russian literary and cultural interaction, in particular in the field of Russian folklore. And finally, Saara Leppänen's article reveals the challenges of the early stages of research: following Anthony Pym's archaeological method, she defines and categorises all explanatory peritexts in Finnish translations of Japanese fiction and poetry.

The section on translator training consists of two articles. Whilst Melita Koletnik Korošec attempts to re-think the role of translation in foreign language teaching by challenging the traditional assumption that translation is detrimental to foreign language learning and arguing that it is time for translation to be re-introduced into FLT classrooms as a constructive language learning tool. Tamara Mikolič Južnič focuses on another issue in translator training: feedback on translation quality assessment. With two surveys she attempts to establish how translator trainers view their own work when justifying their formative assessment and how their assessment is received and perceived by their students. The results, however, are not encouraging: the teachers and their students often seem to live in parallel worlds.

This volume is the first, but surely not the last, in the series of volumes introducing not only new scholars and new voices in Translation Studies, but also new views on translator and interpreter education. The articles by the 2013 students have already been submitted and will undergo the same procedure. As in this case, no compromises in the publication process will be made: the pool of international referees will be assembled and each article will be carefully examined by two anonymous referees. We are already looking forward to scholarly contributions of yet another generation of promising your researchers and to different insights of experienced translator teachers.

Germersheim, September 2013

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Translation as Cultural Mediation

Cultural Translation: Jhumpa Lahiri and the "Interpreter of Maladies"

Fazilet Akdoğan Özdemir, Boğaziçi University

ABSTRACT

Cultural translation is a complicated concept due to the metaphoric usage of translation in the postcolonial context and in cultural theory. Presenting different definitions of cultural translation and a range of approaches from diverse perspectives, this paper aims to reveal the implications of cultural translation for Translation Studies. To this end, a case analysis is provided, where Jhumpa Lahiri, an Indian-American writer, is considered as a cultural translator and the central story from her *Interpreter of Maladies* (1999) with the same title as a metonymic sample of Lahiri's fiction. When it is defined clearly, cultural translation and the debates around this notion can strengthen the theories of translation as to its politics and ethics, and open up new horizons for the future research in Translation Studies.

KEY WORDS: cultural translation, postcolonialism, rewriting, transposition

1 INTRODUCTION

In a theoretical framework where translation is regarded as a linguistic and cultural process and the object of translation is not only a text but the whole language and culture, the term "cultural translation" sounds tautological.[1] For if translation is indeed cultural, non-cultural translation is a clear logical contradiction. However, cultural translation is not a trivial or self-evident notion, especially in its formulation in the anthropological theory and postcolonial thought. It appears as a controversial phenomenon in the theoretical discussions of these fields, particularly due to the metaphorical expansion of the term in the postcolonial context, gaining an ideological dimension regarding the

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[1] This view has also been suggested by Sherry Simon and discussed in a broader context. See Simon 2009: 209.

power relations and identity formation. As a result, there has been an ongoing debate on the significance and consequences of cultural translation from a Cultural Studies standpoint. What this expansion would imply for Translation Studies has also been negotiated, and leading scholars such as Harish Trivedi have made critical objections to this conception of translation.[2] There has also been a special forum on the issue in a journal, namely the *Translation Studies*. This forum was initiated by Boris Buden and Stefan Nowotny, and it involved several scholars with a variety of approaches.

Trivedi's objection is one of the initial challenges to cultural translation and has also been evaluated by some scholars who contributed to the forum. [3] In his article "Translating culture vs. Cultural Translation" (2005), Trivedi discusses the cases of authors whom he calls "cultural translators" such as Salman Rushdie, Hanif Kureishi and Jhumpa Lahiri, and presents cultural translation by referring to the theoretical account of Homi K. Bhabha as well (Trivedi 2005:4-7). Warning his readers against confusing the term with the translation of culture, Trivedi argues that the concept of cultural translation "spells the very extinction and erasure of translation as we have always known and practiced it" (Trivedi 2005:4).

Drawing inspiration from this argument, the main goal of this paper is to analyze the significance and implications of cultural translation as a notion in Translation Studies. This is not an easy task when the complicatedness and impenetrability of the notion are taken into consideration. The aim of this study is not to offer a conclusive account of cultural translation, which would be beyond the scope of an article. By discussing the notion through a literary case analysis, this study aims to contribute to the dialogue on cultural translation to find out what it implies for Translation Studies. There are two major questions that need to be answered; first, what cultural translation is, and more specifically, how it has been formulated in the anthropological theory and postcolonial thought; and second, what these distinct formulations entail for Translation Studies. In order to answer the first question, the conceptions in the above mentioned fields and the cultural translation matrix compiled by Kyle Conway will be introduced in Section 2 (Conway 2012). This section will end with a brief summary of various responses to cultural translation, which will enable this author's evaluation of the notion from different viewpoints. With the intention of answering the second major question, that is, to elicit the implications of the notion for Translation Studies, a case analysis will be presented in Section 3, where Jhumpa Lahiri is considered as a cultural translator and the central story in her *Interpreter of Maladies* (1999) with the same title as a metonymic sample of Lahiri's fiction. This section will comprise a brief portrayal of the author's literary path, a concise depiction of Lahiri's literary and critical discourse within the postcolonial context, and a succinct analysis of the story. In conclusion, the paper will end with a final argument regarding the relevance of cultural translation as it reveals the political and ethical aspects of translation and leads to new horizons in the historical and theoretical research in Translation Studies.

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[2] There are objections from other scholars of the field such as Lawrence Venuti and Anthony Pym. See Conway 2012:12 for an outline.

[3] See Simon 2009:210.

2 CULTURAL TRANSLATION

The term cultural translation is employed in several dissimilar contexts and carries a variety of meanings.[4] In its narrower sense, as defined by Kate Sturge in her entry in the *Routledge Encyclopedia of Translation Studies* (2009), cultural translation is used to refer to literary translation that conveys cultural difference, tries to express extensive cultural background, or intends to represent another culture through translation. This usage also encompasses an ideological perspective involved in the discussions over the right strategy to render the cultural difference of a text (Sturge 2009:67). In its broader sense, cultural translation is an intricate concept as it has been used in different senses in different contexts. Initially, it has been conceptualized as the ethnographer's task while rendering a remote culture to the modern readership. The most significant expansion of the concept has occurred in the postcolonial theory, where translation is considered as a metaphor for the translation of a culture and attributed a political aspect. In this section, I will first present Kyle Conway's matrix of cultural translation (Conway 2012) as it is the most recent and inclusive representation of the diverse conceptualizations in several fields, where Conway also offers the names of the scholars who have dealt with the notion in that sense. Then, in the following subsections, I will describe two main conceptualizations of cultural translation, the former in the anthropology and the latter in the postcolonial theory. As it will be observed throughout the paper, different senses and formulations of cultural translation will shed light on the case analysis; more explicitly, it will become clear why Lahiri is called a cultural translator and what her discourse entails for Translation Studies.

In "A Conceptual and Empirical Approach to Cultural Translation," (2012) Kyle Conway presents a matrix of cultural translation, which encompasses all the combinations that stem from the diverse meanings of "culture" and "translation." In this article, Conway also creates a conceptual map based on this matrix, through which he offers an empirical case study where he evaluates a bill in the legislature of Canadian Province of Quebec. Conway mainly categorizes culture as "anthropological culture," "symbolic culture," and "community," and classifies translation as "rewriting," and "transposition." While explaining the matrix, Conway reminds his readers that the distinctions between the modes of cultural translation are not clear cut, and emphasizes the "points of conceptual convergence and divergence" between the modes (Conway 2012:4). In this scheme (Figure 1), the first line, translation as "rewriting," corresponds to the understanding in anthropology and the second line, translation as "transposition" to the conception in the postcolonial theory, both of which will be explicated in the following subsections.

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[4] Critics like Harish Trivedi or Lieven D'hulst drew attention to the lack of a specific definition or description of the concept of cultural translation in reference books or encyclopedias. See Trivedi 2005 and D'hulst 2010.

Figure 1. Six modes of cultural translation (Conway 2012: 4)

notion of translation	anthropological culture	symbolic culture	culture as community
translation as rewriting *examples*	explanation of a foreign interpretive horizon *Lienhardt (1956); Geertz (1973); Ingold (1993) Jordan (2002); Bey (2009); Pratt (2010)*	explanation of how members of another community interpret an object or event *Geertz (1973); Jordan (2002); Conway (2010)*	explanation of a community's constitutive mythology
translation as transposition *examples*	transposition of foreign interpretive horizon into new locale *Ribeiro (2004)*	transposition of artifacts, foreign texts into new locale *Collins (1990); Conway (2012a)*	transposition of people (for example immigrants) *Bhabha (1994); Jordan (2002); Longinovic (2002); Trivedi (2007); Buden and Nowotny (2009); Chesterman (2010); Pratt (2010); Simon (2010)*

2.1 Cultural Translation as Part of Ethnography: Making the "Other" Intelligible (Translation as "Rewriting")

A broader concept of cultural translation has been employed in cultural anthropology, where the process of translation takes place on several levels. The ethnographer's job not only involves an intensive amount of inter-lingual translation but also requires rendering some "orally mediated experiences" into linear written language. This requires a process of translation between separate cultural contexts, which is not an easy process. As it is thought by the anthropologists that "language and culture filter our experiences of the world to a very great extent" (Sturge 2009:67), it becomes very difficult to understand and communicate experiences that occur in another frame of reference. The *incommensurability* or *untranslatability* between cultures leads to some epistemological worries. Throughout

this process, the ethnographer can have different translation strategies, such as rendering the foreign culture familiar or maintaining its foreignness, namely between the poles of "orientalizing" and "appropriating" (Sturge 2009:67-68).

Talal Asad, a leading theorist of cultural anthropology, argues in his article "The Concept of Cultural Translation in British Social Anthropology" that translation of cultures is a conventional metaphor in anthropological theory, an idea that has progressed from the 1950s, specifically rooted in the British functionalist camp: "The anthropologist's translation is not merely a matter of matching sentences in the abstract, but of learning to live another form of life and to speak another kind of language" (Asad 1986:15).[5] For Asad, this understanding involves looking for the internal coherence that other people's thinking and practices have in their own context, and then recreating that coherence in the terms of the Western academia. In fact, Asad's objection is mainly to the ethnographer's authority, in the cultural translation approach, who aims to derive the hidden meanings beneath the native's words and actions rather than the natives themselves uncovering what they mean. Thus, according to Asad, the cultural translation approach creates an imbalance of power between politically unequal languages and cultures.[6] This view is significant in the sense that it relates cultural translation to power relations, which is crucial in getting a whole picture of its connotations in the postcolonial framework.

2.2 Cultural Translation as Immigration: Concrete Translation in a Postcolonial Setting (Translation as "Transposition")

Before expounding on the concept of cultural translation in the postcolonial context, first the term *postcolonial* needs to be clarified. In historical terms, postcolonial studies describe the movements for national freedom that put an end to Europe's political power over the globe, specifically with 1947, the year when South Asia came into view as an independent territory from the British Empire and a great period of decolonization started. In this context, postcolonial means "the historic struggle against European colonialism and the emergence of new political and cultural actors on the world stage in the second half of the 20th century" (Schwarz 2000:4). The main claim of postcolonial studies is that the way we examine the world and the academic knowledge that we build up have been completely shaped by Europe's imperial hegemony of the world since 1500. For this reason, postcolonial studies aim to make this relation of unequal power between different parts of the world more clear and visible. Postcolonial approach is the revolutionary philosophy that explores both the past history and current heritages of European colonialism in order to invalidate them. In particular, this approach challenges the idea of dividing humanity into regions as "East" and "West," the classification of knowledge into disciplines; and the apparently worldwide propensity to think of humans as

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[5] In this article, Asad mainly discusses Ernest Gellner's approach. For Asad the problem of "unequal languages" is missing in Gellner's discussion. See Asad 1986.

[6] The cultural translation approach in cultural anthropology has been challenged by other theorists of culture too. For a list of the contributors, see Sturge 2009:68-69.

"others." To provide an interpretation that would produce change, postcolonial works invite their readers to question the potential factors behind the notions and definitions of identity and belonging, exclusion and inclusion and rights and entitlements (Schwarz 2000:1-5). Translation has been a central metaphor in this context as "Europe was regarded as the great Original, the starting point, and the colonies were therefore copies, or 'translations' of Europe, which they were supposed to duplicate" (Bassnett and Trivedi 1999:4). That's why, postcolonial theorists have had to turn to translation to reappropriate and reassess the term itself (Bassnett and Trivedi 1999:5). When Lahiri is analyzed as a case in Section 3, it will be clear that Lahiri's authorial and literary discourse recall and reiterate this postcolonial line of thought.[7]

Salman Rushdie, a prominent figure of the postcolonial thought and literature, uses the metaphor of translation, which makes a substantial influence on the discussions in the postcolonial approaches and also in the formation of the concept of cultural translation. Rushdie claims that *metaphor* and *translation* mean the same thing; the former from the Greek and the latter from the Latin mean *to carry across*. He relates this to the idea of migration and argues in an interview with Gunter Grass that the migrated people are "also carried across, turned into things, into people who had been translated. (…) They lose the place, language and social conventions and they find themselves in a new place with a new language – and so they have to reinvent the sense of the self" (Grass 1985:77). Rushdie is a *translated* man owing to the fact that he has physically been born across the world from India/Pakistan to England, which is a crucial factor for his formation as a postcolonial writer.[8] He finds this *hybridity* and *being translated* as a productive condition for writing, which also reflects an essential part of Bhabha's cultural theory:

> The word "translation" comes, etymologically, from the Latin for "bearing across". Having been borne across the world, we are translated men. It is normally supposed that something always gets lost in translation; I cling, obstinately, to the notion that something can also be gained. (Rushdie 1991:15)

Homi Bhabha, the most influential theorist in the formation of the concept of cultural translation in this context, takes up the Rushdiean metaphor of translation, which refers to the idea of migration, and develops it into a broader political concept in his cultural theory. Bhabha makes use of Rushdie's idea of *hybridity* as a gainful state, and believes that the idea of cultural translation would help redefine the boundaries of the western nation. In his *Location of Culture* (1994), Bhabha argues that "nation is narration," and presents cases where this narration can be rewritten exemplifying from a work of Rushdie:

> "Salman Rushdie's *The Satanic Verses* attempts to redefine the boundaries of the Western nation, so that the "foreignness of languages" becomes the inescapable

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[7] Both Buden and Nowotny, and Trivedi point at this linkage. See Buden and Nowotny 2009: 200, and Trivedi 2005:5.

[8] Rushdie tells the advantages of having two countries in an interview. See Ross 1982:5.

cultural condition for the enunciation of the mother-tongue. In the "Rosa Diamond" section of the *Satanic Verses* Rushdie seems to suggest that it is only through the process of Dissemi*Nation* - of meaning, time, peoples, cultural boundaries and historical traditions – that the radical alterity of the national culture will create new forms of living and writing. (Bhabha 1994:166)

In addition to Rushdie, Bhabha makes use of a variety of ideas from philosophy, literature and political thought, and makes references to several philosophers and authors in this work. He develops a new notion of translation, which aims to show its potential in the construction of culture:

Culture […] is both transnational and translational. […] The transnational dimension of cultural transformation – migration, diaspora, displacement, relocation – makes the process of cultural translation a complex form of signification. The natural(ized), unifying discourse […] cannot be readily referenced. The great, though unsettling, advantage of this position is that it makes you increasingly aware of the construction of culture and the invention of tradition. (Bhabha 1994:247)

As a result of the *hybridity* in language and cultural identity, culture becomes both "transnational and translational" (Bhabha 1994:247). In this formulation, translation is not regarded as an interchange between separate wholes but as a course of merging and mutual contamination; it is not a transfer from source to target but a process that takes place in the *Third Space* beyond both.[9] For Bhabha, the *Third Space* represents the potential location and starting-point for—not only postcolonial—translation strategies:

It is that Third Space, though unrepresentable in itself, which constitutes the discursive conditions of enunciation that ensure that the meaning and symbols of culture have no primordial unity or fixity; that even the same signs can be appropriated, translated, rehistoricized and read anew. (Bhabha 1994:37)

Through the notions of *hybridity* and *third space*, Bhabha opens up a new ground for a fresh understanding of translation and identity formation. Translation is no more the process between two texts from two distinct languages and cultures but "the performative nature of cultural communication" (Bhabha 1994:228). In her interpretation of Bhabha's concept of translation in "Interference from the *Third Space*? The Construction of Cultural Identity through Translation," Michaela Wolf states that due to the concept of *third space*, translational activity can be considered as "an interactive process, a meeting place where conflicts are acted out and the margins of collaborations explored"; this *third space* is the "contact zone of controversial potentials, presaging powerful cultural

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[9] Bhabha makes reference to the postmodern politics, specifically to Fredric Jameson here (Bhabha 1994:217-218).

changes" (Wolf 2008a:13). Wolf concludes that in this framework, negotiation is necessary "to debate the cultural differences" (ibid.). This understanding of cultural translation refers to Conway's category of "transposition," which is presented in detail in the following template (Figure 2). As this template illustrates, cultural translation has been regarded as a process taking place on several layers, in diverse ways, and including various types of "cultural translators." Although Conway's analysis shows a complete picture of complementary and (also contradictory) figures of cultural translators, the second category, the "immigrants and members of other subaltern groups" who "conform to imposed national identity" and "perform ongoing negotiation" is particularly significant in order to comprehend Lahiri's sense of cultural translation.

Figure 2. Acts, contexts, and effects of cultural translation as transposition (Conway 2012:11)

cultural translator	act of cultural translation	context of cultural translation	effect of cultural translation
judges and other figures of authority	uphold categories of national identity	situations where definitions of identity or group membership are produced and enforced	enforce exclusionary identity norms
	expand categories of national identity	situations where definitions of identity or group membership are produced and enforced	challenge exclusionary identity norms; expand definitions of identity
immigrants and members of other subaltern groups	conform to imposed national identity	situations where identity or group membership are determined	bend to (and thus reinforce) exclusionary identity norms
	perform ongoing negotiation	contingent moments that constitute everyday life	mediate between culture of origin and new culture; negotiate continued presence in new locale
journalists and other media producers	mediate between media consumers and cultural Others	media production	facilitate flow of media across cultural borders
anthropologists and other scholars	learn about foreign culture through immersion experience	field work and ethnographic writing	explain foreign culture to readers who have not experienced it

2.3 Responses to Cultural Translation

Cultural translation has been interpreted and criticized in various ways by scholars of Cultural Studies and Translation Studies. In this section, first Harish Trivedi's approach will be presented as it is an explicit discussion of the implications of the notion for Translation Studies. Trivedi's criticism involves Jhumpa Lahiri as a cultural translator, whose discourse will be analyzed in Section 3. Subsequently, a brief analytical summary of some of the approaches to cultural translation and their respective consequences for Translation Studies will be presented.

In his article "Translating culture vs. Cultural Translation," (2005) Trivedi dwells upon the concept of cultural translation, and concisely presents Bhabha's formulation as the most thorough and complicated conception of cultural translation (Trivedi 2005:4-5). While explaining the notion, Trivedi adds that this sense of cultural translation has been employed both in their critical discourse by some theorists such as Tejaswini Niranjana, and in their literary discussions by some authors such as Salman Rushdie, Hanif Kureishi, and Jhumpa Lahiri. Trivedi criticizes Rushdie's use of translation as a metaphor in a highly sarcastic and critical tone, and claims that the conception of cultural translation is an *abusive* or *catachrestic* use of the term (Trivedi 2005:5-7). Likewise, he pursues the same line of criticism with Lahiri's case as a postcolonial author, by quoting the most important statement of the author on the issue, which, Trivedi thinks, is her *manifesto* and *apologia*:

> And whether I write as an American or an Indian, about things American or Indian or otherwise, one thing remains constant: I translate, therefore I am. (Lahiri 2002:120; qtd in Trivedi 2005:6)

Briefly, based on these examples, Trivedi maintains that if this is cultural translation, we should worry about the real meaning of the word *translation*. In his view, "migrancy, exile, or diaspora" could have been employed instead of translation in this sense (Trivedi 2005:6). Trivedi supports his objection by claiming that this usage and understanding may totally end the bilingual and bicultural ground and destroy translation as a tool of exchange:

> For, if such bilingual bicultural ground is eroded away, we shall sooner than later end up with a wholly translated, monolingual, monocultural, monolithic world. […] The postcolonial would have thoroughly colonized translation, for translation in the sense that we have known and cherished it, and the value it possessed as an instrument of discovery and exchange, would have ceased to exist. Rather than help us encounter and experience other cultures, translation would have been assimilated in just one monolingual global culture. (Trivedi 2005:7)

Trivedi firmly opposes the metaphoric expansion of the concept of translation in the postcolonial theory. He directly addresses Lahiri as a "thoroughgoing and self-induced

example of cultural translator" (Trivedi 2005:6), and believes that such an approach may eradicate translation as a means of exchange.

There have been diverse responses to the postcolonial understanding of cultural translation in addition to Trivedi's. Boris Buden and Stefan Nowotny have initiated a forum on the subject in *Translation Studies*. In "Cultural Translation: An Introduction to the Problem," Buden and Nowotny present a historical and theoretical background of the term and evaluate it in the frameworks of multiculturalism versus deconstruction. They conclude that although these frameworks have respectively opposite stances and dissimilar understandings of cultural translation, this notion can be applied in the service of both (Buden and Nowotny 2009:198). Establishing the connections between the concept and deconstructive cultural theory, Buden and Nowotny have prepared a productive ground for the discussion of the notion, particularly from a political point of view. They have received a variety of responses regarding the significance and function of cultural translation in general and for the context of Translation Studies in particular. There does not seem an agreement as to the implications of cultural translation for Translation Studies in these responses or other approaches to the discussion. Some scholars share the concern of Trivedi, though they also believe that research on translation in other fields would contribute to the area of Translation Studies (Simon 2009:210-111). Some realize the fact that during the cultural translation process, the translated party is also translating, which illustrates the interconnectedness of culture and translation and hints at power relations for translation contexts (Bery 2009:213-15). On the other hand, some scholars do not find it feasible to apply translation theories to problems of identity and reckon that it is unrealistic to explore diaspora and related phenomena through translation and translation theories (Tymoczko 2010:109-110).[10]

3 JHUMPA LAHIRI: *A CULTURAL TRANSLATOR* AND THE "INTERPRETER OF MALADIES"

Jhumpa Lahiri is one of the authors who have been announced to be *cultural translators* by Trivedi, alongside Salman Rushdie and Hanif Kureishi, and the focus of Trivedi's criticism is Lahiri's use of *translation* in expressing her authorial stance, which, for Trivedi, reflects an assimilative use of translation. With this in mind, this section will be a case study analyzing Jhumpa Lahiri's literary and critical discourse and her short story "Interpreter of Maladies" (1999). The case study is composed of four subsections respectively on Lahiri's biography, postcolonial discourse, "Interpreter of Maladies," and a final evaluation of the case analysis.

3.1 Biography
Lahiri is an American author whose family migrated from Bengali before she was born and who grew up in Rhode Island. She holds a PhD degree in Renaissance Studies from

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[10] Kyle Conway presents a broader discussion of the different approaches to cultural translation. See Conway 2012.

Boston University and has written two short story collections and a novel. Her first collection of stories, *Interpreter of Maladies* (1999), won the Pulitzer Prize, the PEN/Hemingway Award, and the New Yorker magazine's debut of the year. *The Namesake* (2003), her novel, was a *New York Times* Notable Book, a finalist for the *Los Angeles Times* Book Prize, and chosen as one of the best books of the year by the *USA Today* and *Entertainment Weekly* (Leyda 2011: 66). *Unaccustomed Earth* (2008), Lahiri's latest collection, has been published in thirty countries and was awarded the Frank O'Connor International Short Story Award and the Vallombrosa-Gregor von Rezzori Prize (Leyda 2011:67).

3.2 Lahiri's Postcolonial Discourse

In order to capture Lahiri's understanding of cultural translation, I first discuss Lahiri's discourse with respect to the postcolonial perspective in this section. With this intention, first, postcolonial perspective in literature will be elucidated, together with Salman Rushdie's declaration of the postcolonial author's position. Then, from the same point of view, Lahiri's discourse will be explored through her statements in her interviews and articles.

In a globalizing world, where immigrant or nonimmigrant authors from several countries write in languages other than their native tongue, the term postcolonial literature is also used to mean different things by different scholars. A significant definition is proposed by Bill Ashcroft, Gareth Griffiths and Helen Tiffin, who in their famous book *The Empire Writes Back: Theory and Practice in Postcolonial Literatures* (1989) use the quote from Rushdie,[11] and employ the term "postcolonial literature" to refer to literature by the people from formerly colonized places. It covers all the cultures affected by the imperial process from the moment of colonization to the present day, including the literatures of African countries, Australia, Bangladesh, Canada, Caribbean countries, India, Malaysia, Malta, New Zealand, Pakistan, Singapore, South Pacific Island countries, and Sri Lanka (Ashcroft et al. 1989:2). In this paper, the term postcolonial literature, following Ashcroft et al., is used to refer to literature by the people from formerly colonized places.

In line with the postcolonial thought, the literary works written by postcolonial authors can be considered as alternative histories "which both challenge colonial narratives and give voice to those whose stories have been ignored or overwhelmed by European historians" (Innes 2007:40). Many postcolonial texts implicitly or explicitly employ and "write back" to colonial novels and histories (ibid.). Postcolonial authors also use some textual and linguistic strategies to "decolonize" English, which have been examined and discussed by some Translation Studies scholars such as Maria Tymoczko or G.J.V. Prasad.[12] Rushdie, who exemplifies this textual and linguistic appropriation in a

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[11] Rushdie's article "The Empire Writes Back with a Vengeance" plays with the title of the contemporary film *The Empire Strikes Back*, the sequel to *Star Wars*. See Rushdie 1982.

[12] For a discussion of the linguistic strategies of postcolonial authors, see Ashcroft et al. 1989, and for a discussion of these strategies by Translation Studies scholars, see Bassnett and Trivedi 1999.

very effective and creative way, declares the postcolonial author's position in the following words:

> We are Hindus who have crossed the black water; we are Muslims who eat pork. […] Our identity is at once plural and partial. Sometimes we feel that we straddle two cultures; at other times, that we fall between two stools. But however ambiguous and shifting this ground may be, it is not an infertile territory for a writer to occupy. If literature is in part the business of finding new angles at which to enter reality, then once again our distance, our long geographical perspective, may provide us with such angles. (Rushdie 1991:15)

In this quotation, Rushdie explicitly portrays the position of the postcolonial author with a plural and partial identity between two cultures, which, for him, offers a fertile and productive ground that would provide the author with a variety of perspectives.

Lahiri, a postcolonial voice from a younger generation, has given a number of interviews describing her writing process, feelings and thoughts about her books, and the major themes in her works such as immigration and cultural identity. She is one of the most famous immigrant writers and believes that her *Interpreter of Maladies* was one of the first works of fiction that addressed the Indian immigrant population in a different way (Leyda 2011:73). She acknowledges that some Indian writers like Bharati Mukherjee, Chitra Banerjee Divakaruni, and Anita Desai also took up the Indian immigrant experience; however, unlike her, she thinks, they all wrote from the perspective of having been born and brought up in India, and then going abroad and having to negotiate the experience. She believes that she belongs to "a new generation of writers who were coming of age who were trying to be American or pass as American or not pass or whatever, but who didn't really have any other place to call home" (ibid.). In her articles, she emphasizes the fact that she is not Indian in the sense the readers would assume but it is inevitable that her fiction will continue to be considered alongside other writers of Indian descent (Leyda 2011:74). She describes the immigrant's experience in the following words:

> There is an element of survival in an immigrant family's life, even if it's a middle-class academic immigrant family or an engineer's immigrant family. There's chronic anxiety about, say, if I go to the supermarket is the person going to understand what I'm saying? It's intense. If you don't have that, it's a luxury. As I became an adult, I looked around and realized, well, not everybody had to grow up with that anxiety. (Leyda 2011:78-79)

Lahiri explains the immigrant experience of her family in detail in several interviews. She claims that her parents' life was divided between India and the US and that they always had to *translate* culturally (Lahiri 2000:120).

Trivedi's criticism of Lahiri's discourse is important since it can help clarify the concept of cultural translation in Lahiri's expressions. Highly concerned with the use of

the concept of translation in Lahiri's authorial discourse, Trivedi includes some criticism about the author in his article to illustrate that although Lahiri is not bilingual and has never lived in India, her fiction is about the Indians in America and India. With this intention, Trivedi maintains that as a reply to the criticism that her knowledge of India as portrayed in her fiction is evidently inaccurate and imperfect, Lahiri has stated that: "I am the first person to admit that my knowledge of India is limited, the way in which all translations are" (Lahiri 2000:118; qtd in Trivedi 2005:6). Lahiri explicitly regards her representation as a "translation of India" (Lahiri 2000:118; qtd in Trivedi 2005:6), and as to the characters in her fiction, she adds: "Almost all of my characters are translators, insofar as they must make sense of the foreign to survive" (Lahiri 2000:120; qtd. in Trivedi 2005:6).

These quotations show two aspects of Lahiri's cultural translation; firstly the author uses it to describe the "anxiety," the "negotiation" experienced by the immigrant. In Conway's terminology, as a cultural translator, Lahiri and especially her family are the immigrants who perform ongoing negotiation and who mediate between the culture of origin and the new culture. And secondly, it is also a central theme in Lahiri's fiction. She writes about the cultural translators, who experience this negotiation. The following is the passage where she declares her famous statement:

> In my observation, translation is not only a finite linguistic act but an ongoing cultural one. It is the continuous struggle, on my parents' behalf, to preserve what it means to them to be first and forever Indian, to keep afloat certain familial and communal traditions in a foreign and at times indifferent world. The life my parents have made for themselves here has required a great movement, a long voyage, an uprooting of all things familiar. It has required an endless going back and forth, repeated travelling, urgent telephone calls, decades of sending and receiving letters. Somehow they have conveyed the spirit of their former world to the here and now. Unlike my parents, I translate not so much to survive in the world around me as to create a nonexistent one. Fiction is the foreign land of my choosing, and whether I write as an American or an Indian, about things American or Indian, one thing remains constant: I translate, therefore I am. (Lahiri 2002:120)

Both senses of cultural translation are reflected here; the immigration and negotiation. Yet again there is another sense of cultural translation implicit in Lahiri's words. Lahiri applies the cultural dichotomy that she experiences in her childhood and she observes in her parents' life to the two main domains in her life, the real life and writing, where she translates from facts to fiction:

> I see now that my father, for all his practicality, gravitated toward a precipice of his own, leaving his country and his family, stripping himself of the reassurance of belonging. In reaction, for much of my life, I wanted to belong to a place, either the one my parents came from or to America, spread out before us. When

I became a writer my desk became home; there was no need for another. Every story is a foreign territory, which, in the process of writing, is occupied and then abandoned. (Lahiri 2011:78)

This is also what she means when she says "I translate therefore I am" (Lahiri 2002:120), not only to emphasize the cultural process experienced, or to articulate her consideration of the writing process as a kind of cultural translation, but also to illustrate the significance of writing in her life, the strong bond between writing, particularly writing about cultural translation, and her own identity.

3.3 "Interpreter of Maladies"

Interpreter of Maladies is the first collection of short stories written by Lahiri, around the themes of migration, identity and belonging. The story with the same title in this collection has been chosen for this case analysis, as the main character is an interpreter and the concept of translation has a central role in this story. The aim of this section is not to provide the readers with a full-fledged literary analysis of the story, but to illustrate the postcolonial sense of cultural translation and how the same metaphor penetrates and is weaved through Lahiri's fiction.

Noelle Brada-Williams, who analyzes *The Interpreter of Maladies* as a short story cycle, comments that it comprises a mixture of narrative styles, diverse characters, and unusual settings. As a matter of fact, the stories even surpass national boundaries, taking place in both India and the United States. In Brada-Williams' view, the stories are interwoven through some recurring themes of "the barriers to and opportunities for human communication; community, including marital, extra-marital, and parent-child relation-ships; and the dichotomy of care and neglect." The title of Lahiri's collection has also been regarded as representing the central theme in all stories; that is, displacement related to the immigrant experience (Brada-Williams 2004:451).

The central story "The Interpreter of Maladies" (Lahiri 1999:43-69) is about the relationship between an Indian-American young lady, Mrs. Das, on a sightseeing tour with her husband and three children in India, and their middle-aged, Indian driver, Mr. Kapasi, whose major occupation is, in fact, to work as an *interpreter* for a doctor. In the story, the young couple, Mr. and Mrs. Das, is described through their carelessness in treating their children and indifferent attitude towards each other. Impressed by the fact that Mr. Kapasi is actually an interpreter, Mrs. Das shows interest in his job and wants to share her most intimate secret with him. Flattered by the interest of the young lady, Mr. Kapasi experiences a strong feeling of romanticism, which would turn into great disappointment at the end. In the story, the main character, through which the story is told, is an interpreter and the central theme is translation and communication.[13] It is also ironic that there is an American family, whose ancestors are Indian but who does not know India, on a sightseeing tour organized and controlled by an Indian *interpreter-*

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[13] Salman Rushdie's story "Good Advice Is Rarer than Rubies" in *East, West* (1994) has also an interpreter as the main character. See Rushdie 1994.

driver. This is a simple scenario with a deep and complicated theme for the postcolonial context. The following is an excerpt where Mr. Kapasi reflects on his occupation:

> Mr. Kapasi had never thought of his job in such complimentary terms. To him it was a thankless occupation. He found nothing noble in interpreting people's maladies, assiduously translating the symptoms of so many swollen bones, countless cramps of bellies and bowels, spots on people's palms that changed color, shape, or size (Lahiri 1999:51). […] The job was a sign of his failings. In his youth, he'd been a devoted scholar of foreign languages, the owner of an impressive collection of dictionaries. He had dreamed of being an interpreter for diplomats and dignitaries, resolving conflicts between people and nations, settling disputes of which he alone could understand both sides (Lahiri 1999:52). […] Mr. Kapasi knew that his wife had little regard for his career as an interpreter. He knew it reminded her of the son she'd lost, and that she resented the other lives he helped, in his own small way, to save. (Lahiri 1999:53)

Mr. Kapasi has a crucial position as the "interpreter of maladies." He is an interpreter of maladies first of all, not of pleasures or joys. Troubles are brought to light through his interpretation. And what is more, through communicating the sufferings of the patients, he also saves their lives. This is a vivid literary expression of the vital importance of translation in the immigrant people's lives, which also discloses the anxiety of the immigrant experience Lahiri describes. The story is also symbolic in the postcolonial sense of "decolonizing" or "writing back." While "writing back," postcolonial authors create stories questioning the progression of a single perception which sets up simple classifications of *good* and *evil* or *civilized* and *barbaric*, or creates unquestionable distinctions between *them* and *us* (Innes 2007:56). In the same manner, "Interpreter of Maladies" drastically reflects the perspective of the *one side* for the *other*. The impressions and feelings of the Indian driver, Mr. Kapasi, about the Indian American family, their daily life, the problematic relationships, and the indifferent attitude of the parents to their children reflect the postcolonial question "who is civilized?" or "who is good?" This postcolonial questioning in Lahiri's fiction has been observed and evaluated by the scholarly world and popular media. Ann Marie Alfonso-Forero, for instance, claims in her article on Lahiri's fiction, "Immigrant Motherhood and Transnationality in Jhumpa Lahiri's Fiction" that "immigrant women from the so-called 'third world' need to be understood not only in the context of their particular national histories, but also through the manner in which they appropriate these histories in forging individual identities in America" (Alfonso-Forero 2007:851). Lahiri's story explicitly reveals this appropriation and needs to be considered and evaluated in that context. All in all, the theme of cultural translation in this story is a strong indicative of this appropriation.

3.4 Evaluation

The case analysis shows that cultural translation is mainly used in two different senses in Lahiri's discourse. The first one is immigration, that is, cultural translation as

"transposition of people" in Conway's terms (See Figure 1 above; Conway 2012:4). Lahiri refers to this sense of cultural translation especially when she talks about her parents' cultural experience in between India and the US, and this sense clearly recalls Rushdie's statement of "I am a translated man." The second sense that Lahiri makes use of cultural translation is the "immigrants' experience as the cultural translators, who perform an ongoing negotiation to survive" (See Figure 2 above, Conway 2012:11). This is what Lahiri means when she declares that "I translate, therefore I am." As a result of the analysis of the short story and the author's statements about her fiction, we can see that Lahiri's discourse on cultural translation is not only a political stance but also an indispensable part of her fiction. Cultural translation is a central theme in her fiction as she writes about cultural translators, immigrants who translate culturally and negotiate to survive. And there is a much deeper sense in her statement that her literature, that is, her representation is a form of translation. All these separate layers in its meaning illustrate the significance of the concept of cultural translation in Lahiri's life, as a political attitude, an inspiration for creating stories of literature, and an essential part of her identity.

4 CONCLUSION

Cultural translation is often viewed as an ambiguous and complicated phenomenon. In its narrower sense, it means literary translation that conveys cultural difference (Sturge 2009:67). In the anthropological use of the notion, the ethnographer not only does inter-lingual translation but also renders some orally mediated experiences into written language. There may be potential differences in the understanding and communication styles of two different cultures, and this makes the ethnographer's authority crucial for translation. Talal Asad draws attention to this authority, and claims that it creates an imbalance of power between unequal languages and cultures (Asad 1986:15). In fact, from the narrowest sense of cultural translation, such an authority of the translator or unequal power relationships are present. What is more, with the postcolonial interpretation, these power relations have become more recognizable and crucial. A major expansion of the term emerges with Salman Rushdie's use of translation as a metaphor to describe the colonial and postcolonial experience (Rushdie 1991:15). The Rushdiean idea of being translated or *hybridity* finds a stronger expression in the cultural theory of Homi Bhabha. Using this political and theoretical background, Bhabha proposes a theory of culture where he argues that culture is both "transnational and translational," and considers translation not as an interchange between separate wholes but as a course of merging and mutual contamination. In this framework, translation is cultural, and not a transfer from source to target but a process of negotiation that takes place in a "*third space*" beyond both (Bhabha 1994:47).

Concerned by the interpretations of cultural translation in the postcolonial theory, Harish Trivedi argues that such conceptions are abusive and harshly criticizes Rushdie and some other authors for their approaches to the issue (Trivedi 2005:4-7). One of these authors is Jhumpa Lahiri, who employs the concept of cultural translation in a broader

and existentialist sense through her statement: "I translate, therefore I am" (Lahiri 2002:120). Trivedi regards this expansion as a threat since he believes that the notion of translation becomes speculative and assimilated through such interpretations. The opposition of Trivedi is not the only objection regarding cultural translation. Several other scholars have contemplated on the issue and reached different conclusions. A significant problem has been lack of a clear definition regarding cultural translation as it has been conceptualized in various ways and with imprecise definitions, which has been solved to a great extent by Kyle Conway, who has compiled a complex matrix of cultural translation, including all complementary derivative notions. Through Conway's matrix, cultural translation has been mainly defined as "rewriting" and "transposition" (Conway 2012:4).

In this study, Jhumpa Lahiri has been analyzed as a case of "cultural translator," based on the above mentioned theoretical background, together with an explication of her short story "Interpreter of Maladies," in order to glean some indications as to what cultural translation implies for Translation Studies. As a result of the analysis, it has become clear that Lahiri uses cultural translation in a social and political sense of "immigration," that is, transposition of people, and the "ongoing negotiation to survive." In the case of Lahiri, and other first or second generation immigrants, this form of cultural translation appears as a fact, a life experience, and a means of survival. Therefore, the concept of cultural translation in this context uncovers the social and political aspects of translation. It reveals the role and functions of translation in the processes controlled by various dynamics within and between cultures. That's why, as some scholars suggest, through this concept, the significance of translation in understanding power relations becomes more observable and the socio-political characteristics of translation and translators turn out to be more recognizable (Wolf 2008b; Buden and Nowotny 2009). And what does the political aspect of this concept entail? How is the general understanding of translation modified when it is regarded as a process of negotiation or an essential part of identity? The answer comes from António Sousa Ribeiro, who focuses on translation as a key term and a central metaphor of this epoch, without calling it cultural:

> It can, in fact, be said without the least reservation that translation has become a central metaphor, one of the keywords of our time. Potentially, any situation where we try to relate meaningfully to difference can be described as a translational situation. In this sense, translation points to how different languages, different cultures, different political contexts, can be put into contact in such a way as to provide for mutual intelligibility, without having to sacrifice difference in the interest of blind assimilation. This also explains why the question of the ethics of translation and of the politics of translation has become all the more pressing in our time. (Ribeiro 2004:2)

Ribeiro's description of the metaphor of translation is parallel to Bhabha's idea of negotiation taking place in the *third space*. The expression of "relating to difference" is

important since it reveals the ethical aspect of translation. It is also evident in this interpretation that the political and the ethical aspects of translation are intertwined in the concept of cultural translation. For this reason, not only can cultural translation contribute to the history and theory of translation with respect to its politics and ethics, but also lead to more collaboration with other disciplines in developing new theories that would apply to the new understandings of translation.

In conclusion, I do not see an assimilative or abusive use of the concept of translation in Lahiri's discourse and other similar discussions of cultural translation. And I do not think that such an approach would lead to a monolingual global culture, as argued by Trivedi. There are a lot of social, economic and political factors which prepare the ground for a monolingual global culture but cultural translation by itself cannot serve such a purpose. And if the world is changing, the definition of translation may also change or get varied; however, this would not harm the traditional sense of translation; on the contrary, this would show how deep and essential it is both as a concept and as a process. If this is acknowledged, Translation Studies can only gain from such involvements.

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Russian folklore for the English reader: William Ralston as an intercultural agent[1]

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ABSTRACT

The present case study attempts to explore a significant role of individual agency in promoting Anglo-Russian literary and cultural interaction: the enthusiasm of a motivated translator familiarizing the English reader with Russian folklore in the 1870s. William Ralston, the "one serious scholar of Russian letters at this time", as well as his works, are examined in the context of a call for humanization of translation studies and active discussions of agency. A closer critical analysis of the translator's agency within the social structures of the period shows that his social stance, as well as the scholarly agenda he subscribed to, was influential in Ralston's choice of materials to translate and his literal translation strategy.

KEY WORDS: William Ralston, translator's agency, intercultural agent, folklore, literal translation strategy

1 INTRODUCTION

Harish Trivedi (2007:277) traces back the historical reasons for the "present boom" of translation and translation studies to "three distinct moments across the span of the twentieth century". He sees the first of these "in the concerted movement of translating Russian fiction into English which began in the 1890s and went on until the 1930s". As a

result, "a body of imaginative work from an area outside Western Europe, so new and exciting as to be shocking" was revealed to readers in English; "writers as diverse as Virginia Woolf and D. H. Lawrence" were not left untouched by the "Russian fever" and actually helped "to translate the newly discovered nineteenth-century masters of Russian fiction".

However, it is important to remember that, in fact, more than three centuries of contact passed before Russian culture achieved wide recognition in Britain. Anthony Cross (2012:2) argues that along this long road (from the 16th century to the last decades of the 19th) "there were many individuals who in works of history and travels and in articles in journals attempted to acquaint the reading public with notable aspects of Russian culture". Events, mainly political and military, he notes, also "focused public attention on Russia and heightened interest in its people and their customs, traditions and history", although traditional stereotypes and hardened prejudices, particularly with regard to nations, are hard to eradicate.

As the case study on the following pages illustrates, it is largely through human agency that literary and cultural ties between countries are promoted: the enthusiasm of a highly motivated translator was no small matter in familiarizing the English reader with Russian folklore and literature in the 1870s. William Ralston, who translated works by Krylov and Turgenev, among others, and wrote articles on Russian folklore and major literary figures, was the "one serious scholar of Russian letters at this time" (May 1994:17).

Special reference to his "accurate and lively accounts of Russian epic poems and popular tales" was made by Maxime Kovalevsky (1891) in his opening Ilchester lecture on *Modern Customs and Ancient Laws of Russia* at the University of Oxford. In his opinion, "in England the works of Ralston were the first to deal with the vast field of Slavonic, and more especially of Russian, folk-lore." Thus Ralston was "perhaps the most outstanding British Slavist of the nineteenth century" (Waddington 1980:1). "The Russian Don Quixote", as he was nicknamed, "saw his vocation as tilting at British ignorance about Russia" (Waddington 2004).

This paper attempts to explore the translator's agency in the context of a recent call for humanizing translation studies (Pym 2009), as well as in terms of agency discussions in the field (Kinnunen & Koskinen 2010; Milton & Bandia 2009).

2 AGENCY AND MAKING NARRATIVE SENSE OF RELATIONS BETWEEN CULTURES

Anthony Pym's idea of progressive humanization of translation studies calls for greater attention to social roles played by translators in mediating between cultures. Pym (2009:23-24) argues that one should not be satisfied with "just raw data about texts, dates, places, and names"; portraying "active people in the picture, and some kind of human interaction at work" also is required if the task of translation history is "to make narrative sense of relations between cultures". "Asking biographical and sociological questions or

looking critically at the language in prefaces, correspondence and the subject's texts other than translations" are seen as ways of attaining this goal (Pym 2009:36).

Humanization, however, is described not as a strict methodology, but "at best a mode of asking questions that may lead to unforeseen answers". Thus, "a focus on individual translators should… lead researchers to model intercultural decision-making as an ethical activity, a question of actively choosing between alternatives, rather than mere compliance to rules, norms or laws" (Pym 2009:45).

Two recent publications on agency may serve, in my opinion, as vivid examples of such an approach. In their introduction to *Translators' Agency* (Kinnunen & Koskinen 2010), a collection of articles published by the Tampere University Press, the Finnish researchers define the concept of agency as "the willingness and ability to act", further elaborating that willingness, largely individualistic and psychological by nature, describes a particular internal state and disposition linked to consciousness, reflectivity and intentionality; hence entailing moral or ethical undertones. Ability relates the concept of agency to constraints and issues of power and powerlessness, also underlining the notion of choice. Agency is not only individual but also collective by nature. Pointing out that in the social sciences 'agency' is commonly discussed in connection with its twin concept, 'structure', agency maintaining structure and this structure in turn constraining agency, they argue that "[i]n any given structure, the actors will have agency, but this agency (or *habitus*) is structured by the context. The structures, however, are not permanent but constantly renegotiated by the agents" (Kinnunen & Koskinen 2010:6-8; their emphasis).

The focus of attention in *Translators' Agency* is on the human actors, the analysis of whose agency is "deeply embedded in the surrounding practices and professional environments of the translators and interpreters in question" (Kinnunen & Koskinen 2010:8-9). One of the articles, Pekka Kujamäki's *Reconstructing a translator's network and their narrative agenda* is quite illustrative in this respect, showing the embeddedness of the agency of the Öhquists as mediators between Finland and Germany in the first half of the 20th century in the ideological and political structures of the period (Kujamäki 2010:61-85).

Agents of Translation (Milton & Bandia 2009:1), the other book under discussion, examines the concept of agency in translation studies by "considering certain cases in which agents are responsible for major historical, literary and cultural transitions/changes/innovations through translation". Translators are thus included amongst agents, i.e., "patrons of literature, Maecenas, salon organizers, politicians or companies which help to change cultural and linguistic policies", etc. They are seen as "individuals who devote great amounts of energy and even their own lives to the cause of a foreign literature, author or literary school, translating, writing articles, teaching and dissemination of knowledge and culture".

Of special relevance for the present paper are two chapters of this book: Denise Merkle's 'Vizetelly & Company as (ex)change agent: Towards the modernization of the British publishing industry' and Carol O'Sullivan's 'Translation within the margin: The "Libraries" of Henry Bohn'. These are two contrasting stories, dealing, on the one hand,

with a publisher attempting to broaden the English mind by introducing popular translations of Zola into England and falling victim to "Victorian England's obsession with delicacy and aversion to bawdiness, especially in the public arena"; and, on the other hand, with "an agent much more attuned to the Victorian mind", who thanks to the ingenious ways in which he "negotiated canons of respectability in a climate of growing moral severity" was able to contribute to the circulation of some of the more notorious works of European literature among a wide readership (Milton & Bandia 2009:15, 90, 108).

Henry Vizetelly of the first case study may serve as an example of "innovative agents" who "may go against the grain, challenge commonplaces and contemporary assumptions, endanger their professional and personal lives, risk fines, imprisonment, and even death" (Milton & Bandia 2009:1). As Merkle (2009:85) argues, he may be "credited with having contributed to successfully undermining the monopoly of the circulating libraries and introducing to the British publishing marketplace inexpensive editions in a single volume through his translation and publishing activities". She characterizes Henry and Ernest Vizetelly as "agents of metamorphosis": living abroad had changed their worldview and hence they operated from within a changed universe that was no longer late Victorian; thus the case study shows the role of the translator as an intercultural agent.

O'Sullivan (2009:111-112), on the other hand, considers the Victorian publisher Henry G. Bohn as a pioneer in the publishing of translated classics for a general market. Her article sheds light on the strategies and practices of translation employed in his Standard and Classical Libraries (established in 1846 and 1848), which are also of relevance for the present discussion. Thus "accessibility and textual integrity" were the emphasis in the Standard Library and the key criterion for translations was fidelity. "Straightforward literal prose translations" of the Classical Library were offered "for students of the classics and the many whose knowledge of Latin and Greek was not sufficient to allow them to read easily in the original", the literalism reflecting the prevailing attitude to classical source texts; translations in Bohn's series were always attributed and translators' prefaces and notes were standard.

Almost the same chronological period is covered in another chapter of the book, Outi Paloposki's 'Limits of freedom: Agency, choice and constraints in the work of the translator', which "[outlines] concrete day-to-day routines and decision-making of two translators in Finland at the end of the 19th and mid-20th centuries". Paloposki (2009:190; her emphasis) argues that the study of their lives helps to explore the issues which determine the balance between individual agency and collective norms; thus translation can be studied "*both* from the point of view of the individual translators' choice and decision processes and the effect of these in the target culture, *and* from the point of view of the norms and constraints surrounding translators". As will be shown later, this holds true for the present study of the cultural biography of the English translator as well.

Also of interest is the "useful distinction between textual, paratextual and extratextual visibility" of a translator, introduced in the discussion of ethical issues in translation studies, that Paloposki applies to the data used in the study of agency (Koskinen 2000:99;

cited in Paloposki 2009:191). Thus, according to Paloposki, textual agency refers to the translator's voice in the text; paratextual agency consists of the translator's role in inserting and adding notes and prefaces, and extratextual agency relates to the selection of books to be translated, the use of different editions and intermediary translations, and to the role of translators in "speaking out", publicizing their translations, explaining their methods and strategies, and the like.

3 WILLIAM RALSTON, "AN INDEFATIGABLE POPULARIZER OF THE RUSSIAN LANGUAGE AND LITERATURE IN ENGLAND"

The main issues to be dealt with in this part of the paper are William Ralston's personality and interests that influenced his decision-making in choosing Russian materials to translate.

There are several recent publications, articles in folkloristic or Slavonic studies journals, (e.g. Waddington 1980, Cross 1983, Ryan 2006, 2009) that are devoted either to some particular aspects of Ralston's folklore studies and literary translations or their general overview. There is also his only biography written in Russian by Alekseev & Levin (1994), as well as a recent study of the English translation tradition of the Russian fables, including Ralston's contribution (Kritskaya 2008). However, in my opinion, there is still a need for a focused and detailed study of his agency as a translator of folklore and an intercultural mediator, as well as of the social structures and practices in which this agency was embedded; hence the focus of my research is on Ralston's folklore translations in the cultural context of the period in question.

Some basic facts of Ralston's biography are to be found in an article in *the Dictionary of National Biography* (1896), written by Robert Kennaway Douglas who knew Ralston in his lifetime; then, in a recent article by Patrick Waddington published in the *Oxford Dictionary of National Biography* (2004), as well as in his sketch cited here for its brevity:

> Born in London of an India merchant on 4 April 1828, he was educated privately in Brighton and at Brixham before entering Trinity College, Cambridge, in 1846. After graduating in 1850 he began a career at the bar; but family misfortunes drove him to seek more regular work and he became an assistant at the British Museum's department of printed books. Here he taught himself Russian in order to catalogue Cyrillic titles, and his interest in Slavonic matters soon brought a keen taste for popular literature and folklore (Waddington 1980:1).

While at the British Museum, writes Douglas, Ralston "won the respect of the superior officers by his zeal and ability"; with untiring perseverance he devoted himself to the study of Russian, and having acquired the knowledge of the then 'exotic' language "he would doubtless have risen to the highest post had his health not shown signs of giving way". In Douglas's opinion, "extremely sensitive nature, as well as [his] weakly constitution", were behind his resignation in 1875, after twenty-two years' service (Douglas 1896:224-5; cf. also McCrimmon 1988). After his early retirement "Ralston's

existence became increasingly lonely"; he never married; and when he died in London on 6 August 1889 "many believed it was suicide" (Waddington 1980:2).

Rachel May (1994:17) argues that "although Ralston was admired as a perceptive critic and a capable translator by Russian intellectuals … no such recognition accrued to him at home", where, in her opinion, his influence was short-lived as by the late 1870s hostility towards Russia had reached new heights, and the artistic merits of Russian literature were almost entirely lost from view.

It may be noted, however, that Ralston finally received the recognition that he deserved. In recent publications due credit is given to his extraordinary agency in promoting Russian folklore and literature. The tone of Waddington's article in the *Oxford Dictionary of National Biography* is remarkable in this respect:

> Slim, about 6 feet 6 inches tall, with receding dark hair above a wistful face and flowing pepper-and-salt beard, he was an imposing but kindly figure; his presence was said to bring sunlight to the darkest room (Waddington 2004).

Also:

> Although Ralston's life was often clouded with frustrations and disappointments, it was largely thanks to him that the British public maintained and developed an interest in the culture of Slavonic nations and of Russia in particular. Krylov, Lermontov, Nekrasov, Turgenev and Tolstoy are some of the writers whose reputation in England could scarcely have stood so high so soon were it not for this quiet propagandist (Waddington 1980:2).

Alekseev and Levin (1994:7; my translation) called Ralston "an indefatigable popularizer of the Russian language and literature in England", praising him as one of the most important mediators between the Russian and British literary worlds in the second half of the 19th century; his activity of over twenty years attracted attention both in Western Europe and America and gained him recognition in Russia already in his lifetime.

Ralston's first success as a translator was associated with the name of the famous Russian fabulist Krylov. His book *Krilof and his Fables* (1869) which had three subsequent enlarged editions and included Krylov's 148 most important fables and detailed commentaries upon them proved to be seminal in familiarizing the British reader with Russian literature and the Russian people (Alekseev & Levin 1994:24-5). It was highly praised by Ivan Turgenev (1982:266) who wrote that, "The words "third edition" are particularly agreeable to the ears of a Russian … as they prove that English readers are beginning to feel an interest in the literature of his country". The English translation "leaves nothing to desire in the matter of accuracy and coloring"; the short preface and literary notes have been done "conscientiously and *con amore*"; and "it will not be the translator's fault if Krilof does not prove to be thoroughly "naturalised" in England" (Turgenev 1982:267; his emphasis).

In fact, Turgenev's words proved prophetic as the Russian fabulist was finally "firmly established in the English consciousness" thanks to Ralston's "faithful prose rendering" in the first place (Cross 1983:104). Waddington (2004) also argues that Ralston's first book was "a landmark in the reception of Russian literature in Britain", although, in his opinion, Ralston as a translator and critic is associated primarily with Turgenev, with whom he enjoyed a warm and productive friendship. Turgenev considered *Liza* (his *Dvoryanskoye gnezdo* [*A Nest of the Gentry*]; 1869) as the best translation ever made of any of his works.

It was during Ralston's 1868 visit to Turgenev's country estate that his interest in Russian folklore "seems to have been seriously aroused" (Ryan 2006:124). He began to write about Russia and "from the first exhibited his love of the common people, whose rich, lucid language, strong traditions, and unaffected religion he witnessed for himself in 1868 and 1870" (Waddington 2004). During his trips to Russia, Ralston made friends with many prominent folklore scholars of the day, whose works he studied diligently and drew upon in his own publications. He kept a lively correspondence with quite a number of his Russian friends (Ralston's 158 letters are included in the biography by Alekseev & Levin).

It should be noted here that the later 19th century was "a fruitful period for Russian folklore scholarship both in that country and abroad": "scholarly interest in folklore reached a level which has not been equalled since", with the publication of well-known *byliny* collections of Kirsha Danilov and P.N. Rybnikov and "the extraordinary folktale compilations of A.N. Afanas'ev" (Tilney 1976:313). Ralston felt a special affinity for Afanasyev, whom he held in great esteem as a scholar and a famous collector of folklore, and to whom he dedicated his *Russian Folk Tales* (1873). Philip Tilney argues that "it seems to have been Afanas'ev's work which inspired him to begin a study of Russian folklore", while, in Waddington's opinion, "Ralston's passion for folklore was undoubtedly connected with his deep sympathy for the poor and oppressed, with whom he worked unsparingly and on whom he spent much of his income" (Waddington 1980:1).

Notably, a great degree of affinity between the social stance of the translator and the material he chooses for translating can be discerned, for example, in the following extracts from the first introductory chapter of his *Russian Folk Tales*:

> In these poorer dwellings we witness much suffering; but we learn to respect the patience and resignation with which it is generally borne, and in the greater part of the humble homes we visit we become aware of the existence of many domestic virtues, we see numerous tokens of family affection, of filial reverence, of parental love. And when, as we pass along the village street at night, we see gleaming through the utter darkness the faint rays which tell that even in many a poverty-stricken home a lamp is burning before the "holy pictures," we feel that these poor tillers of the soil, ignorant and uncouth though they too often are, may be raised at times by lofty thoughts and noble aspirations far above the

low level of the dull and hard lives which they are forced to lead (Ralston 1873:23).

> And the stories which are current among the Russian peasantry are for the most part exceedingly well narrated. Their language is simple and pleasantly quaint, their humor is natural and unobtrusive, and their descriptions, whether of persons or of events, are often excellent (Ralston 1873:20).

Ralston acquired a serious scholarly reputation and in 1871 was invited to give the second series of Ilchester lectures at the University of Oxford's Taylorian Institution. The three lectures, and the material upon which they were based, were published as his two most important folklore works: *The Songs of the Russian People as Illustrative of Slavonic Mythology and Russian Social Life* (Ralston 1872) and *Russian Folk Tales* (Ralston 1873). The latter also appeared in several editions in the USA, its French edition '*Contes populaires de la Russie*' was published in 1874 (Ryan 2009:125-6).

Thus, in keeping with the character of his personality and social stance, as well as his scholarly and literary ambitions, Ralston's interest in the Russian language, pursued with enthusiasm and diligence, led him to become an expert in the field of Russian folklore and literature. As it turns out, this rare expertise was quite appropriate to the intellectual atmosphere in England at this period, which will be discussed at some length below.

4 "THE GOLDEN AGE OF FOLKLORE IN EUROPE AND NORTH AMERICA"

If we have only a glimpse into the intellectual atmosphere of the late 19th century in England, it seems only natural that Ralston was to become a scholar and translator of folklore because for such an ambitious intellectual as him, the science of folklore, still in its formative years, was a promising field. According to Jack Zipes (2012:109-10), an expert in folkloristics, "initially, the collecting and study of folk tales was undertaken in the nineteenth century by professionals outside the university until their work was recognized as invaluable for gaining a full sense of history". It was "the golden age of folklore in Europe and North America" as "learned people finally began turning their attention to all aspects of folk life and the oral traditions of folk tales, recording, editing, and publishing them". The movement was international in character: everywhere museums, archives, and other institutions were founded to "preserve" or safeguard the artifacts of cultural heritages.

Ralston describes this atmosphere in a more picturesque and metaphoric way:

> Somewhat like the fortunes of Cinderella have been those of the popular tale itself. Long did it dwell beside the hearths of the common people, utterly ignored by their superiors in social rank. Then came a period during which the cultured world recognized its existence, but accorded to it no higher rank than that allotted to "nursery stories" and "old wives' tales"- except, indeed, on those rare occasions when the charity of a condescending scholar had invested it with

such a garb as was supposed to enable it to make a respectable appearance in polite society. At length there arrived the season of its final change, when, transferred from the dusk of the peasant's hut into the full light of the outer day, and freed from the unbecoming garments by which it had been disfigured, it was recognized as the scion of a family so truly royal that some of its members deduce their origin from the olden gods themselves.

In our days the folk-tale, instead of being left to the careless guardianship of youth and ignorance, is sedulously tended and held in high honor by the ripest of scholars (Ralston 1873:16).

Among the ranks of "the ripest of scholars" we find Ralston himself as one of the founders of The Folklore Society (1878) ("a mixed bag of enthusiasts", according to William Ryan); he remained the Society's vice-president or a member of its Council until his death in 1889 (Ryan 2009:123).

Everyone seems to agree that the impetus to this international movement, or folklore studies in its initial stage, was given by the famous collection by the Brothers Grimm. Zipes (2012:111) argues that the publication of their *Kinder and Hausmärchen* (*Children's and Household Tales*) in 1812 and 1815, intended primarily for learned adults, set off "a chain reaction that had massive repercussions for the dissemination and study of folk tales in Europe and North America". In fact, the movement was much more widespread. Thus, Ralston (1878:2) pointed out the importance of two of the largest and most valuable collections made in Russia and in Sicily: "Afanasief's 332 Russian stories (Moscow 1863), and Dr. Giuseppe Pitrè's 300 Sicilian stories (Palermo, 1875)".

At this point, it is necessary to touch upon an important and, rather sensitive, issue of translation in the field of folklore, which, in my opinion, has not been fully recognized and let alone sufficiently explored, although it seems to have been present at least since the time of the Grimms' publication, and its almost simultaneous translation from German into foreign languages. Edgar Taylor's first English translation of their tales (*German Popular Tales*, 1823; a second volume published in 1826) "went through many different editions in Great Britain and the United States, and was the primary translation of the Grimms' tales until the 1880s" (Zipes 2012:112). Characteristically, it was "more of a free adaptation that catered to young readers"; and Taylor's "successful Anglicization and infantilization of the tales set a 'model' for literary fairy tales in England in the nineteenth century" (Zipes 2012:112).

However, Taylor was not the only responsible party in this transformation of folk tales into literary fairy tales. In Zipes's opinion, the fusion of the oral and the literary into the "classic type" of fairy tale was due to the Grimms themselves who modified the "raw" tales, told in diverse dialects, and these were modified further by the English translator. As a result, according to Zipes, there is a strange case of misrepresentation of so-called genuine folk tales or tales suitable for children. Zipes admits "heavy editing and translations into the language of the educated elite", alongside the immense production of folk-tale collections in different countries of Europe (Zipes 2012:112; cf. also Pokorn 2010).

As follows from the above discussion, the issue of translating folklore was not a simple one, with folklore striving to establish itself as a science and translators having to do their own decision-making, depending, of course, on the nature of their agency, their willingness and ability to act and influence.

Thus, the next important question to deal with in our discussion is how Ralston approached his material, i.e. his strategy and practice in coping with his translating task. Shedding light on this aspect of his agency is certainly his involvement in the activities of The Folklore Society, which entailed the responsibilities of a folklore scholar. These responsibilities were in fact the hot topic of the day, which can be seen, for example, in the following extract from a work of one of Ralston's colleagues, with the characteristic title *The Science of Fairy Tales:*

> There is, however, one caution - namely, to be assured that the documents are gathered direct from the lips of the illiterate story-teller, and set down with **accuracy and good faith**. Every turn of phrase, awkward or coarse though it may seem to cultured ears, must be **unrelentingly** reported; and every grotesquery, each strange word, or incomprehensible or silly incident, must be given without flinching. Any attempt to soften down inconsistencies, vulgarities or stupidities, detracts from the value of the text, and may hide or destroy something from which the student may be able to make a discovery of importance to **science** (Hartland 1891:11; here and below emphasis added).

Then the author adds:

> Happily the collectors of the present day are fully alive to this need. The pains they take to ensure correctness are great, and their experiences in so doing are often very interesting. **Happily, too, the student soon learns to distinguish the collections whose sincerity is certain from those furbished up by literary art. The latter may have purposes of amusement to serve, but beyond that they are of comparatively little use** (Hartland 1891:11).

As this quotation establishes, the folklore scholar saw the need to make a clear distinction between the collections based on scientific principles of "accuracy and good faith", on the one hand, and those "furbished up by literary art" for amusement and hence of little value for the "science of fairy tales", on the other.

What side Ralston was on in this debate can be clearly seen from his *Notes on Folk-Tales* where he makes almost the same arguments:

> It is impossible to impress too strongly on collectors the absolute necessity of **accurately** recording the stories they hear, and of accompanying them by **ample references for the sake of verification**. The temptation to alter, to piece together, and to improve, is one which many minds find extremely seductive; but

yielding to it deprives the result of any value, except for the purpose of mere amusement (Ralston 1878:2).

The following passage is of particular interest in our discussion of agency because it is not merely an instruction for an amateur collector of folklore but, more importantly, it sheds light on the work ethics of the scholar and translator, to which he adhered "unrelentingly" in his own work:

> **Patience, industry, and conscientiousness** are the main qualifications required in the case of gatherers of material. But examiners and sifters of gathered stores ought to possess, in addition to these virtues, **exceptional prudence and cautiousness**, while the final dealer with the accumulated stores, he who is to turn them to ultimate account, to piece together scattered fragments, to resolve disorder into symmetrical arrangement, to rebuild out of shapeless ruins temples of ancient goods, must have still higher qualifications, **wide and deep learning, matured judgment, and well-trained skill** (Ralston 1878:3).

To see how heated these discussions were, as well as their lasting character (they continued well after Ralston's lifetime), suffice it to cite a fact from the biography of another eminent Victorian folklore scholar, Andrew Lang. When between 1889 and 1910 Lang published his *Colour Fairy Books,* twelve anthologies of folk tales "enormously popular in their day" and "gracing the shelves of better bookstores today" (Black 1988:27), he was the first British folklore specialist to compile a fairy tale anthology for children; but his scholarly reputation suffered from this connection with children's literature, and his enterprise drew a lot of fire (Sundmark 2004:1-2).

5 RALSTON'S PHILOSOPHY OF LITERAL TRANSLATION

From what has been discussed above, especially as concerns Ralston's work ethics, one can already form a general idea about the way he thought best to work with the folklore material he had chosen for translation, but a more detailed picture also may be drawn.

As I have mentioned above, Ralston, inspired by his success with Krylov's fables, continued with his work and his next book was *The Songs of the Russian People as Illustrative of Slavonic Mythology and Russian Social Life* (1872). The title alone indicates that this was not just a collection of translations, but rather a scholarly treatise on the theoretical issues of Russian folklore (based on Russian primary and secondary sources), along with translations of Russian folk songs as illustrations of those issues. This was, in fact, the same approach the author adopted with his *Russian Folk Tales* (1873). In my opinion, this approach emphasizes the social role of a folklore scholar, which is influential in defining his second role: that of a translator, which is finally reflected in his translated texts.

In the preface to his *Songs of the Russian People,* Ralston (1872:VI) explained that in the translations contained in the volume he had attempted "to give, in every case, as **literal** a

version of the original as possible"; his rule was "to translate the songs into **prose, line for line and word for word**". However, he also was aware of the specific nature of his material with its "vein of natural and genuine poetry". Among the merits of the Russian folk songs he pointed out "untutored freshness of their thought, the nervous vigour of their language, [and] the musical ring of their versification". Sometimes frustrated by the challenges of translating poetry into prose, he complained that "it is next to impossible to give in a translation, however faithful it may be, any idea of the greater part of these merits"; or as he vividly puts it, **"The stuffed nightingale of the taxidermist is but a poor exchange for the living songster of the woodland"** (Ralston 1872:3, 15).

Undaunted, however, he continued to translate Russian popular stories in the same manner in his next work, professing the same philosophy of literalism. Notably, the translator's stance expressed clearly in the citations echoes the aforementioned working ethics of a folklore scholar, and once again Ralston's folkloristic interests stand out:

> The fifty-one stories which I have translated at length I have rendered as **literally** as possible. … In giving summaries, also, I have kept closely to the text, and always translated **literally** the passages marked as quotations (Ralston 1873:9).

By way of justifying his strict rule he added:

> In the imitation of a finished work of art, elaboration and polish are meet and due, but in a transcript from nature what is most required is **fidelity**. An "untouched" photograph is in certain cases infinitely preferable to one which has been carefully "worked upon." And it is, as it were, **a photograph of the Russian story-teller that I have tried to produce, and not an ideal portrait** (Ralston 1873:9).

It should be noted here that the invention of photography was a major 19th century development in the visual arts. Susanne Starke (1999:12) argues that "a colour portrait idealizing the form and contents of the original text" had been the predominant imagery for translation in the eighteenth century, but "nineteenth-century thinking about the topic appropriated the analogy of a photographic, naturalistic black and white reproduction".

To illustrate how Ralston implemented this strategy in his translations, let us adduce an example: an opening extract of the Russian folk tale "Ведьма и Солнцева сестра" and its English translation *The Witch and the Sun's Sister*:

> (1)В некотором царстве, далеком государстве, жил-был царь с царицей, у них был сын Иван-царевич, **с роду** немой. Было ему лет двенадцать, **и пошел он раз** в конюшню к любимому своему конюху. Конюх **этот сказывал** ему **завсегда** сказки, и теперь Иван-царевич пришел послушать от него **сказочки, да не то** услышал. "Иван-царевич! - сказал

конюх. - У твоей матери скоро родится дочь, а тебе сестра; будет она страшная ведьма, съест и отца, и мать, и всех **подначальных** людей …" (Ved'ma i Solntseva sestra 1984:110);

 In a certain far-off country there once lived a king and queen. And they had an only son, Prince Ivan, **who was dumb from his birth**. **One day**, when he was twelve years old, he went into the stable to see a groom who was a great friend of his. That groom always **used to tell him tales** [**skazki**], and on this occasion Prince Ivan went to him expecting to hear some stories [**skazochki**], but **that wasn't what he heard**. "Prince Ivan!" said the groom, "your mother will soon have a daughter and you a sister. She will be a terrible witch, and she will eat up her father, and her mother, and all their **subjects**. …" (Ralston 2007; emphasis added).

As we can see, this is a straightforward literal translation of the Russian original. In one instance, the translator, obviously dissatisfied with the English lexical items *tales* and *stories*, (which have a somewhat broader meaning than their Russian counterparts), even introduced the Russian words (transliterated in brackets) into his text. Obviously, Ralston's fidelity to the original cannot be complete, for example, when it comes to rendering the Russian formulas characteristic of the folk tale, such as *В некотором царстве, далеком государстве; жил-был, etc.* (*In a certain far-off country, there once lived, etc).* Nor does he reproduce the original colloquial style (e.g. *отсюдова куда – whithersoever, с роду впервой - for the first time in his life, etc.),* as the translated text tends to be of a more literary character.

Let us adduce another example from the same story:

(2) **Долго-долго** он ехал; **наезжает** на двух старых швей и **просит**, чтоб они взяли его с собой жить. Старухи сказали: «**Мы бы рады** тебя взять, Иван-царевич, **да нам уж немного жить. Вот** доломаем **сундук** иголок да изошьем **сундук** ниток - **тотчас и смерть придет!**» Иван-царевич заплакал и поехал **дальше. Долго-долго** ехал, **подъезжает** к **Вертодубу** и **просит**: «Прими меня к себе!» - «**Рад бы** тебя принять, Иван-царевич, **да мне жить остается немного.** Вот как повыдерну все эти дубы с кореньями - **тотчас и смерть моя**!» Пуще прежнего **заплакал царевич и поехал все дальше да дальше. Подъезжает** к **Вертогору**; стал его **просить**, а он в ответ… (Ved'ma i Solntseva sestra 1984:110-111);

Long, long did he ride. **At length he came** to where two old women were sewing and he **begged** them to let him live with them. But they said: "**Gladly would we do so**, Prince Ivan, only **we have now but a short time to live**. As soon as we have broken that **trunkful** of needles, and used up that **trunkful** of thread, **that instant will death arrive**!" **Prince Ivan burst into tears and rode on**. **Long, long** did he ride. **At length he came** to where the giant **Vertodub** was, and he **besought** him, saying: "Take me to live with you." "**Gladly would** I have taken you, Prince Ivan!" replied the giant, "but now **I have very little longer to live**. As soon as I have pulled up all these trees by the roots, **instantly will come my death**!" **More bitterly still did the prince**

weep as he **rode farther and farther on**. **By-and-by he came** to where the giant **Vertogor** was, and **made the same request** to him, but he replied … (Ralston 2007).

This extract is quite illustrative of the way Ralston manages to faithfully render lexical-phraseological and syntactical repetitions characteristic of the poetic structure of the Russian original (emphasized in bold). However, the 'monotony' of the Russian narrative based on the verb repeated three times *и просит, и просит, стал* **просить** is broken in the translation where a set of synonyms is used instead: *he begged, and he besought him, and* **made the same request** *to him*. In another instance, the repetitions of the verb *Иван-царевич* **заплакал**; *Пуще прежнего* **заплакал** *царевич* are similarly rendered with synonymous expressions as *Prince Ivan* **burst into tears**; *More bitterly still did the prince* **weep**; etc. Notably, Ralston transliterates the names of the folk tale personages *Vertodub – Вертодуб; Vertogor – Вертогор*, adding one word (*giant)* to explain their character; he provides additional comments in the notes (*Vertodub, the Tree-extractor; Vertogor, the Mountain leveler)*.

Thus, the examples adduced above clearly demonstrate how accurately and scrupulously Ralston adhered to his chosen strategy of literalism in his translations of Russian popular literature, which was in strict accord with his scholarly agenda, as well as the prevalent translation tendencies of his day (see O'Sullivan 2009; Starke 1999 cited above), but also had a number of other implications.

Contrary to Ralston's pronouncement that he intended to address his translated folk tales to the general reader, the translations – which were part of his scholarly discourse and thus were heavily annotated - were more appropriate for experts. The "translator's footprints", it may be noted, were so numerous as to become almost a hindrance to their reception by less sophisticated readers. Besides, at this, still-early stage of the British perception of the Russian folklore and culture, the gap between the two cultures may have become a problem if we also take into consideration the fact that Ralston had chosen to translate tales that had a singularly individual, culturally specific character. To be commercially successful and reach a wider audience, perhaps his translations should have been domesticated and edited (not to say bowdlerized) to meet the interests of the young readers, a strategy successfully employed at the turn of the century by his fellow folklore scholar Andrew Lang. But that was impossible for Ralston because it definitely went against his professional ethics of a folklore scholar and the philosophy of literal translation to which he adhered.

Apparently, Ralston's translations were an important first introduction into the new and fascinating (but also strange and unfamiliar) world of Russian magic, thus paving the way for other translators and interpreters to come (Bogrdanova 2012). It was thanks to his efforts that the European reader was familiarized with the wealth of Russian oral tradition; folklore data were made available to Western scholars who had had no access to them before (Alekseev & Levin 1994:42).

Moreover, as Ryan (2009:127-8) stresses, unlike the other publications of Russian folktales in English that would follow in the next few decades, "Ralston's book was not really for the general reader or for children – it was a serious scholarly exercise", and was

"the most extensive collection of Russian tales in English until the publication in New York in 1945 of the misnamed Russian Fairy Tales translated by Norbert Guterman". He adds that "up to that time Ralston's book was widely quoted in scholarly literature and was treated as authoritative; and it is still quoted with respect".

6 CONCLUSION

Pym's (2009:45) idea of progressive humanization of translation studies calls for greater attention to social roles played by translators in mediating between cultures so that researchers would be able "to model intercultural decision-making as an ethical activity, a question of actively choosing between alternatives". At the same time, Kinnunen and Koskinen (2010:8-9) have argued that we must see translators as agents and recognize that their agency is "deeply embedded in the surrounding practices and professional environments". Though Ralston's role as the "one serious scholar of Russian letters" in the 1870s has been recognized, there is still a need for a more focused and detailed study of his agency as a translator of folklore and an intercultural mediator, as well as of the social structures and practices in which this agency was embedded; hence the focus of my research has been on Ralston's folklore translations in the cultural context of the period in question. In keeping with the character of his personality and social stance, as well as with his scholarly and literary ambitions, Ralston's interest in the Russian language, pursued with enthusiasm and diligence, led him to become an expert in the field of Russian folklore and literature. This rare expertise was quite appropriate to the intellectual atmosphere of "the golden age of folklore in Europe and North America"; as well as in Russia, it should be added, where the most important contributions to the study of folklore impressed Ralston to such an extent that he became an enthusiastic popularizer of Russian scholarship and folklore.

At the same time, the important and rather sensitive issue of translation in the field of folklore has not been fully recognized, let alone sufficiently explored, despite having been present at least since the time of the Grimms' publication and its translations from German into foreign languages. Characteristically, the first English translation was a free adaptation that catered to young readers and set a "model" for literary fairy tales in England in the 19th century. Thus the issue of translating folklore was a rather controversial one. On the one hand, folklore studies was striving to establish itself as a science and to elaborate its professional ethics on recording folklore materials; on the other hand, there was an immense production of folk-tale collections targeted at the general reader. This involved translators in making ethical choices that depended upon their willingness and ability to act and influence. To explore how Ralston approached his material, i.e. his strategy and practice in coping with his translating task, this case study has scrutinized his extratextual, paratextual and textual agency. It is clear that Ralston did not limit himself to merely professing the philosophy of literalism (the translator's stance echoing the working ethics of a folklore scholar) but scrupulously adhered to his chosen strategy in his translations of Russian popular literature. This was in strict accord with his scholarly agenda but also had a number of implications to be explored further.

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A case in translation archaeology: explanatory peritexts in Finnish translations of Japanese literature

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ABSTRACT

In this study my aim was to identify relevant areas for further research concerning cultural mediation in peritexts. I followed Anthony Pym's archaeological method to find and categorise the data, which consisted of 91 Finnish translations of Japanese fiction and poetry and their peritexts. As a result, I discovered several interesting directions for research, including the use of intermediate translations, decade of publication, genre of translated books, influence of individual translators and other actors and visibility of Christianity in the data.

KEY WORDS: peritexts, translation archeology, cultural mediation, Japan

1 INTRODUCTION

This article provides an overview of the translations of Japanese literature into Finnish with special reference to the use of peritexts. The article is part of a Ph.D. study on cultural mediation, and in this article the data, Finnish translations of Japanese fiction and poetry and their peritexts, are presented. Moreover, some introductory observations on the nature of the data and the potential research questions are made. These steps follow Anthony Pym's description of translation archaeology. According to Pym, translation archaeology tries to find answers to the questions "who translated what, how, where, when, for whom and with what effect" (Pym 1998:5). In this study this exploratory approach was expanded by including the peritexts of translations, questioning who wrote peritexts, when, and in what kinds of books they appeared. The purpose was to find relevant directions for the next set of questions including the "whys" and "hows" of cultural mediation in these peritexts.

In various articles and interviews Western translators have commented on how difficult it is to translate from non-Western cultures, since the cultural information of the story is often unfamiliar to the Western readers (e.g. Fulton 1992:129; Nieminen 1959:175). Japanese language is often also considered difficult to translate due to various differences, for instance in grammar and syntax, when compared to Indo-European languages. A noted American translator and scholar of Japanese literature, Edward Seidensticker, even titled one of his essays "On Trying to Translate Japanese" (Seidensticker 1989). Similar views have been presented in Finland as well (e.g. Kuusikko 2007:274; Kivimies 1959). However, non-Western literatures are translated into Western languages, regardless of difficulties and cultural gaps of target audiences. One way to decrease the gap in cultural information among the Western readers is to provide extra information in the translation, either within the translated main text or separately, in peritexts. In this article the focus is on these textual peritexts, specifically prefaces, postfaces and different kinds of notes, which are here called explanatory peritexts.

The study of explanatory peritexts in Finnish translations of Japanese literature may be considered as a touchstone for studying literary contacts between distant cultures. Japan is located far from Finland, and even though the first translations of Japanese literature were published at the end of the 19th century in periodicals (see Kuusikko 2000), Japanese literature and culture are still fairly unfamiliar to most Finnish readers. This is highlighted in the overall number of translations from Japanese, which is relatively low. It is reflected in the data of this study as well: all translated books of Japanese fiction, poetry and fairy tales were included into the study, yet the number of books reached only 91.

In addition to the low numbers of translations from Japanese, a large proportion of the works of Japanese literature are translated through intermediate languages. This makes the Japanese-Finnish language pair interesting also from the perspective of directness of translation. Even though indirect translation, or intermediate translation, is a common phenomenon, the studies focusing on it are still scarce within Translation Studies. However, according to Martin Ringmar, who has studied intermediate translation in the context of Finnish-Icelandic language pair, the use of intermediate languages may increase the distance between the original text and the target translation, or lead to a transfer of cultural adjustments of intermediate translation to the target text even if they were irrelevant for the target audience.[1] For instance, he noticed a change in the proper names in the translation from Finnish into Swedish that would have not been required in, e.g. Islandic translations, but was possibly made because the intermediary Swedish translation was used as the source text (Ringmar 2007:8, 10-11). Similarly, Lawrence Venuti suggests, following on from Edward Fowler, that American cultural

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[1] In this article "source language" and "source text" refer to the language and the text from which the translation was made, "original language" to the language in which the work was originally written, and "original text" to the originally written work. For example, considering a work that is translated to Finnish from Japanese via English, the source language (and source text) is English and the original language (and original text) is Japanese, and in case of direct translation from Japanese into Finnish both the source language and the original language are Japanese.

stereotyping of Japan was spread to other cultures via the use of intermediate translations (Venuti 1998:71-75; Fowler 1992:9-10, 16). It would be justified to suspect that indirectness in translation could have an impact on peritexts as well. Even though the use of intermediate languages has been noted in some research concerning peritexts (see e.g. O. Paloposki 2010:94; 2008:10), it seems that the question of directness in the context of cultural mediation and peritexts has not yet been studied extensively.

2 EXPLANATORY PERITEXTS

Gerard Genette introduced the term "peritext" in his book *Seuils* (1987, eng. trans. 1997). According to him "peritext" means all texts located in the same volume as the main text but are not part of the main text including, for instance, footnotes, titles and illustrations (e.g. Genette 1997:5; also Tahir-Gürçağlar 2011:113). Over the last few decades, peritexts have attracted attention in translation studies, but the main focus has often been on questions related to agency (see e.g. Borgeaud 2011; O. Paloposki 2008; Tahir-Gürçağlar 2002). Moreover, the research has mainly been based on samples (e.g. Harvey 2003; Kovala 1996). In this study I intended to observe the phenomenon of cultural mediation not in peritexts of a sample material but in peritexts of *all* translations of Japanese literature into Finnish within later-described limits. However, even though visual material, like covers and other illustrations, would have been interesting from the perspective of cultural mediation, I have concentrated on textual material for methodological reasons and left the illustrations for possible future research.

For the purpose of my research, I had to coin a new subgroup of peritexts to refer to textual material that was not part of the translated main text but located within the covers of the translated book. I call these explanatory peritexts (EPs), even though these texts may also contain information other than explanatory material. In these EPs I have included various notes, prefaces and postfaces. Here prefaces and postfaces are defined by their location before or after the main text, and may refer to various texts that are explanatory or commentary in nature, not only those texts that are titled as prefaces and postfaces. Writers of these peritexts may vary considerably, including translators, original authors, editors and cultural specialists. In EPs it is possible to provide more general cultural information and longer explanations than within the main text itself, so they are a natural place to begin research on cultural mediation. Previously Outi Paloposki (2008) has studied cultural mediation in footnotes of Finnish translations, but her focus was on translators' roles, not on cultural mediation itself.

3 DATA

Before one can begin to answer the what, where, when and who questions, the research material had to be defined and gathered. Moreover, the material was categorised to describe and analyse the data.

To observe the phenomenon of peritext usage, it was important not only to focus on the books containing EPs, but also to observe, for comparison, what kinds of books did

not contain extra explanations. Moreover, since the research data did not consist of a sample material but included all material which met the set criteria, the criteria needed to be considered carefully. Eventually, the criteria were set on Finnish language translations of fiction and poetry whose originals were written in Japanese and published as books in Finland by the end of the year 2010. The criteria excluded e.g. translations that were published in the Soviet Union for the Finnish and Karelian speaking people in the Karelian Autonomous Soviet Socialist Republic (see Kruhse & Uitto 2008), and compilation works containing material that was originally written in other languages than Japanese. In addition, singular poems and stories that were published in periodicals were excluded, since the workload of finding all of these works would have been excessive for this study. Translations from intermediate languages were included as long as the language of the original work was Japanese.

However, an exception was made concerning the original language of the work. Until the 20th century both Japanese and Chinese were used as literary languages in Japan, although as languages they differ essentially from each other (see e.g. Sato Habein 1984). It is unclear when Chinese writing was first introduced in Japan, but from as early as the 7th century several written examples of its usage have survived (Sato Habein 1984:8). Chinese writing continued to be used in official documents and intellectual works, even though during the Heian period (794-1185) indigenous Japanese writing systems, katakana and hiragana, were created. Since reading Chinese texts required knowledge of Chinese language, gradually an annotation method was developed to help Japanese readers to read and understand these texts. These annotation marks guided pronunciation and showed the Japanese word order and grammatical particles (Kato 1981:6). This way Chinese text could be read in "Japanese", without profound knowledge of Chinese language. Among the data for this study are books which include poems that were originally written in Chinese, even though they were written in Japan and by Japanese writers (*Riehaantunut pilvi* by Ikkyū, trans. Kai Nieminen). These were included in the data even though the original language is not "Japanese" (see Nieminen 2005:62; for Japanese writing systems see Coulmas 1989:122-133).

The criteria were later revised to contain only first editions of translations of prose, poetry and fairy tales. Even though possible changes in the EPs of later editions would have been an interesting research topic, the scope of this article does not allow us to look at more closely at this issue as well.

To collect a corpus consisting of all the translations within set criteria, both the search methods and relevant catalogues, and other sources had to be chosen carefully. As for the sources, both internet-based databases and published catalogues were used. The main sources were *Japanese Literature in Finnish Language Bibliography* (Kuusikko 2000) and the extensive FENNICA database, which is the national bibliography of Finland and maintained by the National Library of Finland. Index Translationum, the international, UNESCO maintained translation database was used only to cross-check information, since information concerning Finnish translations is more reliable and up-to-date in FENNICA (see O. Paloposki 2000:2). Additionally, a number of Finnish library databases and the Japanese Literature in Translation Search were used to verify and complement

the main sources. Because of possible errors in database information, the database information was later verified from the peritexts of the translations themselves, for instance the year of publication, or from some other source, such as the publisher.

Insufficiency of information for my research purposes was not only catalogue related, but appeared also in peritexts: some books contained no information about, for example, the translator or the source language. It also seemed common that there were shortages in information that concerned translations which were used as mediators on intermediate translations. Even the title of the mediating translation was often disregarded in the publishing information of the Finnish translation. Some of the necessary information was found from the publisher's information elsewhere or from the translators themselves, but sometimes tracing the information was not possible.

In addition to problems with insufficiency of information, defining and classifying the material proved challenging, often due to the heterogeneity of material within a single book. The translations were classified according to translator, publisher, source language, genre, year of publication, different explanatory peritext types, series where translation was published, and writer of explanatory peritexts etc. Some of the categories were relatively easy, such as adding the translator's name into translator category if the information was available, but some, like genre needed defining.

The classification into genres (prose, poetry, fairy tales) was mainly conducted according to the peritextual information of the books themselves, complemented with information in databases. In the beginning of the study, I decided to use classifications of target culture instead of Japanese genre categories. This was done because the data are translations, and as translations are already part of the field of Finnish literature and classified in Finnish library databases and catalogues. Books containing multiple categories were classified case by case, according to the peritextual information and the material in the book. For example, *Syötäviä runoja* (Eng. *Poems to Eat*) by Ishikawa Takuboku contained poetry and essays, but was classified as poetry, since the title of the translation said "poems" and essays were not included as a separate category into the study. However, it should be taken into account during the analysis. Similarly, *Genjin tarina* (Eng. *The Tale of Genji*) by Murasaki Shikibu was classified as fiction, even though there were a number of poems and notes connected to these poems within the narration.

The genre classification was later refined by dividing the fiction and poetry into classical and modern literature. This was done in order to see whether there was a difference in the use of EPs between translations of older and newer literature. The division into classical and modern was done using the year of the Meiji Restoration, 1868, as the dividing line; the Meiji period was a time of changes in Japanese cultural history, as well as in literature and Japanese written language (see Kuusikko 2007:284; Sato Habein 1984:98). During this period, Western literature was introduced in Japan, which resulted in the arrival of new genres and movements of Western literature to Japan (Keene 1984:2–4). At the same time, the Japanese written language was being modernised, which was seen, for instance, in the use of colloquial language in novels (Sato Habein 1984:98-102). The change was not sudden, and the birth of modern literature can be set a few decades after the Meiji Restoration as well (see e.g. Nieminen 1994:407).

In this study all of the works that appeared prior to 1868 were grouped under the category "classical literature", even though the period when the originals were written exceeded eight hundred years. This was done because the number of translations of classical literature was relatively small within the data.

4 RESULTS

4.1 Distribution of data

Translated books used as data reached 91 in total. The earliest translation in the corpus was published in 1906. Even though earlier translations from Japanese exist, they do not fall within the set criteria. The last year for which data was collected was set in the year 2010, which was the last full year at the time the research was begun. However, the most recent translations within the corpus were published in 2009, since in 2010 there were no first editions published. The distribution of genres is shown in Figure 1. The number of books varied from 55 to 4 per genre, the largest group by far being modern prose with 55 books, which is approximately 60% of all translations in the material. The smallest group, modern poetry, consisted of only 4 books. For the rest of the genres, classical poetry included 16, classical prose 9, and fairy tales 7 translations. The prominence of modern prose reflects Pirjo-Riitta Kuusikko's table of overall distribution of Japanese literature in Finland, where modern prose comprises the largest group with 123 works. The table was published in Kuusikko's article on Japanese literature in Finland, and includes also categories that are not present in this article, such as manga, Japanese comics (Kuusikko 2007:284).

Out of all the translations in the material, 65 books included at least one EP, while 26 did not have any footnotes, endnotes, prefaces or postfaces. However, it should be noted that the length of the books or the number of the EPs in a book were not taken into consideration in the statistic, so the numbers do not show the number or length of EPs per book or per page. Instead, the numbers indicate occurrences of books containing EPs within the research material.

Figure 1. Division of translations by genre.

- ☐ Modern prose
- ☒ Classical prose
- ⊞ Modern poetry
- ☑ Classical poetry
- ⊟ Fairy tales
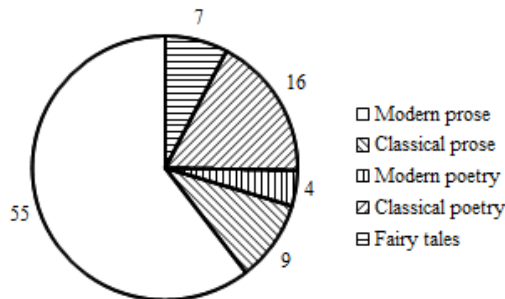
4.2 Decade of publication

One of the factors that seemed to have an impact on the distribution of books with EPs was the decade of their publication (see Figure 2). Before the 1950s the number of published translations stayed low, but began to rise in the 1950s. Over the next decade the rise was rapid. This seems to be in line with Kuusikko's findings, where the number of publications rises from 7 in the 1940s to 22 in the 1950s and 36 in the 1960s (Kuusikko 2007:279). However, even though the number of translations rises, the number of translations with EPs decreases suddenly in the 1960s. Whereas before the 1960s four out of five translations included EPs, during the 1960s only a third of translations had them. This tendency was similar with all EP types. In the 1970s the EPs were again included in more than 70% of translations, and the percentage stayed at over 70% until the end of the period of research.

Figure 2. Distribution of translations per decade.
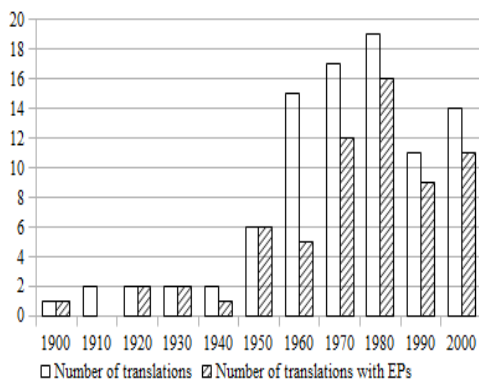
4.3 Directness of translation

The directness of translation also varied across time, as can be seen in the percentages of direct translations from Japanese in Table 2. Among the translations in the data 44% were translated directly from Japanese, either completely or partly. This "partly translated from Japanese" refers to those translations that contain more than one short story or poem which were not translated directly from Japanese. Of all the translations in the material, the source language was mentioned in all but 6 books. In the case of one of these books, the source language was not stated in the peritexts, but after contacting the publisher, the intermediate language was revealed to be English. With the five other books, the source language remains unknown. Among the mentioned intermediate languages were English, with the largest proportion of 46% of all translations, German and French.

The first confirmed direct translation from Japanese was a collection of fairy tales published in 1949. The previous translations were either indirect or the source language

is not known. Table 2 shows that in the 1950s, when the number of translations began to rise, four books out of six were translated directly. However, in the 1960s, during a period of rapid increase in the number of translations of Japanese literature, surprisingly, none of the 15 books were translated directly from Japanese. In the 1970s the percentage of direct translations rose again to close to 50%, staying there over the next decade. At the end of the century, the percentage of direct translations reached as high as 91% but during the following decade it decreased again to 43%.

All in all, in terms of directness as well as in the use of EPs, the 1960s seems to stand out from the other decades with the sudden decrease in numbers of both direct translations and translations with EPs. Moreover, Table 1 suggests that the use of EPs may be connected to the directness of translation. According to the table, in the research material the direct translations were inclined to have EPs more often than the indirect translations. While 90% of the direct translations contained EPs, EPs were included in less than two thirds of the indirect translations. The overall percentage of translations including EPs from the research material was 71.

Table 1: Percentage of translations with EPs per language

| Language	Translations with EPs
Japanese	90%
Intermediate language	59%
Unknown	60%
All	71%

Table 2: Percentage of translations per decade.

Decade	Percentage of direct translations from Japanese	Number of direct translations from Japanese	Number of translations
Before 1940	0	0	7
1940	50%	1	2
1950	67%	4	6
1960	0%	0	15
1970	47%	8	17
1980	53%	10	19
1990	91%	10	11
2000	50%	7	14
All	44%	40	91

4.4 Genre

The percentage of translations with EPs also varied depending on the genre of the book. Figure 3 shows that all translations of classical prose, and classical and modern poetry contained at least one EP. Modern prose, which was the most prominent genre in the material, was more likely not to have EPs. Less than 60% of translations of modern prose had EPs. In addition, modern prose seemed to most often include those translations which contained the shortest EPs. Another genre with few EPs was fairy tales, where three of the seven translations did not include EPs. It should be noted that the earliest translation of modern poetry was published in 1999, and the most recent translation of fairy tales in 1952.

Figure 3. Number of translations with EPs per genre.
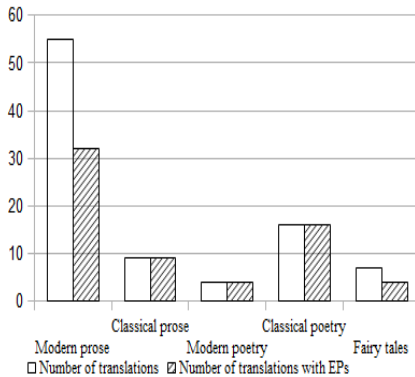
4.5 Translators, publishers and Christianity

In the research material there were translations from more than 50 translators, but the translations were not evenly distributed amongst these translators, as is seen in Figure 4. Only eleven translators had translated more than one book, and the work of these eleven added up to almost two thirds of the translated books. Only one of these translators did not have any EPs in any of the books she had translated, whereas amongst the translators who had translated only one book, more than half of the books were without EPs. Even though all EPs were not translator's EPs, this tendency in the EP usage seemed interesting. Of the translators who had translated several books, the most prominent by far was Kai Nieminen, who had translated close to a quarter of the books in the research material. Additionally, almost all of his translations also included translator's EPs, which were often long and numerous, sometimes more than a hundred footnotes or fifty pages of endnotes.

The translations in the material were published by 21 publishers. The five most prominent publishers are shown in Figure 5. The three biggest publishers, Otava, Tammi and WSOY, belong to the major publishing houses in Finland. Though Basam Books is a smaller publisher, its prominence in the material was not surprising, since it focuses on Japanese and Chinese literature amongst others. Among the five largest publishers, Basam Books was the only one who had EPs in all of its publications. Under the abbreviation "SLEY" I have combined the Lutheran Evangelical Association (Suomen Luterilainen Evankeliumiyhdistys, SLEY) and their publishing house (SLEY-Kirjat). As a Christian publisher, SLEY focuses on Christian books. Even though the distribution of translations with and without EPs was quite similar for all five big publishers, except for Basam Books, the visibility of a Christian publisher in the translations of Japanese literature seemed somewhat surprising. Another interesting point, which is not seen in the figures, is that all of the translations without EPs which were published by Tammi, belong to a series of modern classics called *Keltainen Kirjasto*, "Yellow Library".

5 DISCUSSION

The study showed both surprising and expected results. Based on previous remarks on Finnish translations of other non-dominant language areas (see e.g. Roinila 2007 on Spanish; P. Paloposki 2007:217 on Slavic languages), it was expected that the impact of individual actors would be noticeable in translations from Japanese. Similarly, the distribution of the translations over the decades appeared as expected from the results of previous studies (Kuusikko 2007; Suenobu & Igurashi 2000) but, on the other hand, the distribution of translations with EPs was unexpected, especially in the 1960s, when the number of translations rose rapidly but the number of translations with EPs decreased.

Kuusikko explains the sudden rise in numbers of translated Japanese literature from 1950s onwards as a reflection of increased attention towards Japan and Japanese literature elsewhere in Europe and America (Kuusikko 2007:276). The rise in numbers may explain the high percentage of indirect translations during the time because, with a

suddenly increased interest in Japan, there was no time to educate new, Japanese-proficient translators to meet the demand. New translators appeared in the 1970s, and the percentage of direct translations increased. Although the results of this study did not indicate anything about the contents of the EPs, an analysis of the differences in approaches and images towards Japan between direct and indirect translations could be interesting for further study.

At the same time as changes in the directness of translation, the percentage of translations with EPs rose from 33% in the 1960s to 71% in the 1970s, a rise which cannot be directly explained by either the increased volume of translations or the increase in direct translations. However, it could be hypothesised that the decrease in the percentages of translations with EPs was connected to the beginning of Literary Modernism in Finland. The modernist movement is often connected to increased interest in Japanese literature in the 1960s (e.g. Saarti 2007:271; Suenobu & Igarashi 2000). Tuomas Anhava, who was one of the most important promoters of Japanese literature during the period, was also active in the modernist movement (see Anhava 2002; Laitinen 2007). The approach of translators of Japanese literature who were involved in the movement could have differed from that of translator s without a modernist background, and this may be seen in the use of EPs. However, more research is needed about the contents of the EPs and the historical context before any conclusions can be drawn.

The 1990s is the second decade after the 1960s to stand out in regards to directness of translation. In the 1990s ten out of eleven books were translated directly from Japanese, and in eight of these books the translator was Kai Nieminen. The importance of individual actors was previously noted, and in the case of Finnish translations of Japanese literature, Nieminen's impact cannot be ignored. Nonetheless, there are also other important actors in the material. Among the translators in the material, the three most prominent translators, Kai Nieminen (22 translations, also credited in some other translations for his help), Martti Turunen (8 translations) and the aforementioned Tuomas Anhava (6 translations), have very different backgrounds, but according to the results, they have all written EPs in their translations. Nieminen and Turunen have translated directly from Japanese, whereas Anhava used variety of intermediate translations in his translations. Turunen began his work in Japan as a missionary of the Lutheran Church. Later he became a naturalised citizen of Japan, changed his name into Marutei Tsurunen, and was the first Western-born person to be elected to the National Diet of Japan, Japan's bicameral legislature   (Kuusikko 2007:279; Brooke 2002). It seems likely that these different backgrounds are also reflected in the way they mediate Japanese culture in their EPs.

The results showed that EPs are more common in some genres than others. Part of the genre differences might be explained by time distance: modern prose is temporally closer to the reader of the translation than classical prose, which is temporally, as well as culturally, exotic, even for a Japanese reader. On the other hand, this explanation does not seem to apply to poetry, since both classical and modern poetry have EPs, also long ones. It is also probable that the differences are, at least partially, connected to the preferences and proficiency of individual translators. This is especially true in the case of

classical prose, where all of the books, with the exception of one translation, *Biwansoittajan tarina* (trans. Veikko Polameri), were translated by Kai Nieminen and Martti Turunen. It is hoped that further study will show how these differences are reflected in the contents of the EPs. Further research into EPs may also show whether the differences in EPs between genres are a phenomenon that is specific to Japanese literature, to translations, or to genres in general.

Publishers were included in the study because the decision whether or not to include EPs is theirs. However, with the exception of Basam Books who had EPs in all their publications, there does not seem to be a considerable difference in frequency of publishing EPs. Nonetheless, another interesting feature connected to publishers was discovered: Christianity. Even though Japan is not a Christian country, with only around two per cent of Japanese being Christians (CIA), a Christian publisher appears among the five biggest publishers in the data. The visibility of Christianity among both actors and the books selected for translation, especially prior to the Second World War, was also noted by Hiroko Suenobu and Jun Igarashi (2000:89, 119). Kuusikko (2007:274) suggests that historical facts such as missionary work in Japan were among the most probable reasons for this visibility in the beginning of the 20th century, when overall information about Japan was limited and one notable source of this information were missionaries working in Japan whose interest in literature may have lain in Christian books. Although books published by SLEY did not appear to have more EPs compared to other publishers' books, it is possible that Christian agenda appears in the contents of the EPs.

6 CONCLUSIONS

The results showed that various EPs were widely used in translations of Japanese fiction and poetry in 1906-2009, and that the distribution of EPs varied considerably according to time of publication, source language, translator, publisher and genre. The results seem to suggest that there are several possible directions for research on the area of cultural mediation in the EPs of Japanese fiction and poetry. Interesting issues seem to be related to directness of translation, certain decades, specifically the 1960s, genres, actors and their agencies concerning cultural mediation, and Christianity. It was shown that the direct translations are more inclined to have EPs than the indirect translations, but it is yet unstudied whether this difference between indirect and direct translations is also reflected in the contents of the EPs. An interesting correlation seems also to appear between direct translations and certain genres, such as modern poetry and classical prose, which are also inclined to contain EPs. Reasons for these correlations and their connections to cultural mediation will be researched further in my Ph.D. studies.

The issues raised above are interconnected, since translators cannot be separated from the historical period and situation they work in, their background or language proficiency. This study seems to suggest what a prominent role an individual translator or other actor can have in the translation field of a small language, where a single active translator can have a significant impact on the whole field. These prominent translators come from different backgrounds, but whether the differences are seen in the cultural

mediation in the EPs will be one focus of future research. However, the long list of translators who have done only one translation should not be forgotten: another task for further study will be to show what their part in cultural mediation in EPs is. It will also be interesting to research the con text and contents of these EPs more in detail, trying to find answers to the emerging "hows" and "whys".

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Translation in the Classroom

Translation in Foreign Language Teaching

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ABSTRACT

Translation has for much of the latter half of the 20th century occupied a rather controversial role in foreign language teaching (FLT): it was considered either essential, e.g. within the frame of the grammar-translation method, or – in the context of various communicatively-oriented approaches – detrimental. In recent years, however, an increasing number of pleas (e.g. Carreres 2007, Cook 2010, Howatt and Widdowson 2004) have been made for a more balanced examination of the use of translation in FLT.

In line with the above observations, this article attempts to offer a structured overview of the most common objections to using translation in FLT. The aim is that by presenting carefully selected empirically-based counter-objections, posited by scholars of translation and FLT, new light could be shed on the arguments. This shall ultimately corroborate the claim, that the time has come to re-introduce translation in the FLT classroom where it can be used as a constructive language learning tool for future linguists and translators, particularly at an advanced level.

KEY WORDS: Translation, foreign language teaching (FLT), grammar-translation method, communicative language learning.

1 INTRODUCTION

In the past, translation occupied a rather extreme and controversial role in foreign language teaching (FLT): it was considered either essential, e.g. within the frame of the grammar-translation method, or detrimental, e.g. under different pedagogical and didactic approaches which favoured a communicative focus and monolingual teaching. In recent years, however, an increasing number of pleas (e.g. Carreres 2007, Cook 2010, Howatt and Widdowson 2004) have been made for a more balanced examination of the beneficial, as well as the potentially problematic aspects of the use of translation in foreign language teaching and learning, particularly in the context of bilingualism or biliteracy and interculturality.

In line with the above observations, this article attempts to offer a structured overview of the most common objections to using translation in FLT which, in the past, have already been to some extent comprehensively summarised and voiced e.g. by Cook (2010), Leonardi (2010) or Malmkjaer (1998).

The reasons for the love-hate relationship that exists between FLT and translation are, according to Krings (1995:325), twofold: on one hand there is an evident absence of consensus or even consideration of such important issues as a uniform definition of translation, its function(s), and context (object and addressee) within the context of FLT; at the same time, there is a notable lack of empirical studies which would address the ambiguous relationship between translation and foreign language teaching, though of late the tide seems to have been turning.[1]

The purpose of this article is thus: (1) to provide a brief introduction to the definition, function(s), and context of translation, as well as its erstwhile role within different pedagogical and didactic approaches to FLT; (2) to offer a representative overview and review of common objections to using translation in FLT; and, (3) to contrast these objections with a selection of counter-objections, and then support these with available empirical evidence.

For the purposes of methodological explicitation and definition of underlying premises, it should be stated that translation is not considered equivalent to the use of students' first language (L1) but as a holistic strategy, which involves, among others, the use of the linguistic means of both languages. However, since translation is considered to be intrinsically linked to the use of L1, which - whether the teacher wants it to be or not - is forever present in the L2 learners' minds, this issue, shall not be further addressed herein. Similarly the sundry effects of directionality (translation from and into L1) are recognized but not further addressed because such falls outside the scope of this article.

The paper concludes with observations as to why translation can constitute a useful language learning tool in FLT and in teaching of future linguists and translators, particularly at an advanced level.

2 TRANSLATION WITHIN FLT

For much of the latter half of the 20th century translation suffered the reputation of being an ill-suited aid in foreign language teaching and methodology. For the most part, this poor reputation was derived from the pre-eminent position of monolingual and communicatively-oriented approaches to teaching, such as the audio-lingual method, situational language teaching or communicative language teaching, within which translation found no application or was even considered harmful.

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[1]The number of studies addressing the relationship between translation and FLT has been increasing recently. These investigate either the use of translation in EFL classes as general L2 teaching and learning practice (e.g. Callis and Dikilitas 2012, Pekkanli 2012, Dagiliene 2012, Vermes 2010), or selected aspects of it (e.g. Mahmoud 2006 - translation and reading comprehension; Pakzadian, Barati and Moinzadeh 2012 - translation and teaching of literary texts).

The audio-lingual method and situational language teaching, which originated in the USA and UK in the 1960s, promulgated the idea of foreign language learning as a process of - as Richards and Rodgers (2003:50f) put it - "mechanical habit formation", maintaining that language skills (listening, speaking, reading, and writing) were developed more efficiently if the items to be learned in L2 were presented in spoken form and with no resort to L1. In this respect, the methods obviously excluded translation, and instead rested heavily on the postulated exclusive use of L2, both within and beyond the language classroom.

The communicative approach to language teaching, which leaned on the audio-lingual method and situational language teaching, gathered increasing attention in the 1970s and has occupied centre stage in foreign language teaching to the present day. The main argument this teaching postulates is that learners need to be prepared primarily for communicative situations where only L2 will be used, thus no resort to L1 (or translation) is required. In communicative language teaching, a native speaker of L2, sometimes with no active knowledge of L1, was also deemed to be the best teacher and the ideal narrator, while the best way to acquire a language was to replicate the language learning process of a child in its acquisition of a first language. The communicative approach postulated the use of non-contrived texts and examples, together with learning situations which imitate real life (for more information on the methods see, e.g., Larsen-Freeman 2003 or Richards and Rodgers 2003).

The grounds for the rejection of translation have also been economically and politically motivated, and this is particularly true regarding English language teaching (ELT). The spread of international language schools, such as Berlitz (Cook 2010:7), as well as the worldwide marketing of course materials and textbooks by major international publishers including, amongst others, Oxford University Press (OUP) and Cambridge University Press (CUP), has made translation a dispensable and undesirable element because it does not necessarily contribute to their bottom line.

In the context of this study, and in order to investigate the claim that translation and translation activities are almost completely absent from English language textbooks, an analysis of a sample of the most widely used primary and secondary textbooks in Slovenia was undertaken in 2012 (Koletnik-Korošec 2012). The investigation has corroborated the fact that English language textbooks, irrespective of whether they have been written by Slovene authors or adapted for use in Slovenia from international publications (e.g. OUP, McMillan), generally do not make use of translations or translation exercises.

Let us now address the definition of translation within the context of FLT. Within the aforementioned pedagogical and didactic approaches such remains, to a large extent, self-contained and not subject to much debate. For the most part it infers the grammar-translation method, in which translation is most often practised from the perspective of grammatical explicitation and learning, without much deliberation of situational or contextual issues.

Translation as used by the grammar-translation method, involves the use of literary or invented sentences, or shorter text segments, which were selected primarily to develop

students' reading and writing skills, and, at a later stage, also to test their knowledge. Such translation was carried out both into and out of the target language (L2) and was, as Cook mentions (2010:10), a prime example of what later came to be called a "synthetic syllabus" in which items to be learnt are formulated, graded and presented to students in an ordered and cumulative way.

Since such translation is impossible without knowing vocabulary items, a few words were selected by the teacher and presented to the students in each lesson together with their equivalents in L2. The grammar-translation method thus implicitly endorsed a 1:1 equivalence between lexical items, i.e. the belief that for every L1 item there is an L2 match or equivalent on word levels, which became a much disputed issue in FLT as part of courses and syllabi designed to train professional translators. In translation theory, the concept of equivalence (if at all employed) has been usually defined in broader terms and on several different levels (lexical, syntactical and textual) as well as depending upon the type of meaning (denotative, connotative, pragmatic, etc.) which was said to be held constant (Baker and Saldanha 2011:77-80).

Therefore it is also no surprise that translation scholars were the first to make a distinction between the endorsement of so-called *pedagogical* translation (i.e. grammar-translation), and *real* translation (i.e. communicative translation). Delisle was the first to highlight the disparity of the two types of translation in 1980, when he wrote:

> …la *traduction proprement dite* vise à la production d'une performance pour elle-même (performance cible): la *traduction pédagogique* est seulement un test de compétence (compétence cible et compétence source) et s'intègre à un ensemble pédagogique plus vaste.[2] (Delisle 1980:4)

This distinction was taken up by, among others, Gile (1995:26f), who differentiated between *school* translation as the "most widespread and best known type of translation" and *professional* translation which serves a communicative purpose. School translation, which "virtually everyone experiences […] in schools" is primarily designed to help students learn foreign language through drills aimed at the acquisition of vocabulary and grammar structures, and as foreign-language proficiency testing device. The main purpose of professional translation, on the other hand, is "to help people who speak different languages communicate in specific situations".

For the purposes of this article, however, the distinction between *pedagogical* and *real* - i.e. communicative - translation will be made based on Klaudy's (2003:133) terminology and criteria, i.e. that the above types of translation "differ from each other on three counts: the function, the object and the addressee of translation." Her categorization also relates to Krings' initial observation as to the lack of differentiation between what translation inherently implies, in terms of its function(s) and its context (object and addressee).

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[2] "…*real translation* as a performance in itself - actual translation; *pedagogical translation,* however, is solely a test of skill and competence as part of a broader training package." (translation: I. Wraight)

In line with Klaudy's argument, *pedagogical* translation serves primarily an instrumental function, as "a tool for improving the language learner's foreign language proficiency". In this context, translation is principally implemented as a means or awareness-raising, as well as language-practicing and language-testing. In terms of its function, *real* translation is not "a tool" but "the goal" or "the aim" of the process and, as such, serves a communicative purpose. The object of *pedagogical* translation is to proffer information about the language under instruction and advance the learner's proficiency, whereas the object of *real* translation is to replicate the content and reality of the source text in accordance with the instructions formulated in the translation brief. Last, but not least, the addressee of *real* translation is the target text reader, whereby the translator acts as an "enabler or facilitator"; the *pedagogical* translation, on the other hand, addresses the teacher, the examiner or the learners themselves.

I believe that the above differentiations can help clarify some of the common objections to the use of translation as a tool of language teaching and learning, as well as help reinstate translation as a language-teaching tool in FLT and for the purposes of translator training.

3 COMMON OBJECTIONS AND COUNTER-ARGUMENTS

Objections to the use of translation in FLT as well as a language-teaching tool in the training of future translators seem to be a reaction provoked by a number of very varied reasons. As Cook (2010:xv) highlights, some of the objections seem to have been pedagogic, such as the belief that translation was dull and de-motivating; others were cognitive, namely the idea that translation creates interferences and causes negative transfer. There were also some practical considerations, namely that translation constitutes an activity which is only suitable for future translators. Not least of all, economic and ethno-centric reasons - namely the spread of international language schools and uniform course materials - have also played a role in the demonizing of translation in the FLT classroom.

As Cook further distinguishes (2010:85) the objections to translation in language teaching seem to be of twofold nature:

- they are either value-oriented or evaluative in nature (see: 3.1 below), and involve a (re)consideration of the overall aims or justification of translation in language teaching and curricula in general; or
- they are technical (see: 3.2 below) and address the role of hands-on translation in the FLT methodology in terms of its efficient implementation.

At this point, we shall start with the evaluative perspective.

3.1 Value-oriented objections

Perhaps the most basic and quite obsolete value-oriented protestation, voiced again and again by proponents of different pedagogical and didactic methodologies (e.g. Lado

1964:53f, Gatenby 1967:66ff), has been the contention that **translation constitutes an unnatural, artificial and stilted activity**. This argument was primarily directed at the pedagogical use of translation as it has been practiced within the grammar-translation method, namely: the translation of individual, isolated and made-up sentences occurring "in the void" (Vienne 1994:52). Indeed, such translation bears little semblance to situations outside language classroom where, as several authors observe, translation takes place "naturally" (Cook 2010:25), "everywhere" (Duff 1994:6) and has been taking place "for millennia" Vermes (2010:88). As Malmkjaer (1998:8) observes, given the fact that most of the world's population is either bi- or multi- lingual, and that according to estimates, English is spoken by some 1.2 billion people worldwide, the argument that translation is "unnatural could not be further from the truth. Such declarative statements by theorists seem to be supported by cognitive studies which provide (limited) evidence that the human brain is predisposed to acquire more than one language (Lenguyel and Navracsics 1996:66); other reports (e.g. Harris and Sherwood 1978:165f) maintain that bilingual children translate between their two languages spontaneously and with no difficulty. Finally, there is also evidence that "learners of a second language refer to their mother tongue to aid the process of L2 acquisition; or, in other words, they translate silently" (Titford 1985:78). What these arguments ultimately seem to prove is that translation is a real life communicative activity and deserves a place in every FLT classroom for that very reason. The objection of unnaturalness is justified, however, if translation amounts to mere translation of isolated sentences in an artificial or nonsensical situation.

The second value-oriented objection to translation in foreign language learning addresses the issue of student motivation. As Carreres writes (2006:5), **translation is considered to be de-motivating and frustrating** "because students can never attain the level of accuracy or stylistic polish of the version presented to them by the teacher", particularly when translating into L2. Because of the product-oriented approach to teaching and implementing translation, as opposed to a process-oriented one, Stoddart (2000:4) also adds that students perceive translation as a dull mechanical activity, and are thus not aware of the benefits of translation as a process. Views on this issue differ widely, but authors (e.g. Malmkjaer 1998) seem to basically agree that the issue of motivation should be correlated with realistic goals with differing criteria applying for proficiency in L1 and L2. If this is indeed done, as was by Carreres in her 2006 study, learners of English, even at initial stages, overwhelmingly perceive translation exercises as useful in language learning as well as an activity that invites discussion to which students are happy to contribute. If translation is introduced purposefully and imaginatively into the language learning programme, (as reported by Šulajterova, 2008) it can be used to motivate learners and to arouse their interest in didactic activities. Another aspect which should not be neglected in this respect is the choice of texts to be translated. In this respect Bonyadi (2003) draws attention to the need for careful selection by claiming that "dull, overlong and uncommunicative texts that are difficult to translate usually de-motivate the students" and suggests that teachers start with short(er) communicative texts.

Tied to the above objection is also the belief, recapitulated inter alia by Malmkjaerin the prologue to her 1998 monograph, of which she is not supportive, that **translation as a language teaching tool is only appropriate in the training of future translators**. As it has been established above, studies seem to disprove this fact and demonstrate that learners, irrespective of their future linguistic specialization, enjoy translation exercises if the texts are selected in line with their linguistic competence and interests. Malmkjaer (ibid.), trying to prove to the contrary, argues that it is "useful to introduce language learners to as many applications of their linguistic skills as possible" and proffers such reasons as their entry into professions where a basic understanding of the processes of professional translation is useful, further to which in most instances a university education leans towards early generalization with later specialization. Leonardi (2010:29) further expresses the view that "translation can be used in any language course in order to strengthen students' analytical skills in reading and examining texts, as well as in developing creativity and problem-solving strategies". Carreres (2006:18), continues the argument by saying that distinctions between the role of translation in professional translator training and as a means of learning a language, do exist; but, nonetheless, it can be "helpful to view the translator as a life-long language learner, and the language learner as a natural translator". Last, but not least, it needs to be mentioned that translation is performed not only by professionals but by people from all walks of life, sometimes even combining both private and professional aspects to the benefit of the community.[3]

Another claim against the inclusion of translation within a language learning context is the deep-seated belief that **translation into L2 is purposeless** and has no application in the real world since **translators operate into and not out of their mother tongue**. This principle is tied to the conviction promulgated by translation and linguistic scholars (cf. Campbell 1998, Duff 1994, Newmark 1981) that translation out of one's first language is undesirable from a theoretical perspective, and further supported by the belief that translators can never sufficiently master their L2 - or at least are not able to master it to the extent that would justify a successful translation. The inferiority of translation into L2, or inverse translation, is particularly maintained in the Anglo-Saxon world; this can be interpreted, to a certain extent, as another indication of the hegemony of English language in translation. At the same time it remains a necessity for many languages which are considered to be 'peripheral'[4] or are less widely used, such as Slovene. This issue was also addressed by Pokorn in her 2005 monograph and in a later study (Pokorn, 2012). Focusing on the conclusions of the *Optimale*[5] programme, which was established with the aim of optimizing translator training, the results of a survey of translation

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[3] A telling example of this are non-professional translation services employed in crisis situations, e.g. the recent earthquake and tsunami devastation in Japan.

[4] For the purposes of this article Linn's (2006) terminology and definition of centrality/peripherality of a language are taken. Central and peripheral positions of a language are determined "not so much by the language's number of native speakers as by the number of people for whom that language is a second language and the extent to which the language is translated."

[5] http://www.translator-training.eu/optimale/index.php

agencies in Slovenia reveal that 89% of professional translators also translate into their second language, which is in most cases English. The claim that translators do not operate into L2 is therefore of limited validity and mostly true for translations into languages which do not have a 'peripheral' status.

A value-oriented objection to translation, expressed by Carreres (ibid.), is the belief that **(bad) translation is used by language teachers because they have little experience or knowledge of other teaching methods**. While this issue does not seem to apply to language teachers in general – didactic methodology constitutes an important part of philological curricula – it seems more of an issue in relation to the teachers of future translators, who, very often, come from a professional background, i.e. they have been, or still are, practising translators. The problem, nevertheless, seems to be twofold: while translators as teachers may be missing experience or knowledge of fundamental didactic methods, trained language teachers may be lacking experience or knowledge of fundamental translation principles. And while the problem of didactics has been given much attention by translation scholars (e.g. by Gile 1995, Kelly 2005, Kiraly 2000, 1995) within translator training programmes, the potentially beneficial use of translation in FTL still awaits further attention by language teaching professionals.

3.2 Technical objections

Technical objections to translation in FLT appear to be even more profuse. According to a very pronounced argument, its use in the foreign language classroom is considered to be counter-productive because **translation elicits mistakes** and **promotes interference and (negative) transfer[6] from L1 as well as fails to reinforce correct language behaviour**. Mitchell and Myles (2004:19), for example, express their conviction that the learners' performance in a second language is indeed "influenced by the language [...] they already know", while Scott and Pavlenko acknowledge the existence of L1 in the classrooms where it continues to mediate [...] cognitive and linguistic activities (Scott and Pavlenko 2008:217), in which translation can also be subsumed. Leonardi (2010:28) further claims that instances of "phonological, lexical, syntactic and semantic interference can be detected" in all language teaching because it is unnatural not to translate or to resort to L1 when thinking in, writing or speaking another language. In this context, Scott and Pavlenko (ibid) highlight the primary goal of L1 (and translation) in FLT, which is "to facilitate positive transfer and the internalization of new concepts and to raise awareness of negative transfer through cross-linguistic comparisons". This would not only "facilitate concept internalization, but also raise students' intercultural competence".

Both Leonardi (ibid) and Malmkjaer (1998:8) further agree that "translation skills help in noticing and controlling interference through a contrastive analysis of both languages", and other studies have also proven that there are benefits in the promotion of

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[6] The cross-linguistic influence (CLI) theory has recently moved away from the positive/negative transfer or interference dichotomy towards a more complex view that incorporates "preference" and "avoidance". This theory is based on findings that "some of the most robust effects identified in the past decade involve L2 users" preferences for certain types of words or syntactic structures over others (Scott and Pavlenko 2008:213).

learner awareness of such differences as well as teaching how to spot them (Schmidt 1990 and Long 1991, mentioned in Cook 2010:89). Scheffler and Cinciala (2011:22) further argue that explicit grammar instruction (and thus translation) in L1 contributes to the development of explicit L2 knowledge in secondary school learners; while Swan (2007:295) claims that "the existence of cross-language equivalents can substantially reduce the teaching need in some areas.

The second, and very much related, technical argument put forward by the opponents of translation in teaching is that **translation forces the learners to view the language through the prism of their mother tongue**, thus preventing them from thinking in the foreign language or using L2 automatically in communicative situations. While a general answer to this objection has already been provided above, it is nevertheless surprising to find such diverging positions. For example, Vermes (2010:86) reports that opponents seem to express the opinion that translation "conceals the differences that exist between the systems of two languages"; others (Malmkjaer 1998:6) are apparently convinced that translation highlights the differences and promotes "interferences" from L1, as has already been mentioned. In line with the above observation (e.g. Scott and Pavlenko 2008, Leonardi 2010) we believe that an inevitable connection between L1 and L2 will necessarily be established during foreign language teaching and learning. Consequently, the role of translation is one of a tool of linguistic and conceptual explicitation and learner awareness-raising as to the fact that there are differences between L1 and L2, and, accordingly, it becomes a provider of knowledge and skills as to how best bridge the gap between them.

The third commonly voiced argument is that **translation misleads students into thinking that expressions in two languages correspond 1:1**. The issue of 1:1 equivalence seems to be of genuine importance, as well as possibly an argument against the use of translation in language teaching, particularly at the elementary and intermediate stages. The study of lexical errors by Heltai (1996:80) has found evidence that learners at the intermediate level do indeed have difficulty mastering one-to-many correspondence between L1 and L2. Also, as reported by Vermes (ibid), findings further suggest that "language learners at the intermediate level are not prepared to do translation in the real (communicative) sense". Malmkjaer (1998:8) offers a counter-argument that this should not be the case if real-life translation is emulated, while Leonardi (2010:26) highlights the potential of translation exercises that contrast both languages in order to induce learners to realise that things and concepts can be expressed differently.

This brings us to the related argument that **translation is not a suitable exercise in the initial stages of language learning** as voiced by, amongst others, Marsh (1987:30), Snell-Hornby (1985:21) and Thiel (1985:126). Heltai (1996:80) further states that at an early stage translation seems to be a simple decoding-encoding process, and argues that learners' attention needs to be drawn to the fact that the proposed translations are just some of the many available and capable of achieving the particular communicative purpose. It should also be added that at an early stage, students do not know how to interpret syntactic and semantic information, and focus solely on lexical items, but at the same time lack proper research skills and training in the use of dictionaries. Leonardi

(2010:26f) therefore calls for an introduction into the proper use of dictionaries, while at the same time claiming that they should not be used as the "ultimate key or panacea for translation and comprehension difficulties". Cook (2010:xv) further advocates the use of translation in university-level language teaching where it "remains the norm", most notably among languages other than English.The use of translation thus seems to benefit language teaching and learning particularly at an advanced stage, while at earlier stages it is connected with many uncertainties and insufficiencies.

The next objection is concerned with language skills and the precarious position of translation among them. The general line of argument seems to be that **translation is independent and radically different from the four skills which define language competence** – reading, listening, speaking and writing – and takes up valuable time which could be used to teach these skills. A related argument is also that **translation is restrictive in that it confines language practice to two skills** (reading and writing) only. As for the first argument, Lado (1964:54), for example, argues that translation is a psychologically more complex skill than speaking, listening, reading and writing, since it cannot be achieved without the mastery of the second language, and should therefore be taught only after the second language has been acquired, as an independent skill, if necessary. Malmkjaer (1998:8) agrees that translation may be different from other language skills, because it involves competence in both source and target languages, as well as the ability to relate the two systems appropriately. Nevertheless, as Vermes (2010:88) reports, some recent cognitive theories (Fodor 1983, Anderson 1992) describe the process of speaking, listening, reading and writing as all relying on a form of mental translation, therefore "the idea that translation as a skill should be regarded as separate from, or subsequent to, the other four skills, does not seem well-founded". Finally, Selinker (1996:103) argues that translation skills need to be connected with language competence: "since translation equivalents contribute to the formation of inter-language competence in language learners; learners' ability to translate may be related to their L2 competence – in this case, the use of translation in L2 education may foster the acquisition of the foreign language". As for the second argument, it seems to be directly connected to the use of translation within the grammar-translation method, in which language is abstracted from its communicative function. This contention only stands if we think of translation as an exclusively written endeavour, irrespective of spoken translation activities and interpreting.

Another criticism leveled against the use of translation in FLT is that **translation does not allow or make easy the achievement of generally accepted foreign language teaching aims** – such as initial fluency in spoken language, the use of situationalised and contextualised language, and the controlled introduction of communicative strategies and communicative language use (Newson 1998:64). These arguments are directly connected to the postulates of the communicative model which (still) occupies a pre-eminent position in FLT. Again, we should remind ourselves that translation, as it takes place in the real world, is intrinsically and inextricably linked to a communicative purpose and thus, as such, has a place within a communicative syllabus. Utilization of real-life communicative texts and re-enactment of situations within a meaningful context,

for example, allow for communicative language use as well as the attainment of spoken fluency.

Last, but not least, there is the argument of the applicability and/or **adequacy of translation as a language testing tool**. As Cook (2010:xv) observes, this area has – despite objections – remained one of the few contexts where translation has continued to be used around the world, especially in monolingual classes where students and teacher share the language. This "persistence" of translation has been predicated on the need to prepare graduates for official examinations which still require examinees to translate passages into and/or out of their mother tongue. Further to this, and despite their ostensibly negative views of translation, there persists an instinctive tendency amongst language teachers to regard translation as an effective method of language testing in certain language situations (Carreres 2006:2ff). Newson (1998:64) emphasises two main points of criticism: the perceived unreliability of translation as a measure of language command, together with the fact that "it presents the examinee with random translation problems".

These same issues were considered by Salem in her 2012 study into the linguistic quality of the translation examples used in language testing in Israel, where translation is still employed as a language-testing tool. In her article, Salem makes a plea for a "balance between linguistic authenticity, i.e. the use of corpus-elicited examples of language-in-use, and high elicitation potential of test items that are called for" (2012:154), i.e. that the test items are both valid and reliable means of elicitation of desired answers. Newson (ibid.) also makes mention of authenticity (or originality, as he calls it) as one of the criteria pertaining to the selection of texts to be translated as part of a language test, together with other "filters" such as genre, subject matter and the length of the text. Authenticity, however, could be potentially troublesome because in numerous instances it will elicit more than one correct answer; moreover, it tacitly implies that "the potential resources of the entire language are being used" (ibid). The examples thus need to be carefully selected and, at the same time, presuppose a certain familiarity with the learners in order to be able to effectively elicit the desired results.

4 CONCLUSIONS

In the past, translation, mostly in its limited understanding as a *pedagogical* exercise, has been considered an ill suited tool in language teaching, and accordingly ostracised from foreign language classrooms. In line with contemporary pleas for a re-evaluation of the existing context and role of translation, we have tried to present and define the disparate roles translation has occupied within various pedagogical and didactic approaches to foreign language teaching. We have also attempted to shed some light on these roles in terms of different functions, contexts and situations, as well as apply the findings to contemporary didactic situations.

In addition to economic and ethno-centric forces, which have played a major role in the banishing of translation in FLT classroom, objections to its use seem to be a reaction provoked by a number of disparate motives and reasons. Some of them seem to have been pedagogic, such as the belief that translation was dull and frustrating; others

cognitive, namely the idea that translation creates interferences and causes negative transfer. Further objections pertain to practicality and the argument that translation is only suitable for future translators.

This paper is an attempt to present a comprehensive as possible overview of common objections which have been voiced against using translation in FLT by pedagogues, academics as well as translation scholars, and at the same time to contrast these objections with both theoretical and empirical counter-objections. We are aware that this catalogue is not exhaustive, but we hope to have covered the most important discussions in the expectation that there is henceforth a basis for the holistic consideration and address of issues and arguments from which further tangible conclusions may be drawn. We believe that the various perspectives and findings shall, in due course, contribute to a narrowing of the gap between language teaching and translation, as well as at the same time offer an effective answer to student needs in our increasingly globalised multicultural world.

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Assessment Feedback in Translator Training: A Dual Perspective

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ABSTRACT

Translation quality assessment (TQA) is frequently at the centre of studies in translator training, although often little attention is given to the way feedback on TQA is given to students, or to how students feel about TQA in the translation classroom. In this study, two separate surveys have been used to shed light on how translation trainers view their own work as far as giving feedback, i.e. formative assessment, is concerned and on how their assessment is received by their students: translation teachers and students of the University of Ljubljana were asked to complete separate questionnaires about assessment and feedback. The results show that parallels can be frequently drawn between the two groups' perspectives, though sometimes the trainers' intentions do not seem to reach the trainees, which results in rather different views of important issues such as the amount of positive feedback.

KEY WORDS: translation quality assessment, feedback, translator training

1 INTRODUCTION

Translation quality assessment (TQA) has been an open question in Translation Studies in general and in translator training specifically for decades, if not longer. The concept was central in a number of studies in the 1970s (e.g. House 1997,[1] Reiss 2000[2]) and, more recently, within a variety of approaches and frameworks (e.g. Al-Qinai 2000, Williams 2001, 2004, 2009, Forstner, Lee-Jahnke & Schmitt 2009, Hague, Melby & Zheng 2011, Colina 2008, 2009, Waddington 2001). Assessment is an essential part of translator training, as the trainer is usually expected to evaluate the trainees' work in order both to

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[1] The cited volume is actually the third, completely revised version of a volume published previously in 1977 and 1981.
[2] This is a translated version (by Errol F. Rhodes) of Reiss's 1971 volume *Möglichkeiten und Grenzen der Übersetzungskritik: Kategorien und Kriteren für eine sachgerechte Beurteilung von Übersetzungen*.

help them improve their skills and to obtain grades for single courses. The questions of what to assess, how to assess and how to test have held a prominent position in research on translator training in recent decades, the focus shifting from teacher-oriented or content-oriented approaches and assessment of the result of translation to student-oriented approaches and assessment of the process. Several authors have devoted their attention to the role of assessment in the training of translators. Early studies focused on the search for "standards for assessment which are accepted as tolerably objective, both by our students and ourselves as teachers" (Farahzad 1992:271), or on questioning the nature of translation errors and that of the authoritative figure of the trainer (Pym 1992). A number of studies have emphasized the comparison between the source text (ST) and the target text (TT) as the basis for translation assessment, where "the ST is taken as the functional standard against which mismatches in the TT are regarded as evidence of inadequacy" (McAlester 2000:232). [3] Process-oriented pedagogical approaches to translator training have been at the centre of edited volumes such as Schäffner & Adab (2000), Baer & Koby (2003) and Angelelli & Jacobson (2009), as well as in a fairly large number of monographs (González Davies 2004, Kelly 2005, Gile 2009, to name but a few). Yet relatively little attention (e.g. Way 2008) has been given to how the results of any assessment process should be presented to students and how students perceive the feedback they are given.

The present article illustrates a case study on how TQA is dealt with and how it is perceived by trainers and trainees in a specific situation, i.e. at the Department of Translation of the University of Ljubljana. After an overview of some of the modern approaches to pedagogical TQA in Translation Studies, some background information on the Department of Translation will be given as an introduction to the main part of the research, which revolves around two questionnaires, one for the trainees and one for the trainers. The focus of the research is twofold: on the one hand we want to find out whether theoretical ideas about TQA actually reach the translation classroom and find practical application; on the other hand we also intend to verify how the perceptions of the students are aligned with the intentions of the teachers. The results of the survey and a discussion will be followed by some closing remarks.

2 TQA IN TRANSLATOR TRAINING

> "The assessment of translator performance is an activity which, despite being widespread, is under-researched and under-discussed." (Hatim and Mason 1997:197)

Though several years have gone by, the above statement by Hatim and Mason still rings somewhat true, as some more recent works have pointed out (Kelly 2005, Williams 2004, Kim 2009). Perhaps one of the reasons for this is the fact that, as several authors (e.g. Hönig 1998, Secară 2005, Williams 2009) have noted, TQA can have various functions and

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[3] See McAlester (2000) for a brief overview of such approaches.

is needed by various groups.[4] The functions can generally be divided into at least three distinct types: a) assessment for the needs of the professional world (in translation agencies and various institutions), b) assessment for pedagogical purposes (in translator training, at university level) and c) criticism of translated literary works.[5] The purposes and aims of these fields place a range of demands on TQA and it seems unlikely that one model or means of assessment should ever meet all of these, despite the existence of several such models.[6]

The present paper is concerned only with the second type, i.e. assessment in translator training. As Kelly (2005:130; see also Secară 2005) points out, traditionally it was the summative function of TQA (i.e. giving the trainees grades based on judgement of their translations as end products) that was emphasized, while the formative function (centred on improving the trainees' translation skills with constructive feedback) has gained greater importance at least over the last decade. The higher education system normally requires some form of summative assessment and, despite the fact that several points have been raised against it (cf. Kelly 2005:332), it is a frequent part of real-life situations. Formative assessment is, as Kelly (2005:133) states, "any marking, correction or comment which gives students feedback on their learning precisely in order to help them learn more, or better." The two functions "are not mutually exclusive, in that even final examinations used for summative assessment may have a formative role if marked and returned to students with comments (written or oral) on how to improve." (ibid.)

Hatim & Mason (1997:200) pointed out that replicability, i.e. "the need to ensure that measurement of ability is based on procedures and rules that are sufficiently well defined to be replicable on different test occasions and/or by different testers" should be achieved but that "We are currently a long way from achieving this in translator performance assessment" (ibid.). Several methods have been proposed since then on how to assess translations in translator training: one can find anything from broadly generic guidelines on how to tackle assessment (e.g. Hatim & Mason 1997, Kiraly 2000, Kelly 2005) to ready-made grids and translation assessment reports (e.g. Waddington 2001, González Davies 2004, Robinson, López & Tercedor 2006, Williams 2009, Colina 2009, Orlando 2011) and even to national and international quality standards (e.g. EN-15038, CAN CGSB 131.10-2008, ASTM F2575-06). Most of the works mentioned (particularly those using ready-made grids) rely on some form of error analysis, few (like González Davies 2004) have a system with some positive points to be awarded for a "suitable application of translation

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[4] Hönig (1998:15) identifies four such groups: users (i.e. those who need to trust the end product), professional translators (who need a means to prove the quality – and consequent worth – of their work), translatological research (i.e. researchers striving to remain in contact with the real world of translation) and trainee translators (in order to improve the quality of their work).

[5] The last category may or may not include the translation of religious works, depending on one's viewpoint. It can be stated with certainty, though, that the function of religious works is usually quite different from that of literary works.

[6] Secară (2005) offers a panoramic view of some of the models used up to 2005, both in the professional world and in translator training institutions. Several national and international standards have been developed (DIN 2345, ISO-9000) and a number of new models have emerged since then, some of them mentioned in the volume edited by Angelelli & Jacobson (2009).

problem spotting and solving skills", "resourcing skills", "appropriate completion of the translation commission" or "general impression" (González Davies:34). González Davies's grid stands out for the amount of positive feedback it offers, as more often than not, grids comprise only grounds for subtracting points for certain types of mistakes/errors (Kim 2009, for example, focuses on meaning-oriented assessment criteria and while all of her categories imply subtracting points from a certain number, no positive feedback is given). This is one of the issues discussed in the present contribution: is positive feedback given, and if so, how?

In addition to reviewing the assessment methods used, we want to compare how translator trainers look at assessment and how it is perceived by their trainees. One important question here is how much what the trainers think they are doing is confirmed by what the trainees feel is being done. In order to gain some insight into the matter, two brief questionnaires were designed, which were then submitted to the translation trainers working at the Department for Translation of the University of Ljubljana and to the (former and current)[7] students of the Department. In order to understand the results of the questions better, it is necessary to shed some light on the department and on some of the aspects involved in the implementation of the various translation classes offered. This information is provided in section 3.

3 TQA IN A SPECIFIC TRANSLATOR TRAINING ENVIRONMENT: THE DEPARTMENT OF TRANSLATION OF THE UNIVERSITY OF LJUBLJANA[8]

The Department of Translation is part of the Faculty of Arts of the University of Ljubljana. It began operation in the academic year 1997/98, following a three-year preparation as part of an international TEMPUS project. The quality of the department's work has been confirmed in a number of ways: the department has become a member of the International Permanent Conference of University Institutes of Translators and Interpreters (CIUTI, 2004) and the European Masters in Conference Interpreting international consortium (EMCI, 2005), while in 2010 it was awarded a quality label for translation programmes at Masters level, the European Masters in Translation (EMT).

The department offers three levels of studies: a BA degree in Interlinguistic Communication, a Masters in Translation or Interpreting, and a PhD in Translation Studies. Currently, there are over 400 students attending these programmes. All students

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[7] Both current and former students were included in the study in an effort to gather as many responses as possible.

[8] Most of the information provided in this section can be found on the Department's web page: http://www.prevajalstvo.net/department. The information about the treatment of TQA at the department is derived from personal experience at meetings and workshops, as well as personal conversations with my colleagues.

at BA and MA levels have Slovene as their first language[9] and English as the second. The third language (which is equal to the second in the number of contact hours and ECTS credits) can be German, French or Italian. Table 1 summarizes all the courses in Interlinguistic Communication[10] and Translation, as well as the constituent parts of these courses where there is a choice for the students or a course is composed by two or more smaller units.[11]

The teaching staff is composed by 30 full-time professors, assistants and lecturers, specializing in Translation Studies, Slovene, English, French, Italian and German, as well as 17 external part-time trainers, coming either from other departments of the Faculty of Arts (e.g. the Department of English, the Department of Romance Languages etc.) or from other faculties (e.g. the Faculty of Law, the Faculty of Economics etc.) and institutions (research centres etc.).

The teaching staff is organized around sections for each language and other areas of interest (e.g. Corpus linguistics, Terminology, Lexicology), Translation being the largest one as it unites translation trainers dealing with all the languages taught at the department (23 full-time teachers and an additional 10 working part-time). As this paper focuses on translator training, some additional information is outlined below about some of the organizational and operational aspects of the Department's work.

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[9] This does not mean that Slovene is the mother tongue of all the students: we have had students from Croatia or Bosnia and Herzegovina and other countries. Despite their origin, though, their mastering of Slovene has to be at native speaker level.

[10] Interlinguistic Communication courses are preparation courses for translation, where a number of activities are performed in order to raise the students' awareness of translation-related processes and problems. During the 1st year of the BA programme no actual translation is performed, although students are frequently asked to write summaries in either the source or target language.

[11] The list gives all the translation classes that are offered (the names of the courses are sometimes simplified or shortened for the sake of brevity), although in any given academic year, the actual implementation of these courses depends on the interests and number of the students registered.

	English	German	French	Italian
1st year BA	Interlinguistic communication (En) 1	Interlinguistic communication (Ge) 1	Interlinguistic communication (Fr) 1	Interlinguistic communication (It) 1
2nd year BA	Translation from English to Slovene	Translation from German to Slovene	Translation from French to Slovene	Translation from Italian to Slovene
3rd year BA	English-to-Slovene Translation, Slovene-to-English Translation	German-to-Slovene Translation, Slovene-to-German Translation	French-to-Slovene Translation, Slovene-to-French Translation	Italian-to-Slovene Translation, Slovene-to-Italian Translation
1st year MA	Translating into English: General texts, Translating promotional material, Translation into English: culturally specific texts, Subtitling 1: Movies and series, Subtitling 1: Documentaries, Translating literary texts, Translating technical texts and scientific texts, Translating legal texts 1, Corpora and databases, Translating texts for the arts and social sciences	Translating into German: general texts 1, Translating from German 1, Translating texts for the arts and social sciences, Translating literary texts 1, Translating political texts 1, Translating legal texts 1	Translating into French: General Texts, Translating literary texts and texts for the arts and social sciences, Translating business correspondence and contracts	Translating for the EU, Translating business texts, Translating culturally specific texts
2nd year MA	Translating business and political texts into English, Translating technical texts, Translating literary texts and texts for the arts and social sciences, Subtitling 2, Translating business correspondence and contracts, Translating specialized texts, Localization, Synchronization, Bilingual lexicography	Translating into German: General texts 2, Translating promotional material, Translating EU texts, Translating literary texts 2, Translating Legal texts 2, Translating business and political texts,	Translating business and political texts into French, Translating legal and political texts, Bilingual Slovenian-French terminography	Translating technical and scientific texts, Translating literary texts and texts for the arts and humanities Translating legal texts

Table 1: Interlinguistic communication and translation courses at the Department of Translation of the University of Ljubljana

The relatively large number of people teaching translation courses at the Department requires co-ordination and co-operation. Over the years, the trainers have felt the necessity to attune their assessment methods, so various meetings and workshops[1] as well as lectures and summer schools on current trends in TQA have been organized[2] in order to ensure that the methods used are comparable. Some basic rules have been agreed upon which still leave the trainers a certain degree of freedom and creativity. The basic rules that all trainers follow include: a) assessment is continuous, i.e. several test translations and/or other forms of assessment are used for each course or module; b) during the course, trainers use formative assessment, marking a number of the students' translations in order to provide them with feedback and help them develop their skills; c) all courses have the same form of final summative assessment, i.e. a test translation, which constitutes 50-60% of the final grade.[3] The use of an assessment grid[4] for summative assessment has been suggested but it is not required. There are also limits set to the length of the test translations, as in a standard exam time is limited to 90 minutes.[5] Apart from these very general notions, several colleagues have implemented additional modes of integration, as some courses are shared by two people.

4 THE QUESTIONNAIRES

The aim of the research is to determine both how the teachers view their assessment techniques and how their work is viewed by their students. Two questionnaires were prepared, one for teachers and one for students; each begins with a brief introduction, followed by nine questions. The questions and choices given address points of interest to the study and are based both on an overview of the relevant literature and on issues

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[1] At one such workshop, several teachers had to grade the same anonymous test translations and afterwards the results of the assessment were compared. The experiment proved that while minor differences could be noticed in the grades given, there were no doubts on which translations would have received a negative grade, which were the best ones and which were somewhere in the middle.

[2] The last among these is of course the EMUNI Translational Studies Doctoral and Teacher Training Summer School held in Portorož (Slovenia) in June/July 2012.

[3] The reason for this lies mostly in the obligatory nature of final exams in the programme and in the Slovene university system in general.

[4] Any of the assessment grids found in current literature is welcome, though most professors use a system where there is a starting point of 40 and points will be subtracted (varying from -1 to -5 depending on the gravity) for mistakes or errors in the areas of Orthography, Grammar, Style, Meaning and Omission, or added (+1 or +2) for good solutions of translation problems.

While other assessment methods, more in line with the student- and competence-based approaches of the EHEA (European Higher Education Area) project are indeed welcome and used in formative assessment, traditional assessment tools such as grids are still most common in summative assessment at the Department of Translation of the University of Ljubljana and are thus central in our analysis.

[5] Advanced students (MA level), for instance, are expected to be able to produce a translation of approximately 1,500 characters when translating into the foreign tongue and 1,800 characters when translating into their mother tongue.

observed through personal experience, talks with colleagues and past workshops. The majority of these questions are practically the same for teachers and students, though they obviously vary in perspective. The language used was Slovene, as it is the mother tongue of most students and teachers. The survey was carried out through free software available online (www.SurveyMonkey.com) and 'advertised' through the Department's homepage and Facebook (for students), as well as private emails (to colleagues).

Table 2 shows the English translations of the student questionnaire, while the teacher questionnaire is in Table 3.[6] Both teachers and students had the possibility to choose more than one of the given answers (except question 1, for obvious reasons) and all questions included a box for additional comments (which was indeed often used, as shown in section 6).

Though it could have been interesting to gather data about the habits of different trainers concerning assessment separately, the survey was intentionally kept in the most generic terms: it was not our intention to single out people and compare their attitudes, nor to ask students which trainer had the best/worst approach, but rather to find out what the tendencies at the department are as a whole and what the general feedback given to students is like.

Table 2: Student questionnaire (English translation of the multiple choice questions).

1. Which year are you enrolled in?
- 1st year BA
- 2nd year BA
- 3rd year BA
- Candidate for BA graduation[7]
- 1st year MA
- 2nd year MA
- Candidate for MA graduation
- Former student

2. The teachers' comments about the adequacy of the translations at tutorials or seminars (not at exams or midterms) are mostly:
- Oral
- Written
- Oral and written

3. How often do the teachers assess your translation/summary homework, either in written or oral form?
- Always
- 7 out of 10
- 5 out of 10
- 3 out of 10
- Less than 3 out of 10
- Never

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[6] Those in Tables 2 and 3 are simplified versions of the questionnaires, where only the questions and multiple choice answers are given.

[7] In Slovenia, after the last year of a BA or MA programme, students retain their status as students and all the benefits it entails for a period of six months to one year; during this time they are expected to pass all remaining exams and complete the theses.

4. When your teachers hand back an assessed translation, how long are their comments?
- No special comments
- Comments are very short (one or two words at the critical points)
- Comments are relatively detailed for the worst mistakes
- Comments are detailed for all types of mistakes

5. What were the most frequent comments (for homework or midterms/exams)?
- Comments are limited to grammatical and/or lexical errors
- Comments include notes on stylistic errors
- Comments include notes on errors regarding the text type
- Comments include notes on the function/purpose of the text
- Comments are focused exclusively on the negative aspects of the product
- Comments explicitly confirm good solutions to translation problems (e.g. with a tick, a plus or other positive mark)
- Comments explicitly stress the positive aspects with regard to the lexical or stylistic solutions

6. Which of the following methods of marking a translation (either for homework or midterms/exams) have you come across most frequently? Please answer both for translation from a foreign language to Slovene and from Slovene to a foreign language.
- Underlined words or parts of sentences without further comments
- Underlined words or parts of sentences with 'correct' answers added
- Underlined words or parts of sentences with comments on the type of error
- Exclamation marks, question marks or other similar characters (without further comments)
- Brief comments on the translation/summary beside the text
- Extended comments on the translation/summary beside the text
- Brief oral comments in class
- Extended oral comments in class
- Brief oral comment at office hours
- Extended oral comments at office hours

7. How do teachers grade midterms or exams?
- Only with a numerical grade (without any particular explanation, points etc.)
- With a numerical grade based on a system with points
- With a numerical grade based on a verbal explanation

8. The grading and assessment system of translations/summaries which you usually come across is, in your opinion, characterized by the following:
- The teacher explains the grade objectively and I understand why it is as it is
- The teacher does not explain the grade, the criteria seem subjective and I don't know why the grade is as it is
- When I compare myself to my colleagues I don't know why their grades are higher/lower

9. If you are already enrolled in the MA programme, do you notice any differences between the methods of assessment and grading at BA level and at MA level?
- I am not at MA level yet
- No, the system remains unchanged
- I notice minor changes
- I notice major changes

Table 3: Teacher questionnaire (English translation of the multiple choice questions).

1. Which year's courses do you teach and in which direction does translation take place?
   - 1st year BA
   - 2nd year BA
   - 3rd year BA
   - 1st year MA
   - 2nd year MA

2. Your comments about the adequacy of the translations at tutorials or seminars (not at exams or midterms) are mostly:
   - Oral
   - Written
   - Oral and written

3. How often do you assess students' translation/summary homework, either in written or oral form?
   - Always
   - 7 out of 10
   - 5 out of 10
   - 3 out of 10
   - Less than 3 out of 10
   - Never

4. When you hand back an assessed translation, how long are your comments?
   - I don't give any special comments
   - My comments are very short (one or two words at the critical points)
   - My comments are relatively detailed for the worst mistakes
   - My comments are detailed for all types of mistakes

5. What are the most frequent comments you make for translations done as homework or midterms/exams to each student?
   - Comments are limited to grammatical and/or lexical errors
   - Comments include notes on stylistic errors
   - Comments include notes on errors regarding the text type
   - Comments include notes on the function/purpose of the text
   - Comments are focused exclusively on the negative aspects of the product
   - Comments explicitly confirm good solutions to translation problems (e.g. with a tick, a plus or other positive mark)
   - Comments explicitly stress the positive aspects with regard to the lexical or stylistic solutions

6. Which of the following methods of marking a translation (either for homework or midterms/exams) do you use most frequently? Please answer separately for translation from a foreign language to Slovene and from Slovene to a foreign language.
   - Underlined words or parts of sentences without further comments
   - Underlined words or parts of sentences with 'correct' answers added
   - Underlined words or parts of sentences with comments on the type of error
   - Exclamation marks, question marks or other similar characters (without further comments)
   - Brief comments on the translation/summary beside the text
   - Extended comments on the translation/summary beside the text
   - Brief oral comments in class
   - Extended oral comments in class
   - Brief oral comment at office hours
   - Extended oral comments at office hours

7. How do you grade midterms or exams?
   - Only with a numerical grade (without any particular explanation, points etc.)
   - With a numerical grade based on a system with points
   - With a numerical grade based on a verbal explanation

8. Please choose which of the following are true for your assessment system:
- It is useful to students because based on the system I can clarify my grade
- I use an assessment grid, in order to be able to grade translations in the most objective way possible
- I use the absolute method: a translation gets the grade that it deserves, regardless of the other translations in the group
- I use the relative method: the best translation gets the highest grade etc.
- I have trouble assessing and grading translations: I can't always find the right way to explain my corrections/grades to the students
- My system works well for clarifying my grading to the students but it's (too) time-consuming
- I don't really spend a lot of time explaining my grading

9. If you teach both at the MA level and at the BA level, do you notice any differences between the methods of assessment and grading you use at BA level and at MA level?
- I only teach one level
- No, my system remains unchanged
- My system is slightly different
- My system is very different

5 POPULATION AND METHOD

The Department of Translation of the University of Ljubljana currently has around 400 enrolled students. Since we have gathered 100 responses to the student questionnaire (over 20% of the current student body), we can assume that the results are statistically significant and representative of the students' population of the department as a whole, though as we can see in Figure 1, not all the language combinations are represented equally.[8] As for the teachers working full-time at the department, out of 23 teachers involved in translation courses, 16 answered the teacher questionnaire. Figure 2 shows which courses these teachers cover in the arch of the BA and MA levels.

After the answers were collected, the data was processed into percentage figures and comparisons were drawn between student and teacher answers to the relevant questions. Since the questionnaires are structured as multiple choice, the space provided for additional comments was very important and the answers given there were analysed very carefully, as they often better explain the respondents' choices. The figures, comments and reasons behind single questions will be presented in section 6 below.

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[8] As it has been stated above, responses of former students were also included in the study in order to gain as much data as possible. While most of these former students have finished their studies only a few years ago, it is still possible that their judgement is influenced to a certain degree by the impact of time on their memories and by any professional experience they may have gained in the meantime. Nevertheless, as the number of such students is not overwhelming and, most importantly, their responses do not differ in a substantial way from the responses of current students, the population that answered the questionnaire may be regarded as homogeneous.
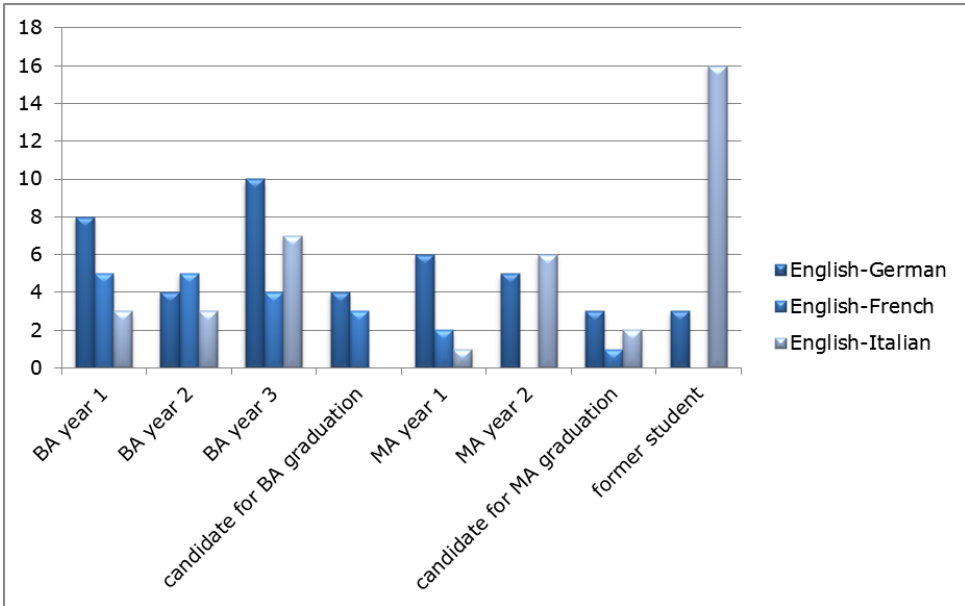
Figure 1: Structure of the respondents who answered the student questionnaire.
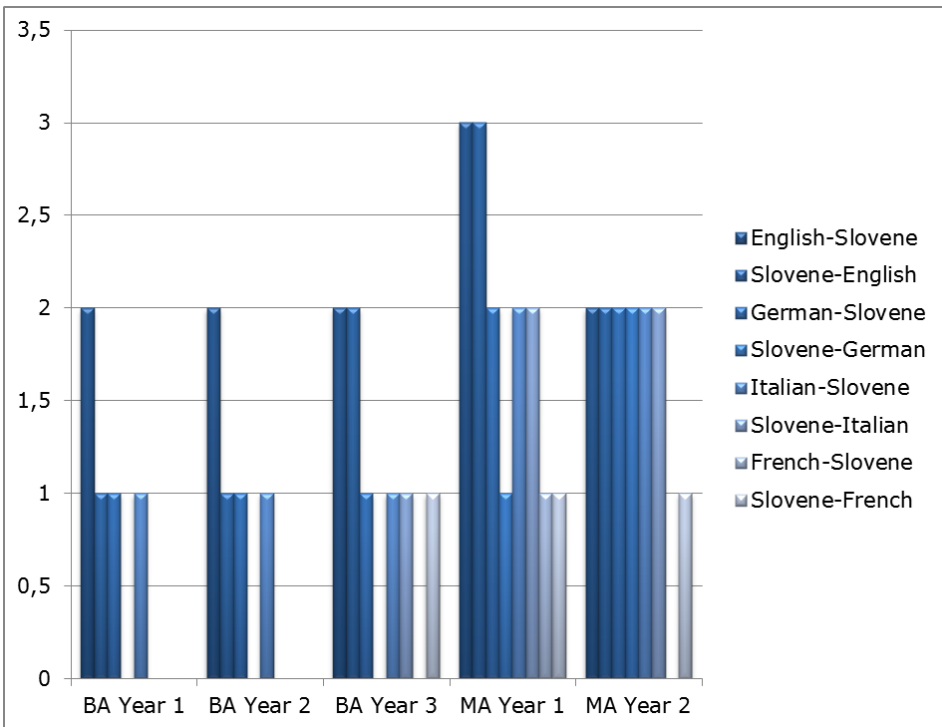

Figure 2: Structure of the teachers who answered the teacher questionnaire.

6 RESULTS AND DISCUSSION

Wherever possible, the results of the survey presented below combine the students' answers with those of the teachers[9] so that it is easier to quickly discern the common points and differences in perception between the two groups of respondents. The results to the first question are given in section 5 above, as it concerns the type of students responding or the type of courses taught by the teachers. All other questions and relative answers are discussed below. Due to space limitations, not all aspects of the questions and answers will be addressed, but rather only those where there seems to be a significant parallel or discrepancy between the two groups analysed.

6.1 General methods in assessing translations

Question 2 concerns how comments are delivered (Figure 3). While the majority of the teachers (68.8%) claim to give both oral and written feedback, the students disagree and 52.6% of them state that oral feedback is the most common, though a large use of the combination of both methods is also confirmed as quite frequent (42.3%). Seven additional comments were made by the students, in which they mostly agree on the fact that the method depends greatly on the teacher. The teachers themselves gave three additional comments: one specified a more complex combination of oral and written feedback, one mentioned one-on-one tutorials during office hours for each student as an additional form of feedback, while the last one clarified that the written comments were used for selected, thoroughly checked homework.

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[9] This does not apply to question 8, where there is considerable difference in the question and answers available to both groups; cf. sections 6.8 and 6.9.
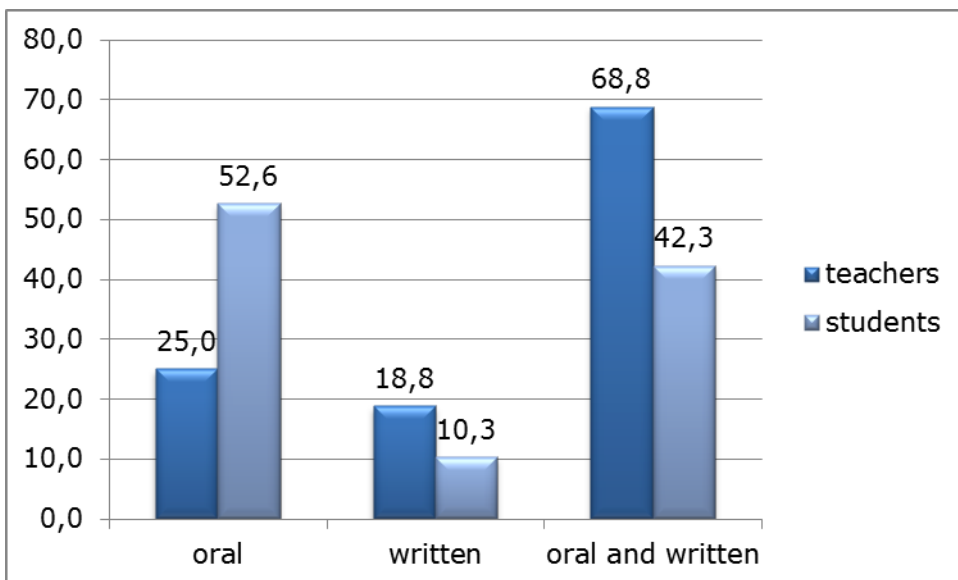
Figure 3: Types of comments about the translations (in %).

6.2 Frequency of assessment

Question 3 focuses on the general frequency with which students' translations are assessed. As we can see in Figure 4, the answers given by the teachers do not match those of the students: while the majority of the former (62.5%) assert that they always assess translations, the majority of the students (45.2%) claim that only 3 out of 10 translations are assessed. The considerable difference is probably due to the different perspective assumed by the teachers and students while answering, as the question might have been slightly ambiguous, especially to the teachers: as one of the four additional comments left suggests, it is probable that the teachers meant that they always assess students' translations, but not necessarily all of them. One colleague commented that he/she always assesses all translations and then gives an oral summary of all the problems; another one explained that twice in each semester, all the translations due at the time are assessed. Aside from this problem of interpretation and the consequent answer of 'always', the majority of the teachers (37.5%) claimed to assess between three and five translations out of ten, only 6.3% assess seven out of ten, and nobody stated that they correct less than three.
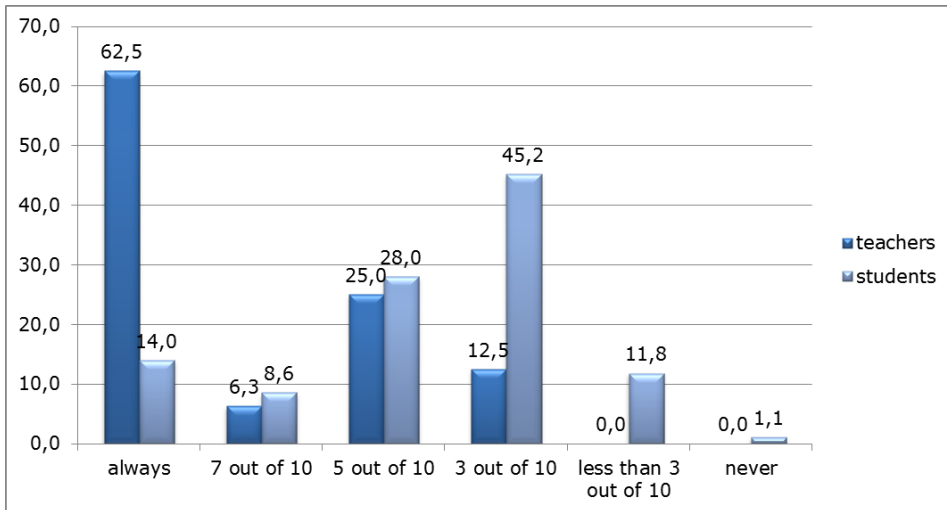
Figure 4: Frequency of assessment (in %).

The students understood the question the way it was intended: their answers referred to how many times their own translations were assessed, not the whole group, and agreed (73.2% cumulatively) that usually three to five translations out of ten were assessed individually. Only one student claimed that translations were never assessed, and 14% said that all of them were, while 8.6% said that seven out of ten translations were assessed. However, in contrast to the teachers, 12.9% stated that less than three translations out of ten were assessed. The students also left 17 additional comments, mostly clarifying that the number of assessed translations depends greatly on the teacher, some checking them all and some even none, yet mostly they felt that they received enough feedback in class while the assessed translations were being discussed, at which time they also had the opportunity to ask any questions that remained unanswered.

6.3 Length of the comments

Another point on which the students do not seem to confirm what the teachers claim to do is the question about the length of the comments (question 4; the results are given in Figure 5). While 74.2% of the students agree that comments are very short (one or two words at the critical points), most teachers (68.8%) claim that their comments are relatively detailed for the worst mistakes. 18.8% of the teachers stated that their comments are detailed for all types of mistakes, but only 3.1% of the students felt that that was the case. 12.4% students also said that no special comments were given, while none of the teachers admitted to that.
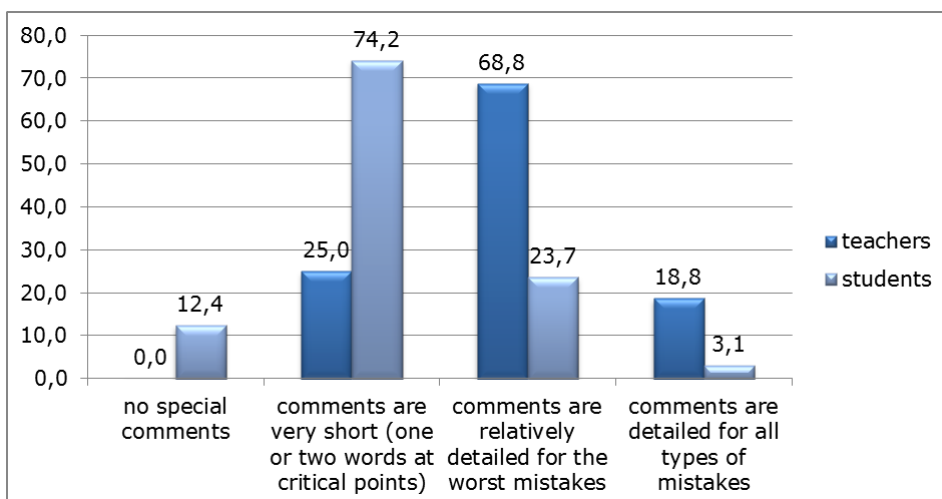
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Figure 5: Length of the comments given as feedback (in %).

These differences appear to be very important, as they show that comments which teachers considered as detailed do not necessarily come across that way. The students' answers could be understood in the sense that they wish for more thorough feedback. However, the seven additional comments do not seem to imply so: students again confirm a great degree of variation among teachers but mostly state that the feedback was sufficient, even if it sometimes required additional oral consultation. The teachers gave four additional comments, mostly clarifying when they would give longer comments (e.g. for contrastively interesting topics).

6.4 Content of comments

Question 5 focuses on the types of comments that were mostly used in TQA (Figure 6). The multiple choice answers given include both several 'customary' types of errors such as grammar, style, function, purpose, text type. Again, the opinions of teachers and students do not quite match. The greatest differences seem to concern the presence of positive feedback (and indeed, among the 17 additional comments left by the students, the lack or small amount of positive feedback was mentioned in nine): while 93.3% of the teachers state that they give positive feedback for good solutions to translation problems and 46.7% explicitly stress good lexical or stylistic solutions, only 35.4% of the students acknowledge the first kind and a mere 13.5% notice the second. The opinions of the two groups are most similar concerning the exclusive presence of comments on grammatical and/or lexical errors (40% of the teachers and 41.7% of the students). In principle, the teachers seem to be inclined to all types of comments listed except the one which focuses only on the negative aspects (yet 21.9% of the students believe this does happen), all of them (100%) offering comments on stylistic errors, and very often including comments on the function/purpose of the text (86.7%). Looking at the students' perspective, it would

seem that what they mostly get as feedback regards their stylistic (77.1%), grammatical and lexical errors (41.7%), they seem to get positive feedback in 35.4% of the instances and are less exposed to all other kinds of comments. In their additional comments, students again mention noticeable differences among the teachers (eight comments out of 17).
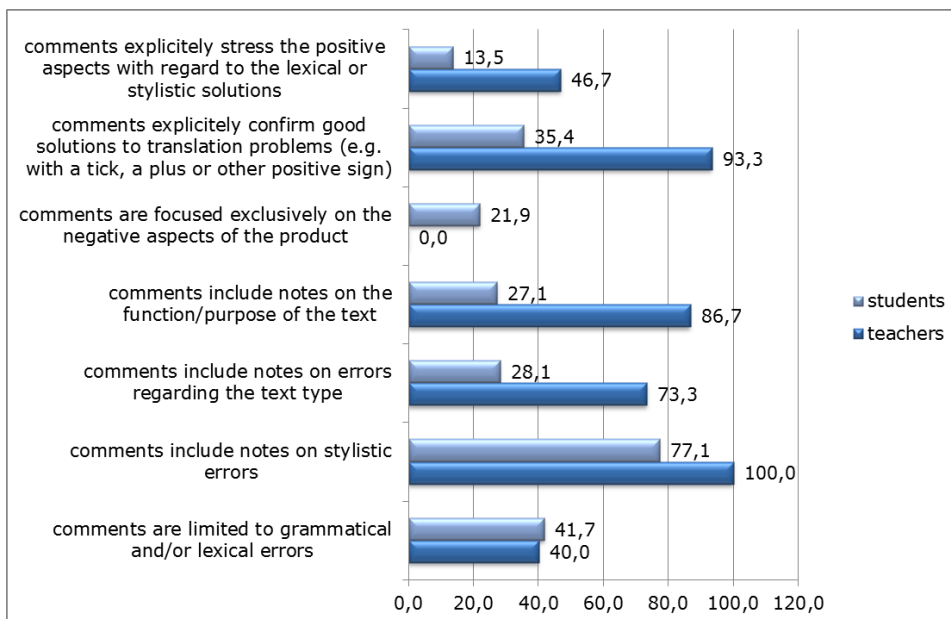

Figure 6: Content of comments (in %).

6.5 Details on the forms of comments

With question 6 we wanted both to check what form the comments usually assume (including lines, ticks etc.) and also to see if there is a difference in the methods used for translation into the mother tongue and translation into a foreign language. As far as the latter is concerned, there is a certain variation perceived by the respondents. Although the teachers' results may be influenced by the types of courses they teach[10], it appears also from the results of the students that the forms assumed by the comments are more tentative in L1→L2/L3 translation. While several of the choices offered achieve over 50% for translation into L1 (cf. Figure 7) in the students' responses, none rate so high for translation into the foreign tongues.

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[10] In question 1, the teachers marked 26 courses of translation into the mother tongue and 20 courses of translation into a foreign language. This in itself may be a reason for lower percentages found for all L1→L2/L3 activity.

The teachers' responses show that the preferred form of commenting translations is underlining words or parts of sentences: all three variations of this option are used frequently and underlining with comments on the type of error is the preferred one in both directions of translation. Other frequent forms are extended oral comments at office hours[11] and brief oral comments in class or during office hours.

There is a great degree of agreement between the two groups of respondents as far as the most frequently selected options are concerned: the students also selected all kinds of underlining as frequent forms, though in their opinion, brief oral comments in class are the most frequent. The additional comments given (three for the teachers and eight for the students) mostly mention differences in different classes.
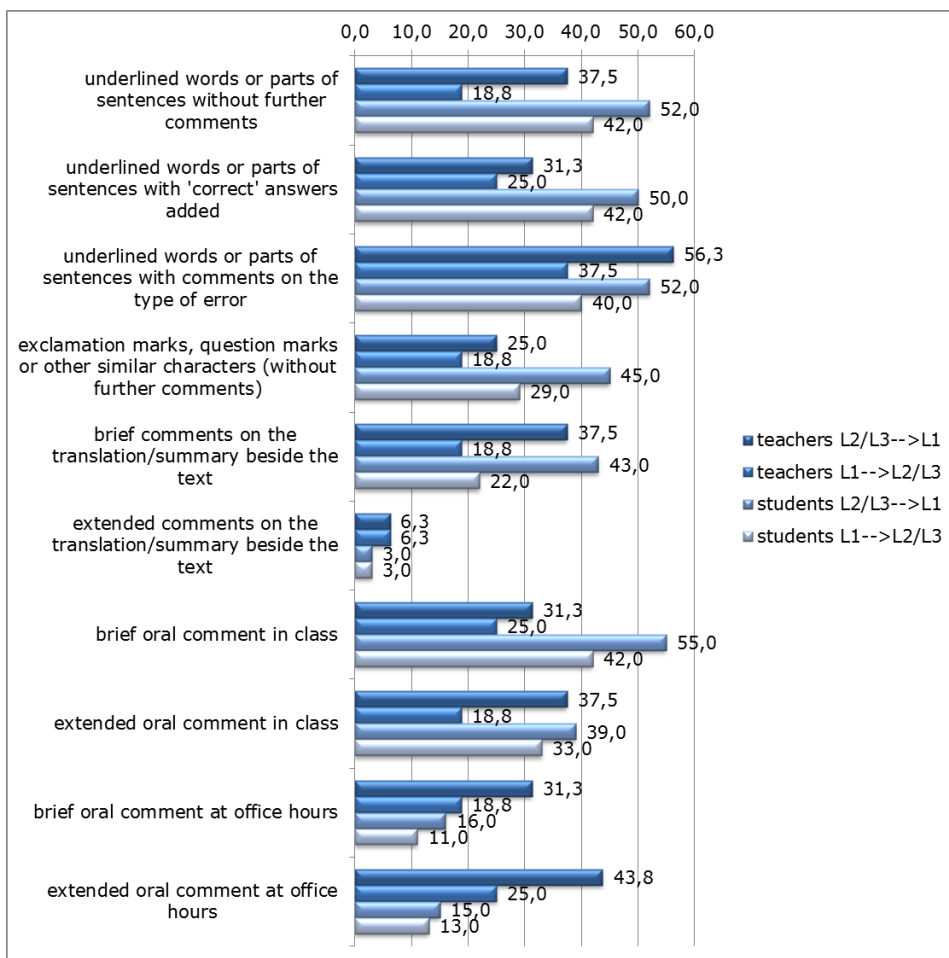

Figure 7: Forms of comments (in %).

6.6 Summative assessment methods

In question 7 we verified how summative assessment was treated, i.e. how the grades for the assessed translations were determined (Figure 8). The students and teachers agree on the fact that a system with points resulting in a numerical grade is by far the most common, but while they also agree that often the numerical grades are explained in words, 27.1% of the students also state that grades are not explained at all. The teachers left three additional comments, specifying details about their own way of assessment, while the students made 13 comments, in which they mentioned the differences between various teachers, some of which have understandable systems which the students consider helpful in understanding their mistakes and learn from them, while others give a grade without explaining what it is based upon. Such cases are not extremely frequent, according to the answers to the questionnaire (and none of the teachers admit to doing it), but they are present nonetheless.
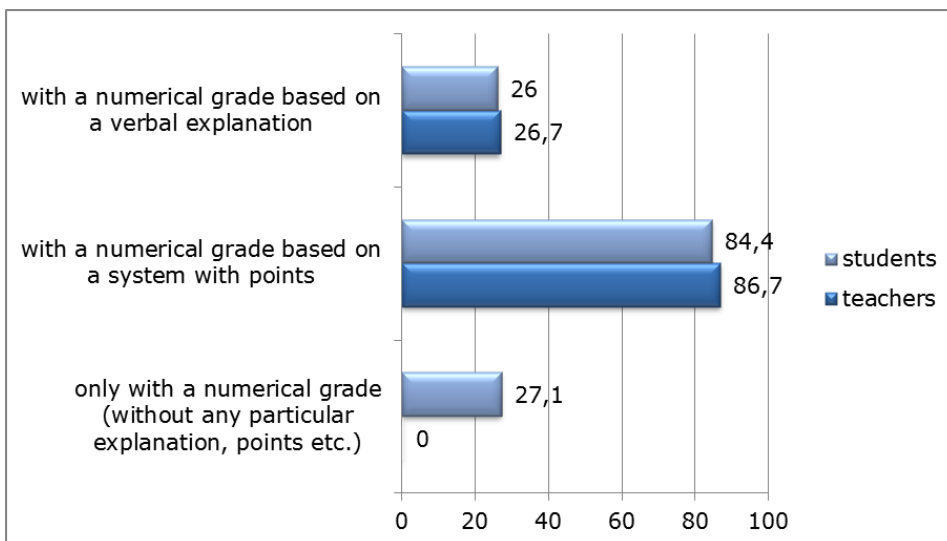

Figure 8: Summative assessment methods (in %).

Below, in section 6.7, we will proceed to the final question (question 9) because it is essentially the same for teachers and students. We will go back to question 8 in sections 6.8 and 6.9.

6.7 Comparison between the BA and MA level

Question 9 focuses on possible differences between the assessment systems used at BA and MA levels. In Figure 9, the answers marked as 'not relevant' represent those teachers/students who only have experience with one of the two levels (e.g. students at BA level and teachers having courses only at either one of the levels). In this respect, Figure 9 does not give a completely accurate picture of the student population: 57

students declared that they are not attending MA level yet and an additional 17 skipped the question (which implies that they also are not MA students), so 26 actually answered it. Of these, 50% stated that there are no differences, 36% noticed minor differences and 14% experienced significant differences. Nine additional comments were left about the kind of changes that do occur; the common opinion is that the emphasis moves from grammatical errors to stylistic ones. Students also feel that the teachers tend to be stricter at MA level.
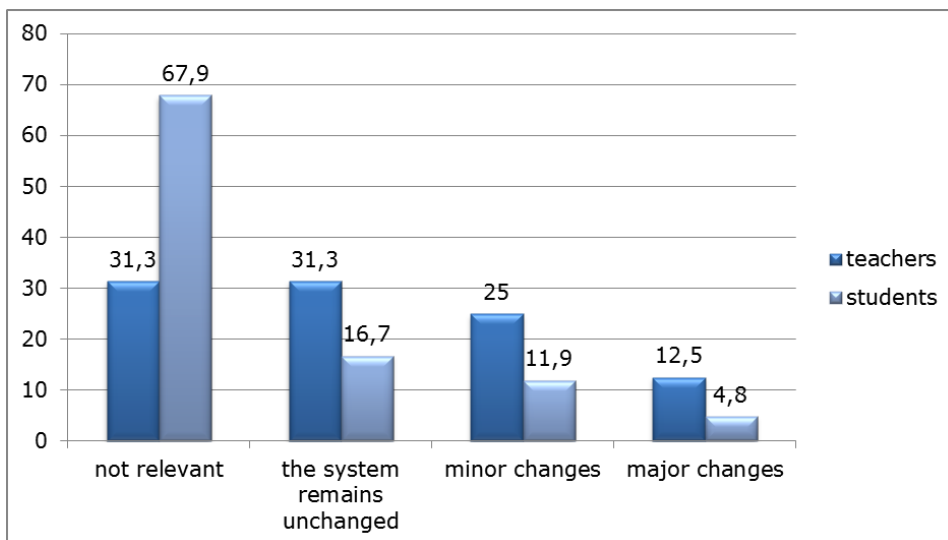

Figure 9: Differences in assessment between the BA and MA level (in %).

Among the teachers, 11 teach at both levels and their view on the matter is fairly similar to that of the students: 46% leave their system unchanged, 36% change it slightly and 18% make major changes. The 6 comments left by the teachers are in line with what the students perceived: stylistic errors are considered more important at MA level than at BA level and teachers also tend to be stricter at MA level.

6.8 Teachers' assessment systems

As indicated above, question 8 was not the same for students and teachers. It deals with the same issue but the answers offered were quite different and consequently the responses could not be grouped together: here the teachers' answers will be discussed, while the students' responses will be dealt with in section 6.9.

The teachers were asked how they view their assessment methods and Figure 10 summarizes the results. It appears that most teachers are quite happy with what they do and how they do it: 75% believe that their assessment system is useful to their students due to its clarity, though 31.5% find their system functional but time-consuming. 75% use an assessment grid to obtain objectivity, while only 6.3% do not worry too much about

explaining their decisions. In summative assessment, half of the referents use criteria-based assessment, i.e. the students' translations are assessed in relation to selected criteria, while 25% use a norm-based approach, i.e. they grade the students in relation to each other's performance (cf. Biggs and Tang 2011:38-39, and Prégent 1990, quoted in Martinez Melis & Hurtado Albir 2001:277). However, despite some considerable differences and an implied tentativeness (for instance, 25% of the teachers have avoided choosing either the criteria-based or the norm-based approach), only 12.5% of the respondents admit to having some trouble assessing and grading translations. Only two additional comments were offered, in which combinations of the above-mentioned approaches were mentioned.
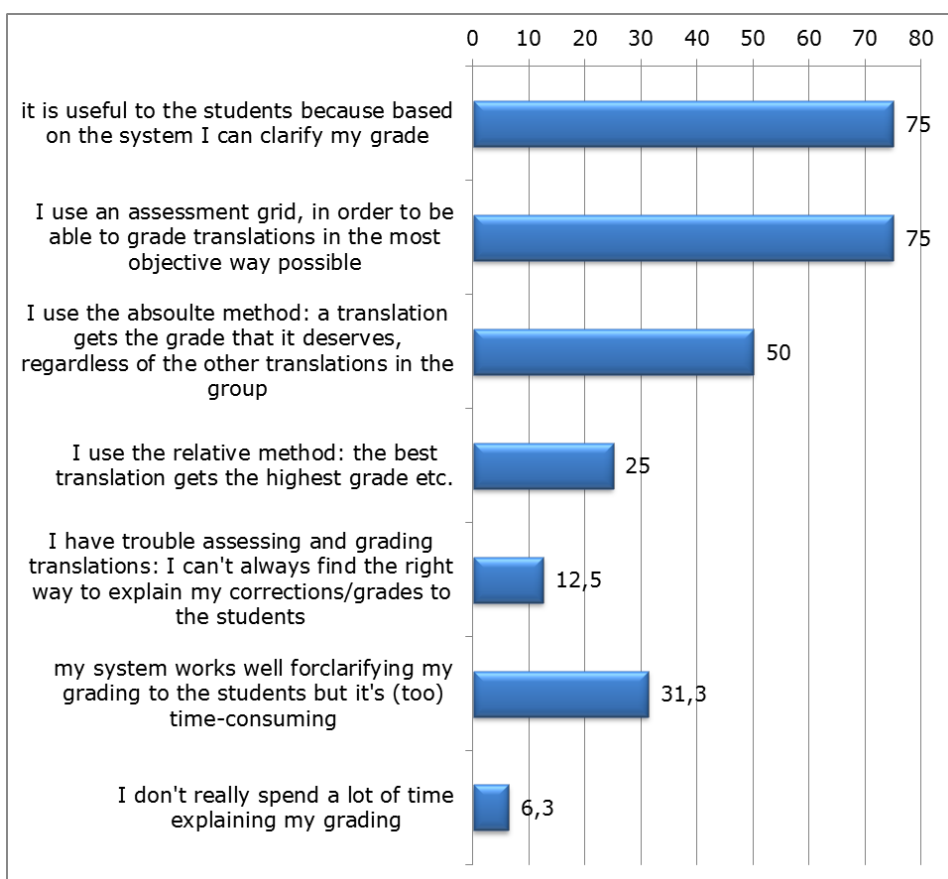

Figure 10: Teachers' assessment systems (in %).

6.9 Students' reception of assessment systems

In question 8, the students were asked for their opinion of their teachers' assessment systems. Three choices were offered and a space to provide additional comments, which was amply exploited: a total of 27 comments were given. As we can see in Figure 11, among the choices offered, the majority (67.7%) felt that the teachers' assessment methods are objective and clear, 34.4% found them subjective and incomprehensible and 26% felt unsure about their own grades in relation to those of their peers. The additional comments added some important insights: 17 respondents felt the need to clarify that not all teachers behaved in the same way, they were mostly objective and clear; six thought that the teachers' approach was subjective; two expressed their difficulty with understanding the criteria; one stated that he/she did not agree with the solutions proposed by the teacher and one ironically stated that there was no problem as long as the grade was a positive one.

Obviously it must be taken into consideration that the students who had problems passing a course would be bitter about the teacher's assessment methods and express this in the survey. Nevertheless, considering the number of responses gathered, we feel confident enough in the results to believe that the prevailing assessment method does seem to be perceived as an objective and clear one.
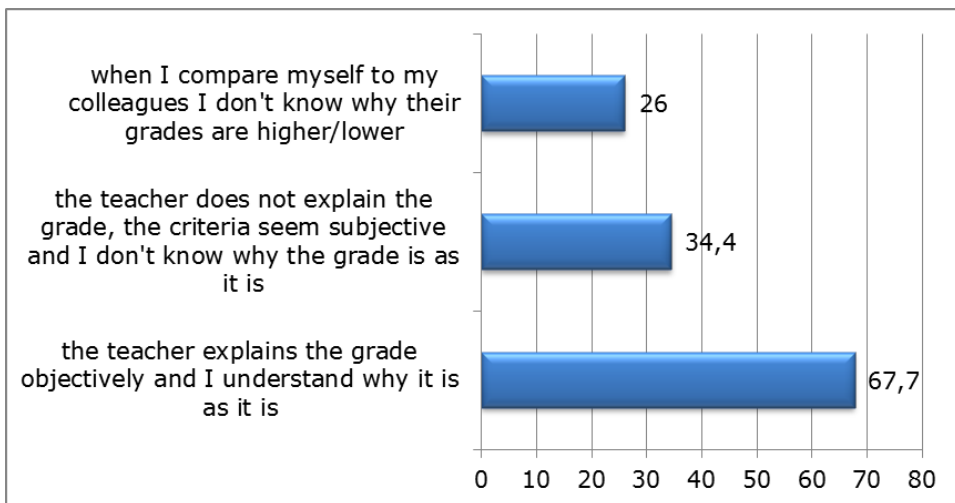

Figure 11: Students' reception of teachers' assessment systems (in %).

7 CONCLUSIONS

TQA presents teachers with a challenge for various reasons, one of them being the different functions associated with it: the feedback TQA provides to students is essential

for the development of their skills and so it should be as informative as possible. On the other hand, workloads and time schedules limit the teacher and often make it impossible to assess all translations that are prepared. Such a situation leads to a perennial search for balance and the outcomes may well vary from person to person and from course to course. Additionally, the teachers' intentions do not always come through and what the students perceive may well be far from what the teachers claim to be doing.

In the presented survey, teachers and students broadly agreed on a number of questions: both state that comments in written form are the least frequent; both agree that the most frequent form comments usually assume are underlining and brief oral comments in class; both agree on how summative assessment is achieved and the majority of both feel that the assessment system does not change much between the BA and MA levels.

The main differences lie in three areas. The first one regards how the two groups view the frequency with which translations are assessed, though we have commented on some of the reasons for this difference of opinion in section 6.2. There is some disagreement also on the length of the comments, from which it could be inferred that teachers feel their comments are extensive enough but that students do not feel the same way. Another controversial point relates to the contents of the comments, especially where positive feedback is concerned: the results seem to imply that while teachers feel they give enough of it, students are much less prone to think so. If the aim of the translator training process is to form competent and self-confident translators, it would seem necessary to build on that self-confidence along with refining language skills and building translation competences. How to give positive feedback (and even how to identify parts of translation that deserve positive feedback or what criteria to use when, for instance, we want to award one such part with 'positive points') is a topic that should most certainly benefit from further research. Furthermore, another useful area might be expertise research: as expert translators know when they succeed, students also should learn to know when they are successful.

Returning to the question on the content of the comments, the two surveyed groups only agree about the comments on grammatical and lexical or stylistic errors (cf. Figure 6 in section 6.4). One of the reasons for such disagreement might lie in the lack of understanding of the criteria used by the teachers in their assessment. The expectations of the students could easily be aligned with the intents of the teachers if the intents are stated in a clear, unambiguous way.

To conclude, we believe that the survey shows that the teachers are mostly familiar with (at least some of) the current approaches to TQA and strive to implement methods that really help develop the students skills and competences. Nevertheless, there are areas where there is a lot of room for improvement, the communication with students on the criteria of assessment being a notable one, as the students' feedback does not confirm the claims of the teachers in some matters that should not be overlooked.

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