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Translation studies has grown at a phenomenal speed since the 1980s. This growth is well charted in several recent publications (Kuhiwczak and Littau 2007; Trivedi 2007; Tymoczko 2007; among others), and is evident in such developments as the increase in the number of journals dedicated to translation and/or interpreting, the increase in the number of institutions offering degree courses in translation and interpreting, the number of publishers now launching series dedicated to the subject, the availability of dedicated abstracting and indexing services, and the stream of encyclopedias, handbooks, dictionaries, readers and other anthologies of primary material which have been appearing steadily since 1997, with various large projects still in preparation. The current reader reflects this development and provides the most extended and ambitious collection of writings on translation and interpreting to date. It differs from all existing works of reference in the field in its emphasis on contemporary critical material and the range of disciplines on which it draws. Only some of the material included here is drawn from mainstream translation studies literature. Translation being a pervasive phenomenon that has attracted the attention of scholars working in a variety of disciplines, some of which have a much longer history and stronger disciplinary base than translation studies, it would have been odd to ignore the wealth of original, critical thinking on translation that is spread across a wide range of fields in the humanities. Many of the articles included here are thus written by scholars of history, postcolonial studies, literary studies, film studies, pragmatics, sociolinguistics and a variety of other disciplines. Several are translated from other languages specifically for this reader, and among those that are originally written in English many deal with translation and/or interpreting in non-Western and minority cultures.

This reader consists of 74 articles and book chapters and is divided into 16 parts, as follows:

- Part 1 Conceptualizing Translation: Transformation, Creation, Mimesis, Commentary
- Part 2 Incommensurability of Paradigms
- Part 3 Travelling Theory
- Part 4 Translation at the Interface of Cultures: Contact Zones, Third Spaces and Border Crossings

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- Part 5 World Literature and the Making of Literary Traditions
- Part 6 Politics and Dynamics of Representation
- Part 7 Environments of Reception
- Part 8 Translation as Ethical Practice
- Part 9 Modes and Strategies
- Part 10 Discourse and Ideology
- Part 11 The Voice of Authority: Institutional Settings and Alliances
- Part 12 Voice, Positionality, Subjectivity
- Part 13 Minority: Cultural Identity and Survival
- Part 14 Instruments and Mechanisms of Domination
- Part 15 The Dynamics of Power and Resistance
- Part 16 Changing Landscapes: New Media, New Technologies

**Part 1, Conceptualizing translation: transformation, creation,
mimesis, commentary**

Translation has been conceptualized in very different ways over the years, and Part 1 brings together some of the more interesting attempts at engaging with the issue of what translation means and the implications of defining it in various ways.

Writing from the perspective of a philosopher, John Sallis (Chapter 1) examines the different senses of translation and exemplifies them by analysing a scene from Shakespeare's *Midsummer's Night Dream* (the scene where the mechanicals rehearse the play within a play). Sallis's analysis of Schlegel's translation, including his rendering of proper names and of the exclamation which forms the climax of the scene (Bless thee, Bottom, bless thee! Thou art translated), offers us a glimpse of the uncontrollable semantic mobility that is inherent in translation, however defined. In Chapter 2, Young conceptualizes translation from a postcolonial perspective, likening translation to a colony. A colony begins as a translation, a copy of the original located elsewhere on the map. Under colonialism, the colonial copy becomes more powerful than the indigenous original that is devalued.

Mukherjee moves us in Chapter 3 into the more concrete domain of how a specific tradition, in this case Indian, has understood and engaged with the different senses of translation over the years. Until the advent of Western culture, translation in India had always been regarded as a form of rewriting, or retelling, that is not divorced from the act of original composition, and Mukherjee offers many examples to demonstrate the range of changes and adaptations that this rewriting involves and surveys a range of terms and senses of translation in the Indian context, including *rupantar* (change in form) and *anuvad* (speaking after, or following), as well as the term *transcreation*, especially used for rendering older Indian literary texts into modern English. In Chapter 4, Cheung addresses the issue from a historical perspective in order to reveal how the meaning of terms used to denote

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translation, and their attended conceptualizations, becomes institutionalized over a long period of time. She traces the evolution of various definitions of translation, the ‘semantic jogging’ for position among a range of competing terms within the Chinese tradition, and in the process identifies a set of metaphors that underpin early Chinese attempts to conceptualize translation. Cheung’s stated purpose is to highlight the constructed nature of the prevailing notion of translation in Chinese, and in other languages.

Holmes (Chapter 5) examines different forms of ‘meta-literature’ that accumulate around a poem. These include critical comments on the poem that are written in the same language; a critical essay written in another language; a prose translation; a verse translation which manifestly aspires to be a poem in its own right and about which a new fan of meta-literature can take shape; imitation; a poem about a poem; and a poem inspired by a poem. The verse translation is unlike all other interpretative forms in that it aims to be an act of poetry; for this specific literary form, with its double purpose as meta-literature and as primary literature, Holmes introduces the designation ‘metapoem’. Like Holmes, Berman (Chapter 6) treats translation as one type of metatext, the other two being commentary and criticism. Criticism locates itself exclusively within modernity while commentary is ‘backward looking’. Like translation, commentary is characterized by its close reliance on the letter of the text, while criticism proceeds in the opposite direction: it attempts to extract the meaning of the text that can only be apparent in the whole; the letter as such appears in criticism only in the form of quotation. A commentary written in a language other than that of the text comes closest to translation. Commentators and translators approach the text in very similar ways: they stay close to the text, delve into the depths of its meaning, linger over details and ponder them.

The late Chinese scholar Xu Chongxin, in Chapter 7, argues that a successful translation is like a replica of a painting: it corresponds to it both conceptually and imaginatively. This in no way undermines the status of a translation, for although imitation is not the same as creation there is an intimate relationship between the two: creativity can only express itself through mimesis. Imitation is not merely a necessary step in the process of translation but gives birth to creation in and through translation. Literary translation is thus creation on the basis of imitation. Xu concludes with a critical assessment of Yan Fu’s threefold principle of ‘faithfulness, expressiveness, elegance’. In Chapter 8, Haroldo de Campos takes as his starting point a text written by the essayist Albrecht Fabri, who differentiates between *representation* and *what is represented* in artistic works and concludes that the *place* of translation is in the discrepancy between the saying and what is said. Translation, moreover, is an exercise in criticism. Aesthetic information is inseparable from its realization, and creative texts are untranslatable and have to be recreated. Here, it is not the meaning that is translated, but the physicality or materiality of the sign. Petrilli enlists

Borges, and ultimately Peircean semiotics, in her attempt to rethink the relationship between translation and original, in Chapter 9. The paradox of translation resides in the fact that it must be at once similar and dissimilar. As a semiotician, Petrilli argues that because of its very nature as a sign, the text is an infinite metempsychosis: the sign's identity is achieved in its metempsychoses, in its transmigration from one sign to another, and the paradox of translation is ultimately the same paradox of the text and of the sign.

Drawing on extensive examples of the translation and performance of Greek drama in the late twentieth and early twenty-first centuries, Hardwick (Chapter 10) identifies and supports a sense of growing flexibility in the norms invoked to distinguish between a translation, an adaptation and a version of a Greek play. Transplanting Greek drama across time, space and culture has played a key role in the construction, articulation and reshaping of senses of cultural identity. In this context, the term 'translation' needs unpacking, especially if we are to understand the role of Greek plays as vehicles for intervention and dissent. Hardwick elaborates a model that further distinguishes between (1) author as translator/translator as author; (2) director as translator; and (3) audience/spectators as translators. Her wide-ranging discussion suggests that the norms of what constitutes *translation* (as well as what the term *translator* covers) continue to evolve across time and genres.

Part 2, Incommensurability of paradigms

Translatability and (in)commensurability have always been central themes in the literature on translation, with Quine (1960) and Davidson (1973/1984) being the standard reference points in the arguments for and against untranslatability and incommensurability. Part 2 offers a selection of more recent and more ethically oriented thinking on the issue.

Kuhn's short contribution (Chapter 11), written nineteen years after the postscript to *The Structure of Scientific Revolutions*, recalls how he had tended to see translation as a way of resolving incommensurability. But translation cannot bridge the gap between the language a reader brings to a text and the passages in that text that feature incommensurable terms. Quine's radical translator is in fact a language learner, not a translator. Kuhn rejects Davidson's notion of enrichment as eliminating incommensurability. If Quine's radical translator could enrich his native language by adding the newly acquired words from another language to it, the enriched language would project two incompatible images of the same areas of the same world, a consequence that would endanger the community that used it. In Chapter 12, Fabbri approaches the challenge of untranslatability from the perspective of a semiotician and evokes Kuhn's work in addressing it. Every sign refers back to another sign, translating it but at the same time developing it.

Within its own bounds, the system tends to close, to define concepts within itself, and is therefore difficult to translate. Belief systems are always reinforced by the objections which are brought against them, as long as they have a system in place capable of guaranteeing the belief system sufficient invulnerability. Scientific paradigms operate in similar ways. In daily encounters, too, each person systematically reinforces his or her own beliefs, taking the other's response as a confirmation of their own thesis. No translation – no passage from one modelling system to another – is possible. The system reorganizes itself but stays within its own bounds. MacIntyre, in Chapter 13, is concerned with examining how the adherents of different or rival traditions come to understand each other sufficiently to conclude that their traditions are different or competing. This requires characterizing the types of translatability and untranslatability, and the linguistic relationships that can hold between traditions, since every tradition is embodied in the particularities of some specific language and culture: each language-in-use is tied to a particular set of beliefs, so that to reject or radically modify these beliefs requires some form of linguistic transformation. That untranslatability may appear as a philosophical fiction to some, that some may believe that it is possible to understand everything from human culture and history, no matter how alien – this itself is one of the defining beliefs of modernity.

In Chapter 14, Ricoeur offers a more optimistic reading of the plurality of language that underpins arguments of untranslatability. The diversity of language points to a universal competence denied by its local performances. Translation is theoretically impossible but actually practicable, and it comes at a price because it remains a risky operation. To give up the dream of perfect translation is to admit the unsurpassable difference between what is peculiar to us and what is foreign, so that the test of the foreign always remains. Translation thus ultimately poses an ethical problem. To bring the reader to the author and the author to the reader is to practise linguistic hospitality, a paradigm that can serve as a model for other types of hospitality.

Part 3, Travelling theory

Since Said's seminal and much quoted discussion of the mechanisms by which theory travels and what happens to it when it travels across languages and cultures (Said 1991) there has been growing interest in this theme among scholars in both translation studies (see especially Susam-Sarajeva 2003, 2006) and other disciplines.

In Chapter 15, Zhang argues that in a totally alien environment shaped by a very different course of events Western theories tend to lose the urgency of their internal distinctions. The students' demonstration and ensuing massacre in Tiananmen Square in 1989 are used here to interrogate literary

theory, drawing specifically on an essay by Rey Chow which is shown to make easy use of theory that masks the brutal reality of massacre. In Western universities, oppositional discourse is conformist as professional performance, which has nothing to do with Chinese reality. Ultimately, when theory travels to a different culture and plays a role in the transformation of that culture, theory itself is also transformed. The role of Western theory in China must be understood from a perspective grounded in Chinese reality if it is to be understood at all.

Nornes, in Chapter 16, looks at the way in which Paul Rotha's work on documentary was imported and received by Japanese theorists of cinema. While Rotha's *Documentary Film* (1935) had been well received in Europe and America, it was never seen as the theoretical 'bible' it was to become in Japan following its translation by Atsugi Taka (first edition in 1938). Nornes refers to the events of the latter half of the 1930s in order to explain how and why Rotha's book became a 'bible' for both militarist and leftist documentary film-makers and critics in Japan. From film studies, Wright takes us to the field of chemistry. The chapter included here (Chapter 17) is part of an extensive study of the way in which the ideas and vocabulary of modern Western chemistry, the lead science of the nineteenth century, were transmitted to and received in China. The supposed incompatibility of the traditional Chinese view of nature with that of Western science did not in practice prevent the absorption of the latter into Chinese culture, although the resulting 'modern Chinese science' was subtly modified by the cultural assumptions in which it had to be expressed. Today, Western science is no longer regarded as *qi*, a collection of ingenious techniques; it has been translated into *Dao*, a source of moral authority, an inspiration to political progress and an indispensable part of modern Chinese culture. Knellwolf focuses in Chapter 18 on the genre of popularizations of science and examines the role of the audience in scientific publication and the way gender figures as an element that facilitates or hinders the transmission of knowledge. The bulk of the essay focuses on Fontenelle's *Entretiens sur la pluralité des mondes habités* (1686), in Aphra Behn's translation (1688), with a relatively short section devoted to Francesco Algarotti's *IL Newtonianismoper le dame* (1737), in Elizabeth Carter's translation (1739). The writers and translators involved in scientific or pseudo-scientific publication are shown to have made every effort to use the aura of objectivity attaching to scientific discourse for the definition and mediation of such contested concepts as gender and national identity.

Dongchao analyses the meanings of feminism through the problematic of translation (Chapter 19). She traces the evolution and mediation of the various terms and concepts connected with feminism and the links between scholars' understanding of feminism and other concepts such as individualism and human rights. The translation of the term 'feminism' ultimately involves a continuous process of dialogue and negotiation.

Part 4, Translation at the interface of cultures: contact zones, third spaces and border crossings

Part 4 covers a range of concepts used to interrogate translation that have become part of the core vocabulary of the humanities in recent years: contact zone, third space, border crossing.

Mary Louise Pratt defines ‘contact zone’ in an earlier work as ‘the space of colonial encounters, the space in which peoples geographically and historically separated come into contact with each other and establish ongoing relations, usually involving conditions of coercion, radical inequality, and intractable conflict’ (Pratt 1992: 6). In the essay included in this volume (Chapter 20), she argues that translation is unavoidable in the contact zone: cultural repression requires a moment of translation. Ultimately, however, all translation involves contagion. The context that evolves out of years of colonial domination is one that is fractured, not fully comprehensible to either side unless they can draw on the cosmic vision of the other. Translation is a deep but incomplete metaphor for the traffic in meaning. It needs to be supplemented by attention to other linguistic operations and metaphors, such as pidginization, creolization and, above all, multilingualism. In Chapter 21 Scharlau offers an account of the way in which translation and translators have been constructed as an object of study in the literature on the colonization of Latin America. Her analysis reveals the fundamental connection between conceptualizations of the Colony, intercultural relations and translation. When the Colony was reformulated as a hybrid configuration, as a zone of contact, and thus as a structure in which intercultural relations are constantly under negotiation, translation began to take centre-stage.

Bachmann-Medic argues in Chapter 22 that the concept of a ‘third space’ undermines dichotomous perceptions of the other and draws on numerous examples from literature to explore what the practice of an interculturality of the third space might entail in concrete terms. Opening up a third space of difference can become a calculated counterproposal to an identity politics which tends to set ethnic differences in stone, putting them at the service of exclusion or harnessing them to monolithic generalizations like ‘Chinese thought’ or ‘Islam’. Such a space does not – as in common notions of translation – resolve itself in dialogue and understanding, but is by its very nature a conflictual field of tension within which the intercultural encounter is driven on by a constructive negotiation of *misunderstandings*. An imaginary space of this kind would gain considerably in potential for action if it were further developed as a space of translation processes.

In Chapter 23, Temple and Edwards focus on making the interpreter visible in cross-language research. The concept of boundaries or ‘borders’ provides a useful tool for understanding the multiple and simultaneous positionings around ‘us’ and ‘them’. Researchers, research participants,

interpreters and translators will all present constructions of their own identity borders during interactions. Significantly in this context, interpreters and translators are also involved in producing identity borders for those whose words they work with. Interpreters may be treated as ‘key informants’ – a source of information on the social world under investigation – and even interviewed in their own right, to establish aspects of their own life experiences (such as their relationship to the ethnic groups they are required to work with). These key informant interviews are part of making the interpreter visible, and accountable, in the same way as researchers may seek to be explicit about their own social and political position.

Guo’s study of the interaction between China and the West since the end of the sixteenth century (Chapter 24) describes a complex situation in which Japanese translations mediated this interaction and influenced Chinese vocabulary and grammar, resulting in what Guo calls a ‘half-mediated’ and ‘half-digested’ language. After the Sino-Japanese War, the Qing Dynasty dispatched large numbers of students to study in Japan. These students engaged in translating Japanese texts and Japanese translations of European and American works into Chinese. A unique phenomenon of global intercultural exchange took place: while large numbers of Chinese moved physically to Japan to learn from the West, greater volumes of Western cultural vocabulary and grammar clothed in the Chinese language were flowing into China. Chinese social customs – from clothing to forms of entertainment – began to give way to Western practices. The Chinese language itself was fundamentally revolutionized in terms of vocabulary.

Part 5, World literature and the making of literary traditions

The idea of a world literary system has received considerable attention in recent years, especially since the publication of Pascale Casanova’s seminal study *La République mondiale des lettres* in 1999 (translated into English as *The World Republic of Letters* in 2004). The first two papers in this section, by Casanova and Heilbron, attempt to place translation within the universe of international literary exchanges and to examine it as a factor in the struggle for legitimacy in the literary and political fields. They are specifically concerned with the role translation plays in consecrating authors and texts and hence in the distribution and transfer of literary capital. In Casanova’s model (Chapter 25), structural inequality evident in the imbalance between dominating and dominated languages/literatures reflects the struggle within any field in Bourdieu’s terms and suggests that translation must be defined as a power struggle. Translation functions as a means of accumulating capital when writers from a dominated literary field attempt to enter the world literary market by ‘nationalizing’ (i.e. translating) the great literary masterpieces considered to have universal value. This allows them to import capital and prestige, and Casanova describes the process of translating the major

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texts of a dominating language into a dominated language as a ‘diversion of capital’. Translation as consecration involves introducing the periphery to the centre in order to consecrate it; the translation of dominated authors grants them a certificate of literary standing. Like Casanova, Heilbron argues that cultural exchanges have a dynamic of their own (in Chapter 26). A language is more central in the world-system of translation when it has a large share in the total number of translated books worldwide. Distinguishing languages by their degree of centrality implies not only that translations flow more from the core to the periphery than the other way around, but also that the communication between peripheral groups often passes through a centre. In other words, the more central a language is in the translation system, the more it has the capacity to function as an intermediary or vehicular language. Centrality also has an impact on variety. The more central a language is in the international translation system, the wider the range of books translated from this language. The most central languages tend to have the lowest proportion of translations in their own book production.

In Chapter 27, Moretti attempts to supplant the ‘comparative literature’ model, which is fundamentally limited to Western Europe, with one that engages with the entire planetary system of literature. Like Heilbron, he posits a core and a periphery and, like Casanova, he sees the two as bound together in a relationship of growing and profound inequality. One observation Moretti is able to make by synthesizing the findings of his own research with those reported in other studies is that in cultures that belong to the periphery of the literary system, the modern novel first arises not as an autonomous development but as a compromise between a Western formal influence and local materials. The compromise is usually reached following a massive wave of West European translations, is unstable and only rarely leads to genuine formal revolutions. Further research shows that the compromise between the local and the foreign takes different forms at different times and places, which suggests that world literature is not only a system but a system of *variations*.

Like Moretti, Coldiron is interested in questioning national historiographies of literature, specifically literary canons, but does so by using translation as a site of critical enquiry (Chapter 28). A study of translation, for example, reveals that in the period between 1501 and 1558 almost half the printed English verse was translated and, significantly, about six times more lines were translated from French than from Italian. This complicates a number of long-held critical assumptions, especially the presumed Italian roots of English Renaissance poetry. The core of the article then engages with the special theoretical and historical challenges that these translations present to some of the central narratives of English Renaissance poetry. Among other things, the analysis suggests that we cannot apply monolingual approaches to relentlessly polyglot Renaissance texts and an intensely bicultural – even multicultural – Renaissance world.

Selim focuses in Chapter 29 on questioning normative European models of literary history. Arabic literature was for a long time characterized primarily in terms of historical collapse and critical dystopia. Literary modernity was constructed as a renaissance that appropriated and copied – usually imperfectly – European modes and forms, and the six-odd centuries in between decline and renaissance – from thirteenth-century Baghdad to nineteenth-century Beirut – were thereby rendered largely invisible. Selim outlines an alternative model of the practice of writing (and reading) outside the dominant but historically contingent nineteenth-century Romantic tradition by foregrounding translation as a key process in the creation and diffusion of texts, genres and literary schools. In Chapter 30, Levy examines the underlying relationship between literary translation, vernacular composition and the emergence of a new gender archetype for modern Japanese literature. The Meiji period ushered in an era of translations from Western languages that would have a decisive impact on all forms of Japanese literary production. Futabatei Shimei's creation of a vernacular Japanese literary language was inextricably tied to the process of translation, and his approach to and practice of translation manifested a new conception of literature itself. Levy demonstrates with extensive examples the specificities of the new language created by Futabatei and the new gender archetype he introduced.

Part 6, Politics and dynamics of representation

In an essay that has become a standard reference in several disciplines (Chapter 31), Asad explores the concept of cultural translation as a metaphor that anthropologists have long used to describe their work and critiques the tendency to understand translation as reading implicit meanings in the utterances of natives. Like the psychoanalyst, the anthropologist assumes that he has final authority in determining the subject's meanings and as such becomes the *real author* of those meanings. This is the privileged position of someone who does not, and can afford not to, engage in a genuine dialogue with those he or she once lived with and now writes about.

Sengupta argues in Chapter 32 that in a colonial situation the dominant power appropriates only those texts that conform to the pre-existing discursive parameters of its linguistic networks. These texts are then rewritten largely according to a certain pattern that denudes them of their complexity and variety; they are presented as specimens of a culture that is 'simple', 'natural' and, in the case of India, 'other-worldly' and 'spiritual'. The pervasiveness of colonial hegemony and the power of the images it generates are best perceived by examining translations of 'native' works done by the colonized themselves, and Sengupta chooses to focus on Rabindranath Tagore's autotranslations to explore how he manipulated his own works to conform to the 'image' of the East as it was known to the English-speaking world at

the time. Polezzi similarly assumes that translation is one of the core practices through which one culture forms representations of another (Chapter 33). Her specific case study focuses on Italy, a culture which has been one of the most represented *loci* of the Western imagination for centuries. Translation, in its many forms, participated eminently in the formation of externally generated images of Italy. In due course, these images travelled back to their point of origin (that 'Italy' that they had reified by transforming it into the object of the foreign gaze) and influenced mechanisms of self-representation, offering a ready-made model for the construction of a national 'Italian' identity.

Part 7, Environments of reception

The issue of representation is closely linked to the environment of reception, and this section opens with an article that demonstrates the interdependence between the two. In Chapter 34, Kahf examines Margot Badran's English translation of Huda Sha'rawi's book *Mudhakkirati* (lit.: My memoirs) to demonstrate how the politics of reception can constrain our reading of a text by an Arab woman. The translation, entitled *Harem Years: The Memoirs of an Egyptian Feminist*, was published within a specific reception environment, that of the 'First World' Anglophonic market, which is shaped by a specific horizon of expectations for writing by and about Arab and Muslim women. Kahf's detailed analysis demonstrates the various ways in which the pressures of the United States reception environment work in the transformation of the Arabic *Mudhakkirati* into the English *Harem Years*. In Chapter 35, Schaffer and Song look at another contemporary example of translation of autobiographical writing in the US reception environment and ask what is lost when translators excise sections of the original text in order to make the translation more compatible with the knowledge, capacity and desires of an imagined host readership. Analysis of an extract from Chen Ran's *A Private Life* illustrates the complexities involved and suggests that the Chinese edition offers readers a more radical text, both (a)politically and philosophically, than the English translation, which, while being more overtly politicized, fails to convey the multiple registers of meaning contained within and available to readers of the Chinese edition. The English translation may limit access to some of Chen's more deconstructive techniques while also offering new interpretative frameworks for the narrative in globalized contexts of reception.

Focusing on the war-torn Balkans, Damrosch examines Milorad Pavic's 1984 *Dictionary of the Kazars*, which takes translation as an explicit theme (Chapter 36). He tries to make sense of the troubling contrasts between local and global readings of this novel. Although the novel is read in translation as a masterpiece of 'world literature', Damrosch argues that it is interpreted locally as a fierce defence of Serbian nationalism. St André looks

in Chapter 37 at another facet of representation and the influence of the environment of reception by examining George Staunton's highly influential 1810 translation of the Qing penal code. This was meant to persuade its readers that the Chinese had a concept of justice and that they are no better or worse than the British. It constituted an appeal to contemporary reform-minded people, but an examination of published reviews suggests that it was read against the grain. The final irony was that Staunton's translation was used by the British as part of the legal apparatus for governing Chinese residents of Hong Kong after 1844.

Part 8, Translation as ethical practice

Questions of representation and reception inevitably invite us to view translation as ethical practice. Jones's contribution (Chapter 38) offers a highly reflexive personal account of the ethical dilemmas he had to confront as a translator during the Yugoslav wars in the 1990s. He argues that having to confront apparently insoluble textual, interpersonal and ethical dilemmas is not an aberration in the work of literary translators. It is what defines their status as creative agents rather than interlingual copyists. Ultimately, a principle of maximum awareness of ethical implications together with one of least harm to other players may serve as an initial guideline.

Drawing on the phenomenological-hermeneutic thinking of Paul Ricoeur, in Chapter 39 Jervolino argues that the destruction of the Babel project could be interpreted as a blessing rather than a curse. Biblical and theological meditation can show the purpose of a reconciled humanity, one that is unified while preserving its constitutive diversities. The mother tongue does not close us into an exclusive ethnic belonging but opens us, in principle, to the whole of humanity. Translation here becomes a privileged moment of reconstruction of the plural unity of human discourse that opens the way to an ethics of hospitality and of conviviality. Translation is an ethical challenge. A phenomenological hermeneutics of translation can help us to realize that humanity, just like language, exists only in the plural mode.

In Chapter 40, Chesterman proposes a view of translation ethics that is based, not on the concepts of duty or right, as has traditionally been the case, but on the concept of value. In deontic logic, values are concepts that govern and underlie norms. Drawing on a distinction between expectancy, relation, communication and accountability norms, Chesterman proposes that each of these norms is governed by a primary ethical value (clarity, truth, trust, understanding).

Part 9, Modes and strategies

Much of the literature on translation attempts to offer lists of textual strategies for resolving specific, local problems. The articles selected for inclusion

in Part 9 depart from this preoccupation with local textual challenges by examining broader patterns of choice available to the translator and linking them to ethical issues.

In Chapter 41, Sturrock offers a fascinating extended argument for an interlinear format in which translation appears *between the lines* and denies us the illusion of its immediacy. The interlinear translation he advocates does not have to be as patronizingly primitive as that employed by Malinowski; interlinear English will always be English but not an altogether familiar English, its abnormalities being so designed as to acknowledge the derivative nature of what we are reading. Translators know how much their sources lose on their passage into another language; a greater tolerance of literalism would bring some ease to their consciences and restore the lost balance between the claims to ultimate respect of the source and the brazen imperatives of the market.

For Venuti, in Chapter 42, translation is inherently violent since it necessarily involves reconstituting the foreign text in accordance with values, beliefs and representations that pre-exist it in the target language. Nevertheless, the translator always exercises a choice concerning the degree and direction of the violence at work in his or her practice. Venuti draws on Schleiermacher's formulation of this choice as one between a domesticating method and a foreignizing one. Like Schleiermacher, Venuti favours the foreignizing method, but he points out that the 'foreign' in foreignizing translation is not a transparent representation of an essence that resides in the foreign text and is valuable in itself, but a strategic construction whose value is contingent on the current target-language situation. Maier's discussion of translation strategies (Chapter 43) draws heavily on her own practice and focuses on the question of how translators approach the issue of gender. 'Woman' is not a reliable, stable point of departure for the discussion or practice of translation: authors, characters and even readers tend not to conform to any fixed understanding of 'woman', and no single word (or attribute) can define an individual work or life. Maier's proposed 'woman-interrogated approach' involves working not as a woman-identified translator, but as one who questions, even interrogates, gender definitions continually.

Part 10, Discourse and ideology

Moving from broad considerations of mode and strategy to more discourse-based concerns, Part 10 opens with a groundbreaking contribution by Bennett (Chapter 44), who focuses on the issue of English as an instrument of domination by examining its current role globally, and with specific reference to academic discourse. Academic discourse is a self-referential self-justificatory practice that determines what may legitimately be considered as knowledge. Epistemicide, understood as the systematic destruction of

rival forms of knowledge, is at its worst nothing less than symbolic genocide. It is when the underlying ideology of the original is very different from the dominant one that the process of translation may be said to be epistemicidal. In Chapter 45, Lianeri argues that translation does not involve the rediscovery of a univocal original meaning but rather manifests the multiplicity of the source text's meanings. It is a historical product of a chain of interpretations: the translated text is a sign in its own right, open to further interpretations. This dual function of translation at both the level of production of the translated text and the level of its reception and reproduction by subsequent readerships is examined on the basis of translations of the ancient Greek concept of *democracy* in nineteenth-century England.

Mason suggests in Chapter 46 that alternative world-views and discursive histories create divergent discourses and texts. He demonstrates how ideology impinges on the translation process in subtle ways by investigating the traces of systematic ideological shifts in the language used in a text about Mexican history and its translation. Shifts are analysed at the level of individual lexical choice, lexical and collocational cohesion, thematic arrangement and overall text structure. The analysis reveals that divergent structures in the source and target texts relay two different world-views or ideologies, and Mason suggests that the reception and production of texts have been mediated through variant discursive histories. In a postscript written specifically for this reader, Mason revisits the findings, methodology and theoretical assumptions of the initial study and surveys a number of recent developments that broaden our understanding of ways in which translators' decision-making at the level of texture reflects higher-order concerns and influences. Stan's investigation of ideology (Chapter 47) is set within the genre of children's literature and focuses on a comparative analysis of three editions of *Rose Blanche*, a picturebook portrayal of a young girl who discovers a Nazi concentration camp on the outskirts of her German city. The different translations offer quite different views of Rose Blanche's wartime experience.

In Chapter 48, Queen examines American mainstream films dubbed into German, focusing on African-American English (AAE). For the most part, stylistic variation is erased in dubbing AAE, except in those cases involving an AAE-speaking character who is young, male, urban and involved with street culture. In such cases, AAE is dubbed using a style that indexes an urban youth culture geographically located in the northern and central parts of Germany and socially located in the German working class. The ideologies that underpin these varieties of German and their relationships to one another represent the backdrop against which the urban dubbing style may be interpreted. This style helps align AAE speakers with speakers of German urban varieties and in so doing constitutes them ideologically along similar lines.

Part 11, The voice of authority: institutional settings and alliances

Institutions are an important site for the mediation of discourses and ideologies, and translators' and interpreters' behaviour is often constrained by the ethos of the institutions that employ them, as the articles in Part 11 make clear.

In Chapter 49, Jacquemet examines the role played by interpreters in registration interviews run by the United Nations High Commission on Refugees (UNHCR) in Tirana, Albania, in 2000, at a point when many Albanians were trying to pass for Kosovars in search of a relatively easier life in Kosovo. Caseworkers and interpreters put considerable effort into trying to prevent asylum-seekers from relating unobstructed narratives. Their main concern was to restrict the interview through punctual and detailed questions, with the goal of determining the asylum-seeker's link with Kosovo. The interpreters consistently stopped any attempt at storytelling in its tracks. Jacquemet argues that the policy of denying asylum-seekers the opportunity to tell their stories carried hidden costs for both UNHCR and the refugees: the agency lost credibility as an advocate for displaced people and the refugees lost the opportunity to use the interview as the first step to recovery.

In Chapter 50, Davidson analyses the linguistic and social roles played by interpreters in another, less conflictual institutional setting, namely US public and private hospitals, and again identifies a consistent attempt by the interpreters to keep patients 'on track'. Interpreters by and large act as informational gatekeepers whose priority is to keep the physician on schedule, perhaps as a result of their position within the hospital hierarchy. Davidson argues that the interpreters' wholesale alignment with the medical institution is unethical and unnecessary. Like Davidson, Bolden examines the role of interpreters in mediating the history-taking part of medical consultations and finds that interpreters tend to adopt the 'voice of medicine' (Chapter 51). The interpreter's involvement is found to be structured by his orientation to obtaining information directly related to the goals of history-taking in the fastest and most efficient way. The interpreter displays a preference for objective, decontextualized representations of symptoms. Patients' narrative, contextualized, subjective accounts, especially those presenting the causally contingent nature of the symptoms, are rejected and sometimes sanctioned by the interpreter. This may result in the exclusion of the patients' perspective from the medical interaction and, in some cases, in the misrepresentation of medically relevant facts.

Part 12, Voice, positionality, subjectivity

Translators and interpreters do not always function as institutional gatekeepers, and their individual voice and positionality have received some attention in the literature, especially in recent years.

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Hermans (Chapter 52) is concerned to establish whose voice comes to us when we read translated discourse. Narratological models currently overlook a presence in the narrative text that cannot be fully suppressed, namely the discursive presence of the translator. The translator's voice in translated narrative texts is likely to manifest itself primarily in cases where the translator's self-denial runs into obvious, textually traceable contradictions. Hermans illustrates the different possibilities with reference to several translations of a single book, the Dutch novel *Max Havelaar* by Multatuli, first published in 1860. In all the examples discussed, the translator's presence becomes discernible in the translated text itself; no comparison with the source text is required. A presence other than that of the narrator insinuates or parachutes itself into the text, breaking the univocal frame and jolting the reader into an awareness of the text's plurivocal nature.

Inghilleri argues in Chapter 53 that there is much uncertainty in the political asylum adjudication system regarding the exact nature of interpreters' role, and lack of awareness of the fact that they are themselves socially and politically situated. Interviews conducted in this study show that the maintenance of impartiality is firmly grounded in the subjectivity of the interpreter and his or her view of the asylum system as an institution in which facts can be manipulated on both sides. Interpreters enable the system to function by ensuring the flow both of communication and of applicants. They may codify, clarify or challenge the cultural and linguistic boundaries used to symbolize national and political agendas. They are excluded and empowered, traitors and truth-tellers, nationalists and internationalists, embodying the paradoxes of transnational discourses of belonging, out of which both conflict and consensus emerge. Sakai argues in Chapter 54 that one of the sites in which the problematic of translation manifests itself most intensely concerns subjectivity. The translator can make a promise in translation, but always on behalf of someone else. She must be responsible for her translation, every word of it, but she cannot be held responsible for what is pledged in what she says. The translator is both an addressee and not an addressee at the same time. In respect of personal relationality as well as the addresser/addressee structure, the translator must be internally split and multiple, and devoid of a stable positionality. At best she can be *a subject in transit*. The internal split within the translator is homologous to what is referred to as the fractured *I*, the temporality of 'I speak', which necessarily introduces an inseparable distance between the speaking *I* and the *I* that is signified.

In Chapter 55, Rafael examines the tensions and indeterminacy inherent in the positions that translators and interpreters occupy in the context of current wars in Iraq and elsewhere. Despite their essential function in fighting insurgents, they are also feared as potential insurgents themselves. Just by being who they are, translators find themselves stirring interest and sending out messages beyond what they had originally intended. Moving between

languages and societies, translators are also exiled from both. They are neither native nor foreign, but both at the same time. Their uncanny identity triggers recurring crises among all sides. It is as if their capacity for mediation endows them with a power to disturb and destabilize far out of proportion to their socially ascribed and officially sanctioned positions. But it is a power that also constitutes their profound vulnerability. Stahuljak (Chapter 56) offers a more extended and specific account of interpreting in contemporary war zones, with reference to the war in Croatia in the early 1990s. The desire to bear witness and the obligation to mediate linguistically between primary interlocutors come into conflict in a war zone, since the positions of the witness and of the interpreter are mutually exclusive. With time, the structure of address within which interpreting takes place is exploded and interpreters become subjects speaking in their own voice, no longer mere intermediaries with no personal history. The violence involved in working within a conflict that is forcibly neutralized becomes audible when translation breaks down, and the interpreters' internal conflict erupts in the breakdown of 'neutral' translation and demands acknowledgement. Ultimately, the scandal of war cannot be neutrally translated.

In Chapter 57, Tymoczko interrogates the trope of 'in-betweenness', explaining that the locution *between* has become one of the most popular means of figuring an *elsewhere* that a translator may speak from – an elsewhere that is often seemingly not simply a metaphorical way of speaking about ideological positioning, but *Ipsa Facto* affords a translator a valorized ideological stance. Apart from being elitist and romantic, the discourse of translation as a space between is problematic because it is misleading about the nature of engagement *per se*. Translation as a successful means of engagement and social change requires affiliation and collective action. The problem with translators for dominant centres of power is not that translators are between cultures and cultural loyalties, but that they become all too involved in divergent ideologies, programmes of change or agendas of subversion that elude dominant control. The ideology of translation is indeed a result of the translator's position, but that position is not a space between.

Part 13, Minority: cultural identity and survival

Minorities are linguistic and cultural groups that lack prestige and authority relative to other groups; the relationship between minority and majority is dynamic and relative, and it does not depend on the number of speakers but on political, economic and cultural prestige.

Cronin argues in Chapter 58 that language speakers can either be assimilated through self-translation to a dominant language or retain and develop their language through translation and thus resist incorporation. The issue of translation and minority languages is not a peripheral concern but the single most important issue in translation studies today. The hegemony of

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English in the fastest-growing area of technological development means that all other languages become, in this context, minority languages. Cronin ends by discussing a range of desiderata to support minority languages in translator training and research, and by means of minoritizing major languages through heteroglossia.

In Chapter 59, Jaffe analyses an interesting debate that spilled into the public domain and received considerable media coverage following the translation of a French novel into Corsican in 1989. The debate concerned the way in which translations in Corsica could be politicized and made to symbolize power relations on a wider historical and societal level. Because the power of French was reflected in its command of public domains, writing in Corsican played the critical symbolic role of displacing the sole dominion of French in literary, public and official contexts. All Corsican texts could be seen as game pieces in a war for symbolic territory. Translation contributed to the corpus of written documents in Corsican, but it did not contribute to the goal of establishing an independent Corsican literary tradition. Translators and their critics brought a variety of theoretical perspectives to their assessment of what translating from the dominant to the minority language did to the existing imbalance of linguistic power. McKee's wide-ranging discussion of interpreting for the deaf community in New Zealand (Chapter 60) demonstrates the extent to which interpreting has become a tool for change and for improving the situation of the deaf in New Zealand. At the same time, however, she warns that interpreting has the disempowering potential to create an illusion of access or independence that has not been actualized. In Chapter 61, Berthele examines the way in which non-standard orthography is used in German translations of *The Adventures of Huckleberry Finn* to render Twain's representation of the speech of the African-American character 'Jim'. In their choices of how to represent Jim's language, German translators position themselves with reference to racism and segregation in the society portrayed by Twain (and, indirectly, in their own society). Some of their representational strategies ascribe greater 'deficit' to Jim's character than others, and over time there is a shift away from the more stigmatizing of these strategies. Shifts in the representation of Jim in later translations are linked to social changes which increasingly sanction the expression of racism towards Africans and African Americans.

Brisset explains in Chapter 62 that 'Québécois' theatre owes its particularity to the use of *joual*, the form of French that has come to symbolize the condition of a colonized Quebec. From 1968 onwards, *joual* became the language of the stage as well as of theatre translation. Brisset examines several works of translation and retranslation and draws our attention to the difference between the translation (in *joual*) and the manner in which translators address the readers (in Standard French) in the preface and the producers and actors in the stage directions. The diglossia of the translation and of its commentary or stage directions indicates that the translating

operation has been assigned a *perlocutory* function. Also, since the special quality of *joual* is truly noticeable only among the working classes, the translations are almost always marked by the proletarianization of language and lowering of the social status of the protagonists.

Part 14, Instruments and mechanisms of domination

The role played by translation in furthering the agendas of dominant powers is the subject of Part 14, which starts with an extremely well-researched contribution by Dodson (Chapter 63). Educational programmes of the government colleges at Delhi and Benares during the middle of the nineteenth century, examined here in detail, undertook the large-scale translation and publishing of Western scientific texts with a view to the ‘intellectual and moral improvement’ of north Indian society. The liberal concern to impart Western learning and science in order to affect India’s civilizational progress dominated the content of educational curricula, and Orientalist expertise in and appreciation for Indian languages and cultural forms were adapted for the purpose of more readily facilitating the introduction and acceptance of this body of knowledge among India’s learned elites. Staying with the Indian context, in Chapter 64 Niranjana explores the processes by which the colonial ‘subject’ is constructed through practices or technologies of power/knowledge, and comes to participate willingly in his or her insertion into the dominant order. ‘Scholarly’ discourses, of which literary translation is conceptually emblematic, help maintain colonial rule by showing their ‘subjects’ how best they can shape themselves. European translations of Indian texts prepared for a Western audience provided the ‘educated’ Indian with a whole range of Orientalist images. Even when anglicized Indians spoke a language other than English, they would have preferred, because of the symbolic power attached to English, to gain access to their own past through the translations and histories circulating through colonial discourse.

In Chapter 65, Wilson looks at a more modern mechanism of domination and hegemony, namely large, cross-national data sets used in policy research. Researchers are called on to provide data that allow comparison of policies across nations and that bolster beliefs that policy-makers in one country can learn from the success or failure of policy-making in another. Translation becomes much less problematic if it can be assumed that each country has its own set of technical social science terms that are clearly defined and either are used internationally or can be subject to internationally recognized forms of translation. Ethical questions may arise here since so much of social policy already deals with deprived groups and the situation is set to get worse as globalization multiplies the forces of social exclusion. Translations then become contested, not on the grounds of cultural difference alone but because they represent manifestations of contested power relations.

Part 15, The dynamics of power and resistance

Domination is never absolute, and the contributions in Part 15 redress the emphasis in Part 14 on power and hegemony by exploring different modes of resistance and the intricate dynamics that force power itself to generate modes of resistance that undermine and question it.

Baker's contribution (Chapter 66) draws on narrative theory and the notion of framing to outline a theoretical approach that gives as much attention to the mainstream as it does to the marginal, to the workings of the system as well as the many acts of resistance against it. Sites and strategies of framing, both around and within translations, are investigated using a wide range of examples. Baker concludes that the tension between dominance and resistance is often played out discursively, and that the interplay between the two can produce a range of choices that are difficult to streamline. Rather than ignoring the choices that do not fit into the repeated pattern, recognizing this interplay between dominance and resistance allows us to elaborate a complex picture of the positioning of translators and to embed them in concrete political reality.

Israel argues in Chapter 67 that if the history of Protestant translations in Tamil society is viewed from the top down, from missionary records and the official missionary position, the assimilation of Protestant Christianity into Tamil culture appears to participate in hegemonic strategies of colonial power that sought to impose a rigid definition of how religious communities ought to relate to one another. When viewed from the bottom up, however, from the standpoint of the various sections of Protestant Tamils, the same history indicates that the Protestant Tamils assimilated the translated Bible and its message on their own terms. Thus, in the colonial context, the hegemonic agenda of a translation project may be fulfilled not because of passive or consenting audiences, but because the audience saw the radical possibilities offered by the project to fight hegemonic institutions within their own social structures.

Baer's study of literary translation in the Soviet context (Chapter 68) focuses on the way translation became a site of resistance to official Soviet culture and values. Through the selection of texts for translation, the various choices made in the course of translation, and commentary on translation in the form of footnotes, prefaces and reviews, literary translators in the Soviet period became adept at encoding resistance for a select intelligentsia audience. The successful decoding of a subversive content automatically constructed the reader as more insightful, if not more intelligent, than the censor, who functioned as a metonym for the entire Soviet bureaucracy. Gentzler also focuses on literary translation, but in the context of the 1950s and 1960s in the USA, engaging specifically with the work of Robert Bly. Michel de Certeau's work suggests that the practice of everyday life is the

practice of evasive conformity. The tactics of using the system for one's own ends can be seen most dramatically in translation under rigid systems of oppression. In assessing the output and activities of Robert Bly during this period, Gentzler argues in Chapter 69 that Bly's emergent style is not simply one of protest and confrontation, but one which engages and evades, subverting old forms and creating new ones. Only after Bly had already found alternative styles via translation was he able to creatively disrupt the system from within in his own work.

The mode of resistance explored in Boéri's contribution (Chapter 70) does not necessarily involve any form of textual intervention, and does not focus on the intervention of an individual translator or local group, such as Russian literary translators. Boéri's focus is on Babels, an international network of volunteer interpreters who primarily service the World Social Forum. Like Baker, she draws on narrative theory to demonstrate the way in which all institutions and communities are inevitably caught up in the dynamics of resistance and co-optation. Boéri argues that actual developments on the ground in civil society, including the emergence of a growing number of politically engaged communities of translators and interpreters, require us to rethink the role of translators and interpreters in society, to reconsider the collective dimension of their work and to place their engagement at the heart of socio-political change.

Part 16, Changing landscapes: new media, new technologies

The final part of this reader, Part 16, addresses the growing impact of technology on all our lives, and specifically on the modes and output of translation and interpreting.

In Chapter 71, Wadensjö explores the impact of a new mode of remote interpreting, via the telephone, on the primary participants' and interpreter's conversational behaviour. Although users of telephone interpreting can be alerted to the need to make a special effort to express themselves clearly and verbalize any non-verbal activities that may have an impact on the ongoing interaction, what cannot be compensated for is the sense of immediacy inherent in face-to-face interaction, which is essential for coordinating talk.

Cazdyn looks in Chapter 72 at changes in the technology of subtitling in recent years, particularly the introduction of the running subtitle in news reporting since 9/11. Television's running subtitle comes into being precisely around a crisis, an unmanageable surplus of meaning impossible to contain within its usual form. The unevenness of the new running subtitle can be read allegorically: as a formal attempt to square the circle of the national/transnational paradox. There is a disconnection between the

running subtitle and the central broadcast content. The subtitle runs ahead of the main content, at a different speed. At the moment of crisis, we found ourselves focusing on both the subtitle and the main content. For a brief moment we were flowing at both speeds, the slower speed of the main broadcast and the faster speed of the running titles: the slower speed of the national and the faster speed of the global. The running subtitle, this new line in the geometry of the visual, flashes for us hitherto impossible ways of seeing and living the new global realities.

Littau (Chapter 73) discusses the impact of the concept and format of the hypertext on our conceptualization of translation. Translation in the age of postmodern production can no longer be conceived of as the reproduction of an original, but has become subject to reconceptualization as the rewriting of an already pluralized 'original'. The hypertext system, not the author, nor the translator or reader, generates a (foreign) text's productivity endlessly, and reconfigures the once distinct roles attributed to the author, the translator or reader, respectively. Here, the user of hypertext plunders any and every text, every resource; here, all acts of reading and all acts of translation are collaborative acts of writing, are versionings.

Raley concludes Part 16 and the reader with a fascinating, critical discussion of machine translation (Chapter 74). Critical humanities need to intervene and bring contemporary critical thought about translation, cross-cultural communication and transnational literary studies to bear on the issue. Even as a simple means for rough translation of an original source text, the ubiquitous, yet still-emergent, practice of machine translation requires us to consider both its effects on language and its consequences for our evaluative appraisal of language. Machine translation brings to our attention in a materially significant manner the ideal of a perfect and fully automated translation from one natural language to another, with both languages considered as neutral and emphasis falling on the process, accuracy and functionality of the exchange. Because machine translation draws our attention to the interrelation of machine languages and natural languages in the context of the global information society, we can more easily identify some of the cultural-linguistic effects of these relations: the emergence of hybrid forms of language, born of the intermixing of natural language and computer code in experimental writing, art and online communication; the controlling and partial excision of the rhetorical element of language; and the privileging of logic and semantics within a 'Basic English'. Neither the narrative of imposition nor the narrative of radical multiplicity and fragmentation can explain these developments. Instead we have to consider language in this context, and specifically the English language, as a basic neutral code operative and operable as a virus, insinuating itself into various networks, with the hosts accepting, not rejecting, the transmission. This is code-switching of a different order.

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