

TRANSLATION AND POWER

本书是一部充满了浓厚的解构主义思辨色彩的翻译论著。来自不同国家和不同文化背景的13位翻译学者以翻译与权力的关系为主题，运用新的理念、新的范式，通过对各种语言和文化背景下的翻译活动的实证性研究和历史性研究，对翻译与权力之间的操纵互动过程进行了深刻犀利的阐述和分析，试图向翻译学界宣告，译学领域中“权力转向”的时代已经来临。



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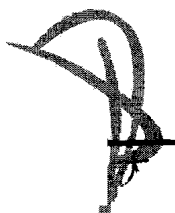
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翻译与权力

TRANSLATION AND POWER

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从文化转向到权力转向：翻译体现知识建构权力

本导读的副标题看上去似乎有点别扭，它的听觉组合可以解读成“翻译体现知识、建构权力”，它的视觉组合可以读成“翻译体现知识/知识建构权力”，这是对联中常用的一种修辞。如果要问，究竟应该作何解读？笔者会说，两种解读都可以。那么，为何在标题处要玩这种文字游戏呢？这是因为在这部充满了解构主义思辨的论文集中，话语的多价性和多元性是引发翻译学者们深思和反思的源泉和乐趣，而解构主义的文风就是追求语言的多义解读。这个副标题的多价性和多元性也正是这个语境下的产物，它反映的正是这个论文集的主题：翻译——知识——权力。

这部题为《翻译与权力》的论文集是由提莫志克（Tymoczko）和根茨勒（Gentzler）编辑而成的，于2002年由美国马萨诸塞大学出版社出版。全书由12篇文章组成，包括这两位主编所撰写的序言，后面还有参考书目、作者简介和索引。全书13位作者分别来自美国、英国、新西兰、爱尔兰、巴西、澳大利亚、西班牙和中国等8个国家。

一、翻译与权力

根茨勒和提莫志克在该论文集的序言里对从上个世纪50年代至今的翻译研究的文化转向的历程作了一个全面的回顾，对从文化转向到权力转向的过程进行了阐述和分析，同时对该论文集集中的每篇论文进行了简要的点评。可以说，他们的序就是这部论文集的英语导读。

在这部论文集里，不同的翻译学者从不同国家，因而也是从不同文化的角度发出了同一个声音，那就是翻译不仅仅像语言活动那样从甲语言到乙语言那么简单，它的背后还有着或大或小的权力操纵，反过来，翻译又建构着特定文化的权力结构。因此，翻译与权力之间存在着一个互动的机制。把翻译置于一个权力结构中来审视，这是一个既不同于早年语言转向的视角，也是一个不完全相同于近年文化转向的研究路径，前者之不同，无须赘述，后者之不同，则难以拆解，二者重合之面甚大。文化转向之中的一个重要成果就是对意识形态的关注，随着人们从这一角度对翻译的研究的深入，与意识形态密切相关的权力机构和权力关系开始浮出水面：翻译与权力之间的操纵

互动、权力与意识形态之间的操纵互动、意识形态与知识之间的操纵互动、知识与翻译之间的操纵互动，形成一个内在的、互动的、循环的链。聚焦翻译与权力的关系，一番新的天地开始浮现在人们的视野中。于是乎，文化转向开始转向权力。这部《翻译与权力》的论文集就是一群聚焦这一领域的学者所收获的成果。它试图向翻译学界宣告，权力转向的时代已经来临。

根茨勒和提莫志克在这部论文集的序言里对翻译与权力的关系作了提要性的阐述。他们认为，人们对权力与翻译的兴趣早在上个世纪中叶就已经开始了。20世纪50至60年代，美国的广告中心麦迪逊大街开始利用大众传媒对美国 and 全世界进行文化控制，翻译工作者们开始运用翻译技巧来对译文读者施加某种预期的效果，通过译文来操纵读者以达到预期的目的。这种功能主义的技巧很快就引起了霍姆斯 (Holmes) 和波波维奇 (Popović) 等一批翻译学者的注意。他们通过对由一个原文所产生出来的多个译文的比较，比较出了译者通过不同的翻译技巧而实现的不同的翻译目的和效果，而这种为达到某种目的而利用翻译技巧的做法，其背后正是一种权力的运作。对于当时的翻译研究范式来说，这种研究方法具有革命性的意义。

与此同时，当时的历史进程也加深了翻译学者们对权力与翻译的关系的认识。20世纪60年代正是天真的意识形态参照系内发生内爆的时候。在第二次世界大战之后的20年里，殖民帝国纷纷垮台，世界地缘政治格局发生剧变。越战期间的反战运动对所有扩张主义的理论发出了挑战。人们不再被主流意识形态所迷惑，开始反思社会与权力的关系。发生在美国等地的民权运动、发生在欧洲的对苏联占领中欧的抵制运动、发生在世界各地的女权运动等等，使人们意识到，无论在什么样的社会里，权力结构才是最根本的，无论其是无形的，还是有形的，是官方的，还是非官方的。尤其是苏联的解体、冷战的结束、后殖民主义的兴起、经济与文化全球化的到来，更加快了翻译学者对权力与翻译之间的关系的研究步伐。

自20世纪60年代起，翻译学界对权力的研究与当时的政治背景密切相关。这也正是自20世纪70年代起译学领域内兴起权力研究热潮的语境。欧洲的低地国家和以色列的学者在这一方面作出了重大贡献。这一时期标志性的研究成果是赫曼斯 (Hermans) 主编的《文学的操纵》(*The Manipulation of Literature*) (1985)，该论文集几乎囊括了当时这一领域的全部精英，如图里 (Toury)、兰伯特 (Lambert)、范登布鲁克 (van den Broeck)、赫曼斯、勒弗维尔 (Lefevere)、巴斯奈特 (Bassnett)、提莫志克等。他们的研究表明：

译本并不是第二性的和派生性的，而是文学的主要（原文着重）工具之一，是更大的社会机构——如教育系统、艺术团体、出版公司、乃至政府——用来按照自己的意愿“操纵”特定社会，以“建构”某

根茨勒和提莫志克认为，正是这些问题的提出标志着译学领域内文化转向朝权力转向的转移。在政治语境中研究翻译凸显了翻译与权力的关系。在跨语言交流过程中，翻译始终处在一个与各种权力关系进行“谈判”的地位，而权力的运作也未必只是“自上而下”地实施一种不由分说的压制和限制，翻译也可以引进“反动话语”（counterdiscourse），进行颠覆活动，自下而上对权力结构产生影响。而在这上下双向的互动中，译者往往充当着双重角色，一方面他可能是权力结构中的一分子，另一方面他又有可能是被权力结构所边缘化的译者。这双重身份隐含了译者在文化谈判中权力运作的必然。一个群体的社会身份是随着文化的变迁而变迁的，昨日被边缘化，今日就有可能处在权力的中心。这一切都会通过权力的某种运作在翻译中表现出来。

后现代语境下的翻译学者一般公认，能指具有多义性和多价性，而且无法在翻译中得到完全体现，这就意味着译者在翻译中必须要作出选择，权力运作便由此而生，选择译什么、不译什么，往往是一定的权力意志的体现。这就意味着，在原文的比照下，译文必定是片面的，但这种片面性并不应该被简单地视为一种缺陷，在一定的语境中，这往往是翻译行为的必要条件。因此，翻译学就不仅要研究原文哪些方面被翻译出来了，而且那些没有被译出来的部分也同样需要研究，这些背后都有着权力的运作。

如果要弄清翻译与权力的关系，就首先要弄清翻译与知识以及知识与权力的关系。根茨勒和提莫志克指出：

殖民主义和帝国主义过去和现在之所以成为可能，并不仅仅是因为依靠军事上的强大和经济上的优势，而还要依靠知识；于是，知识与知识的体现终于被理解成了权力的中心。翻译一直就是生产和体现这种知识的工具。

因此，翻译就不是一个简单的忠实再现原文的行为了，而是一个审慎的和有意识的选择和制造的行为，在某些情况下，甚至是篡改和造假的行为。从这个角度看，译者就与作家和政客一样，参与到了创建知识和打造社会这种权力行为中来了。

二、被翻译改写的历史

在特定的语境中，原文的意义常常可以作多种解释，因此译者的权力运作就以选择的方式出现了。这种权力运作表面上看是译者的“小我”在起作用，但实际上是译者所代表的集团利益的“大我”在起作用，尽管这个集团有时是处在权力中心的政府，有时则是被边缘化的少数民族。在特定的历史时期，或者说在特定的历史时期呼唤某种需要翻译的知识的时候，译者的选择往往会左右历史的走向。

翻译进行历史的和理论的研究,这是因为受实证研究影响的译学传统没有把翻译当作一种文化现象来看待。他认为,国际译学界的文化转向为研究中国的翻译现象提供了理论上的参照和依据。

三、被女性建构的文本

发端于解构主义的女性主义具有解构主义的所有典型特征:去中心、颠覆以及对差异的重视。由于女性主义从性别的角度上找到了颠覆主流话语的切入点,因此在解构主义中自成一家。虽然该论文集中有好几位学者都是以女性主义翻译研究著称,但其论文却并没有大谈“主义”,更多的是带有女性主义意识的女性视角。

美国学者克里斯托弗·拉克什(Christopher Larkosh)的《女性译者:维多利亚·奥坎波与迷恋异国情调的帝国》一文介绍了阿根廷女翻译家奥坎波(Ocampo)的翻译历程,并从女性主义和后殖民的角度对她的翻译活动进行了剖析。从女性主义的角度看,受男权压制的女性都渴望自由,从后殖民的角度看,前殖民地的原住民也渴望自由,而奥坎波作为一份文学刊物的缔造者和负责人,她具有阿根廷一般女性所没有的自由,因此她可自由地选择原著来翻译和表达自己的思想。她在翻译印度政治家甘地和诗人泰戈尔的作品中找到了自己所期待的诗性和思想,显然这是因为印度与阿根廷都是前殖民地,从这个角度讲,奥坎波同甘地和泰戈尔是有共同语言的,但具有讽刺意味的是,他们却需要通过一种“共同语言”来交流,那就是所谓的“帝国的语言”——英语。于是,在把异域的声音译成帝国的语言时,选择体现什么、遮蔽什么,不同性别的作者/译者作出了不同的选择。泰戈尔在把他的诗用书面语方式译成英语时,让奥坎波大失所望,她更欣赏泰戈尔对其诗歌的即席口译。奥坎波的选择是“像女人一样写作”,那是一种“身份认同的写作”,于是,作为译者,她会更关注弱者的身份和声音,反对为迎合西方读者的阅读习惯而翻译,但该文的作者拉克什也注意到了这其中的矛盾,一方面翻译理论要挖掘那些因为语言差异而被压制的文本和声音,但另一方面,为了译本在接受,这样的压制也不可避免。

与拉克什的研究类似,以女性主义翻译研究著称的谢里·西蒙(Sherry Simon)则介绍和分析了两位女性翻译家的翻译和翻译观。她的论文题目是《杰曼·德斯塔尔与盖亚特丽·斯皮瓦克:文化代理人》。该文探讨了德斯塔尔与斯皮瓦克的翻译观的异同,以及她们的翻译作品在历史上所起到的不同作用。这两位女翻译家在不同的历史时期均以翻译为媒介,推动了文化的历史进程。德斯塔尔通过翻译赢得了德国浪漫主义的“产婆”的美誉,而斯皮瓦克则借助翻译发出了后殖民女性主义的反霸权的呐喊。西蒙的这篇论文视野宽广,她以“国家”(nation)为切入点,指出西方的3次翻译高潮在一定

尔的小说为例，探讨了翻译研究在小说中的体现。这一新的译学模式主要是从阿根廷、巴西等拉美国家的小说创作和翻译研究中发展起来的。

上面提到的巴西裔美国翻译学者阿罗霍也为该论文集撰写了一篇论文，正是所谓小说转向领域中的一项研究成果，题为《写作、解读与控制意义的权力斗争：卡夫卡、博尔赫斯与科斯托拉尼小说中的几个场景》。她不是那种把翻译和翻译研究小说化的作家，而是从小说中挖掘出翻译理论的理论家，这正是上文所介绍的小说转向中的两种模式中的一种，阿罗霍正是这种模式的代表人物。她在这篇论文中研究了卡夫卡、博尔赫斯与科斯托拉尼(Kosztolányi) 3位作家的小说。从卡夫卡小说中的小动物追求打洞的完美、到博尔赫斯小说中侦探中计导致线索解读失败、再到科斯托拉尼小说中那位为追求超越原文却被编辑指责偷了作者东西的译者，阿罗霍别出心裁地向我们展示了静态意义的虚幻性、意义解读的多样性和作者与译者争夺意义的控制权而展开的无形的、没完没了的争斗。

五、被解构混淆的视听

受解构主义思潮的影响，翻译学领域这几年也一直在不断地解构着自己、解构着意义、解构着一切曾占据过中心地位的翻译价值观。几年下来，有心的人仔细盘点被解构过的领域、审视被宣扬的解构主义翻译观，发现译学界的注意力纷纷被韦努蒂(Venuti)式的“解构”所牵引，却忽略了真正的解构主义是怎么回事，因而也忽略了译学研究的一些边缘地带，这与解构主义价值观是不相吻合的。

迈克尔·克罗宁(Michael Cronin)的一篇“The Empire Talks Back: Orality, Heteronomy, and the Cultural Turn in Interpretation Studies”向我们揭示了一个被解构主义遗忘的角落：口译研究。克罗宁这篇论文从标题开始就充满了后现代游戏文字的文风：The Empire Talks Back。解构主义的一个热门话题就是文本的历史性和互文性。1980年美国出了一个大片，汉译名是《帝国反击战》，英文是*The Empire Strikes Back*。1989年，后殖民文学研究出了本由阿什克罗夫特(Ashcroft)等主编的重量级的论文集，标题是*The Empire Writes Back*，其互文指向一目了然。根据历史性与互文性的理念，似应译成《帝国反击战之笔头篇》，于是，克罗宁这篇论文的标题就不妨译作《帝国反击战之口头篇：口头性、他律性及口译研究的文化转向》了。此乃解构式戏译，读者不必太较真。克罗宁认为，翻译研究的文化转向至今还没有转到口译研究中来，而口译与口译研究一直被帝国或霸权文化所把持，而第三世界以及难民、移民和少数民族文化的声音（口译和口译研究）则被压制。从文化转向的研究范式入手，口译研究应该与地缘政治和意识形态相联系，关注口译和口译研究中的权力关系问题。

如果说口译研究是被解构主义翻译研究所忽略的“听”的话,那么西班牙学者卡米诺·古特雷斯·兰萨(Camino Gutiérrez Lanza)的论文《西班牙电影翻译与文化赞助制度:佛朗哥专政时期对外来文本的过滤与操纵》则揭示了解构主义所忽略的“视”——电影。兰萨的研究表明,在西班牙的佛朗哥专政时期,为了不让外来的意识形态颠覆国内的意识形态,政府对电影的引进和翻译实行了严格的审查制度,凡与国内主流意识形态相左的影片均不在引进之列,而那些有幸被引进的影片,则还会遭遇翻译的整改。但既然是外来的文化,即便在语言上被调包、情节上被删节,异质文化的价值观还是会通过各种表现方式进入观众的视听,促使他们把本土文化现状与外来文化相比较,其结果是政府的电影审查制度事与愿违,原想利用经翻译篡改的电影来巩固其权力,结果却引发了颠覆性的结果。

人们常说,历史是一面镜子,通过这面镜子可以看见未来。其实,翻译也是一面镜子,通过这面镜子可以看见历史。在特定的历史时期内,哪些文本被翻译了,哪些文本没有被翻译,被翻译的文本中哪些意义被翻译出来了,哪些意义没有被翻译出来,正是那个特定历史现状的一种别样的写照,这都是译学研究应该研究的方面。

如果说以上两篇论文所揭示的“视听”是因受韦努蒂式解构主义翻译理论的误导而被学界忽略的话,那么这个导向本身的视听是否正宗可能就有问题了。该论文集的压轴文章是该集的主编之一、美国著名的翻译学家根茨勒的《翻译、后结构主义与权力》。该文是一篇言辞颇为激烈的批评文章,矛头直指当今译学界对解构主义的滥用,显然根茨勒是希望通过这篇文章和这部论文集所展示的理论视野来以正视听。在根茨勒看来,解构主义的观点和翻译的本质属性之间存在着不可调和性,二者似乎先天就是不能相容的。他把当今美国译学界的领军人物韦努蒂和莱文(Levine)与斯皮瓦克的后殖民女性主义理论进行比较,认为美国的后结构主义往往具有选择性,常常带有明确的社会政治议程,实际上已经远离欧陆学者所倡导的那种既带有挑战性又不乏开放性的双重写作(double writing);此外,解构主义声称不介入政治,而且不迷信作者权威。但韦努蒂的理论介入了政治,而莱文的翻译则充分利用了作者的权威。就翻译策略而言,韦努蒂和莱文的差异还表现在韦努蒂的翻译重体现,追求对原文反常(abusive)话语的体现,而莱文的翻译则重选材,追求对具有颠覆性(subversive)的原文内容或主题的选择。在根茨勒看来,韦努蒂的翻译理论与其说是后现代的,不如说是现代派的,与其说是解构主义的,不如说是结构主义的。为了使自己跳出没有政治的后结构主义和没有后结构主义的政治的两难境地,根茨勒把目光投向了斯皮瓦克,他认为斯皮瓦克的“策略的本质主义”(strategic essentialism)翻译观更接近解构主义,她的翻译反映了后殖民主义和第三世界女性主义的诉求。其实,斯皮瓦

克的翻译理论政治性也很强，但根茨勒认为她不像韦努蒂那么偏激。她那建立在后殖民女性主义上的解构主义翻译观所追求的更多的是对身处殖民状态的“贱民”（subaltern）话语的等效理解，而不是对原义的本真体现，因为在她看来，那是不可能翻译出来的。相形之下，根茨勒认为美国翻译学界的解构主义已经走偏。他不无调侃地说，美国的翻译学者应该向加拿大和巴西这样的周边国家的同行学习。言下之意，在翻译研究领域的话语权的争夺中，美国的霸权已经不再。

六、结语

翻译研究进入20世纪中期的时候，就不断经历着不同的转向。其实，转向只是一个比喻而已，它指的是方法论上的范式转变，只是跟进的人多了，形成了一股群体的实力，就会成为某一个时期的主流。理论是在不断否定之中发展的，在这个不断扬弃的否定链中，就注定会形成一个个范式更迭的链环，因此每一次的转向都宣告了一次扬弃的出现，都是理论的一次新的飞跃。第二次世界大战以后，地球村得以休养生息，软硬科学都在飞速地发展，而中国在抗日战争爆发后一直到改革开放之前这近半个世纪里，学术研究总体上是处在封闭状态，尤其是人文学科。这种相对静止的状态极易滋生一种守旧的集体无意识，再加上对外了解不够，知识面狭窄，无法适应不断发展的学术理论，于是面对不断更迭的“转向”，难免会有“晕头”的感觉。为了能置身转向而不晕头，积极的办法自然是在跟进之中求超越，争取做下一次转向的引路人。

就这部论文集而言，虽然它在国内外的出版已经是5年前的事了，但对于中国翻译学界来说，它所提出来的“权力转向”仍然是一个比较新的概念，其中所蕴含的一些新的理念、新的范式、新的案例，都非常值得我们学习；所揭示的一些问题，在我们的翻译文化中也同样存在，但却一直没有得到应有的关注。我们从这部论文集中所要学的不仅是其中的理论和方法，更重要的是一种范式批判的精神和范式创立的意识。我们以往的很多研究成果都是对别人的理论的套用，当然，这是中国翻译理论建构的必由之路，而且我们已经走过了早期的“挪用”阶段。我们希望，未来的“套用”应该更多的是范式创新精神的套用，从而不断地推出独特的研究范式，为翻译研究作出我们独有的贡献。

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In memory of André Lefevere

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EDWIN GENTZLER AND MARIA TYMOCZKO

Introduction

A focused examination of questions pertaining to power and translation can be dated from 1990, when Susan Bassnett and André Lefevere wrote in the introduction to *Translation, History and Culture* that although empirical historical research can document changes in modes of translation, to *explain* such changes a translation studies scholar must go into “the vagaries and vicissitudes of the exercise of power in a society, and what the exercise of power means in terms of the production of culture, of which the production of translations is a part” (1990a:5). Although this call from Bassnett and Lefevere initiated more searching examinations, the interest in power and translation has deep roots, roots that reach back more than a quarter of a century, both to historical events in the second half of the twentieth century and to their reflection in the emerging discipline of translation studies.

In the 1950s and 1960s, as Madison Avenue tightened its grip on the United States and the world and pioneered techniques for using mass communications for cultural control, practicing translators began consciously to calibrate their translation techniques to achieve effects they wished to produce in their audiences, whether those effects were religious faith, consumption of products, or literary success. In short, translators began to realize how translated texts could manipulate readers to achieve desired effects. Such functionalist techniques soon led, in turn, to early

in their introduction that “the student of translation/rewriting is not engaged in an ever-lengthening and even more complex dance around the ‘always already no longer there,’” but that studies of translation should deal “with hard, falsifiable, cultural data, and the way they affect people’s lives” (1990a:12).

An explosion of scholarship ensued in every branch of translation studies in the 1990s. Within the strand of descriptive studies, Lefevere published three books on translation in 1992, including *Translation, Rewriting, and the Manipulation of Literary Fame*. From an Anglo-American critical theory perspective, Lawrence Venuti brought out his important anthology entitled *Rethinking Translation: Discourse, Subjectivity, Ideology* that same year, and in 1993 Edwin Gentzler’s *Contemporary Translation Theories* appeared. New journals such as *Target* and *The Translator* were launched. Conference activity increased all over the world. New publishing firms got into the market. Old series were revived, notably the Rodopi Series in Holland. Encyclopedias of translation studies were developed in England, Germany, China, and elsewhere. Perhaps most significantly, translation studies expanded in academia, with new master’s and doctoral programs starting at a number of universities.

Though many of the early descriptive studies of translation tended to employ structuralist methodologies and approaches, after the cultural turn, publications in translation studies that dealt with questions of power increasingly had a poststructuralist basis. In *Rethinking Translation*, for example, Venuti insisted that the study of translations be submitted to “the same rigorous interrogation that other cultural forms and practices have recently undergone with the emergence of poststructuralism and its impact on such theoretical and political discourses as psychoanalysis, Marxism, and feminism” (1992:6). In many studies of translation since 1990, translation scholars have thus made their comparisons less to unified meanings in individual source texts and more to the long chains of multiple meanings and the pluralities of language that lie behind any textual construct. This strand of the cultural turn has produced significant individual works that foreground issues of power, notably Venuti’s *The Translator’s Invisibility* (1995) and *The Scandals of Translation* (1998), as well as anthologies such as Román Álvarez and M. Carmen-África Vidal’s *Translation, Power, Subversion* (1996).

But, more important, whole schools of translation and translation scholarship can be connected with this turn in translation studies. The

from Europe; and Carol Maier and Lawrence Venuti from the United States, among others. Despite having a wide variety of perspectives and methodologies, all have made significant contributions to the discourse of power and translation. We found the quality of the talks so impressive that we decided to publish an anthology based on the subject, and this decision was the genesis of the present publication. The first talk in this series was presented by the late André Lefevere, who spoke impromptu and without interruption for more than an hour on the topic, giving the audience a stream of examples ranging over a broad spectrum of languages and cultures. It is our hope that this anthology will be seen as a continuation of his pioneering research.

Before continuing, it is worthwhile to look at the culturally accepted meanings of the word *power*. It is a complex term, with the entry in the *Oxford English Dictionary* extending across four pages. Ranging from the first meaning, the “ability to do or effect something . . . , or to act upon a person or thing,” to “might; vigour, energy,” to “possession of control or command over others; dominion, rule; government, domination . . . ; influence, authority,” to “legal ability, capacity, or authority to act,” the word can refer to persons, things, spiritual beings, or fighting forces. *Power* also has various technical meanings, including mathematical (i.e., “the product obtained by multiplying a number . . . onto itself a number of times”) and mechanical ones (“any form of energy or force available for application to work” and the “capacity for exerting mechanical force”). The word enters into many idioms as well, not the least of which are *in power* and *power of life and death*. The essays that follow instantiate and explore many of these meanings of power in relation to translation, from questions of influence and authority in the nineteenth century, bolstered by changing meanings of the word *democracy* in translation, to the legal capacity of the British and the establishment of dominion over the Maori by the Treaty of Waitangi, to the vigor and energy of translation in the transformation of cultures ranging from China to Latin America. At the same time, the essays illustrate that translation is not simply associated with the “possession of control or command over others” and, hence, with colonization or oppression, but also with “the ability to act upon” structures of command, such that translation becomes a means to resist that very colonization or exploitation.

Translation is associated with power in all these senses, in part, because translation is a metonymic process as well as a metaphoric one.

creasingly open to both the parts translated and the leftovers, including the literal omissions and the absence of translations in the historical record, and, contextualizing translation in its historical moment, they are always aware of how a dominant cultural form or power marginalizes certain other forms and interpretations. Thus, silences, whether the silence of zero translation or the silencing of the remainder, are often critical in understanding the workings of power in translation and in culture, a topic that is also taken up in the current collection.

In traditional models for the analysis of translation, scholars assumed that the translator had knowledge of both the languages and cultures in question and that the translator translated in a linear fashion from the source to the target text. Scholars who have taken the power turn, however, have come to realize that in polyvalent and multicultural environments, knowledge does not necessarily precede the translation activity, and that the act of translation is itself very much involved in the creation of knowledge. Colonialism and imperialism were and are made possible not just by military might or economic advantage but by knowledge as well; knowledge and the representations thus configured are coming to be understood as a central aspect of power. Translation has been a key tool in the production of such knowledge and representations. Yet this cultural domain is not uncontested: through translation can be used by colonizers as a kind of intelligence operation to interrogate subjects and maintain control, it can also be used by opponents of oppression as counterespionage, to conspire and rebel, for the ultimate goals of self-definition and self-determination in both the political and epistemological senses (cf. Tymoczko 1999:294). Translation thus is not simply an act of faithful reproduction but, rather, a deliberate and conscious act of selection, assemblage, structuration, and fabrication—and even, in some cases, of falsification, refusal of information, counterfeiting, and the creation of secret codes. In these ways translators, as much as creative writers and politicians, participate in the powerful acts that create knowledge and shape culture.

In this anthology, we have selected translation studies scholars who have begun the often difficult work of analyzing the selection, assemblage, and fabrication of translated texts, thereby exposing institutions of power at work, not based on abstract philosophical concepts or ideal linguistic structures but instead on *actual translated documents*. Alexandra Lianeri in “Translation and the Establishment of Liberal Democracy

in Nineteenth-Century England: Constructing the Political as an Interpretive Act” looks at the concept *democracy* as understood in Victorian England, showing that rather than referring simply to a Greek word or to a “universal” Greek ideal, the term is part of a complex sociohistorical struggle, in which translation played an active role in the word’s cultural evolution. Writers such as John Stuart Mill and Matthew Arnold engaged in the political discourse of the period and helped to lead the way to a radical transformation of the meaning of the term *democracy*, one which was so politically charged at the time that it threatened the regimes of various European monarchies. After looking at negative interpretations of the term *democracy* by seventeenth- and eighteenth-century translators including Thomas Hobbes, Lianeri then reviews a new conceptual landscape in the nineteenth century, one much influenced by liberal thought in France and the Americas. She documents how translators participated in constructing new definitions of democracy that were much more in tune with newly emerging British cultural and economic goals.

In “The Translation of the Treaty of Waitangi: A Case of Disempowerment,” Sabine Fenton and Paul Moon discuss a treaty signed in 1840 that has come to represent the birth of the New Zealand nation. They show the role that translation of the treaty played in the British colonization of the Maori. The translator, Anglican missionary Henry Williams, had little experience in translation, but he was well versed in the strategic goals of colonization, for missionaries had colluded with the colonizers by creating the orthography and the dictionaries of the Maori language and then translating a host of religious documents from the West into Maori. In the treaty in question, the manipulation through translation of crucial terms led to Maori acceptance of the treaty. Though some argue that the British offered the translation in the spirit of generosity, the confusion resulting from this founding document has not been resolved to this day, and current Maori activists maintain that the treaty has been used to rob them of their land, resources, and right to self-governance. Fenton and Moon show how a translation more than a century old is one reason for revolutionary unrest today.

In “The Empire Talks Back: Orality, Heteronomy, and the Cultural Turn in Interpretation Studies,” Michael Cronin looks at power relations within the field of interpretation studies, demonstrating that the field, by and large, has been dominated by research on conference interpreting,

perhaps more closely aligned with crime and thieves, yet she suggests that the translation theorist needs to include this aspect of translation that practicing translators and creative writers know only too well.

The use of translation as a central theme in fiction is further explored by Adriana Pagano in her essay “Translation as Testimony: On Official Histories and Subversive Pedagogies in Cortázar.” Julio Cortázar, who with Jorge Luis Borges has shaped the concept of embedding literary theory within his fiction, has also foregrounded the topic of translation in several works, including *Hopscotch* (*Rayuela*), “Blow-Up” (a short story originally entitled “Las babas del diablo”), *62: A Model Kit* (*62-Modelo para armar*), and *A Manual for Manuel* (*Libro de Manuel*), the novel in which translation is most explicitly thematized and the primary subject of Pagano’s essay. Cortázar himself worked as a translator for UNESCO and other Parisian agencies for many years while in exile during the Peron regime in Argentina, and Pagano’s essay interweaves Cortázar’s displacement with the movement of translation. In *A Manual for Manuel*, the main characters translate a variety of documents, including news reports, prisoners’ records, and police interviews, for the child Manuel, who comes to represent the future of the country. The sociohistorical period documented was turbulent and includes the escape of guerrillas, the kidnapping of the West German ambassador, and the dispute between Argentina and Britain over the Malvinas/Falkland Islands. The translation efforts by the protagonists become a kind of pedagogy for the future: fearing that Manuel would only receive a diluted version of the historical facts, their work aims to preserve a historical record before it is covered up or banned by the authorities. Translation for Latin America, thus, becomes a means of survival, a method of preserving memory, and a way to subvert official histories.

In “Translating Woman: Victoria Ocampo and the Empires of Foreign Fascination,” Christopher Larkosh continues to explore the theme of translation and pedagogy in Latin America. In his discussion of Victoria Ocampo’s translation, fiction, editorial work, and travel, Larkosh shows how Ocampo, though shaped by her colonialist upbringing, sought cross-cultural communication to better realize and translate her own identity. As editor of *SUR* and a person of privilege, Ocampo enjoyed a degree of freedom and mobility that few women shared, coming to embody Argentine literature in her editorial work and her life. Shaped by translation from an early age—her nannies taught her English and