

## Introduction

Over the last decade, sociological approaches have been applied directly in studying translation as a meaningful social action conducted by professionals. This suggests that translation is a social practice conducted by the translation agents. In translation studies, a number of theories from the field of sociology have been drawn upon, such as: Luhmann's theory of sociological systems, Bourdieu's theory of practice, Latour's actor-network theory, and Goffman's social game theory, among others (Jones, 2009, p301-2). Among these sociological theories, Bourdieu's theoretical concepts have been widely applied in translation research. This paper attempts to demonstrate the way in which the use of a sociological approach and, in particular, by following Bourdieu's theoretical concepts, allows researchers to study a translation beyond the mere language and textual level in order to be able to focus on translation as a result of the influence of translators.

This paper commences with a review of Bourdieu's theory of practice including its key concepts habitus and field. Next, a brief emphasis is placed on the discussion of the way in which translation studies have applied Bourdieu's theory, for example, Bourdieu's theory of practice has been widely used as a framework to study translators', or other professional agents', decision making processes and their influence on translation presentation. The following section offers a general picture of the contextual background of the target culture, mainly Anglo-American culture's expectations of translation. Against this contextual background, the paper proceeds to carry out a comparative analysis of translation. The analysis focuses on the translation of cultural-specific items extracted from the translation of Ang Li's *Vjg" Dwvejgtøu" Ykhg* (1983) translated by Howard Goldblatt. With regard to methodology; a comparative textual approach is adopted in this paper; a comparison of the

source text is made with selected examples from the target text with an emphasis on the translation of culture-specific items (Franco Aixela, 1996, p52-77). In order to support the discussion on translation analysis, the translator's account of their understanding of the translation expectations in the Anglo-American culture is gleaned from the preface and from additional extratext. This paper aims to call for consideration for the translation agents' task and their mediation in moulding the presentation of the source text.

### **Theory and context**

#### **Bourdieu' s    T h e o r y    o f    P r a c t i c e**

This section offers a brief discussion of Bourdieu's theory of practice and its application in Translation Studies. In the field of Sociology, Bourdieu is known for challenging the orthodox dichotomy that is traditionally present in Western philosophical and sociological thinking. Classical thinking often perceives the world in two dimensions: an opposition between the subjectivist approach and the objectivist approach. For the subjectivist approach, the social agents' individual beliefs or judgments are the main underlying factors conditioning their action. On the other hand, for the objectivist approach, social thought and action are subject to, or can only be explained by, a particular socio-cultural structure (Calhoun, LiPuma, and Postone, 1993, p3). For Bourdieu, such division between the subjectivist and the objectivist views can be problematic; for him, there is neither an internal nor an external dimension, but rather, the concurrence of both (Gouanvic, 2005, p147-150). Bourdieu's sociology seeks to bridge the gap by seeing social life as being comprised of social practices, not of individual actions or objective social structures (Bourdieu, 1990a 1990b; Calhoun, LiPuma, & Postone, 1993; Robbins, 2000, p26-31). For Bourdieu, social meaning is not decided either by the individual or by society alone; but rather, the social and

the individual are interrelated; the individual is viewed through his or her membership in collective history (Bourdieu, 1977, p86). That is to say, Bourdieu's theory indicates that the social world is comprised of meaningful and purposeful human behaviour.

Bourdieu's theory not only conceptualizes the meaning of action, but also constructs the relationship between the individual social agent and the objective social structure (Gouanvic, 2005, p48). Bourdieu's theory synthesizing both social system and its agent can be used to examine the social agents and their relation with and within their social environment. In other words, Bourdieu's concepts of habitus, field and capital have been developed as a philosophy of action by building an interconnected relationship between the social position of the agent based on his or her social disposition, or habitus, and the objective structures (Ibid, p148). Researchers can use the concepts to study the agents' actions in relational terms. Field refers to the place in which social agents are situated and carry out their practice as a member of society. Bourdieu defines field as "historically constituted areas of activity with their specific institutions and own laws of functioning" (Bourdieu, 1990b, p87-99). Within the field or, in a more general term, the social area, social agents conducting their social practice may struggle to manoeuvre over specific resources and to gain access to them (Wolf, 2002, p37). Individual agents and institutions occupy a social position within the field, and a series of power relations and struggles can take place within it (Jenkins, 1992, p84). During the process, confrontation may take place between social agents and institutions within the social area. Such a confrontation can be closely linked to the distribution or allocation of specific types of "capital". In order to organise things on the basis of the agents' social power in the form of capital, it is necessary for the social agents to exert themselves in order to gain status and be able to access resources (Wolf, 2002, p37). That is to say, for the purpose of maintaining and enhancing their social position within the social order (Swartz,

1997, p73), individual agents and institutions have to draw upon various types of resources. Bourdieu conceptualizes the resources as capital which functions as a “social relation of power” (Bourdieu, 1989, p375).

Among his three main concepts: habitus, field and capital, habitus has been particularly at the fore of the application of Bourdieu’s theory in translation studies. For Bourdieu, habitus is, by definition, a set of agents’ perceptual principles. The social agents acquire their habitus from their socializing experience, which is socially constructed in the course of a situated and dated social event (Bourdieu, 1990a, p53). Since the social agents gain habitus through their process of socialization, this principle is able to be situated in relation to the claim that one cannot separate agents’ habitus from their individual histories (Inghilleri, 2003, p245). Central to this argument is that social agents acquire habitus through their socialization experience, or their interaction with other agents and with society. For this reason, researchers may draw on the concept that habitus enables researchers to comprehend the action carried out by the social agents in a relational sense. This is indicative of the fact that the resulting agents’ actions reflect their experience as a part of society; for example, the agents’ position in their professional circle influences their ability to act and shape their perception as a member of society (Bourdieu, 1983, p311).

Bourdieu used the concept of habitus to link the chasm between social practice, or an individual’s decision-making, and the social supra-individual structure (Jenkins, 1992, p74). That is to say, habitus is used to account for the relation between social structure and social agents. It can be argued that habitus contains the notion of norms, but unlike norms, the concept demonstrates how social agents can be shaped by social structure and yet are acting within it (Inghilleri, 2003, p245). In general, habitus is a useful concept for integrating objective structure and individual subjectivity. Social structure is important in the

construction of the individual agents' disposition, perception and judgement. Meanwhile, agents acquiring these elements in their socialization process are not passively under a one-way influence of the social context. By contrast, agents incorporate what they have acquired from the socialization process; they subsequently reflect and operate their experience or perception either consciously or unconsciously into their social action (Bourdieu, 1983, 1990a).

### **Bourdieu in Translation Studies**

In recent research into translation studies, Bourdieu's theory has already been applied to translation and interpreting research. Bourdieu's approach is useful in grasping the meaning of social agents' behaviour and social practice (Gouanvic, 2005; Inghilleri, 2005a, 2005b). Many translation scholars analyse the relationship between translation agents and the social contexts in which the translation production takes place (Buzelin, 2005; Gouanvic, 2002; Inghilleri, 2003, 2005b; Simeoni, 1998; Wolf, 2002). Bourdieu's theory and concepts, theorizing the interactive relationship between social agency and structure (Inghilleri, 2005b, p126), have been broadly applied and appropriated to shed light on the translation agent's role and social action, and especially on the role and actions of the agent as translator. The researchers have used Bourdieu's sociology to answer the call for a more agent-oriented study (Buzelin, 2005, p203).

Many translation scholars (Simeoni, 1998; Gouanvic, 2005; Inghilleri 2003, 2005b & Wolf, 2002) also make use of Bourdieu's theory in analyzing the structure of the social relationship. Such a relationship is constituted by social interaction between the social agents and the social system in which they carry out their social action. Most of these translation scholars (Sela-Sheffy, 1997, 2005; Simeoni, 1998; Wolf, 2002, 2007) draw on Bourdieu's

theory and concepts to analyse the social function of translation agents - a direct result of their agency of the translated text in translation production.

Some researchers have also attempted to reconstruct the translation agents' socializing in terms of history or experience; this is a process used by people to acquire the understanding of becoming members of society by internalizing social values and performing a particular social role (Marshall, 1998, p624). Such reconstruction of agents' social experience is claimed to enable translation researchers to understand the socially conditioned perception of the translation agents which subsequently affects their mediation of the translated texts (Gouanvic, 2005). Meanwhile, some translation scholars outline the social space, or society in which the translation agents mediate and carry out the overall activity so as to reveal the power and interactive relations between the agents and that particular space, in which the agents carry out their mediating act (Wolf, 2002, p33-42). For examples, Rakefet Sela-Sheffy examined the similarities between habitus and norm as concepts. She also drew on the notions of field and habitus to explain the conflicting relationship between the constrained and versatile characteristics of the translators' action, which is determined by their "cultural group identification" and by their "position in their specific field of action" (Sela-Sheffy, 2005, p1). Likewise, Michaela Wolf applied Bourdieu's concepts of habitus and field to discuss the translation agents' behaviour within a particular field of space; she further used the notion of capital, to analyse the social influence and the power of the individual agents in generating the translation product; this has been generally overlooked by the other scholars previously reviewed in this study (Wolf, 2002, 2007). Bourdieu's approach is proposed as a theoretical framework to assist in analysis of the agent-oriented type of study at an individual level and in the explanation of a translation agent's mediation on the translation.

### **The translation field in the US context and the habitus of the translator**

It seems likely that any theoretical approach applied will involve the examination of translation phenomena, both textually and contextually, with regard to research in Translation Studies. Wolf points out that when discussing translation from the viewpoint of a ‘sociological model’, one of the key premises is to view translation as social system in different contexts (Wolf, 2002, p37). Since this article primarily looks at the translation of selected Chinese literature from Taiwan, although published in the US; the translation space or field in Bourdieu’s term, or, in the translation studies sense, the target culture, is worth discussing briefly; this discussion will serve as a contextual background for the analysis of translator’s habitual mediation in the latter part of this article. The concept of field allows researchers to view translation as a social system and to “reconstruct a field in a given geographical space, and for a certain period” (Wolf, 2002, p37). In this sense, the ‘translation space’ is situated within the United States. American translation space is known for its indifference or low reception of foreign works translated into English from other languages. For example, the ratio of translations published in the US since the 1950s has kept at around 2 and 4 percent of the total book production; the situation has not improved much in 1990, as Venuti (1995, p2) points out that the translations only take up 3% of the total book production.

This in turns may exert influence on the target culture’s expectation towards the translated foreign works. In the US translation context, American translation scholar, Lawrence Venuti, has identified the general expectation towards translation that the translation discourse, in terms of the target culture expectation in the US, often looks for a “readable” or “fluent” translation. In other words, most publishers, reviewers and readers would judge a translation acceptable when it is able to smoothen out the linguistic or stylistic

peculiarities and clearly transfer the original texts including their meaning and the author's thoughts for the target readers in a transparent way (1995, p1). Such translation discourses can be readily identified in the selected examples of translation reviews or critiques; for instance, the translation is a pleasantly fluent one: two chapters of it have already appeared in *Playboy* magazine (Time Literary Supplement 1969); Samuel Shirley's translations of Spinoza's *Ethics and Selected Letters* have been commended for their accuracy and readability; Professor Shirley has provided a translation which is fluent, eminently readable, and responsive to current research into Spinoza's thought (Amazon, 2011, retrieved in September 2013); "Haddawy's translation is easily the clearest, most fluent and readable I have met." A.S. Byatt, *The Sunday Times* (Amazon, 2011, retrieved in September 2013).

As is demonstrated by these examples, the expectation of the target culture in America context towards translated literature may be primarily dominated by the concept of readability, which is often an important factor influencing or conditioning the translator's awareness towards, and his subsequent mediation of, the translation. Under Bourdieu's theoretical framework, we may argue that the so-called translator's awareness towards the translation impacted by the dominated idea of readability can be understood as his or her habitual understanding. In line with the purpose of this study, an overview of the habitus of the translator of *Vjg"Dwvejgtøu"Ykhg* will be broached here. Bourdieu points out that "[t]he habitus, which is the generative principle of responses more or less well adapted to the demands of a certain field, is the product of an individual history [...]" (1990a, p91). Goldblatt was a Research Professor of Chinese literature at the University of Notre Dame from 2002-2011. Apart from being an expert in Sinology, Howard Goldblatt has been the most distinguished translator of Chinese literature from both China and Taiwan over the past four decades. His role as a translator is prominent in that Goldblatt is regarded as the key figure who



single-handedly introduces Chinese-language literature to the English-speaking world (Lingenfelter, 2012). Since his first translation of Jo-hsi Chen's *The Execution of Mayor Yin* – a Chinese-language work from Taiwan- in 1976, Goldblatt has already translated numerous Chinese literary works, including seven or more Chinese literature from Taiwan (Goldblatt, 2007). His recent translations is the works of Chinese novelist Mo Yan, the winner of 2012 Nobel Prize in Literature.

In a personal interview (Goldblatt, 2007), when being asked about his translation belief, for example, do you have any overt principles or beliefs that you feel guide your translation strategies? Goldblatt gave a no as a straightforward answer. As a matter of fact, when it comes to translation, all translation theories that he taught at the university level are set aside. For Goldblatt, he believes that there is no 'either/or' or 'binary' translation strategies. In general, he translates for the readers, not the writers. This means that Goldblatt's translations are more domesticated translations, not alien nor exotic. For Goldblatt, he feels that translation should not read like translation for style (Ibid).

Goldblatt's translation approach that is reader-oriented or target-oriented can perhaps be examined in line with the brief picture of the influences of the publishers or editors in the target context identified by Goldblatt (2007; Ge, 2011& Lingenfelter, 2012). It appears that the translator even for the famous one such as Goldblatt is still subject to the editing advice made by the publishers and the editors mainly driven by the 'market reception or accessibility'. In his translation experience, some of the works that he translated have never been published simply because the publishers cannot see the selling points of the translations. Some translation samples up to a hundred pages done may be rejected if the publishers or editors do not like them. Goldblatt said that he has at least four novels translated and never got published (2007). In some cases, when the translation samples are accepted for potential

publication, the editors would make editing suggestions based on the consideration of market accessibility. According to Goldblatt, one of the most commonly heard suggestions made by the editors is to shorten the works. He gives an example about the editor's reply after receiving Goldblatt's translation of Man Asian Prize winning novel, *Wolf Totem*:

I am blown away by what you have achieved with this translation and especially so when I consider the enormity of the task. What remains now is to make it more accessible to Western readers, which I think will be principally achieved by some (many) strategic cut. ... Just to give you a sense of the extent, my initial thinking is that the book could be cut by roughly one third or so. ... It is clear that there are too many repetitive phrases, passages, even concepts that could be skimmed away quite easily (Ge, 2011:102).

Certainly, according Goldblatt, the editing job did not reach that point; however, parts of the novel was still truncated, such as the long-winding fictional "forum" at the end of the novel was deleted and it was not his call to make such a decision (ibid).

Goldblatt's account of his translation experience including the interaction with the publishers and editors from the target culture has proved useful for addressing the influence of other translation players in a specific translation production space. The publisher's or editor's idea of "accessibility" to target readers overlaps with Goldblatt's translation philosophy discussed earlier, that is, he mainly translates for the reader. One may argue that the demand of the editor from the target culture to make the translation more 'accessible' to the American readers can exert an impact on Goldblatt's translation mediation to a certain extent. Such influence may be more or less adapted by the translator and become part of his translation habitus in the process, as Goldblatt points out that he did not consider the market before, but he does now (2007). Concurrent with Bourdieu's concept of habitus, instead of seeing

translators passively conform to norms through the conscious application of specific translation strategies, that is, translation mediation as a purely norm-governed action, it is the translator's specific habitus as acquired in the target culture space that impacts on his or her mediation during the translation process (Gouvanvic, 2005, p157-8). It is from this perspective, then, that it is possible to say that the exploration of the relation between translation space, in this case, the US market as the target culture and social agents in Bourdieu's term, including the translator and the editor, etc. enables us to infer the translator's translation habitus, that is, to explain why he or she has decided to translation in certain ways.

### Analysis and Discussion

Following the theme of theoretical framework and the context of the discussion thus far, the translation analysis in this section focuses on the translation of Ang Li's *Vjg"Dwvejgtøu" Wife* (1997, 1983) translated by Goldblatt and Ellen Young, and published by Cheng & Tsui Company, an America-based publishing house. The story of *Vjg"Dwvejgtøu" Ykhg* is located in a small town Lukang in central Taiwan and depicts how a heroine dominated sexually by her husband, a brutal butcher much older of her age, becomes disoriented psychologically and murders him. The analysis and discussion of the translation mainly centre on selected translations of culture-specific items.

#### Example (1)

ST: 逢七月十五日的普渡和打醮...(Li, 1983, p84).

Literal translation:

The traditional rituals of Pudu and Dajiao held annually on the fifteenth day of the seventh month of the lunar calendar...

Published translation: Sacrificial rites were conducted on a grand scale each year on the fifteenth day of the seventh month, the day of prayer and worship for the deliverance of all souls (Li, 1997, p16).

This example depicts traditional folklore rituals originating from Chinese culture which have entered into Taiwanese customs. These traditional rituals, to some extent, signify the fact and history of Chinese emigration to Taiwan in the past. Taiwanese ancestors' customs and culture have assimilated and been passed down to become a part of Taiwanese tradition over the course of the past few centuries (Copper, 1999). As seen from the comparison between the literal translation and the published translation, the original references in the source texts: 普渡 (Pudu) and 打醮 (Dajiao) are omitted in the published translation, that is, they are not preserved through transliteration technique. The original reference loaded with source culture information, which can be firstly preserved by transliteration, then amplified and more explicitly explained; in other words, the underlying meaning of the original reference is explicated. Moreover, in comparison to the literal translation, this shows the date in the lunar calendar which can in fact be preserved and presented in a rather smooth or undisrupted way, for example, by applying the compensational technique, such as the additional intratextual gloss, which would not disturb the readers' attention (Franco Aixelá, 1996, p62). Instead, the published translation does not distinguish the date on which the ritual is carried out is in the lunar calendar through the compensational technique as demonstrated in the literal translation.

#### Example (2)

ST:

妳知七月是鬼月，這個月有的孩子，是鬼來投胎 (Li, 1983, p111)

Literal translation:

You know the seventh month in the lunar calendar is the month of the ghost, so a baby conceived in this month is the reincarnation of a ghost.

Published translation:

You know the seventh month belongs to the dead (Li, 1997, p48)

Similar to the previously discussed example, this example also contains Taiwanese traditional beliefs and taboos towards the seventh month of the lunar calendar, the month when the “ghost-gate” of hell is opened for all imprisoned ghosts and spirits. Hence, the seventh month of the lunar calendar is also called “the month of ghosts”. People generally avoid undertaking certain activities during this month, such as getting married and conceiving a child, etc. The original references in the source text strongly reflects the superstitions still upheld by most people in Taiwan.

The source text meaning is shown in the literal translation delivering the superstition held by people, especially the elder generation, according to which children conceived during this month could be the reincarnation of the devil. The published translation not only omits the mention of the lunar calendar containing strong foreignness of the source culture, but also simplifies the message embedded in the original sentence by simply translating into “the seventh month belongs to the dead”. The context of the sentence explaining why the seventh month belongs to the dead is not explained through a footnote, let alone through the paratextual features, such the translator’s preface. The novel does not include any paratexts as such explaining the specific cultural concept appearing in the story.

Example (3)

ST:

賣麵茶老人...(Li, 1983, p83)

Literal translation:

The elderly vendor who sells Miencha, a sweetened sesame millet mush\* (Miencha is made of white sesame, flour and sugar and can become mushy by adding hot water)...

Published translation:

The elderly porridge vendor...(Li, 1997, p15)

麵茶 (Miencha) is a traditional Taiwanese local delicacy made of white sesame, flour and sugar, originating in Lugang, central Taiwan. It becomes mushy when boiling hot water is added. Miencha is a traditional Taiwanese snack that can be nostalgic of the early agricultural Taiwanese society and the countryside township; it was especially popular in the 1960s. The published translation does not seek to maintain the original reference or supplement it with further explanation. The original term is deleted and substituted with a more generic term that looks more familiar to the target reader; even though the substance and the taste of porridge differ totally from that of Miencha. The translation shows the absence of the translators' intention to expend any effort on explaining the meaning of Miencha to the target audience.

Example (4)

ST:

臭賤查某 (Li, 1983, p93)

Literal translation:

Stinky and despicable woman

Published translation:

You slut (Li, 1997, p40)

In *Vjg"Dwvejgtøu" Ykhg*, the characters occasionally resort to the use of the Taiwanese dialect. The character speaking most Taiwanese is Chen Jiangshui, the butcher. He talks in

Taiwanese especially when he curses and humiliates his wife, Lin Shi. Chen calls his wife 查某 (chamou), which means woman in Taiwanese and clearly shows his disrespectful attitude towards Lin Shi. In fact, 查某 (chamou) is itself neutral and does not contain a derogatory or offensive meaning. Yet, it can become a swearword with insulting connotations by adding negative adjectives. This example shows that 查某 (chamou) with adjectives, such as “stinky” and “despicable”, connote contemptuous and insulting implying prostitute. The dialectical feature, 查某 (chamou) is not preserved in the published translation. Instead, it is translated into slut and whore, which can be classified as insult words and the verbal attack on people (Jay, 1992). The published translation purposefully minimizes the foreignness caused by the source linguistic elements, that is dialect feature ‘查某’ in the translation. One of the reasons to delete the dialectical features in the original can be due to its untranslatable nature unless source and target languages share the same region and locally-marked source-language (Jones, 2006).

The above examples indicate that the translator may have considered that a full understanding of these cultural-specific items irrelevant or obscure for the effort of comprehension required by their readers (Franco Aixelá, 1996, p64). Instead, the translator adopts the translation techniques that create a rather universal image of those rituals and items of the source culture as if it does not bear any specific cultural implication. The gap or the strangeness caused by the cultural unfamiliarity is bridged by covering the foreignness and by using the language or terms that are more generic and familiar to the target readers.

The examples from *The Butcher's Wife* examined are translated in such a way that the traces of the source culture and its language are smoothened out conforming to the readable discourse prevailing in the target culture expectations pointed out by Venuti (1995). The translation of assimilation inscribes the foreign text with domestic intelligibilities and interest.

This image makes the source culture and linguistic features characterising the original text less recognizable and creates an illusion as if it was originally written in English (Chesterman & Wagner, 2002, p28-9).

It can be argued that one of the initial factors influencing the translator's mediation is that the translator's understanding that translation should be an act of effective communication. As mentioned earlier, Goldblatt mainly translates for the reader, but not for the author. He further points out, while certain images or content still remain foreign, the translation should overall be entirely comfortable to the readers (Goldblatt, 2007). The effective communication depends on the receivers or readers contextual assumption about the world of the source text (Stockwell, 2002). The source cultural and linguistic information is mostly not included in the introduction, nor is the information at least preserved or explained in the translation itself. In other words, the translated text is naturalized or domesticated. In this way, the reader's effort to process the excessive foreign information can be reduced and hence achieve effective communication (Gutt, 2000, p28).

It is also important to point out that the translation agent's mediation is entangled with their perception or understanding of the dominant target culture norm and reader's expectations. For translators, while they place themselves as an agent of the writer to transfer the writer's discourse into the target culture, they are at the same time aware of the target culture expectations; as Goldblatt puts it, the target reader, and not the author, is his main concern while translating, which means his translations are more domesticated (Goldblatt, 2007). Goldblatt's viewpoint above can be informed by Bourdieu's concept of habitus; while the norm concept plays a role in conditioning the translator's translation mediation, in the meantime, it is not to say that the translator's textual mediation is a passively patterned behaviour governed by norms (Crisafulli, 2002, p34). Translating and editing for the general



publisher in the United States, the translator should be aware of what is and is not permissible in translation. The discussion of Goldblatt's translation experience earlier can be indicative of how translator's translatorial habitus can be formed through his interaction with the translation players from the translation field or space in the target culture, such as the publisher and editors. This conforms to the idea of habitus defined as a set of agents' perceptual principles and is acquired from their socializing experience (Bourdieu, 1990a, p53). The examination of Goldblatt's 'socializing experience' as translator in the Anglo-American culture and the translation analysis allows us to study the translator's mediation as a social action from the perspective of individual who is involved in social processes (Wolf, 2007, p15). The translator's convictions of what is acceptable for the target culture as seen in the interviews suggests that translators operate and accommodate their anticipation of the target norm and expectation in the translation process (Gouanvic, 2005, p158).

### Conclusion

This analysis demonstrates that the translation player's agency in presenting the translation, to a certain degree, reduces the exotic otherness of the original culture. The translator's agency of *Vjg"Dwvejgtøu"Ykhg* shows the translations as being target-oriented. The source cultural reference rooted in the original culture and the linguistic features used to reflect the language reality in the source culture are naturalized, and substituted (Fawcett, 1997). The result of the translation analysis, in the first place, bears a generalized indication of the translator's agency in real world translation practice. It reveals that the translator's agency is generally subject to their habitus-led understanding, which means that translators internalize their translation experience shaped by their awareness of the target reader's expectations, which have been learned from their previous translation experience. It can be

argued that, while the translator mediates between two cultural spaces, the assumed readership plays a certain role in influencing the translator's textual practice by producing a translation which meets the overall expectations as shared by the readers (Snell-Hornby, 1988, p47). Secondly, on the level of theory, the translation actor's perception of translation and awareness of the target culture's expectations towards a translation can be best informed by Bourdieu's concept of habitus, which is an "elaborate result of a personalized social and cultural history" (Simeoni, 1998, p. 32). The translation actors gain their habitus-led understanding or habitus from past social practice. The discussion of the translator's mediated agency, as mirrored in the translated text, demonstrates the fact that the achievement of effective communication for the intended readership is one of the pivotal considerations for translators. Translator habitually understands that context is important to achieve communication and enhance the reader's comprehension of the translation (Gutt, 2000; Stockwell, 2002). In their personal accounts, translation actors have also pointed out that presenting meaning clearly in the translation process is of greater importance than maintaining the style of the original author.

This experience may involve interaction and negotiation with the publisher, editor, or a receptive reaction from the target audience. The translator is aware of the pressure of market constraints in addition to expectations from the assumed readership. The deliberation of the translator and his/her opinion illustrate that they realize or feel such target-oriented constraints stemming from their past translation experience and their interactive relationship with the target publisher. In order for the translation to be accepted by the publisher and in order for the translation to be marketed more easily, producing the translation or translating in a way that does not conflict with the target culture's expectations can accomplish the translation task more easily (Woodham, 2006, p126). All of these factors may shape the translator's

perception of translation and be internalized as part of his/her mindset and thereby mould social practice in a regular way (Bourdieu, 1984, p466). As a result, it is argued that translations reflecting target-oriented translation tendencies form the mediated result of the translator's translation agency. And the socio-cultural pressures, values and norms, can only exert influence on the translation through the translator's mediation (Chesterman, 1997, p176). This discussion reflects that Bourdieu's theoretical perspective can more closely bridge the relationship between the textual presentation and the translator's mediation; furthermore, the conceptual framework of habitus allows translation researchers to rightfully examine the translation as a result of social action and a relational activity. This means that the translator's mediation of the translation is inseparable from their experience or interaction with others as a member of society (Bourdieu, 1983, p311). During the process of translating, translators would have anticipated the types of possible reception of the target readership (Wolf, 2002, p40).

This article seeks to examine the application of Bourdieu's habitus concept in studying the translator's mediation of a translation. While more detailed studies are required to explore the influence and involvement of other translation agencies in the process of translating, such as publishers, editors, and reading circles, the paper, underscored by the theoretical frameworks of Bourdieu, provides insight into translation activity as a dynamic social practice conducted by social agents: it also presents the factors conditioning the actor's agency, such as translatorial habitus and target culture expectations. The particular translation mediation of the translator and the subsequent implications of its identity have drawn attention to the complicity of translation in the cross-cultural communication that shapes the representation of the final translation.

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