'COLONIZING' THE PAST?
ANTIQUARIAN TRANSLATION REVISITED

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ABSTRACT: This study seeks a comprehensive dialogue between the adherents of archaizing translation, its opponents, and those in the middle. It revisits archaism as a literary strategy, comparing the practice with archaizing translation as a translation strategy, and surveying its grammatical and syntactic features. Why have contemporary archaizing translations been held to be failed, and why—less often--have they been championed? Three main positions--the theoretical defenses, compromises such as Robinson's 'strange loop', and excoriations of the practice--are chronicled. I attend to each side's (sometimes faulty) assumptions. Is translational pastness but patina, pastiche, and appropriation, or a revitalization?
KEYWORDS: Antiquarian Translation; Archaism; Archaic Style; Archaizing Translation; Diachronic Translation; Pastiche; Patina/Patinization

> ...we should be forced to send a rejection to Shakespeare should he send us one of his sonnets. But, of course, he wouldn't; he would write today in a language as fresh as his was in 1600.
> Robert Bly (1959, p. 20)

> Many of those poems were composed in previous centuries; in my versions I tried to give them the age of all works of art: that of today.
> Octavio Paz (2000, p. 15, my translation)

1. Introduction

Certain approaches to translation and translation practices, including indirect translation, rhyming translation, and antiquarian translation, are known to trigger polarizing aesthetic rejections in some translation theorists and readers. The debate over archaization is itself a pastime from earlier eras (Krzysztof, 2019, p. 7), although rekindlings make the topic perennial. I will examine positions on archaizing as it is argued in the theory, concentrating on broad questions: What is translation archaization's relationship to literary archaism? How have theorists of archaization conceived of the practice, and what rationales have they used for or against it?[1] I aim to give a fair hearing to both sides, though I will also hold all arguments up to critique.

If literary translation works with texts that often are "crucially time-marked", as Jones (2006, p. 191) phrases it, what is the status of this markedness in different translation perspectives, a range he calls from 'ageing' to 'updating'?[2] Yet Hjorth contends that translation involves a "temporal instability" (2014, p. 136, in Gulden, 2020, p. 19), and comments on the linear time orientation of theory: "Conservative philosophies of translation are based on a temporal structure that stresses a fixed immutable original and

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[1] For reasons of space I have not extensively theorized premodern theories of archaic translation, leaving for future scholars the question of the archaic in the medieval era.
[2] See also Vladova's (1993) four kinds of *historical distance*.

fundamentally denies conflictual points of contact or overlapping", a "stable original across time" (ibid., p. 20), and invites non-linear alternatives. Perhaps texts are both time-marked and recursive, or as St. André writes, they "belong to more than one period, shifting from point of creation (translation as process) to its role/function in the modern world (translation as artifact)" and the translator creates a "wormhole" between non-Cartesian times (2020, pp. 37-8). Certainly, Andrienko has stumbled upon a distinction worth pondering in asserting the Greeks' differentiation of "chronological, or sequential time, and kairological time which refers predominantly to the qualitative, not quantitative aspect, indeterminate time […]" and links the problem to Bakhtin's artistic time, or chronotope (2016, n.p.).

2. Literary archaism

Let us consider time-markedness through a metaphor from astronomy. Languages age, as we do, making of archaism a kind of textual parallax; that is, if the Object (Fig. 1) is the source text, the Distant background stands for the linguacultural system that fuses in translation perceptually to the Object. The angle of approach, whether in time or space, thus creates a parallactic drift relative to any other angle:

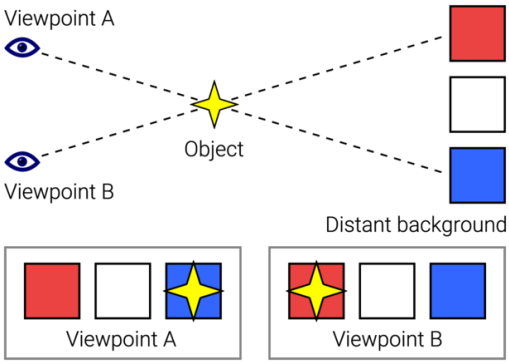

Fig. 1 parallax[3]

Viewpoints A and B alike are mutable: no translator is the same translator at the beginning as at the end of a project, and no corpus is strictly contemporary with itself, as words have longer or shorter histories relative to one another.[4] Hence, from no space or time can the Object be observed as an in-itself; no temporal vantage point can claim omniscience—

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[4] A contemporary translator may even 'filter' a perspective through a former one; Bethany Cole's translation (2022) uses a beloved writer-translator's aesthetic to triangulate an ancient text; the project is advertised thus: "... Tolkien's stories were greatly inspired by the myths and tales of Old English literature, and this poem in particular reveals these influences [...]. The translator has [chosen] words and concepts from Tolkien's works that allow the nuances of the original text to come through [...]." Thus, following our parallax grid: a new translation, Viewpoint B, of an Object *that includes Viewpoint A*--Tolkien's language--in the line of sight. Viewpoint A is thus, in a way, an Object as much as the source Object properly speaking.

nowhen--from which to inhabit the text. To speak of the archaic is to speak of the *relative* and *changing* status of styles, such as when scholarship made

> Old English language available to literary writers, leading to its use in quotation and, in time, original writing; changing attitudes towards medieval literary style made the cultural position of writers such as Chaucer and Gower productively unstable. The result was a proliferation of archaic styles and modes, as successive generations of writers capitalised on the aesthetic and cultural opportunities that archaism offered them. (Munro, 2013, p. 239)

In the context of this special issue of *Translation Matters*, the reader can consider how archaism, 'original' or translated, might figure in the goals of *pseudomedievalism* (the suggestion of the era without being it), which was already in vogue by the time of Spenser's *The Faerie Queene* (1590), and the later Gothic Revival is inextricable from the mock antique style.

Archaism creates a texture, a divide, requiring a triangulation between points, a relation. Déprats argues (2004, p. 78): "If we regard translation more as a *relationship* than as a transfer or a means of *transport*, archaism and modernism are no longer antinomic terms: they merely express two ways in which the present can establish its links with the past." T.S. Eliot wrote that "No poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists. You cannot value him alone; you must set him, for contrast and comparison, among the dead" ([1919] 1998, p. 28). Archaism disturbs this relation:

> Archaists' time is, in the terms adopted by recent scholars, queer time – out of joint, askew, at odds with conventional notions of temporality. In its impersonation of the past, archaism unsettles relationships between past, present and future even as it seemingly attempts to inscribe them. Archaists reject, implicitly or explicitly, some of the conventions of their own day; however, they do not slavishly imitate outmoded forms. [...] Archaism's backward glance is not, therefore, purely nostalgic. Instead, the archaising writer seeks to reshape the past, to mould the present, and proleptically to conjure times yet to come; he or she creates a temporal hybrid [...]. (Munro, 2013, p. 5)

Traxel laments (2012, pp. 42-43, 46) that, while the Renaissance writer may have archaised into Chaucerian neo-Middle English, literary pastness has now become a single homogenized thing, and that it looks inevitably like Shakespeare or King James. He decries the simple rules that seem to obtain, and the 'pseudo-archaic', forms that never existed, that emerges. Archaic English for some has become synonymous with Wardour Street style. Named by William Morris, this type of foreignization uses "an amalgam of obsolete words from many different periods, mingled with contemporary language to create a diction no one ever actually spoke", and was used by Victorians and Edwardians for evoking mythical time, though its abuse led to it being associated with 'translatorese' (Apter and Herman, 2016, pp. 36-37). Even Coleridge used it until he revised archaisms out of his subsequent *Rime* due to reader revolt (Sonmez, 2002).

We can attempt to crystalize archaizing's workings and aims. Munro sets out four theses that can serve as a starting point for further argument:

> 1. Archaism is a form of imitation.[5]
> 2. Archaic words and styles undermine linear temporality, reconfiguring relationships between past, present and future.
> 3. Archaism is intertwined with national identity.
> 4. Archaism is self-conscious and artificial, yet capable of arousing strong emotion. (2013, p. 12)

We see these ideas at work in Borges' well-known satire, "Pierre Menard, Author of the Quixote" (1962), whose hero writes archaically even though he is writing verbatim what Cervantes wrote:

> The contrast in style is also vivid. The archaic style of Menard-- quite foreign, after all--suffers from a certain affectation. Not so that of his forerunner, who handles with ease the current Spanish of his time. […] He dedicated his scruples and his sleepless nights to repeating an already extant book in an alien tongue.

By showing a verbatim rewriting as an archaizing translation, Borges' text powerfully dramatizes the concept in #2, that words' meanings are not fixed. But #1 and #2 come to clash when we consider archaism more as strategy than aspiration. The contemporaneity of all eras is a precept closely associated with Ezra Pound. "Much depends on how one chooses to interpret archaism as a poetic practice," writes Richard Sieburth:

> Is it simply a vestige of the pseudo-historicist Wardour Street diction of the Victorians, an elitist desire, as Marxist critics might claim, to steep the commodity in nostalgia, to fetishize or glamorize the cultural capital of the past? Or are we to understand archaism as a more modernist strategy, that is, as an attempt to violently estrange language from its current linguistic norms by displacing it into an anachronistic—or indeed an a-chronistic—dialect . . . untimely, out of date, and which thereby calls into question what exactly it might mean to speak as a "contemporary"? "All ages are contemporary," Pound observed in 1910. To which one might add Mallarmé's more post-modernist insight: "No age is ever contemporary with itself." (in Perloff, 2003)

This view finds in archaism not an imitative but a recreative vein, one that displaces rather than returns the text to a fixed time, and points to the estranging function of art. A case of interlingual translation demonstrates how translators have chafed against the argument that the original's "thoughts will lose of their original beauty by the innovation of words", as in the case of Dryden as translator of Chaucer. He defends his contemporization with the idea that without updating, "not only their beauty, but their being is lost, where they are

[5] Munro makes it clear elsewhere that it is no mindless mimicry: "Literary archaism recurs whenever writers are attentive to the precise detail of the voices of the past and are determined to build on their aesthetic and cultural potential" (2013, p. 241).

no longer understood... ". One step further in this line of the creative advantage of the future readers of an author is found in Bakhtin (1986, p. 5), who, in Petrilli's words,

> would have us observe that distance, temporal, epochal remoteness, enhances understanding of a text when it is capable, as occurs with a text endowed with artistic value, of living in the 'great time'; so that we can make the claim that neither Shakespeare, nor his contemporaries knew the great Shakespeare we know today; and this is because we are in a position to know not only the close contexts of the meanings of his work, but also the remote contexts. This is also true *à propos* the relationship between the author and the original text and between the translator and the translated text. (2016, para. 60)

Petrilli concludes that the source text's semiotic "absolute otherness" evades total interpretation (ibid.); by extension, a writer is--to pirouette on Pound--never quite a self-contemporary, as remoteness has not yet taken hold.

One of the difficulties in the reception of archaisms is gauging with certainty *what they are*. Albaladejo Martínez (2012, p. 68) distinguishes 'primary' or synchronic archaisms that are intratextually archaic, and 'secondary' or diachronic archaisms that result from temporal displacements in translation. Lefere's model features *hyperarchaïsme* (hyperarchaism) at one pole, where language was current at the time the source text is set but fallen out of use (1994, p. 242), or the target text language or passage is pitched older than the corresponding segment of the source (in Jones and Turner's adoption of the term, 2004, p. 5). Archaisations, by the same token, do not have to match the time of the source; where there is no congruent form, such as a fourth-century-BCE English, for example, ancient Greek would have to default to either an 'updated archaic'—a more modern English--under Lefere's scheme, or a 'superficial modernisation' (Jones and Turner, 2004, p. 6). The challenge may lie in knowing what seemed archaic to the original reader (Albaledejo Martínez, 2012, p. 57). *Don Quixote* offers a classic example of the former: Cervantes used everyday Spanish, but the protagonist's old-fashioned, bookish chronolect stands out from that of other characters, and should in translation as well--though often does not. In fact, this complication to the parallax (Viewpoint-Object-Distant background), one of many, may be said to blur background and object into two-dimensionality, or to where another background (a pluperfect time relative to the setting) becomes lost to future readers, especially in light of the single pastness phenomenon. And Rudyard Kipling gave the animals in *The Jungle Books* a language at once high-register Victorian English and timelessly utopian, in contrast to apes and even the human villagers. Archaism may even be used in a hybrid with colloquialism, as Hemingway famously does in *For Whom the Bell Tolls*: "I obscenity in the milk of thy tiredness" (Hemingway, 1940, p. 98 in Lonsdale, 2018, p. 108), a line that uses pseudotranslation as well.

Archaism in different word categories and genres:

How is archaism encoded? Delabastita defines archaism in translation as text elements that stand out: "words or utterances which are historically marked [as 'old'] and therefore neatly separated from the large majority of cross-temporally unmarked language

elements" (2004, p. 883). But let us consider different word categories. We tend to define archaism unconsciously as language's syntax, but it also registers quite visibly in morphology ('cometh'), and on the level of semantics, that is, verbal archaism. For instance, lexical items that are historical, such as this architectural curiosity, the *casa a malicia* (Gracián, 1939 [1653], p. 468, lit. the 'house of wickedness'), which were deceptive architectural tricks used to earn hospitality tax relief in early modern Spain. This example illustrates that it is the *concept* that is archaic.[6] The inextricability of law, social stratification, taxation, and architecture in this case presents a problem of terminology solvable through a projective fabrication to create a domesticated functional equivalent from our times, for instance something to do with eminent domain, but tax cheating to avoid royal abuses have no exact experiential correlates today. Information density in literary translation, even synchronic translation, can easily be distinguished by the translator ('need to know' from 'do not need to know'), but style lies in the vast middle ground of 'nice to know'.

The idea of archaism as metonymy takes us beyond the language proper: "Metonyms for the past" Sonmez tells us, may not be verbal but rather the story or the manner of telling (Sonmez, 2002, p. 29). Gary Miranda (n.d., n.p.), for instance, discusses Rilke's exclamations of "Oh" in the Elegies, and argues they are less tolerated today (not perhaps, that we do not use the exclamation, but that we do not inscribe it explicitly). The shift is not only in norms but in the *semanticity* of emotion, that is, in the ability of an emotional cue in a poem to represent more than an intrusion or a bit of 'literariness'. And therein lies a translation constraint, in this sense: if we choose texts from the past, we are already in the realm of archaism. Arguably, for some readers even masculine-generic forms present a problem of ideological archaism, we can call it: to render gender-free—to update—or to keep antiquated. Frequently missing in discussions of literary archaism is this idea that *genre* itself is determinant of perceptions of quaintness or modernness. Forms such as the Socratic dialogue (4th C. BCE) can seem bound to their origins; the reception of other genres fluctuate with entire belief systems, for instance the ghost story's coming into or falling out of favor depending on an age's rationalism, or the present-day reader's (dis)connection with allegory's didacticism. The prescient Holmes wrote (1972, p. 104) the following: "On the linguistic level, the translator must find a solution for the fact that the poem is written in an older *état de langue* or "temporal dialect," and decide what to do with the rondel "now a relic of the bygone tradition…". And he or she must contend with the reality "that the central image of the poem, young men riding on horseback to impress the girls, has lost its compelling force…" (ibid.). This conceptual entropy, a byproduct of cross-temporal dialectical translation, perhaps accounts more for the doctrine of untranslatability still holding sway than the incommensurabilities of nuance and

[6] Krzysztof defines archaism tentatively as "a word, expression or structure now perceived as non-contemporary, and indeed belonging to an earlier epoch, whose denotation no longer exists or which has usually been supplanted by a newer word" (2019, p. 59). That is, a word intralingually translated out of existence; this does not wholly account for the *casa a malicia*, however, which is foreign *and* archaic, a larger gap.

connotation. But emotional evocation and rational denotation both can be lost in archaic language. Steiner writes simply, "Not everything can be translated now. Contexts can be lost, which in the past made it possible to interpret a piece of writing which now eludes us. We no longer have an adequate Rückenfühlung, as Nicolai Hartmann called the gift of retrospection" (1975, p. 249). Or perhaps: We can translate it, but its relevance may be too heavy a burden for the reader to reconstruct. Let us proceed now to our three stances.

3. Anti-archaizing

Déprats (2005, p. 81) draws on Berman to make the case that a 'period piece' results when the text is not anchored in the target language:

> The deliberately archaic translation refuses to lie by translating what is old intosomething new. It does not attempt to erase the passage of time and, in this case, it even draws attention to the age of the text and displays it. In so doing, however, it tends to deny us access to the text. Its only horizon is erudition; its only literary affinity is the pastiche. […] "The great problem in philological translation," says Antoine Berman, "is that it has *no* horizon. By that I mean not only in terms of the principles of translation, but by being *anchored* in the language and the literature of the culture into which it is being translated." (Berman, 1985, p. 134, ctd. in Déprats, 2005, p. 81)

Jones calls Anglo-American publishing unsympathetic to the archaic, noting that 'minimal modernization' has the most favored status, "archaization is largely disfavoured, and violent modernization meets with a mixed reception", or rather a norm of "concealing time-markings, rather than highlighting them by foregrounding the historicity or present-day relevance of the translated literary text" (2006, p. 192). What are the principles that account for the aversion to archaizing translation? Bassnett summarizes J. M. Cohen's belief that this translation style was out of step with the polysystem of the receiving culture and contributed to its own marginality. But note the last point below, a fascinating concession: if it is a strategic 'error', how can it *also* be theoretically defensible? Bassnett (2002, p 77) writes of Cohen's (1962, p. 24) view

> that the theory of Victorian translation was founded on a 'fundamental error'(i.e. that of conveying remoteness of time and place through the use of a mock antique language), and the pedantry and archaizing of many translators can only have contributed to setting translation apart from other literary activities and to its steady decline in status. [...] But although archaizing has gone out of fashion, it is important to remember that there were sound theoretical principles for its adoption by translators.[7]

The point about translation exiling itself from other literary production is fundamental. Let us consider Steiner's views at more length; here he argues for readability and for avoiding what amounts, to his mind, to an intralingual translation into an archaic register: generally, he writes, "only the translator of a contemporary text synchronizes."

[7] See Steiner, 1975, p. 341.

Why put Dante into kinds of French or German that those who need translations cannot access? "But although a total reconstructive archaism [...] is rare, archaism to some degree and a displacement of style towards the past are pervasive in the history and craft of translation" (1975, p. 341). Steiner cites the classics, scripture, and history as usually avoiding contemporary idiom. But as in Bassnett, the hedges should not be lost sight of, as an admission of archaism's role in translation history can be discerned. Steiner indirectly points to a paradox in archaic translation, as in his discussion of the Authorized Version of the Bible (1611), a version "somehow native to the spirit of the language and as a document uniquely interwoven with the past of English feeling", an "entirely alien world of expression and reference" that produces "at-homeness" in readers (1975, p. 248). The result is "a new pivot of English self-consciousness" and an appropriation (ibid.). This paradox, verging on the mystic, is perhaps more logical where the author discusses this style in terms not of pure datedness but of hybridization:

> Translators may opt for forms of expression centuries older than current speech. They may choose an idiom prevalent only a generation back. Most frequently, the bias to the archaic produces a hybrid: the translator combines, more or less knowingly, turns taken from the past history of the language, from the repertoire of its own masters, from preceding translators or from antique conventions which modern parlance inherits and uses still for ceremony. The translation is given a patina. (Steiner, 1975, p. 360)

To revisit our parallax image, a viewpoint 'C' could represent this hybrid, whereby the Object is seen polychronically: against and *through* multiple palimpsestic backgrounds, foregrounds, and middle grounds at once. Steiner's choice of words, 'patina', is telling in that it is a word deriving from *pinos*, referring to tarnished bronze, including connotations of rust or dirt (Kim, 2014, p.380, p.380n61). Kim, discussing Dionysius' writings, relates that "to call a style 'patinated' is not just another way1 to describe it as 'ancient'. Patina is not something that is originally part of a work of art; it emerges over a long period [...]." Metaphorically, the image calls to mind not the "timeless 'classical' beauty" but something marked as "old-fashioned", as "archaic" (ibid.), consistent with what Jones and Turner (2004, pp. 12-13) call the "stigmatized norm" or "outmoded genre stance" of archaisation. Elsewhere Steiner uses the same image to stand for the artificial language or stylistic defect that mars translation:

> The archaic reflex extends far beyond the presumed solemnity and apartness of the classics. The bulk of literary, historical, philosophical translation, even where it concerns fiction, political writings, or plays intended for production, shows symptoms of retreat from current speech. When we score a translation as being lifeless, as being cast in 'translationese', what we are usually condemning is the patina.[8] (1975, p. 346)

[8] Consistent with this distinction is Krzysztof's (2019, pp. 19-20) observation that archaization attempts painstakingly to recreate a given epoch's syntax and lexis, while patinization is enveloping a text in 'pastness' without the historical accuracy of the former.

Crissafuli (2003, p. 189), discussing Cary's *Divine Comedy*, even considers archaism a kind of style unto itself, the 'standard archaic usage' that acted as a kind of toolbox for attaining proper scansion; in short, archaism served as a metrical padding or crutch. This recognition, consciously or unconsciously through literary history, may have contributed to the resentment of archaic textures. We will see below (in pro-archaizing) that others have seen pastness as an *inherent* feature of certain texts, not as one that accrues.

If Cohen is correct that 'mock antique' is wrong in all circumstances, that is, that it presents a false view of what translation is, what are we to make of Bassnett's reminder, via Steiner, that it is, or was, justifiable, a question of taste? The concession is odd given what immediately follows:

> The proposition 'the foreign poet would have produced such and such a text had he been writing in my language' is a projective fabrication. It underwrites the autonomy, more exactly, the 'meta-autonomy' of the translation. But it does much more: it introduces an alternate existence, a 'might have been' or 'is yet to come' into the substance and historical condition of one's own language, literature and legacy of sensibility. (Steiner, 197, p. 334 in Bassnett, 2002, p. 78)

Bassnett concludes, then: "The archaizing principle, then, in an age of social change on an unprecedented scale, can be compared to an attempt to 'colonize' the past" (ibid.) We can call this the stylistic 'parallel worlds' theory: archaizing inserts in the past an event that never happened. But then, is not all translation always a uchronia, an alternate history, an anachronistic event, inevitably belated? If writing a 'projective fabrication' is objectionable for its altering of history, does this not keep translation time-bound artificially to its own present? An assumption theorists make is that *archaisms are attempts to reproduce a parallel world writer from the target culture*, rather than their task being something perhaps much more mundane: deliberate, impressionistic representations of a kind of otherness to which we aspire to have access. In other words, not a false interloper masquerading as a contemporary of the author, but a text retrofitted, antiqued, to feed an honest illusion of pastness. One Shakespeare translator, in fact, is at pains to prevent the opposite, to "avoid the time discrepancy of reading Shakespeare as a false contemporary" (García García, 2013, p. 37). Steiner's view is subtler, considering the violence of his hermeneutic motion more generally: that the archaizing translation is not foreign at all, but an awakening of what is already a part of the 'receiving' tradition, what he calls an "illusion of remembrance":

> The translator labours to secure a natural habitat for the alien presence which he has imported into his own tongue and cultural setting. But archaizing his style he produces a *déjà-vu*. The foreign text is felt to be not so much an import from abroad (suspect by definition) as it is an element out of one's native past. It had been there 'all along' awaiting reprise. It is really a part of one's own tradition temporarily mislaid. (1975, p. 347)

It is not so much a temporal 'appropriation', perhaps, but a problem of *vraisemblance*, the artistic illusion of reality; in other words, a disconnection from lived

truth. LeShan (1983, p. 185) quotes Andre Malraux's observation that "We do not mind a Rembrandt looking modern but resent a modern picture looking like a Rembrandt." Malraux's reasoning is that the latter reproduces mere "outer landscapes" (ibid.). But we might compare Venuti, who argues for an *analogous* style, not a counterfactual, appropriative, or illusory one. He relates that drawing upon a "historically specific language to produce certain effects, whether literary, cultural or social", noting that Ezra Pound often used an equally archaic poetic tradition, regardless of temporal stylistic mismatches, to evoke certain effects or qualities, even if filtered through a contemporary sensibility (Venuti, 1995, pp. 190-200), and the "most important effect of Pound's archaizing strategy was to historicize his translations, to suggest – indirectly, through his very choice of archaic English forms – that the Italian texts had been produced in a historically remote culture" (Venuti, 2005, p. 807). Pound even concedes the objections of turning a "serious poem" into "a mere exercise in quaintness", in addition to the *feel* of antiquity varying between languages ([1919] 2000, p. 33).

Finally, consider this in light of the idea that translations that purportedly 'age', the source text going on in its glory. Eco (2001, p. 22), following the now-familiar nineteenth-century debates on translation, asks:

> … given a translation from Homer, should the translation transform its readers into Greek readers of Homeric times, or should it make Homer write as if he were writing today in our language? To see how this question is not nearly as preposterous as it seems, we should consider the fact that translations age. Shakespeare's text, in English, is always the same, but if modern French readers read a Shakespearean translation from the last century they feel uncomfortable and cannot take it seriously. This means that every translator, even when trying to give us the flavor of a language and of a historical period, is in fact *modernizing* to some degree.[9]

The last line, true to form for Eco, says more than it intends: to some degree, a translator must modernize, that is, must *fail to archaize*. Thus, Eco's view is not so much anti-archaizing as confident that writers inescapably textualize their situationality.

It is curious that the paradox of *prochronism*--the use of language from the future of the time of utterance, or more broadly the misplaced object, event, or word, in time--does not trouble translation theorists. An example: can a town crier in a translation of a 17th-century novel 'broadcast' his proclamation, when that verb came into English in the 19th century (its first figurative use was in 1829)? How do characters speaking a language from the future require less willing suspension of disbelief than speech appropriated from a language's past? Or how is time-trespassing one-directional? Roberts describes the hypertextual relationship whereby "translators in their belatedness may read and therefore write a work as referring to […] texts not yet written at the time of the source

[9] We can venture a qualification of the hypothesis that translations 'age': translations age *if they are perceived as translations*. Were translations and 'originals' indiscriminately mixed, would readers tell them apart based on the perception of 'datedness' or another defect that they assign to (the texts they deem to be) translations but not to (the texts they deem to be) 'originals'?

text," and thus the opening words of translator Stanley Lombardo's version of Homer's *Odyssey*, "Speak, Memory", are alluding to Vladimir Nabokov's memoir (Roberts, 2007, pp. 259-260). The logic of this translation by anachronistic quotation is: "if Homer can speak twentieth-century English, why can't he quote Nabokov?" (ibid., 261). This reasoning brings Homer not only to the reader, but to the reader's universe of discourse (which would fashion a Homer that theoretically inhabits a time contemporary with not only the latest English-language Homer, or Nabokov, but a telescoped timeline in which he can quote any or all his own past translations: Homer as reader of the *Odyssey*).

4. The middle course

Commentators, sometimes despite themselves, may steer for a middle course:

> Those who argued that older works should be allowed to 'die' and those who thought that they merely demanded greater effort from readers represent two extremes. More moderate, and practical, solutions were offered by those who sought to connect old texts with new readers through tactics such as glossing, updating and various forms of translation. (Munro, 2013, p. 70)

Robinson (2019, n.p.), following Hofstadter,[10] locates archaizing as one of translation's 'strange loops':

> Finally, should the translator of, say, Homer's Odyssey, or the Bible, archaize the target language, because the source text is archaic? Or should they modernize it, because (we're told) the source text was not written to be archaic, and was originally heard by source listeners as ordinary contemporary speech? The marketplace norm in this case vacillates, but tends to lean more toward modernization - or rather, toward a cautious kind of modernization that is also just elevated enough to create the illusion (audience-effect) of being old and venerable. Nothing slangy; nothing impenetrably ancient; nothing in the target reader's face: just enough hints in both directions to allow the target reader to feel comfortable projecting some kind of idealized normative coherence onto the text.

The language here is studiously forked, leavened with many qualifiers and attenuating verbs to suggest a negotiated concession to both sides: 'vacillates', 'learn more toward', 'cautious', 'just elevated enough', 'illusion', 'hints in both directions'. The implications here are a language not moored in either direction (native neither to our time nor to another), a language rooted nowhere, a strategy rather than a native tongue.

Jones (2006, pp. 202-3) differentiates approaches based on the emphasis one wishes to give and cites many variables including the relative status of the cultures, the tension between desire to communicate (or persuade politically) over the stylistic imperative, and the hybridity of the poles in practice. His conclusion is worth considering at length:

[10] "... 'strange loop' is ... not a physical circuit but an abstract loop in which, in the series of stages that constitute the cycling-around, there is a shift from one level of abstraction (or structure) to another, which feels like an upward movement in a hierarchy, and yet somehow the successive 'upward' shifts turn out to give rise to a closed circle. That is, despite one's sense of departing ever further from one's origin, one winds up, to one's shock, exactly where one had started out." (Hofstadter, 2007, pp. 101-102).

> Minimal modernization, for example, is seen by its proponents as stressing the universality of the text and writer. But how far it forces the text into the aesthetic/communicational norms of the target culture and time (i.e., domesticates, in Venuti's terms) or validates the text and writer's place in the source culture and time (i.e., foreignizes) appears to depend on other factors. Among these are the underlying relationship between the cultures concerned, and the aspects of textuality modernized. Thus, as we [see] with some Agamemnon, when vocabulary and grammar are updated but devices such as poetic discourse are not modernized away, and the source text/writer/culture carries high status in the target culture, audiences appear to be guided into the source-culture world rather than have their own world confirmed. However, the more an ideology of plain communication leads translators to delete aspects of the stylistic remainder which they see as archaic (e.g., conventional bardic phrasings in Homer's Iliad), the more the source-culture world or its writer will actually have been reshaped to fit the norms of the target culture and time.
>
> Archaization, it seems, can validate the source work, particularly (as Venuti's theories predict) if it is part of a minoritizing drive to reproduce the source's textual richness while keeping a clear semantic/pragmatic message […].

But archaism above the word level, he contends, lessens readability and sociopolitical impact; he argues that multiple strategies can attend to both politics and the "mythic timelessness" (ibid.).

Jones is not alone is positing hybridizations, which he finds, can "reinforce, complement, or oppose" one another, suggesting translations are multi-temporal and multi-strategic, an implication that ought to be explored further in specific works or translators. Steiner referred to the hybrid King James as a successful model (see above). Déprats gestures to the temporal hybrid in describing the stage director as a kind of translator, transforming, revealing, and overlapping temporal disjunctures (2005, pp. 75-76), and in the process inhabiting more than one time through prototypicality. This is the middle ground, analogously, of our archaism debate: not either/or but both/and (as 'Neither' is another manifestation of the middle). The author, in describing two poles, validates pro-archaizing as well: by accentuating the reader's time or the author's time, he makes the point that the historical approach stresses "what is unique and discontinued", whereas actualizing "emphasizes underlying affinities". The past is not gone in the latter, but History returned in disguise (ibid., p. 77). This is at bottom a conciliatory view of non-opposing aesthetics. Leighton, following the early 1990s Soviet writers he surveys, is similarly diplomatic in calling for the middle path or synthesis: "in term of text-oriented versus reader-oriented translation: there is a degree to which the integrity of the text must be upheld, and the reader expected to be accommodating" (Leighton, 1991., p. 59).

Holmes (1972) distinguished two hypothetical poles: *historicizing* (historically marked language, writerly, 'othered', with critical apparatus) and *modernizing* (written in the language of the target reader). The former he called 'retentive' translation and the latter, 're-creative' (p. 105). But he then began to suspect that it was not a matter of one versus another, but that multiple possibilities were allowable, such as 1) a replica of the language of the past; 2) 'standard archaic'; or 3) two different varieties of modern idioms, the early

or traditional modern and an experimental or contemporary modern. His findings (ibid., p. 109) on a small-scale corpus of poetry translations suggested that no translator surveyed had modernized in all identified areas (verse form, linguistic, and socio-cultural dimensions), revealing not the inconsistency of translators but the complexity of the 'cross-temporal' factor in translation, which he found to be a problem equal to the interlingual (ibid., p. 103).

We can apply the same rigor to the middle ground as we did in the Anti-archaizing section by asking rhetorically: Is a temporal compromise not also a projection, a 'mid-Atlantic' Esperanto that no one ever really spoke?

5. Pro-archaizing

Let us propose for debate some suppositions that might strengthen a hypothetical case for archaizing:

1. Archaizing occurs in 'original' creative fiction and poetry; why should translation be denied the full range of expressive resources, particularly when it seeks to renovate language (and does pastness alone mean language cannot renew or surprise)?[11] If the plot and diction of all translations are to be set in the present day, are we not reducing translation's role to mere access, and its status to commentary?

2. Archaizing need not be all or nothing, but rather a stylistic effect used proportionately (Jones identifies: 'time-matched archaization', 'superficial archaization', 'minimal modernization', 'violent modernization' [2006, p. 191]).

2b. The obsolescence of individual words does not make whole passages or works inaccessible.

3. The language of any given historical moment is anachronistic, 'impure', reflecting that of its own era but also previous ones.

4. Arguments against who can use language of the past might be said to fail on the same grounds as defenders of directionality orthodoxy (that is, translation only into one's L1). One's L1, moreover, is imperfect, like one's command of archaized language.

5. Archaizing is a facet of foreignizing (per Venuti), avoiding the violence of radical accessibility.

6. Archaizing does not seek authenticity, but translation *effects*.

7. Archaizing does not produce immersivity, but a heightening of language awareness, particularly if done contrastively within a work (i.e., styles in a range of time-markedness).

8. Archaizing performs across the same temporal distance as modernizing, only in the opposite direction (from the receiving culture's repertoire to the target's).

9. The translator may perceive the original language, in Roberts' words, as "in some sense 'absolutely' or essentially archaic" (2007, p. 268), in effect treating it as timeless, and rendering the parallactic perspectives (Fig. 1) inoperative.[12]

[11] Not all readers accept the pseudo-archaic in non-translated works, of course.

[12] Roberts cites Newman's argument with Arnold to this effect, wherein he claims: "Was Homer of this class? I say, that he *not only was* antiquated, relatively to Pericles, but is *also* absolutely antique, being the poet of

Jones observes that temporally adapting Homer to modern norms, for example, would create a barrier between the reader and otherness, at the same time it would present Anglo-America as universal, implicitly the form the bard 'naturally' takes (pp. 195-196); he cites Venuti's advocacy of foreignization, the production of a 'stylistic remainder', or the use of the non-standard dimensions of the target ('minoritization') to create an analogous remainder. "Here," he writes, "archaization, archaizing- modernizing polychrony, and violent modernization are among the techniques at the translator's disposal" (pp. 195-96; Venuti, 1995, 1996).[13]And Lefere makes an argument for archaizing in observing that a 'discordance' between the reader's language and the "exotic" world described may attend the reading of a modernized text (1994, p. 243).

Wilson finds that archaizing (time-mismatched prochronism) can wrench the reader into awareness. Krzysztof presents the archaizing impulse, rightly, as more than decorative; but he also verges on describing its adherents' indulgence in it in fetichizing, even pathologizing, terms, calling forth timeless order, stability and immutability (2019, p. 263):

> archaization, far from being merely an idle ornament, serves as a powerful vehicle for frequently suppressed emotions, doubtless constituting the very core of human experiences. The yearning for stability, the innocence embodied in culturally conditioned images of the prelapsarian bliss, the simplicity of the bygone existence, and the sepia-tinged visions of Arcadian harmony – all these subtly intertwined pictures and mental constructs constitute, to a variable degree, the very core of the archaizing motion. Moreover, archaism implies stability and cohesiveness, which are seen as markedly absent from contemporary experience... (ibid., pp. 7-8)

Archaization's survival today, the author continues, is reduced to "postmodern pastiche, revived, resurrected and recreated" as mere entertainment, despite the serious "crytpo-religious attitudes" and desires with which it is actually imbued (ibid., p. 9). Krzysztof is a thorough and careful thinker about the issue, but how does holding a notion of the past as refuge and perfection lead to embracing its language, and rejecting one's own?

Déprats (2005, p. 78) employs the familiar and utopian metaphors of the translator as a revivalist of the forgotten, and "takes on the role of curator for the history of the language," though he concedes that creating a fictitious language contemporary to a text can create a "distance" that harms the living relationship of reader/viewer and text, he also notes that the deliberately modern translation cannot avoid the "falsehood" of a denied historicity (2004, p. 72). And Kharmandar sees revitalization of "national language reservoirs" in archaizing, even "safeguarding the language from the risk of being colonized"

a barbarian age" (Newman, 1914, p. 343 in Roberts, 2007, p. 268). Roberts distinguishes three kinds of antiquity that translators might employ (often without specifying): relative to ourselves, relative to an earlier reader, and relative absolutely (ibid., p. 269). This range of attributions of an essence divided translators: for some, "the Classics are always (though in a variety of senses) *old*, and should be so rendered; but to others, both before and after, they are (for various different reasons) *new*, and our translations must keep them so" (ibid., p. 274).

[13] This study assumes chronological unity in translation, but it need not obtain: experimental polychronic translation might lead to productive effects.

(2014, p. 44). But it is Robinson who taps into what is perhaps the strongest and most common defense of archaizing; it is notable in characterizing a kind of *always already ancient* essence in given texts, ostensibly venerable ones:

> One fairly widespread opinion is that the Odyssey and the Bible are not only ancient texts but valuable specifically for their hoary antiquity, and therefore should be archaized in translation as well. What is then being rhetorically stabilized is not an imaginary past origin-moment at which the source text was "modern" but an *imaginary present noble-rust-moment* (see Schlegel 1791; Robinson 1997/2015, p. 214 in English) at which the source text is always respectably 'old.' (Robinson, 2019, n. p., emphasis in original)

This 'noble rust' school of thought reminds us that archaic language is semantically, not only stylistically, charged: archaic language *means aesthetically*, we might say. Ben Jonson captured this sentiment best:

> Words borrow'd of Antiquity, doe lend a kind of Majesty to style, and are not without their delight sometimes. For they have the Authority of yeares, and out of their intermission doe win to themselves a kind of grace-like newnesse (Jonson in Herford et al., 1947, p. 622)

The quotation serves as a reminder that 'contemporary' and 'archaic' are functions of reception as much as inherent qualities of language.

6. Conclusion

We have traced how contemporary theorists have assigned value to, or disparaged, archaizing translation; the pendulum of contemporary aesthetics has swung against the practice, but the poles have not vanished, and that is perhaps the key point: the impulse to archaize is not even a modern one but can be found in the earliest premodern thinkers. Cases where qualified support appears, or concessions in either direction, show none holds claim to a unified field theory of archaic language. It often comes down to where and in what measure the technique is applied, and crucially, how well, for we are squarely in the realm of stylistics, or as Holmes calls these problems, *literary and socio-cultural* (1972, p. 104). Much work remains, whatever happens in future cycles of argument and backlash, starting with a historical taxonomic question: How does late modern intralingual translation from medieval texts intersect with other kinds and modes of text production, and how did these practices color past and the present aesthetics? Then, how can we better integrate Bahktin's heuristic of the chronotope ('space-time'), intersecting time studies and translation studies, particularly to reveal how time-markedness assumes *form*: "time, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history" (Bakhtin, 1981, p. 84)? In what circumstances, and for what reasons, have archaized originals been modernized in translation? Are originals allowed greater leeway or creative license than translations in the use of archaic registers? Have archaic concepts been conceptually contemporized, tempo-localized, to any extent, and do proponents of verbal modernization also favor

conceptual modernization? Do distinctions between obsolete and archaic matter in perception (attitudes toward translations) or readability? Which triggers more rejection from readers, syntactic or lexical (verbal) archaism? Of what would a 'timeless' translation consist? What value system imbues Robinson's collocation above, 'respectably old', with sense, namely, one in which the antique is venerated? And, are translators as consistent in applying one or another approach? Only more research, and time, will tell.

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