Translation or Transcreation?

Discourses, Texts and Visuals

Edited by

Cinzia Spinzi, Alessandra Rizzo
and Marianna Lya Zummo

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Cambridge
Scholars
Publishing

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This book first published 2018

Cambridge Scholars Publishing

Lady Stephenson Library, Newcastle upon Tyne, NE6 2PA, UK

British Library Cataloguing in Publication Data
A catalogue record for this book is available from the British Library

ISBN (10): 1-5275-1160-X
ISBN (13): 978-1-5275-1160-6

TABLE OF CONTENTS

List of Figures vii

List of Tables viii

Foreword ix
Dionysios Kapsaskis

Introduction 1
The Wheres, Whats and Whys of Transcreation
Cinzia Spinzi

Chapter One 15
*Trans*latere *or Trans*creare*: In Theory and in Practice, and by Whom?*
David Katan

Chapter Two 39
The Eye of the Scorpion: Wang Jiaxin as Translator-Poet
Leon Burnett

Chapter Three 51
Constrained Translation: The Case of Crime Fiction
Karen Seago

Chapter Four 69
Visualising Translation Tendencies: Three Italian Translations of Joseph Conrad's The Lagoon
Daniel Russo

Chapter Five 87
Translating, Transcreating or Mediating the Foreign? The Translator's Space of Manoeuvre in the Field of Tourism
Mirella Agorni

Chapter Six 106
Overrepresentation of English Legal Style Markers in L2 Translations of Written Pleadings before the European Court of Human Rights
Jekaterina Nikitina

Chapter Seven..... 121
Using Forum Collaborative Settings for Translation Outcomes: A Threat to Translation Professionals?
Marianna Lya Zummo

Chapter Eight..... 136
A Process-based Study of the Reformulation Strategies of Culture-bound Humorous Discourse
Pietro Luigi Iaia

Chapter Nine..... 150
Transcreating the Myth: "Voiceless Voiced" Migrants in the Queens of Syria Project
Alessandra Rizzo

Notes on Contributors..... 180

LIST OF FIGURES

1-1. Translator/Interpreter perception of role
4-1. Dichotomies combined: self/other and generalisation/specification
4-2. Key word list (50 entries) for *The Lagoon* compared to BNC
4-3. Visualising translation tendencies in a scatter plot
6-1. Corpus composition and methodological steps
8-1. Fixed frame of the selected top-ten list
8-2. The ‘multimodal compensation’ proposed by the members of group 1
9-1. Multimodal narrative on the stage (b)–the video
9-2. Multimodal narrative on screen (c)–modes of writing and speaking
9-3. Intermedial surtitling

LIST OF TABLES

3.1. Language play in Vargas and translation solution by Reynolds
4.1. Linguistic and discursive shifts under examination
4.2. Italian translations of *the Lagoon*
4.3. Text distribution in *The Lagoon* and three translations
4.4. Key words
4.5. Realia in *The Lagoon*
4.6. Deixis in *The Lagoon* and the Italian translation
4.7. Tropes in *The Lagoon*
4.8. Translation of tropes
4.9. Translation tendencies as values
6.1. Relative frequencies of archaic compound adverbs across the RUTC and the ENRC normalised to 100,000 words
6.2. Relative frequencies of *shall* across the RUTC and the ENRC, normalised to 100,000 words
7.1. Dimension of the corpus, number of participants and number of answers
7.2. Analysis of interaction: addressing, date, interactional activity, language used, and role of participant in forum
8.1. Translations of position 9
8.2. Translations of position 2
9.1. Narrative typologies

FOREWORD

DIONYSIOS KAPSASKIS

Cinzia Spinzi, Alessandra Rizzo and Marianna Lya Zummo's edited volume *Translation or Transcreation? Discourses, Texts and Visuals* presents us with an apparent dilemma: is translation primarily a form of transfer or a form of creation? This dilemma harks back to a series of questions about the nature of creativity which are at the heart of Western philosophy and aesthetics: what distinguishes an original from a reproduction? What is original in every "translation" and what has already been translated in every "original"? While these questions have been theoretically debated in the past fifty years mainly in the contexts of French and American deconstruction, contemporary communication practices bring them back on the table with renewed urgency. The global flows of information and culture, the digitalisation of reading and writing, and the increasingly multimodal character of new media are radically transforming the very notion of "text" – let alone that of an "original text". Against this background, the dilemma between translation as transfer and translation as creation challenges us not so much to find an answer, as to review the terms of the discussion. We are faced with the task to rethink translation in terms of (trans)creation, insofar as linguistic transfer is never pure repetition; conversely, we must rethink (trans)creation in terms of translation, insofar as the creative act is never entirely free.

This task of rethinking is admirably performed by the editors and authors of this book. Each chapter contains cutting edge research that touches upon issues as varied as the role of humans as the creative agents of translation (Katan); translation as accommodation across space and time (Burnett); formal constraints in creative forms of translation (Seago); translation as adaptation and renarration (Rizzo); and collaborative translation/transcreation as a new and evolving practice (Zummo). Standard topics in Translation Studies are also seen through the lens of (visual) culture and, in several cases, multimodality. These include methodological issues in translation commentary (Russo), the translation of culture-bound humour (Iaia), tourist texts translation (Agorni) and the lingua-cultural translation of legal texts (Nikitina). Taken as a whole, these

essays exemplify the variety and dynamism of Translation Studies as a discipline while also marking the contemporary moment in translation research as one of self-reflexion and taking stock.

Indeed, through their theoretical discussions and diverse case studies, the contributors to this book strive to rethink the concept of translation in the 21st Century by questioning the instrumentalist logic of source text and target text. Scepticism towards this logic is encapsulated in Leon Burnett's brilliant comment (p. 40), "Targets are military and manufactured; sources are aqueous and natural," which rectifies the poetic meaning of these tired terms. Broadening this implicit criticism, the essays included in this volume examine translation not simply on the basis of semantic transfer across languages but as part of a complex set of textual, discursive and visual transformations that are due to a range of factors, including function, ideology and taste. In the opening essay in this collection, David Katan shows that the dominant metaphor of translation as a form of transfer that takes place under the authority of an original does not only misrepresent the practice of translation as it really happens but is also harmful for the perception of the translation profession. The research in this volume testifies to the need to revise our thinking about lingua-cultural transfer so as to recognise the presence of creativity in every gesture of translation, as well as the agency of translation in every creative act.

INTRODUCTION

THE WHERES, WHATS AND WHYS OF TRANSCREATION

CINZIA SPINZI

1. Introduction

As the Translation Studies community advances in an increasingly networked globe and the new market needs change, the range of interests of translation as a discipline broadens, new proposals are put forward by the market stakeholders and new challenges are discussed in academia. Since the conventional model of one-on-one agency and client is being replaced by a vast global network of translators, new modes of translation, such as fansubbing, fandubbing, crowdsourcing and transcreation, have challenged the traditional structure of the translation market and ethics of the discipline. Against this backdrop, a debate has emerged around translation and transcreation (see *Cultus* 2014), mostly in terms of differences between the two practices and issues such as creativity. The future of translation as a profession–as we once knew it–seems to be under pressure (see Katan 2014); indeed, the word itself seems to be suffering from a poor reputation (Gambier 2016).

A series of articles published in *The Economist,* under the headline "Translators' blues"[1], amply captures the problems the translation industry is beset by these days. According to the columnist's survey, a number of issues related to modern-day technology are questioning the translator's status. The foremost concern comes from being able to "go online" easily and cheaply; the rise and easy and cheap access to the Internet across the planet has brought about a tough global competition resulting in "downward pressure on prices" of translation and translation related

[1] https://www.economist.com/news/books-and-arts/21722609-profession-under-pressure-why-translators-have-blues [Last accessed January 2018].

services. Another major threat stems from the dramatic increase in high-quality machine translation that–despite the often inaccurate language and content outcome–meet the needs of a less demanding reader of a wide variety of text types. Unsurprisingly, literary translation, seems to be noticeably unaffected by the technological peril because–as the Economist journalist observes–"nobody thinks a novel can be translated by a machine". This is because translation software cannot compete with the creativity of a human translator's mind.

Creativity is precisely what we want to look at more closely in this volume, and how it feeds into what has come to be called, over the last few years, "transcreation". This term, mainly applied to commercial translation, is now gaining momentum among translation scholars in broader areas of application, not least aesthetic products as prose, poetry and theatre. Recent publications (Pedersen 2014; Gaballo 2012; Benetello 2018) have revolved around the debate of giving space to transcreation as a new practice in translation. David Katan, who explores the evolution of "turns" in the discipline of translation studies in the first chapter of the volume, has moved even further by claiming for a "transcreational turn" (Katan 2016) focussing on the need to understand the extent of mediation in translation and to value rather than castigate change through mediation and adaptation. Against this backdrop, this book aims to explore practices of transcreation in an attempt to understand where translation finishes, if it does, and transcreation starts. In the specific context of this volume, transcreation is discussed against a variety of textual and visual genres, going beyond the early focus of promotional and advertising products where transcreation was initially applied. Furthermore, the book examines the dichotomies between translators and transcreators from various research perspectives, and the differences based on contrasting tasks, scopes, and norms.

It recontextualises the age-old question: if, on the one hand, the translator is expected to faithfully replicate a source text into the target language with no additions and reinterpretations, on the other hand, is the transcreator supposed to go beyond translation? By (re)posing this question, it asks if we can trace the boundaries between the two processes, and if this divide is applicable to all genres and discourses. These and other questions cannot be ignored when studying the relationship between the transcreative approach in the broad theoretical spectrum of translation studies.

By bringing together a variety of text typologies spanning from poetry, prose, theatre, film and television to tourism to highly specialized legal texts, we would like to see if and to what extent the metaphor of

transcreation is applicable across this textual range. But in addition to text-type, we would also like to explore if and how methodology affects the process of transcreation. The contributions in this volume represent (diachronically and synchronically) the various methodologies used in translation from the pre-digital technology period and–at least until AI takes over human action–the process that will always be the basis of cognitive decision-making: namely a careful linguistic and contextual analysis of a text, a (filtered) interpretation thereof, and a transposition of the same into a new communication code adopting various strategies and–importantly–employing any strategies at hand to achieve whatever the translational aim happens to be on the close-free continuum. From this we move to computer aided translation (corpus linguistics) to audience-participatory collaboration (theatre, subtitling and surtitling) to internet-driven cyber-collaboration (translation fora).

By exploring not just a variety of text types but also a variety of text-processing methodologies, this volume aims to shed light on how some of those typologies and methodologies may lend themselves more–or less–easily and naturally to transcreation, and where they may be more or less appropriate. A text/methodology comparison can also help us set responsible and ethical limits to how far transcreation can and should go, and help us understand why in some cases it may be wise to adopt a more conservative text-creation process. Unsurprisingly, two type categories stand out as being particularly amenable to, indeed needful of, the transcreative process, namely literature (poetry, novel-writing, crime fiction, television sit-coms, theatre/myth) and tourism. This is quite natural insofar as the functions of literature are aesthetically governed, be it the translated poem, (crime) novel, or sit-com works because it is an aesthetic and arguably emotional experience; by mediating and re-creating this experience through the semantic-connotative experience (in poetry) and by effectively mediating cultural features that 'work' in the target text, it is effectively received in its target languages and settings. On stage the collaborative experience that is created reciprocally with the audience is even more amenable to the transcreation metaphor. The second genre that lends itself naturally to the transcreation paradigm is tourist text (very different from travel writing of course); arguably, it is an extension of promotional texts (where indeed the whole TS discussion of transcreation began) where the aesthetic and persuasive functions work together to "sell" a product, localizing it to adapt it to the target setting and make it commercially appealing.

The space for manoeuvre in both of these genre categories (literary and tourist texts) is therefore wide, given by its ultimate skopos (aesthetic

experience and selling a product, idea or place). Not so with legal and specialist texts, however. Indeed, the two chapters illustrating translator strategies–even through the highly collaborative and participatory internet-fora method–proved to be (rightly so) conservative. The transcreation–in a narrow sense of the word–of legal documents or specialist genres is high-risk. Indeed, as the analysis of legal translation from Russian into English here shows, the consequences can be dire (translator errors) and driven (in this case erroneously) by a desire to conform to a conservative target norm and standard.

Without any claim of comprehensiveness, these and related issues will be examined in this collection which aims to give a further contribution to the translation/transcreation debate.

2. The history of the term

Transcreation as a term may be explained from a post-colonial perspective as a "manipulative use of English" (Bollettieri Bosinelli 2010, 192) due to the old practice of creative translation from Sanskrit where the *translation proper* was considered inadequate to cover the practices of "rebirth or incarnation (Avatar) of the original work" (Gopinathan 2006; cf. Di Giovanni 2008). Transcreation was then intended as a process whereby the translation was considered a retelling by the translator in another language, rather than a mere transfer of meanings from one linguistic and cultural system to another and whose main aim is to reproduce a fluent text completely accessible to the target reader.

The term transcreation was then used by the Indian poet and translator P. Lal in the Preface to his translation of *Shakuntala* where he explains and discusses the challenges the modern translator tackles when dealing with the translation of ancient texts (Di Giovanni 2008, 34). In order to support his choice Lal (*ibid.*) contends that in some cases, as the one mentioned above, the translator can only transmute the original text if he wants to communicate its meanings in a readable and smooth way to the foreign reader. As noticed (Pedersen 2014), India is not the only country boasting a transcreative tradition in that the term was also found in Brazil and again in literary contexts. The poet Haroldo de Campos (1992) encourages the use of a term other than translation–i.e. transcreation–which comes to characterize a new approach to creative literary translation, namely a target-oriented translation. From this use of transcreation in literary traditions the term was then applied–and it is still today–to marketing and advertising where the main objective is to create advertising campaigns adequate to other markets which are reactive and sensitive to cross-cultural

differences. Moreover, in these fields of application, the brand and the way it is made accessible in each market is crucial in transcreation (Pedersen 2014, 67).

In an attempt to trace the boundaries between translation and transcreation from the practitioner's point of view, Benetello (2018) shows how those language adaptations which are considered "errors" in translation, according to Common Sense Advisory's 12th Annual Global Industry Report[2], are to be seen as norms in transcreation. Among the many transcreative examples she provides readers with, she mentions the case of the slogan based on the 1999 marketing campaign in Italy launched by Proctor & Gamble for their Swiffer dusting products. The example is cited here to better understand how transcreation works. The original English publicity of the dusting product was "*When Swiffer's the one, consider it done*"[3]. A word-for-word translation would have lost rhyme and hence memorability. The transcreated product resulted into the phrase *"La polvere non dura, perché Swiffer la cattura*." ("The dust doesn't linger, because Swiffer catches it.") which keeps the spirit of the source text but gives life to a different rhyme and metre. This implies that a lack of application of transcreative strategies may lead to pitfalls in marketing campaigns. A counter-example is offered here, for the sake of comprehensibility, from the *todaytranslation* website[4]. In 2011 Puma company launched a pair of shoes to celebrate the 40th anniversary of the United Arab Emirates. The response from the target audience was a flop because "putting the country's flag on the shoe was perceived as trivialising and disrespectful – shoes touch both the feet and the ground, and so are considered very dirty in that culture."

Starting from the premise that there is some confusion regarding the nature of transcreation versus adaptation, Benetello provides the following definition of transcreation "Writing advertising or marketing copy for a specific market, starting from copy written in a source language, as if the target text had originated in then target language and culture" (2016, 259). Different competences are then required of the transcreator which go beyond the language skills and cultural sensitivity since copywriting talents and a thorough understanding of local market are also necessary (Benetello 2018, 41). In Benetello's view, a transcreator is a professional

[2] The translation evaluation grid is used by one of 2016's Top 5 Language Service Providers and contains eight error categories (see Benetello 2018, 29).

[3] See also https://www.todaytranslations.com/news/5-tales-of-transcreation [Last accessed December 2017].

[4] https://www.todaytranslations.com/news/5-tales-of-transcreation [Last accessed January 2018].

that combines four figures: the translator, the copywriter, the cultural anthropologist and the marketer. This new many-sided professional may claim authority over the text. Her practical conceptualization of the term coincides with the definitions provided by the many international providers that offer transcreative services such as marketing campaigns: "Transcreation is about taking a concept in one language and completely recreating it in another language–it is normally applied to the marketing of an idea, product or service to international audiences. The language, therefore, must resonate with the intended audience"[5]. What comes out is that transcreative practices take translation a stage further by focussing on creation of both the source and the target text, by letting translators leave their isolation and by requiring a "different mindset to that of translation" (*ibid*.). Whereas with translation, "words such as 'faithful' and 'accurate' are normally used to describe the quality" with transcreation words like "'creative', 'original' and 'bold'" seem to be more common (*ibid*.).

3. Contributions to the volume

The volume includes contributions embracing connected and interrelated research areas that range from translation as intercultural mediation, literature, popular culture, quantitative methodologies in translation, audiovisual translation, the visual arts and specialized discourse.

The traditional divide between the conceptualisation of translation either as a conduit or as a creative reproduction of the original text is addressed by **David Katan** in terms of trans-*latere* or trans-*creare*. If the former is associated with transferring meanings across languages the latter focusses on the more artistic/creative side of translation. Katan aptly maintains that the evolution of Translation Studies as a discipline has always been characterized by the dilemma between the faithful versus the free approach to the translation of a text with other terminological pairs to convey the dilemma itself. The numerous dyadic terms coined by scholars in the last fifty years endorse the representation of the translator as being divided between the traditional professional *latere* translator or interpreter, and the "uncertain" (Katan 2014), or high status non-translation *creare* professions. Starting from an etymological analysis, Katan argues that translators are unconsciously "trapped" in the *latere* space of their profession, a constraint which is also fostered by the Codes of Ethics for both translators and interpreters. In this way, the translator is deprived of

[5] https://www.articulatemarketing.com/blog/translation-vs-transcreation [Last accessed January 2018].

an authorial role and reduced to that of a "technician". And yet, as he notes, translators by law are derivative authors, which means that their work must not be a faithful copy, for that would be plagerism. So, in theory, even translation must include change. Focussing on a particular case study of a professional translator's agency dilemma, the author shows how the "trusted" translator's inclination and ability to intervene in order to reproduce a "text to be read" is suffocated by the other stakeholders' interests. Katan encourages translators to adopt the trans-*creare* approach, to be willing to risk, and to overcome the fidelity/freedom impasse, thus avoiding being labelled as "translating machines".

In what way is transcreation more than adaptation? Katan also points out that the original coining of the term came from the Sciences, involving both "transition" and also "leaps" within "a chain of being". This notion of textual meaning being recreated, re-born, brings us to the next chapter where the creative role of translation in the evolution of national literary systems is investigated by **Leon Burnett**; he also sees the translator as an "agent of change". Based on terms investigated and put forward in his previous research, Burnett sees translation as embodying "accommodation and reflux". This metaphor suitably encompasses a more dynamic conceptualisation of the translation process by shifting the focus from the dichotomy of source text and target text. In this sense, "The arrival of a text in the host language may seem like the end of a journey, but it can also partake of the nature of a homecoming in response to a philological imperative that restores to the nation something it had temporarily lost" (Burnett 2013, 17).

In his chapter, Burnett investigates the function of transcreation by analysing the development of twentieth-century Chinese poetry with a focus on Wang Jiaxin's poems. By transcreating poems in English through the use of images that are not found in the original text, the translator-poet Wang starts a process of translation that goes beyond the mere conduit because it allows the flowing back through cross-currents between native and alien traditions. At the end of the process the transcreated products will renew, re-focus and refresh the literary traditions that host them. This is the hub of Burnett's use of reflux – as a reciprocal and mutually feeding flow of textual meaning towards the target and back to source, a mutual process of accommodation that seeks to bring to light, in the translated text, a fuller and deeper sense through the translator's active participation in the interpretative and representational process.

The next chapter written by **Karen Seago** introduces the reader into the realm of crime fiction. This popular culture genre, the author argues, can be seen as a benchmark for revealing cultural-specificity within the

field of genre translation. The author argues that the status of crime fiction has changed considerably in time, and is today regarded as a fully-fledged literary text. When dealing with the transferring of crime fiction into a foreign culture, translation is rigorously controlled by structural and stylistic conventions, which also imply constrained culture-bound norms. Hence, a genre-specific translating process is turned into both a "constrained" and "constraining" practice, which widely involves audiovisual translation mechanisms. These mechanisms play a crucial role when transporting from text to the screen, and thus pivotal to the development of crime fiction on-screen. If genre typologies implicitly determine the structure of a text, the author argues, they also affect translations and take on a normative role. The cases studied in this chapter testify to what extent crime fiction as a specifically normative genre and text type is highly "constrained"–culturally, linguistically and stylistically–when it is approached from the perspective of translation, but also in terms of recreation. Given the generic traits of crime fiction, translators need to be aware of instances where formal constraints such as wordplay and polysemy, foregrounding and backgrounding or ambiguous formulations affect the plot and are effectively "spoilers", anticipating what is about to come or limiting the number of alternatives (to the possible murderer) for the reader, for example by anticipating gender in a gender-marked grammar code. These cases call for active and transcreative translation decisions.

Binary dichotomies such as self/other and specifying/generalising strategies come back in **Daniel Russo**'s contribution to investigate shifts in literary translation. The added value to the analysis of translation criticism is here given by the application of data visualization methods (e.g. graphs, dials, charts) to examine three translations of the short story *The Lagoon* by Joseph Conrad. By combining narrative, discursive and linguistic approaches, the author shows how the comparative study of translated texts may result in a large number of data and how these data ultimately conflate to visually represent the main translation tendencies in relation to the strategies mentioned above. This study confirms the efficiency of corpus linguistics techniques and hence of the quantitative approach to the study of translated texts whose "transcreating" tendencies may be graphically visualised.

With the next two chapters we move into the field of specialized discourses. **Mirella Agorni** contributes to shed light on transcreation in the domain of tourism whose main discursive strategy is the coexistence of "familiarity" and "strangerhood". Thus, translators of tourist texts are put in the position of transporting foreignness into discourse, so as to construct

a sense of "otherness" that can be perceived as diverse from the familiar. In other words, translation in tourism implies making the uniqueness of a destination accessible to the foreign which entails transferring culture-bound items. Starting from the acknowledgement of the cultural specificities of this discourse and from the fact that cross-cultural experience requires the mediation of translation between languages, Agorni raises a number of theoretical and practical questions regarding translation as a creative form of cultural mediation in tourism discourse. Thus, transcreation, seen in this chapter as a form of cultural adaptation (cf. Manca 2016) may be a reasonable approach to translation in tourism. Pedagogically speaking, the author further contends that these adaptation/transcreative strategies should be part of university courses on tourism translation.

The following chapter scrutinizes the use of archaisms in the legal domain. **Jekaterina Nikitina** addresses the issue of overrepresentation in L2 translations of written pleadings before the European Court of Human Rights translated from Russian into English. She concentrates on the overuse of old-fashioned legal adverbial markers and of the modal *shall*. Through a corpus analysis of these functional elements in language, the author notes that for example in the case of deontic/adeontic *shall* both functions are overrepresented in the translated texts from Russian vis-a vis patterns of occurrences in the reference corpus, constituted by original texts in English and non-translated English texts. Nikitina observes that some cases of translations do not fall into the traditional function of legal obligation and are then explained as having a mere ornamental function. Nikitina's data show how L2 translators (non-English native Russian speakers translating into English from Russian) foregrounded, indeed added, archaic technical-sounding language features (the modal verb *shall*) in the belief (one assumes) that they fit the convention of the translator's (uninformed) understanding of the legal genre, despite the fact that they were not present in the original text. Indeed, they can only be seen as translation errors "It seems possible to hypothesise that the choice of intentionally archaic cliché words is dictated by the desire to comply with the alleged canons of legal writing in English, even though the archaic adverbs are evidently losing their position of "positive" markers of legal English and seem relatively infrequent in non-translated written pleadings" (Nikitina, this volume p.112). She suggests that these choices may also have been motivated by the desire to compensate a foreignizing effect by what they deemed to be "typical expressions" of the target language.

The next chapter looks at translation as a form of collaborative activity. Digital technology in translation is a remarkable instrument of translation practice – ranging from translation memory tools to online corpora and

databases, and from machine translation to cloud-based workspaces. **Marianna Zummo** draws attention to the growing number of e-users that resort to the Internet to equip themselves with language knowledge, exploiting the collaborative setting the Internet provides. These users discuss meanings and cultural contexts until they reach a translation outcome that needs to be studied both as the final product of a participative exchange and as a translation/transcreative outcome. By investigating online exchanges from a popular website (i.e. wordreference) dealing with languages, Zummo focuses on how users reach and solve the ambiguities of the material to be translate, "meanings are always discussed by multiple users, with interactional dynamics common in fora" (this volume p. 132). Interestingly, the author shows how a collaborative translation methodology is negotiated through politeness, mitigation, hedging, use of modality through an accountability and modality analysis. In her data, collaborative strategies hold also in conflict situations.

Results and discussion contribute to exploring the relationship between the Internet and non-professional translators dealing with translation and transcreation. Technology has made translation more effective and time-efficient, while changing the profiles of translators themselves and reinforcing new facets of translation as transcreation. While on the one hand the collaborative setting stresses the agency position of the translator, at the same time it shows that solutions found are bound by clear situation- and field-specific constraints, especially for what concerns technical translation and "therefore they point to translation more than to transcreation activities, despite their heterogeneous nature".

The last two chapters introduce us into the realm of audiovisual translation. The first, written by **Pietro Iaia,** investigates a case study of the translation of humorous discourse. The analysis aims to unveil the cognitive processes that are behind the adaptation strategies. Focussing on an entertaining passage from *Late Show with David Letterman,* which includes deprecating references to American celebrities and pop culture, Iaia verifies the extent to which the cognitive construct of "implied receivers" (Guido 1999) affects the reformulations of the original culture-bound text. Additionally, by comparing the translation of the subtitles produced by Italian undergraduate students with the source script, the author also notes that the interpretation and the transcreative replacement of the references in the source text as well as the changes due to the technical and multimodal dimensions of the subtitles result in "pragmalinguistic equivalents" that save the communicative intent and enhance viewers' accessibility. As Iaia concludes, the translator's "mediation" stance deriving from the interaction between the source and target linguacultural settings

may help overcome an inflexible domestication/foreignization dichotomy. Iaia calls for more experimental work involving different genres and text types, to "provide more data about the alternative, cognitive, communicative and multimodal reformulations, eventually reinforcing the definition of translators as mediators, and mitigating the ethical and procedural consequences of ideological and cultural modifications" (this volume). This last assertion is important because it suggests that translators should be wary of overstepping the boundaries of ethical and procedural consequences (a boundary that we see thwarted in the examples provided by Nikitina, the consequences of which–in legal translation–can be very serious).

The volume closes with a chapter by **Alessandra Rizzo** who investigates *artistic performances* in the area of creative industries that promote the re-reading and re-interpretation of ancient myth. In this chapter she describes a multilingual theatre project by a group of Syrian refugee women exiled in Amman, Jordan re-enacting Euripedes' play *The Trojan Women*, adapting and performing their own personal experiences of migration and exile as refugee women. The women, all non-professional actors, speak in English, Syrian Arabic and standard Arabic. Rizzo effectively shows how the surtitles, a combination of translation and commentary visible to the audience, embodies the process of trans-creation in a very concrete sense of the word. As the Chinese poet in Burnett's opening chapter, Rizzo shows how translation (transcreation) can enhance, enrich and fulfil a literary text in a reciprocal performative act. By relying on myth, the practices of adaptation and performance of human narratives on the stage and screen generate forms of translation as re-narration, intercultural and cross-cultural encounters, where audio-visual translation modes contribute to transforming the re-narrated stories of exile and sorrow into spaces of recreation, redefinition and cooperation. These spaces become "repositories" for transcreation activity in terms of newness and invention, collaboration and solidarity (Baker 2006), relocation and performativity.

By applying Baker's narrative theory and Functional Grammar to the study of *Queens of Syria* for the stage, Rizzo demonstrates how aesthetic discourse seeks to counteract oversimplifying and manipulative discursive modalities around migration. The reframing of migrant experiences within the realm of art, culture and storytelling is part of the adoption of the art of telling stories–human stories–as the strategic narrative expedient that provides hidden voices with a platform within the special needs of a community framework.

4. Concluding remarks

In this book, the role of translators and transcreators has been surveyed in numerous fields of investigation, foregrounding the transcreation as a form of accommodation, reflux, and change, transcreation as a metaphor for (re)creation.

Out of nine chapters included in the volume, in seven of them the authors have shown how the linguacultural transfer can be more aptly described as transcreation than translation, namely those discourses that embody aesthetic and persuasive functions (literary and promotional). Two chapters demonstrated a seemingly more conservative and less risk-prone translation methodology (legal language, technical translation discussed in internet fora) but at the same time show how the decision-making process (rather than product) is profoundly agent-centred, based on the active (albeit exaggerated, indeed erroneous) addition of assumed target norms and in the second case, negotiated collaborative teamworking.

While scholars and professionals argue to what extent translators should play an (in)visible role, in other fields (i.e. commercial, socio-cultural, artistic contexts, promotional discourses), there is a real, pressing–often commercially driven–need for translation across languages, cultures and territories. Likewise, in the sub-discipline of Interpreting and more specifically in the setting of Public Services, it has been demonstrated how interpreters "on the ground" are far from being invisible non-agents despite the guidelines set out in standard codes of ethics (Rudvin 2006). Even in those environments which are more formulaic and ritualized, such as the asylum seeker settings, the intercultural mediator/community interpreter is embracing a more advocating and visible position. Research has shown how mediation practices are carried out by interpreters working in a team and intervening deliberately on the basis of shared experience with the other social workers and on humanitarian needs (Spinzi 2018).

With the aim of overcoming the divide between source-oriented and target-oriented translation, transcreation may be regarded as the response to the translator's need to look for creative meanings that could express the novelty of the original text which is, hence, brought alive in the target language.

Translation Studies as a discipline should look at these new developments and directions and encompass them in its range of interests. Transcreation should find a place in the discipline as an approach at the end of the continuum which starts from the traditional literal rendering to the most creative and collaborative transposition of meanings and knowledge.

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CHAPTER ONE

TRANS*LATERE* OR TRANS*CREARE*: IN THEORY AND IN PRACTICE, AND BY WHOM?

DAVID KATAN

1. Introduction

In this chapter I will focus on the polarised worlds of trans-*latere* and trans-*creare* within translation, and will explore how much translator agency and translational trust depends on this division. The *latere* refers to the translator's focus on the language of the text, and to the task of finding the most appropriate language to transfer what has been communicated. The *creare*, instead, refers to the translator's focus on creating the most appropriate text for the reader to access what has been communicated. Polarisation of translation procedures has formed the backbone of translation theory and practice ever since academics began discussing translation. The Roman poet Horace was the first to be recorded discussing the problem of the "fidus interpreters"/faithful translator (in Robinson 2012, 15). This marked the beginning of the enduring "faithful/free" or "word-for-word" versus the "sense-for-sense" debate. There have been many other terms coined to describe essentially the same dilemma. With the beginnings of modern translation theory in the 1960's, the number of terms have increased. Each term carries with it a specific focus. For example, Nida's (1969) functional/dynamic division focusses on the dynamic nature of a text and how reader response will be different according to setting. Newmark's (1993) "semantic/communicative" approach highlights "meaning" which can be universal dictionary (semantic) or can be designed to communicate a particular message to a particular readership. House's (2010) "covert/overt" reminds us of how a translated text (TT) can appear, either overtly translated, allowing the reader to notice that a text is a translation or covertly, hiding the fact that the text depends or is

linked to an original (OT). Venuti's (1998) "foreignisation/domestication" relates to much wider issues. In foreignisation, the translation is not only overt, but is designed to bring the foreign into the reader's world, maintaining as much of the foreignness of the original language (the syntactical constructs, idiomatic language and general style) as is possible. This particular coinage came with an overt political aim, to combat the hegemony of a homogenised domestication which eliminates the original voices. Today the term is often erroneously used to refer to the preference for or against culture-bound referents in the TT.

All the terms proposed, while tending to promote one strategy over another, presume similar translation agency and translational trust. Agency theory, originally developed in economics by Eisenhardt (1989) has become very popular in Translation Studies; Kinnunen and Koskinen's (2010, 6) edited book on the subject defines agency as the translator's "willingness and ability to act". They suggest that though this term has much in common with Bourdieu's habitus (Bourdieu 1984, Kinnunen and Koskinen 2010, 7), agency focusses less on Bourdieu's static structuring structures, and more on the dynamic organisation and perception of practices. The issue we will discuss here is that of the translator's ability (or rather restriction of that ability) to practice translation in the marketplace, and the related perceptions to that ability.

A number of obstacles lie in the path of a translator's agency. Apart from the translator's own competencies, these obstacles are due to the fact that the translator serves "principals" (Eisenhardt 1989). Principals are defined in terms of those who use the services of an agent to do something on their behalf, usually because the agent (the translator) is much more competent or has much more specific information than the principal does. The resulting translation, of course, will have an impact not only on the principals involved in the production but on what Abdallah (2010, 16) identifies as the "primary principal", the reader. Conflict will often arise between each of these dyads for a number of reasons. In classic agency theory the fundamental question for the principal "is the agent working in my best interests or in his/her own self-interest?" At this point trust becomes a key factor, which as Chesterman (1997, 180) points out, is the value governing "the accountability norm … a translator should act in such a way that the demands of loyalty are met with regard to the various parties concerned, i.e. to the various principals: …" (*ibid*.). I will argue here that the conflict between these dyads will be based on a conflict between *latere* and *creare* values.

It will be argued that the principals' basic criterion for judging whether a translator has been translated in good faith is an unconscious recourse to

the enduring influence of etymology and naming itself of the term "translation" itself. The *latere* in translation encourages us to envisage an able technician, responsible for "carrying messages across" (to which we will return). Consequently, trust is easily broken when the translation appears to be different from the original. Here, equivalence will be quantified on a word by word, or sentence by sentence level. On the other hand, an artist or a consultant, and indeed a trans*creator* is required to create a new product that will be designed to satisfy not only the commissioner but more importantly the end user. Invariance is no longer the criterion for quality (for a discussion on this point see Mossop 2016 and my reply, Katan 2016b). Here I will be developing arguments discussed in an earlier publication (Katan, 2016a), focussing in particular on one case study of one translator's agency dilemma.

2. The name of the thing

Before looking in more detail at the consequence of pursuing either a *creare* or *latere* approach, we should first consider the shared "trans". The OED (1989) gives the first sense as "across, through, over, to or on the other side of, beyond, outside of, from one place, person, thing, or state to another". Invariance is already primed here. Indeed, in all these examples we have the sense of position, or movement between one place and another. What comes to mind are two-dimensional surfaces such as a town or lines such as a river. The second sense of senses refers to a change of state and includes the idea of "beyond, surpassing" and "transcending". However, if we compare "trans" with "interpret", it is immediately clear that "transcending" belongs much more to the latter. Indeed, according to the OED, the principal meaning of "to interpret" is "to expound", which is defined thus: "To explain (what is difficult or obscure); to state the signification of; to comment on (a passage or an author)", all of which go beyond *trans*lation. In fact, a Google search (Katan 2009, 200) for translator/ion revealed an association with "automatic", "computer assisted", "machine", "technical" or "free on-line" options, while for interpreting, there is little of the *latere*. Instead we find reference to people: from Nicole Kidman (who acts as *The Interpreter* in the film of the same name) to actual professionals.

So, the term "translate" is already keyed for a *latere* approach. Etymologically, the term comes from the Latin *translātus*, the past participle of *transferre* meaning "to transfer" (OED 1989). The first sense given by the OED is indeed transference: the removal of religious people (alive or dead) from one locality to another – with no change:

> removal or conveyance from one person, place, or condition to another. The removal of a bishop from one see to another; in the Church of Scotland, the removal of a minister from one charge to another; also, the removal of the body or relics of a saint to another place of interment.

In the same way, language translation or "translation *proper"* (Jakobson 1959, 233; emphasis in the original) is defined as "converting, transferring, turning or rendering a source text using other words into a subsequent target text" (OED 1989). This is what is known as the "narrow view" of translation (Melby *et al.* 2014), which Mossop (2016) terms the translator's "invariance orientation", implying that meaning can be transferred without change.

The transfer metaphor hinges on the belief that the message, like the saint's body is solid, and is actually contained in the text. Signals are attached to the text which, given the right codebook can be decoded. Yet, as Reddy explained 40 years ago (1979/1993, 306; emphasis in the original) "signals *do* something, they *cannot contain anything*". He argues that the transfer, or as he calls it the "conduit", metaphor for communication is a dead, but yet deeply engrained, metaphor that has little to do with reality. Communication, he argues, is more to do with the human ability to manage tools (rather than codebooks) to construct and reconstruct ideas (rather than to encode or decode), stimulated by signals (rather than being contained by them). He concludes with a very clear warning, which is extremely pertinent to translation: "the conduit metaphor lets human ideas slip out of human brains, so that, once you have recording technologies, you do not need humans anymore" (*ibid.*). Wadensjö (1998, 8) makes extensive reference to the same conduit metaphor, suggesting that the interpreter is widely perceived as an instrument (the mouthpiece) carrying the communication.

Interestingly, Reddy's warning was almost concurrent with the release of the iconic Star Wars saga, the first film of which was released in 1977 (Lucasfilm n.d.). One of the main characters, appearing in every film to date, is C-3PO. It (or he) is a humanoid robot, and represents a not so-futuristic upgrade of Google translate. According to Star Wars' own databank (Lucasfilm n.d.), he is a "protocol droid", one of many who "are vital in smoothing differences encountered by the many far-flung cultures interacting on a regular basis throughout the galaxy. Programmed in etiquette and equipped with formidable language skills world …". Indeed C-3P0 (1983), himself tells us, "I am fluent in over 6,000,000 forms of communication". Given his formidable capabilities, C-3PO has become essential within the *Star Wars* universe, given the fact that communication is no longer only global and intergalactic, but is also between life forms

and droids. The fact that C-3PO has been successfully espousing "fluent" machine communication in every film to date suggests that the idea is already easily manifest in the cinemagoers' schemata. Indeed, we have been accustomed to the idea of automatic and instantaneous transmission of data globally ever since the invention of the electric telegraph (see Katan 2016a).

This historical development of the conduit metaphor also proves to be a form of *nomen est omen*: "the name is a sign", or more idiomatically, "the name speaks for itself". *Nomen omen* (or aptronym) usually refers to names of people and the aptness to their profession (Donald Trump may be a case in point in that he manages to trump all competition). The first recording of the term *nomen omen* is in a Latin play *Persa* by Plautus. In the play, Toxilus is thinking of buying a slave girl. She gives her previous name as Lucris, to which he replies: "Nōmen atque ōmen quantīvīs iam est pretī": "The name and the omen are worth any price" (Riley 1912). As Riley points out, Toxilus is "enchanted" by the name "Lucris", as it connotes "profit" or "gain".

This shared cognitive environment which strictly relates translation to its *nomen omen* is so pervasive, that even those professionals attempting to widen the translator's remit, especially in Public Services, where the human and the particular situational element is crucial, are stuck in the same conduit *latere* universe. Both Valero-Garcés (2014a, 3) and Rillof (in Valero-Garcés 2014b, 153), who have both spearheaded the drive for recognition of Public Service Interpreters and Translators, define translation (and interpreting) in terms of transfer or transmission.

3. Professional guideline constraints

A strictly non-*creare* approach also pervades professional charters and guidelines. The most representational voice for translators and interpreters (T/Is) today is the Federation for Interpreting and Translation (FIT). Article 4 of their charter states: "Every translation shall be faithful and render exactly the idea and form of the original – this fidelity constituting both a moral and legal obligation for the translator" (FIT 1994). The Charter dates back to 1963, was amended on July 9, 1994 and has not been changed since (see Liu and Katan 2017). Other organisations such as AUSIT (Australia's National Association for the Translating and Interpreting profession) have drawn up newer guidelines, the result of intense discussions between academics (mainly from Monash University, including Adolfo Gentile and Rita Wilson) and professionals, but the guidelines are just as *latere*: "5.2 Interpreters and translators do not alter,

add to, or omit anything from the content and intent of the source message" (AUSIT 2012, 5).

It should be clear, though, in all cases, the *latere* approach does not equal a word-by-word or literal translation, although it certainly points in that direction (though see Mossop 2016, Katan 2016b). The FIT code also states in the next paragraph:

> A faithful translation, however, should not be confused with a literal translation, the fidelity of a translation not excluding an adaptation to make the form, the atmosphere and deeper meaning of the work felt in another language and country.

What the conduit *latere* approach does do is to relegate the T/I's role to that of the messenger; which Goffman classifies as animator or simple (re)emitter: "the current, actual sounding box from which the transmission of articulated sounds comes" (1974, 517-518). Apart from the animator who gives voice, according to Goffman there is "the principal" and "the author". The principal (not to be confused with the principal-agency dilemma) relates to the import or meaning of the message itself, while the author is the person who actually composes the message. When the prime minister wishes to impart a message (the principal) she will often employ a speech writer (the author) who may well give the speech to a spokesperson (the animator). She may of course combine all roles herself.

It is argued here that the translator should be seen not only as the animator but as the author. In law (but rarely followed), article 2.3 of the Berne international copyright convention, the translator is a "derivative author" (Berne 1979), on the lines of the speech writer or an arranger or performer, creating a new version of the original. What is more, for a work to be legally judged to "derive" from the original it must not be a copy, but there must be "additions, changes, or other new material appearing for the first time in the work"[1] (Bouchoux 2000, 209). Yet, clearly, as an animator the translator is denied any authorial role.

Having said that, there are a number of professional T/I organisations, involved in community interpreting, who do accept that *creare* is part of the remit. The American National Code of Ethics for Interpreters in Health Care, for example, actually allows the interpreter to go beyond her invisibility and actually communicate with the patient: "Responding with empathy to a patient who may need comfort and reassurance is simply the response of a caring, human being" (2004, 16).

[1] This wording is in US Law, though the same principal applies for all countries that have signed up to the Berne Convention.

Yet, only across the border, in Canada, the "Community Interpreting Standards of Practice in Community Interpreting" is strictly *latere*: "Unlike the [American] standards, the [Canadian] do not endorse cultural brokering and advocacy". The reason is clearly stated: "Given the complexity of factors that impact and influence an individual's culture, acting as a "cultural broker/bridge" goes beyond the scope of an interpreter's duty" (Healthcare Interpretation Network 2007, 21).

So, the interpreter's duty finishes with the text. In reality, interpreters (outside of the booth) work in a two or three-way communication setting with people, where the complexity of factors that impact and influence an individual's culture and language are often apparent. The unnatural restraints incurred by the guidelines reduce the interpreters' professionalism to that of technicians or to what Hasan termed LAPs "Low autonomy professionals" (Hasan 2009; see also Katan 2004, 87-89). Hasan took her two categories, higher and lower autonomy professionals, directly from Bernstein's work (1964) which focussed on language production. He noticed that working-class children expressed themselves with a restricted (rather than elaborated) code:

> This code becomes a facility for transmitting and receiving concrete, global, descriptive, narrative statements involving a relatively low level of conceptualization. (1964, 65-66)

What we begin to see is that though translators may be university trained, and in some way "professional" (rather than working class), their duty regarding communication is restricted in the same way as a low autonomy professional. On the other hand, children from what Hasan called higher autonomy professionals:

> perceive language as a set of theoretical possibilities for the presentation of […] discrete experience to others. An elaborated code through its regulation induces developmentally in its speakers an expectation of separateness and difference from others. It points to the possibilities inherent in a complex conceptual hierarchy for the organization of experience. (1964, 65)

Here we have the *creare/latere* divide clearly laid out. In the *latere* case, language is transmitted (and translated) with little conceptualisation. In the *creare* scenario, language is elaborated and provides a set of possibilities for meaning. Hence, a *creare* translation means first understanding how experience has been organised using language, and then being able to choose new language to allow receivers with a separate

and different organisation of experience to understand.

Many scholars have talked about how interpreters in particular are caught between their messenger remit and the human need for *creare*. Inghilleri (2005) talked of the interpreter's "zone of uncertainty" (see also Merlini 2009, 2015), relating to the tension between the need to "define a role for themselves that corresponds to 'who they are' rather than to an already established notion of 'who they must be'" (Inghilleri 2005, 52). Mikkelson, shortly afterwards stressed that this tension, between what community interpreters feel that they should do (*creare*) and the professional (*latere*) constraints, "lies at the crux of the interpreter's dilemma" (2008, 87). More recently, Merlini (2015) highlights the fact that human involvement, and the ability to *creare* beyond the text, is a *sine qua non* for effective communication in medical interpreting. In particular she talks of the interpreter's ability to pick up cues, what we might call "cue read" from the context rather than merely transfer the text as spoken. Yet, at the same time there is "a distrustful distance" (Merlini 2015, 27) of this ability on the part of the more powerful players, in this case the professional conference interpreters and the interpreting profession in general.

Audio description may also be considered a form of translation, and it too is faced with exactly the same tension. As Taylor points out, the tension is between the British and the US views:

> In particular the American school frowns on any subjective element entering into the description. The American Audio Description Coalition directives are very similar to the Australian and Canadian interpreting guidelines: "Don't editorialise, interpret, explain, analyse or 'help' listeners in any other way." (Taylor, 2016, 217)

These professional constraints effectively reduce autonomy, which Hasan defined as "the degree of control on the workplace environment". She continues, explaining:

> the greater the possibility for making policy changes, and for passing on executive decisions to others as instruments for carrying them out, the more dominating the professional location. The dominating professions [are] Higher Autonomy Professions (HAP) and the dominated ones as Lower Autonomy Professions (LAP). (Hasan 2002, 540)

The lack of degree of control in the workplace and to *creare* meaning is just as prevalent in the world of translation as it is in audio description and interpreting, as the following example demonstrates.

4. Constraints in practice

I report below a series of email communications between Ann Matlock,[2] a professional translator (the agent) and a number of principals. The principals addressed were the editor of the book she was translating; the publishers and the original author. Crucially the primary principal was also brought into the discussion. From the point of view of full agency and of HAP/LAP autonomy it is necessary to demonstrate that she is fully professional. To begin with she has 30 years' experience of only translating into her mother-tongue, English, from her two languages (Italian and Spanish). She already has been conferred professional status in that she is a founder member of the Institute of Translating and Interpreting, a Member of the Italian Association of Translators and Interpreters, a Member of the Chartered institute of Linguists as well as of the Society of Authors. She is regularly awarded contracts for the EU and the European Commission both for Spanish and for Italian. She is a translation examiner and has held lecturing contracts at the Universities of Surrey and Westminster - and is a writer in her own right. Her CV would, in theory, inspire the maximum translational trust.

Yet, her status as a higher autonomous professional, i.e. one with the authority to choose the most appropriate translation was severely put to the test by the original Italian author – who it appears had more autonomy to decide the most appropriate linguistic (let alone culturally nuanced) version in English than the translator herself. What is of particular interest is not only the author's reaction, but that of other principals. Problems began when her translation of the first chapter "came back from the editors with all my past tenses changed back to the present and am tearing my hair out" (Matlock, 1st email).

The original Italian text used the historical present to describe the past. This is standard procedure, and certainly could have been translated with the same tense in English. However, Matlock did not trans-*late.* Instead, she chose an alternative standard: the English past tense, and consequently created a visible difference between the two texts, which as we shall see, the principals all homed in on. Below is the original translation from Italian followed by the editors' changes (in bold):

Original translation:

> Tergit had a fairly standard schooling for a woman at that time, but then became one of the few to then go on and study History and Economics at

[2] Matlock is a pseudonym. I would like to thank Juliet Haydock for permission to publish these emails.

> Heidelberg, Frankfurt and Berlin with teachers including the likes of Ernst Troeltsch and Max Weber. She graduated …

Editors' changes:

> Tergit **has** a fairly standard schooling for a woman at that time, but then **becomes** one of the few to then go on and study History and Economics at Heidelberg, Frankfurt and Berlin with teachers including the likes of Ernst Troeltsch and Max Weber. She **graduates** …

Matlock wrote back to the editors with the following email:

> To: [the Italian commissioning editors]
>
> From: [the translator]
>
> In response to your letter re the chapter. I've noted the comments about [a number of stylistic points, house rules and so on].
>
> The comments about the use of the present tense to indicate an event that took part in the past are more tricky. I hope the author will not be offended but I need to make it clear from the start that I want to do my utmost to produce a good translation. My translation is also proof-read by a second English mother-tongue translator and it must read as though it is not a translation but instead written as a piece of original English text.

What is interesting, or rather saddening, is that this affirmation did not signal the end of the discussion. The commissioning editors felt that the translator's decision to *creare* a linguistic alternative rather than a *latere* copying of the original was outside her remit. Indeed, the editor wrote to a third principal, the volume publishers for their views on the matter. [Please note that I have added "trusted" and "not really trusted" to highlight the levels of autonomy, which appear to have already been assigned to agent and principals]:

> To: [the English Publishers]
>
> From: [the Italian commissioning editors]
>
> Subject: Query on verb usage
>
> Hi [trusted publisher] How are you?
>
> We would like your advice on the translation of [an Italian author's] book.

> While the author uses the historical present tense throughout the volume, our translator is using the past tense.
>
> We trust our translator, but [the original Italian author] would like to maintain the original style of the book, which characterizes all her work. She wants it to be vivid and immediate, and she wants it to read like a narrative.
>
> Since this is an important point for both the author and the translator, could you read the two attached sample versions and give us your advice? One version uses the historical present, while the other version uses the past tense.

The following email clearly shows how autonomy has been ranked. The highest autonomy lies with the publishers, clearly followed by the original author; and only once these two authorities are in agreement may the translator's authority to not "maintain the original" actually be carried out.

> To: [the translator]
>
> From: [the Italian commissioning editors]
>
> Subject: Query on verb usage
>
> Hi [not really trusted translator],
>
> I'm sending you the response of our [clearly trusted] publisher:
> [from clearly trusted Publisher] *We prefer the past*.
>
> I [the commissioning editor] have discussed it with [highly trusted author] and she agrees to continue with the past tense as you had suggested.
>
> She appreciates all the work and thought you are putting into this book, and she would like you to continue the translation, of course.

The "of course" at the end of the email, rather than at the beginning does sound as though the translator's authority was anything but taken for granted.

An online survey to 882 practicing T/Is (Katan 2011) asked the respondents themselves about their autonomy, and about how they would like to be perceived. They were given a variety of *latere* and *creare* alternatives and asked to compare "ideally" with "in practice". As Figure 1 below shows, the most popular ideal alternatives were of a *creare* type.

The marked difference between their "in reality" replies shows just how wide the gap is between the translator and the marketplace:

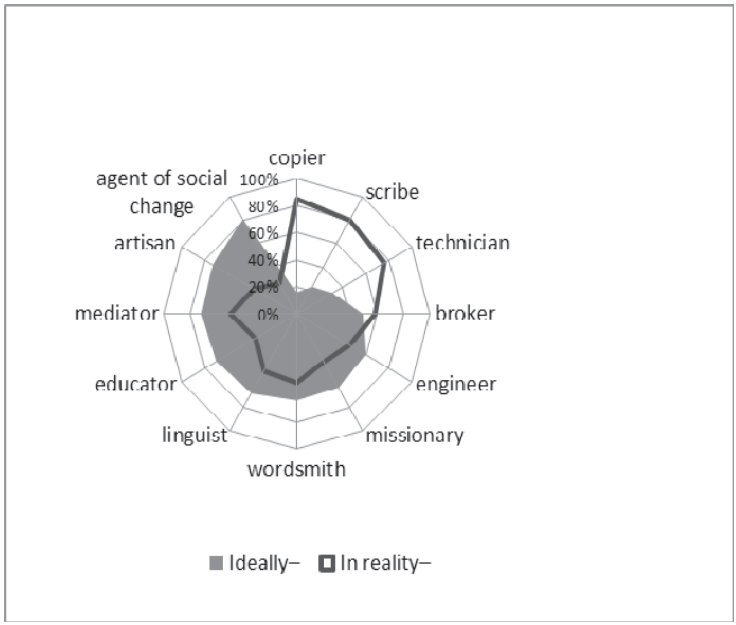

Figure 1-1. Translator/interpreter perception of role

Also a number of surveys reveal that translators are compared with technicians or secretaries (Katan 2011, 76; and see Ruokonen 2013, 332 for an overview).

This low autonomy is so linked to professionality that even socially and politically motivated activist translators, who are working against the market system and much of what it stands for, also find themselves frustratingly constrained. The reason is clearly to do with the *latere* fixation on the words themselves, the *sine qua non* for professionality within the marketplace. De Manuel Jerez *et al*. (2015) discuss the work of ECOS, an association of activist T/Is based in the Faculty of Translation and Interpreting at the University of Granada. These T/Is "struggle against the injustices of the established system" (Baker 2010, 30), volunteering to translate and interpret for NGOs, social forums and other non-profit organisations with affinities to the philosophy of ECOS itself. Their "remit" (Granada Declaration 2007) specifically rejects the idea of the

translator being used as "a tool" for others' (neoliberal, political etc.) gain. Their remit also demonstrates an awareness of the fact that T/Is are "not limited to acting solely as neutral conveyor of ideas between cultures" and includes the aim of

> …building intercultural societies which, without adversely affecting the host cultures, favour communication and mutual enrichment among the different cultures present in each society. (Granada Declaration 2007)

As such, the ECOS T/Is would appear to have a high degree of autonomy, and indeed can act as "agents of social change" (one of the options in Figure 1). They alone are in control of the commissioning, editing and the publishing. So, the only principal they are dealing with is the primary principal (the reader). Much of what they translate is sensitive material, and if the aim is to favour mutual enrichment, and not adversely affect the host culture, then some editing will be necessary. Journalists, for example, while reporting "the truth" whether struggling against injustice or not, will always edit (Vuorinen 1995, Filmer 2014). However, the ECOS T/I's find themselves working to (self-imposed) linguistic mediation limits as Baker notes: "blatant interventions can be used against the [ECOS] translators to brand them as 'biased' and hence 'untrustworthy'" (Baker 2010, 35).

As mentioned elsewhere (Katan 2016a), other volunteers within the system, such as TED subtitlers have much more *creare* autonomy, as do other non-linguistic-mediation professionals, such as the journalists cited above, dialogue adaptors (Zanotti 2014), localisers (Mangiron and O'Hagan 2006), and so on. In many of these cases, these professionals will use *latere* translators, as part of their remit to produce new *creare* texts (see Katan 2016a). In other cases, such as in AVT, Zanotti (2014, 118) puts it: "Owing to the prominence given to the creative element in the dubbing process, the translator may be completely forgotten".

5. The *Creare* academics

Most academics, however, are equally convinced that translation is creative, and that it is the translators who do the *creare* (though see Mossop 2016). The AVT scholar, Frederic Chaume states:

> the research done in Translation Studies over the past 40 years, considering translation as a literal rendering can even be considered as an insult to our discipline. Creativity and translation in particular in the literary and audiovisual fields go hand in hand. (2016, 73)

Indeed, Mary Snell Hornby (1988/1995, 50), one of the original members of the Manipulation School, wrote "the [linguistic] rules must indeed be known and observed … but they also provide … infinite creative potential". However, there is a clear split in opinion about the type of *creare* academics are lauding.

The first *creare* approach is embodied in the Functional Approach, or the Skopostheory, which took the focus away from the source text, and moved the emphasis to reader understanding. In this understanding of *creare*, "the T/I accounts for possible cultural misunderstanding (loss or distortion of meaning" (Katan 2013, 84). The concern is on accessibility and reader empowerment. The reader in translation is enabled to use the text as if she had the same lingua-cultural competence as any source text reader. These ideas have much in common with accessibility and the reduction of barriers for the disabled, disablement here being in terms of being linguistically and culturally challenged; and empowerment can be likened to the ability to move, communicate and carry out tasks as an able-bodied person.

This is the value behind Matlock's strong belief about what makes "a good translation". She states that her translation is designed to be "read as though it is not a translation". Matlock wants her target reader to be able to read the text as if it were a "text to be read" rather than a "text that has been translated", which is logically a *creare* approach. Those in favour of a *latere* translation are source text oriented, and oppose the more functionalist approach, as Mossop does. He believes that considering "reception in the user's mind" is "unhelpful" because every reader will read differently. This may well be true, but should not stop the translator, like any text creator, from imagining an ideal, implied or model reader.

The second *creare* approach, still closely allied to the concept of accessibility, has a more activist and political angle: the "T/I ensures that voices are heard and that differences and rights are respected" (Katan 2013, 84). Here the translator's task is to intervene to support less powerful cultural groups, and to speak "for" or "on behalf of" the client. The activist part can once again be understood in terms of disability. For example, in health care, patients in life-threatening situations or with mental health issues are generally not in a situation to make the best of all possible decisions, and often conflict arises between family members and the medical staff (Knickle *et al.* 2012). In these cases a professional mediator is seen as one who identifies needs, rather than entrenched positions, of all sides and makes sure they are all given voice. In short a mediator, here, "is a key figure in the role of compassionate, authentic, and responsible transmitter between and advocate for two or more

parties" (*ibid*). Though the mediator may advocate for more than one party (the patient, the family and the medical) she does not give personal opinion; solve problems or make decisions or judgements (Mind 2018, 3). In a very similar vein, immigrant communities benefit from cultural mediators (rather than *latere* translators or interpreters), whose job it is to help the client understand the message through the language that best suits the purpose.

The political approach to the *creare* empowerment, however, belittles mediation (Baker 2008). Intervention, "on behalf of", framed as a political act, can be for one side only, and can only be against the other (Hale and Liddicoat 2015, 19). Hence, client or community disability is understood in terms of power relations. In this case it is "the professionals" or "the authorities", those who represent the power that need to be kept in check. The aim is to prevent them from becoming even more powerful, from dictating their views and wishes above and beyond those who are weaker and more vulnerable.

The political *creare* takes its cue from Cultural Studies, which sees any form of communication (such as the writing and the reading of a translation) as a political act. It was Venuti who first railed against the commonly accepted norms of reading a translation, which he called "domestication". His argument is that domestication is a way of spreading Anglo-American values to the rest of the world. Thus, a translator who might personally believe that she is simply creating a text which should "read as though it is not a translation" may well in fact be aiding and abetting the dominance of the Anglo-American power system and would be effacing the values inherent in the original text. Following this line of argument, cultural-studies translator scholars believe that translation is "a process of power" (Wolf 1997), and that consequently there are winners and losers. Given this situation, the T/I is obliged to take sides.

Paradoxically, Venuti's solution to resist the onslaught from the powerful, and to side with the more vulnerable (at least in literary translation) also nurtures the values inherent in the conduit theory, and a *latere* approach to translation.

6. Keeping the *creare* alive

Due to the *nomen omen* issue many scholars have been looking for another term to replace translation (e.g. Schäffner 2012, 880). One term that is being suggested is "transcreation". The word had been used sporadically since 1676. The mathematician, Leibniz, coined the term to describe his "theory of change", which involves both "transition" and also

"leaps"[3] within "a chain of being" (Jorgensen 2013). These metaphors perfectly fit both aspects of translation, the transition within a chain bringing the second text into being combined with creative leaps out of one reality into another. Coleridge (1839) also used the term in his commentary on Archbishop Leighton's treatise on "true conversion". He does not explain his understanding, but rather focusses on the fact that what he is reading is not the original treatise on conversion (in the Bible) but rather it is the Archbishop's words, or rather his interpretation, which is necessarily creative: "it is not the Scripture that I am reading. Not the qualities merely, but the root of the qualities is trans-created. How else could it be, - a birth" (*ibid.*, 88).

In the late 1950's, the scholar and translator, Puroshottam Lal (1957/1964) was the first to use the term with regard to translation, and used it to denote a context-of-culture aware reader-oriented form of poetic translation. He discusses his approach to translating Kalidasa's classic Sanskrit play "Shakuntala", pointing out that the original text translated *latere* would result in incongruities and farcical readings in English. So, "faced by such a variety of material, the translator must edit, reconcile, and transmute; his job in many ways becomes largely a matter of transcreation" (*ibid.*: 5). In a very similar note, the poet Haroldo De Campos talks of his transcreation of Goethe's Faust into Brazilian-Portughese. As he says "To transcreate is not to try to reproduce the original's form [...] but to appropriate the translator's contemporary's' best poetry, to use the local existing tradition" (in Viera 1994, 70). Consequently, Viera suggests that "to transcreate means also nourishment from the local sources" (*ibid.*). Examples of this "nourishment from local sources" abound. De Campos' own work begins with a transcreation of the title itself into "Deus e o Diabo no Fausto de Goethe" ("God and the Devil in Goethe's Faust"), with a clear intertextual reference to both the 1964 Brazilian film ("Deus e o Diabo na Terra do Sol") and to the Faustian bargain with the devil.

In the comic world, one example frequently used to talk of transcreation, is that of "Spiderman". In English he is Peter Parker and lives in New York. In Hindi, he becomes Pavitr Prabhakar from Mumbai, and was not bitten by a spider but has powers bestowed on him from a holy man (Dayal 2004, 9). This form of domestication could well be seen as an example of Venuti's wish to resist the globalisation of Anglo-American values, but Chaume (2016, 77) is not convinced, given that the

[3] Liebniz also later had various views on the possibility of "leaps" in nature (see Jorgensen 2013)

motivation behind the new creation was commercial success.

The ideas discussed so far are mirrored in commercial translation (see Pedersen 2014, Katan 2016a). For translation of computer software and games there is already a term, "localization", which has been defined as "the process of adapting a product or content to a specific locale or market" (GALA 2017). Indeed, it would appear that localisation could well be a specific hyponym of transcreation,[4] as explained by Carme Mangiron and Minako O'Hagan (2006, 20; emphasis in the original). They discuss the need for the target-language users to experience "no oddities" when gaming,

> … and this is the reason why game localisers are granted *quasi* absolute freedom to modify, omit, and even add any elements which they deem necessary to bring the game closer to the players and to convey the original feel of gameplay. And, in so doing, the traditional concept of fidelity to the original is discarded. In game localisation, transcreation, rather than just translation, takes place. (Mangiron and O'Hagan 2006, 20)

The term has now become a buzz word (Chaume 2016, 72). In 2014, *Cultus: the Journal of Intercultural Mediation and Communication* published a volume dedicated to "Transcreation and the Professions", and by 2016 the University of Westminster had hosted a conference dedicated to "Translation and the Creative industries", pointing to the fact that "translation, itself an activity often caught in a conceptual double-bind of creativity on the one hand and (re-)productivity on the other" (University of Westminster 2016). Five of the papers presented included the term "transcreation", while other chose "creative translation".

7. Conclusion

In my (2016a) paper I suggested that transcreation would be the way forward, given the dire future of the *latere* approach to translation, and I quoted Gene Schriver (2011) founder and CEO of GLOBO, a full-service global language and cultural communications service provider, with a specialization in global marketing, social media, transcreation, and on-

[4] A number of articles do suggest that there is a difference between localization and transcreation, however, the differences are relatively slight and conflicting. The online articles are mainly by Localization Language Service Providers, with titles such as "Translation vs. Transcreation vs. Localization"., e.g. Wordpress at https://aboutlocalization.wordpress.com/.../translation-vs-trancreation-vs-localization/

demand interpreting and translation services. He said:

> In transcreation, translators aim to produce a conversion that stays close [to the original], while also evoking the desired reaction from those who receive the message in the target language. Transcreation involves neither a strict translation nor creation of a message from scratch. Since it is an inherently creative process, a machine cannot touch it. Nor can anyone argue that it is a commodity or that anyone else could do the same job. (*ibid.*)

A recent volume on the job and competition from the machine (Frey and Osborne 2013), analysed the likely features that professions will need if they are not to be replaced by C3PO-like droids. They distilled three main features that would "bottleneck" future computerisation:

- Perception and Manipulation;
- Creative Intelligence;
- Social Intelligence.

"Perception" refers to the ability to discern what is relevant, and to make sense of patterns, while "Manipulation" refers to the ability to extract. Software, machine translation in particular, is already making inroads into both these areas. But as for the other two features, the *creare* T/I will be an effective bottleneck to a C-3PO takeover given both the T/I's "Creative Intelligence":

> The ability to come up with unusual or clever ideas about a given topic or situation, or to develop creative ways to solve a problem (*ibid.*: 31)

and the T/I's "Social Intelligence":

> Being aware of others' reactions and understanding why they react as they do
>
> Bringing others together and trying to reconcile differences
>
> Providing personal assistance, medical attention, emotional support, or other personal care to others such as co-workers, customers, or patients (*ibid.*: 31)

The last point fits perfectly the community interpreters' logical habitus as discussed earlier. Therefore, in theory trans*creare* would be carried out by human translators and interpreters, while any *latere* work will be left to

the droids. The alternative is bleaker: translators will continue to be treated like droids until the droids themselves become more adept at the *latere* while the *creare* will be formed by transcreators.

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CHAPTER TWO

THE EYE OF THE SCORPION: WANG JIAXIN AS TRANSLATOR-POET

LEON BURNETT

1. The place of translation reflux in accommodation theory

There are many ways of looking at translation as a process and they all inform how we look at individual translations. One way is to adopt a master trope. The late Umberto Eco (2003), for example, published a book called *Mouse or Rat? Translation as Negotiation*, Theo Hermans (1985) and others have, in the past, discussed translation as a form of manipulation, and Brazilian theorists have promoted the idea of translation as cannibalism.[1] Negotiation, manipulation, cannibalism: these three contrasting tropes have sought to account for the activity that we know as translation. Many other metaphorical models exist.

Recently, I was involved in introducing another: translation as accommodation. In 2013, in collaboration with Emily Lygo, I co-edited a collection of essays on literary translation in Russia, which we called *The Art of Accommodation*. As we stated in the introduction, the underlying assumption behind the title was that "literary translation is a process that

[1] The metaphor of cannibalism was introduced in the 1960s by Haroldo de Campos, who, in his turn, adopted the notion of cultural anthropophagy from Oswald de Andrade's "Cannibal Manifesto" of 1928. De Campos is also known for his adoption of the word "transcreation" [transcriação] to describe "a new approach to creative literary translation, launched in Brazil" (https://benjamins.com/#catalog/books/wlp.3.13jac/details <Last accessed 8 May 2016>). See K. David Jackson, "Transcriação / Transcreation: The Brazilian concrete poets and translation" in Humphrey Tonkin and Maria Esposito Frank (eds.), *The Translator as Mediator of Cultures* (Amsterdam: John Benjamins, 2010), pp. 139-60.

entails the accommodation of a new text by a host culture" (2013, 2). The trope of accommodation sought to amalgamate the concepts of adaptation and reception and to bring this dual focus to bear on the study of what happens to texts—and the culture that takes them in—when they enter a new linguistic domain. From this perspective, translations are seen as cultural events with pre-histories that have the capacity to produce changes in the course of a nation's development.

What the trope also attempted to do was to move away from the prevalent distinction between source text and target text, a dichotomy that has the capacity to function as a straightjacket to innovative thought. The two terms have taken such a hold that one notices a readiness in some writers in the field of Translation Studies to slip into the contractions ST and TT, without so much as an explanation of the abbreviations. Source and target, when one reflects on the words, are not even a true binary. Targets are military and manufactured; sources are aqueous and natural. The opposition between source and target reinforces the idea of two entities, the one primary and the other secondary, rather than envisaging translation as an arc joining cultures, a covenant like a rainbow.

In *The Art of Accommodation*, we interrogated the meaning and significance of the *source* in Translation Studies. As we put it in the Introduction (2013, 7):

> To see translation as an event that happens to texts and cultures, to identify the translator as the agent of accommodation who masters the adaptation of a text is to envisage a trajectory of movement from origin to new culture, to see the literary work impelled *from* a source outside into the receiving culture.

This trajectory is familiar to anyone involved in Translation Studies. We went on, however, to state that "translation can often also be a return *to* a different source" under the influence of "a gravitational pull […] at a particular historical period" (*ibid*.). In this respect, it engages with what, in Reception Studies, has been called the "horizon of expectation".[2] Translation takes on the quality of a *reflux*, that is to say, a flowing back to replenish a domestic fount, as well as being a manifestation of an outward process that commences in a foreign language.

[2] The expression "horizon of expectation" (*Erwartungshorizont*) was coined by Hans Robert Jauss. See, in particular, *Toward an Aesthetic of Reception*; trans. Timothy Bahti (Minneapolis: University of Minnesota Press, 1982) and "Literary History as a Challenge to Literary Theory"; trans. Elizabeth Benzinger, in Dennis Walder (ed.) *Literature in the Modern World: Critical Essays and Documents* (Oxford: Oxford University Press, 1990), pp. 67-75.

2. Recent history of Chinese poetry; Wang as translator-poet

It is to be presumed that Ralph Waldo Emerson, always a deep thinker, had the aqueous sense of *source* in mind when, in commenting on his preference for reading books in translation, he referred to "the great metropolitan English speech, the sea which receives tributaries from every region under heaven" (1911, 360).[3] Emerson wrote these words in the first half of the nineteenth century, when the English language was beginning to enjoy pre-eminence. The twentieth century inherited the legacy of the linguistic dominance of the American author's mother tongue and English became a global language, but our new millennium is already witnessing the surge of another language in the world of politics and commerce as China directs its gaze beyond its borders. At the same time, within the more confined field of literary studies, the concept of World Literature has once again gained prominence, even if its practitioners do not always agree on the exact scope of the discipline.

World Literature and Translation Studies stand in a symbiotic relationship. Emerson, in his essay on Books, stated confidently "I do not hesitate to read […] all good books, in translations. What is really best in any book is translatable—any real insight or broad human sentiment" (*ibid.,* 359). Translation, then, acts as a conduit through which we learn of—acquire—the sentiments of other nations and other cultures. Similarly, other nations and other cultures grasp what we believe in and hold dear when they encounter the expression of our thoughts in translation. There is, then, the potential for a mutual enlargement of understanding. The refrain from Rudyard Kipling's *Ballad of East and West*—"East is East, and West is West, and never the twain shall meet"—proves to be no longer apposite.

One of the leading exponents of contemporary Chinese poetry is Wang Jiaxin.[4] Wang, born in 1957, is not only a poet, but also a translator, most

[3] "I rarely read any Latin, Greek, German, Italian, sometimes not a French book, in the original, which I can procure in a good version. I like to be beholden to the great metropolitan English speech, the sea which receives tributaries from every region under heaven. I should as soon think of swimming across Charles River when I wish to go to Boston, as of reading all my books in originals, when I have them rendered for me in my mother-tongue."

[4] I should like to acknowledge the assistance of Xu Xiaofan, a PhD candidate at the University of Nottingham, who has provided me with translations and encouragement in my encounter with modern Chinese poetry and, in particular, with the poetry of Wang.

notably of the works of Paul Celan, and a professor of literature at Renmin University in Beijing. Previously, he has spent time in the West, including two years, from 1992 to 1994, living in London as a visiting scholar.[5] The figure of a poet-translator, whose approach to his task is through theory, is worthy of attention. His work, read in the context of an encounter between tradition and innovation as well as between East and West, offers an illuminating example of the art of accommodation.

To appreciate his significance, a few preliminary remarks on the recent history of Chinese literature serve as a useful introduction. The last hundred years in the history of China—and hence Chinese literature—may be divided into three roughly equal periods. The era before Chairman Mao, the era in which he was in power, and the time since then. In the Republican Era (1912-49), Chinese poetry underwent a radical change in its linguistic register from classical Chinese to the vernacular. At the same time, poets took an interest in Western literature. The New Culture Movement (1917-23) and the Fourth of May Movement (1919) contributed to this shift of emphasis. The early 1930s saw the advent of the so-called New Poetry, which culminated in works written in the 1940s. When Mao Zedong came to power in 1949, a new era began, which was to reach its nadir in the Cultural Revolution that occupied the decade from 1966 to 1976.

During this period, socialist realism was the only acceptable mode of expression in literature: translations and other expressions of Western thought risked prosecution. Following the death of Mao in 1976, a less coercive regime saw some progressive literary magazines emerge (or re-emerge). The work of poets, whose compositions were marked by enigmatic allusions and a subjective stance, started to appear in the magazines. These poets, like their predecessors in the pre-Maoist era, turned to foreign literature. They have been grouped together under the collective designation of "Misty Poets" (*menglong shiren*, 朦胧诗人), in an allusion to the obscurity of their references. They included Bei Dao, Gu Cheng, Yang Lian, and Shu Ting among others.[6]

The climate changed suddenly in 1989, following the protests in Tiananmen Square. The authorities clamped down on free expression and all four poets named in the previous paragraph were sentenced to internal exile. Since then, there has been a cautious rapprochement, in literature as

[5] Following the events in Tiananmen Square in 1989, Wang lived in Belgium, Germany, and the Netherlands. He was Chinese poet-in-residence at Colgate University in the USA in the autumn of 2007.

[6] Duo Duo was another notable member of the group.

in other spheres, consistent with the state policy of opening markets to trade with the West, although the increasing control of the ruling Communist Party under Xi Jinping does not augur well for further liberalisation. It was in the aftermath of the Maoist era that Wang Jiaxin's poetry began to appear in literary magazines. His first book of poems came out in 1984 and since then he has published several collections of his own work as well as translations of poets from the West.

3. The eye of the scorpion

The title of this chapter—the eye of the scorpion—was inspired by an image that is found in one of Wang's early poems, written in 1986: "The Scorpion" (蝎子). The translation is by Diana Shi and George O'Connell.

> Turned every stone on the mountain,
> not one scorpion: this was childhood.
> But which year, what day?
> Now I've returned,
> the mountain pines thicker, taller,
> and from a cleft of ochre rock
> a scorpion, tail up,
> comes toward me.
>
> Eye to eye, in a single moment,
> I am the stones beneath his feet.[7]

Although Wang belongs to the generation after the "Misty Poets", their influence is still felt in the obscurity of his allusions. The poem may be understood in several different ways, ranging from the naturalistic to the symbolic, although the last two lines in the translation challenge a purely descriptive reading. It speaks of childhood, return, a singular encounter, and transformation. Initially, the scorpion is not to be found among the stones on the forested mountain, but with the passage of time that sees a broadening of experience, the landscape has altered to allow an encounter with the hitherto invisible living creature. Singled out for attention in the conclusion are the encounter ("eye to eye" 对视) and the transformation of the speaker into the stone on the mountain with which the short poem began. The poem stands in an allegorical relationship to the poet's own experience.

[7] http://iwp.uiowa.edu/sites/iwp/files/WANG_sample_formatted.pdf [accessed 6 April 2016].

The idea of translation reflux can be described with respect to the poem in the following manner. The poet benefits from exposure to the alien elements of the foreign poem and its cultural context. He is able to assimilate it into the traditional forms of his own culture and thus integrate it into the host system. Integration—or accommodation—is understood metaphorically as a product of direct engagement in the moment of an "eye to eye" contact with the scorpion. The result is a translation that becomes a part of the poet's own language landscape. He has, we might say, reclaimed the scorpion and, in the process, undergone an alteration in himself.[8] The analogy is particularly apt, when we consider that *accommodation* is a word applied to the adjustment in focus that the eye makes when the distance of the perceived object changes.

4. Wang on translation

If we move from the metaphorical to the biographical, we find confirmation of reflux in Wang's own remarks on his experience as a translator. Asked in an interview by the sinologist John Crespi (2011) about his translations of Celan, Wang responded:

> With Celan I would start from English translations of his poetry, putting them into Chinese, and later on take time to pore over the original German. Eventually I realized something, something I seemed to know all along: I hadn't been translating Celan from English or German, but from somewhere within myself.[9]

Taking up the comment about translating Celan's poetry from within himself, the interviewer requested amplification. Wang said in reply:

> That's just how I like to talk about translating. Of course it's not the same as doing one's own creative writing. You have to keep to the original. But

[8] The short story, "Axolotl", by Julio Cortázar, comes to mind in this connection. In the story, the narrator eventually becomes the axolotl that he looks at in the aquarium: "[I] saw an axolotl next to me who was looking at me, and understood that he knew also, no communication possible, but very clearly. Or I was also in him, or all of us were thinking humanlike, incapable of expression, limited to the golden splendor of our eyes looking at the face of the man pressed against the aquarium." Quoted from http://southerncrossreview.org/73/axolotl.html [accessed 4 May 2016].

[9] Cited in https://www.ou.edu/clt/vol-2-1/interview-wang-jiaxin.html [accessed 7 April 2016].

> translation as I see it also depends upon discovering and knowing one's self (*ibid.*).

Other poets have voiced similar sentiments. Kenneth Rexroth, for example, stated in his notes to *One Hundred Poems from the Chinese*, "I have thought of my translations as, finally, expressions of myself" (1956, 36).[10] Wang's view that translation "depends upon discovering and knowing one's self" takes us back to ancient Greece and the injunction inscribed on the temple of Apollo at Delphi—γνῶθι σεαυτόν—expressed in English as "Know thyself". What is important to note here is that Wang links the acquisition of self-knowledge not only to the poet-translator, but also to the culture itself. He quotes with approval the observation of a fellow Chinese writer that poetry translated by poets "reinvigorates the poetic language, and thus exerts influence on culture from deep within".[11] This idea is developed in Wang's review of the historical situation in China during the early part of the twentieth century:

> The transformation of literature and of poetry starts more often than not with transformation in terms of the form of language, the latter usually actualised by translation. The Fourth of May Movement saw ancient Mandarin shrivelling up and its ancient cultural tradition shattered to a degree never seen before. This is the moment when a new language in its embryonic form stirred and struggled for freedom. Translation, in that sense, was the midwife for the birth of Chinese New Poetry.[12]

In the hands of Mu Dan and other proponents of New Poetry in the 1930 and 1940s, translation, according to Wang, contributed, in the discovery of new sentiments and new rhythms, to "the expansion, reinvigoration and transfiguration of the home language" (*ibid*.).

5. Translation as reflux

Wang distinguishes between translations and creative writing in that, in the former, it is necessary to "keep to the original", but even in translation there is scope for the conventions of the host culture to assert themselves. Commenting on his translation of a poem that Celan wrote in memory of

[10] Kenneth Rexroth, *One Hundred Poems from the Chinese* (New York: New Directions, 1956), p. 136.
[11] The writer is Wang Zuoliang. See Wang Jiaxin, "Translation and the Problem of Language in Chinese New Poetry" (王家新,《翻译与中国新诗的语言问题》). The translation is by Xu Xiaofan.
[12] Wang, "Translation and the Problem of Language in Chinese New Poetry".

the victims of the Holocaust,[13] Wang explained that he chose to render the last line, "zu Ehren" ("to honour"), not as "with respect" or "in honour", but by using the phrase *zai qushen zhi zhong* 在屈身之中. This is Wang's justification (Crespi 2011):

> The word *qushen* 屈身 means "to bow or stoop", in sorrow as the context of the poem implies, but also in submission and respect to some higher power. At the time, I even took myself by surprise with this rewriting of the line, but I also felt the rightness of it. […] When I decided to translate the line like this, it wasn't just for the sake of texture or for linguistic tension, or to achieve some effect in the Chinese. What I'm doing is expressing the sense of mourning I find in the original, but find as well in myself. There really is no other way to show proper respect for the souls of those victims than to stoop low, to qushen. Moreover, only from such a position is it possible for poets, as Celan puts it, to "speak from an angle of reflection which is their own existence."

The conjunction of Celan's homage to the Holocaust victims and Wang's sense of personal loss (in mourning for a fellow poet who had died after persecution) dictated the choice of the verb to end the translation. Through the gravitational pull from within the translator's culture that led to the "rewriting of the line", the German poem found accommodation in a Chinese version. In his account of the process, Wang admitted to being taken by surprise. The moment of surprise, when the translator acts in obedience to a philological imperative, corresponds to the instant when the eye of the poet encounters the eye of the scorpion.

Robert Hass, in an informative review of a recently published collection of poems by Wang in English translation, found traces of the twin impulses of classical Chinese poetry and European modernism. He examined two poems, "Meeting Rain, Wutai Mountain" (五台山遇雨) and "Étude" (练习曲), to illustrate the dual influences on Wang's style. The former "sound[s] like the title of a poem by Li Bai or Du Fu", while the latter, as he put it, "announc[es] a relationship to Europe".

"Meeting Rain, Wutai Mountain", he wrote (Hass 2015, 22-24),

> sounds, to an English reader's ear, like the title of a Tang dynasty poem, and probably to a Chinese reader's as well. Wutai Mountain is one of the four sacred sites of Chinese Buddhism, and there are temples on the mountain dating to the Tang. And, of course, visits to sacred sites are a classic theme of Tang poetry. So it seems that Wang Jiaxin wants his readers to pay attention to his facing two ways. And reading the poem in

[13] The poem is entitled "Havdalah".

> English translation an English reader is probably also facing two ways, toward the excitement of what is stirring now in Chinese poetry and toward the idiom the modernist generation made out of the translation of classical poetry.

Étude, in contrast, was a word that

> came into use in the nineteenth century and was associated with Chopin and Debussy, so we are in the territory of early European modernism and symbolist poetics. And the word referred to practice pieces for piano designed to work through some technical difficulty. So the title gives us three things with which to read the poem: it faces toward European literature, it is a young poet's practice piece, and it is working out a problem (*ibid*.)

Hass's reading demonstrates the extent to which reflux is a factor in the re-narration and trans-creation that occurs in literary translation. First, in Wang's creative transposition of Western poets, the weight of Chinese tradition is felt in his choice of words. Secondly, when his Chinese poems are in their turn translated, the sensitive reviewer detects the idiom of a previous generation of English-language poets who had read, and had been profoundly affected by, the translation of Chinese classical poetry. Layer upon layer of nuance is involved in the assimilation of a foreign text.

A second poet is mentioned in the interview referred to above. The interviewer asked Wang what it meant to him when he visited the home of Emily Dickinson in Amherst. Wang's answer is illuminating. He starts by explaining that he has made a habit, while abroad, of visiting the former residences of poets, artists, and philosophers. This, he emphasises "is different from the usual touring around, and from what people normally refer to as pilgrimage, because it's tied in with *a deeper self-recognition, a kind of dialogue with the self*" (italics added).

> What's important is that the very act of seeking out places like these stimulates me to reflect on larger problems, like the relationship between poetry and its era, and leads me to think that even today we may still be writing to complete poetry left unfinished by those who came before us. (*ibid.*)

6. The trope of homecoming

There are two aspects in Wang's observation about visiting other people's homes that are remarkable. The first is the significance of the home in his writing generally. Other people's homes are important to him in finding his own place in the world, but even more vital is the fact of

homecoming. It is a powerful trope in his poetry. We have already encountered it in "The Scorpion", when the poet's return leads to a regenerative confrontation with the predatory arachnid, primed to sting. It occurs elsewhere in encounters with creatures that are more familiar. In "A Winter Poem" (冬天的诗), for example, he writes "It isn't when the fog lifts, but rather when a longing for home becomes all the more clear, that we finally pay attention to the existence of a horse".[14]

The second aspect concerns the proposition that we write "to complete poetry left unfinished by those who came before us". The idea is articulated in the context of a discussion about Wang as a translator of Celan. We may infer, therefore, that Wang sees translation as an act of completion, which acknowledges the unfinished state of a poem that exists in another language. Behind this assumption, one senses the influence of Walter Benjamin and the theory of translation expounded in "The Task of the Translator". In that essay, to which Wang refers elsewhere, the existence is posited of a prior, pure language (*reine Sprache*) from which both the poem and the translation derive. According to Benjamin, "It is the task of the translator to release in his own language that pure language which is under the spell of another, to liberate the language imprisoned in a work in his re-creation of that work" (1992, 80-81). Wang refers to the primal source as "soul": "The more I live and the more I learn, the more I feel that all poets derive from one soul."[15]

I end with a quotation from the translation of Wang's composition "Rewriting an Old Poem" (重写一首旧诗). In this translation, the sense of a place to which the poet returns and the possession of the translator-poet by the Other—the Scorpion—are once again brought together:

> But at the moment, in this old apartment,
> I'm letting the poem write me.
> It's been writing me a long time.
> Through its words, I take on a new face, new eyes.
> I sense dusk seep into its language.[16]

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[14] Quoted from *Kritya: Poetry Journal*, http://www.kritya.in/0810/en/editors_choice.html [accessed 7 April 2016]. Is it only coincidence that the poem recalls Emily Dickinson's last words: "Let us go in; the fog is rising"?

[15] Celan, as Wang points out, has translated Dickinson into German, and Wang has translated Celan into Chinese. They belong, in Wang's words, to "a family of the spirit".

[16] http://iwp.uiowa.edu/sites/iwp/files/WANG_sample_formatted.pdf

Here, the act of re-writing in an "old apartment" chimes much more closely with the idea of accommodation than it does with the vaunted concept of domestication. The poet (in this translation) takes on "new eyes". It may be, however, more appropriate to say that the poem, rather than the poet, takes on "new eyes", for this reference is not found in the Chinese poem. The translator has responded, transcreatively, to the original poem by introducing an image drawn from the recipient culture that corresponds to the existential situation of the transplanted poem. Moreover, the ocular reference is legitimised by its counterpart in 'The Scorpion' and in Wang's semiotic system more generally.[17] In the interview with Crespi, cited above, Wang maintained:

> Translation is a process, one of discovery and revelation. As Joseph Brodsky once put it, you develop the film, and find that "he" has your own eyes!

For Wang, ultimately, all poetry is one. What we learn in an encounter with a scorpion or its equivalent is that it is necessary not merely to know one self, but to know oneself in the eye of the Other.

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[Last accessed 8 April 2016]. Translation from the Chinese by Diana Shi and George O'Connell.

[17] In "Pastoral Poem", for example, the poet sees a flock of sheep, while driving on a country road. He writes: "I never really paid attention to them/ Until I found myself driving behind a truck/ On an afternoon as the snow was falling./ I clearly saw their eyes that time/ (and they were looking down at me)/ So calm and so meek". Quoted from http://asuddenline.tumblr.com/post/35347702071/pastoral-poem-wang-jiaxin <accessed 29 June 2016>. The translation is by John Balcom.

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CHAPTER THREE

CONSTRAINED TRANSLATION: THE CASE OF CRIME FICTION

KAREN SEAGO

1. Introduction

Crime fiction is highly culturally specific. From the legal parameters of what constitutes a crime in a particular culture, to social values, norms and conventions, crime fiction represents and interrogates cultural constructions of society, normality and deviance. Crime fiction is also popular literature and complies with more or less formulaic conventions, reader expectations, fulfilling or subverting the established tropes of the genre. These generic constraints shape construction of the plot which needs to be plausible and intelligible so that successful reader involvement in the form of solving the puzzle, experiencing suspense, fear or thrill can be achieved. In this chapter, I engage with my hypothesis that genre translation, in particular the translation of crime fiction, is a constrained form of literary translation. The concept of constrained translation has been used primarily in relation to audiovisual translation with the constraints imposed by multiple channels of communication and switch in mode from aural to visual. While the formal constraints of rhyme and metrics in the translation of poetry have been recognised, they have not been further explored in the literature. In analogy to poetry translation as formally constrained translation, I propose that the formal features used for misdirection in crime fiction are also a form of constrained translation where generic devices need to be recognised and privileged in the translatorial decision making process. I will demonstrate the need for such a genre-specific translation strategy by discussing a range of examples from English detective and crime fiction.

2. Translation constraints

Lefevere (1992a, 6-10) identified four main areas of constraint that impact on literary translation. These are the universe of discourse, which refers to the concepts, ideologies, persons and objects belonging to a particular culture, and which today tends to be referred to as cultural specificity. The second constraint relates to poetics, that is the structural and functional principles of works of art and the language, characters, topics and treatment specific to them. The third and fourth constraints relate to genre and register. Lefevere points out how the translator has to consider to what extent any of these constraint categories differ between the source and target cultural and linguistic systems and whether they decide to "adapt to the system, to stay within the parameters delimited by its constraints … or they may choose to oppose the system, to try to operate outside its constraints" (1992b, 13). Typically, the translator assesses to what extent the lexis, phraseology, syntax, idiomatic expressions and the metaphoric repertoire require transfer into the target language, achieving a similar aesthetic effect and style.

A different cultural context will not only be expressed through different concepts, but also in conventions and values, which are foreign to the target environment. This is particularly relevant for crime fiction, which relies on cultural specificity and cultural knowledge. Crime fiction has often been described as a mirror of society: "to examine a culture one need only examine its crimes" (Haut 1999, 3). In its representations and critique of a particular society, crime fiction functions as a cultural barometer. In the definitions of crime and criminality it relies on, cultural constructions of society, normality and deviance are revealed through compliance with legal, social and cultural norms, conventions and expectations. Suspicion attaches to unexpected breaks from normality: habits, ways of speech, location and place. This "real world" knowledge which the reader brings to the text is often not explicitly articulated in the text; the author can rely on the reader to supply the relevant background knowledge to produce coherent meanings. But this also allows misdirection of the reader, where the crime author suggests links or leaves gaps, relying on readers' inferencing skills. To what extent such "incoherent" writing is acceptable depends on the genre of the text and its stylistic and structural conventions, which again may be subject to different constraints in various literary environments–both in terms of different literary categories and in different literary cultures/eras–and thus again an area of judgment for the translator.

The differences between the various aspects of cultural, linguistic, generic and poetic conventions generate "noise" which obstructs clear transmission of meanings and effects in translation. In prose translation, this noise is generated by the textual channel only. However, in audiovisual translation, noise can be generated by the various channels involved in generating meaning: the interplay of aural, oral, visual and visual channels. In 1988, Mayoral, Kelly and Gallardo applied the concept of constraint to audiovisual translation, outlining three types of constraint, one of these relates to literary translation, recognizing the challenges that formal constraints such as rhyme and metrics pose in poetry. The other two constraints related specifically to the added restrictions audio-visual translation has to negotiate by virtue of its polysemous nature. There is the danger of dis-chrony between information conveyed through aural, visual and textual channels when only the textual channel is translated in subtitling but the images and sounds remain the same. In order to avoid this, the translator needs to bear in mind what the non-textual channels convey in order to avoid translations of the text which contradict the information delivered by sounds or images. This is one of the constraints inherent in AVT, while the second constraint lies in the change from the aural to a visual channel in subtitling, from oral to written discourse. On this basis, they define constrained translation as applying only when the text is just one of the components of the message and "the problems derive essentially from the constraints imposed on the translator by the medium itself" (Titford 1982, 113).

And it is at this point, where the medium of the text imposes constraints (over and above the "normal" challenges of translation) that I want to propose popular genre as a constraining medium in translation as well, in parallel –or addition– to the constraints recognised in audio-visual translation. I argue that Genre translation is a constrained form of literary translation, where the genre conventions impose constraints on the creative translation of the source text which go beyond the demands of literary translation and require nuanced and highly competent awareness of genre conventions. If the translator does not observe these genre constraints, the resulting text will not perform as effectively.

3. Approaches to Genre

Contemporary genre definitions operate as a set of established conventions describing the form, structure, subject matter and themes, mood and

treatment or function of a particular group of texts.[1] Pyrhönen (2007) outlines the purposes of genre conventions which range from description and classification to prescription and evaluation. They establish patterns of textual features that can be observed in texts and this grouping of textual components allows classification "into principled groups of texts" which share a range of features and which readers expect to encounter (2007, 109). Thus, genre directs the way a text is written, read and interpreted – and crucially, I would add, how it is translated. This expectation of a text to display specific features can be referred to as the "horizon of expectations" (Jauss 1970) a reader (translator) has, or as generic competence, crucially important in popular genres such as crime fiction, science fiction or fantasy which are considered super-genres or hyper-genres (Kneiss 2010, 22). Generic competence or expectations are crucial for establishing the success of a text as an example of that particular genre, but even more importantly in terms of marketing and sales; if we extend the crucial role of genre expectations to global distribution patterns it becomes clear that if a translation does not observe and render crucial genre conventions, then the translation is likely not going to be as successful. Genre conventions are in that sense of expectation normative, but all genres also live and renew themselves through transgression and reinvention of generic conventions.

Genre classifications also perform an evaluative function, in the sense of achieving an example of genre that is recognisable. But "genre" as cultural production is also a value statement, although "all acts of communication, […] can be modelled in terms of genre, insofar as they are partly dependent on codes and conventions" (Duff 2000, 16). But while such descriptive usage is typical of education or film analysis, in the field of literature, or rather the commercial positioning of texts in publishing, the use of "genre" has an evaluative dimension. Thus, "genre literature" is used in a rather reductive definition as that which is seen as not literary, depending on conventions rather than originality or uniqueness with a formulaic structure and content. The commercial application of such a rigid categorisation into literary fiction and popular fiction (Joss 2013, 4) is in stark contrast to the dynamic movement and hybridity of constantly evolving genres (as a feature of successful genre formation) which characterises contemporary theorisations of genre.

According to Gelder, who discusses genre in a commercial, rather than a theoretical context, popular (genre) fiction and literature inhabit different

[1] What I focus on are complex cultural, literary genres rather than the analysis of speech genres dominant in education and language learning.

worlds (2004, 159), where different reading and valuation practices are applied. Popular fiction is positioned as entertainment only, operating outside official, educational apparatuses with the majority of research in a para-academic context: in fanzines, prozines, or internet archives. He identifies popular fiction as a craft, characterised by extremely high output (often in the form of series). The author John Banville who writes crime fiction under the nom de plume John Black, comments on the ease and speed of genre writing:

> I really didn't think it would be so easy to write mainstream [crime] fiction […] It's so bloody easy. […] I sat down at nine o'clock on a Monday morning, and by lunchtime I had written more than fifteen hundred words. It was a scandal! (Banville, quoted in McKeon, on-line).

Further characteristics of popular fiction, according to Gelder, are its generic identity with a strong intertextual and self-referential dimension, that it is written for the reader, aiming to satisfy reader expectations and comply with genre conventions. Popular fiction suffers from the judgmental perspective that it is plot-reliant rather than character-reliant, and the plot tends to be fast-paced rather than possess a multi-layered structure, psychological nuance or intellectual complexity (as literature does). Crime fiction, as popular fiction, does not require as much cognitive effort because its formulaic nature and lack of literary foregrounding makes it familiar, an easy read.[2] (Carter, 2014, 50) While literary fiction is slow, serious, misses nothing as well as critical, contemplative and close to life, popular fiction is fast, consuming, entertaining, uncritical and empty minded. Its reading is distracted, throw-away and removed from real life in the sense that it is escapist, enchanting the reader. The reader of genre fiction consumes the text and loses themselves in it, while in contrast, the reader of literature has a disenchanted position in relation to the text, attempting to analyse it to understand how the effect is created, engaging in close reading (Gelder, 2004, chapter 2). But the description of the literary reader as a reader on whom nothing is lost is an essential feature in the crime fiction reader who has precisely this "disbelieving" attitude to the text, aware of being misdirected and keen to construct an explanation which provides an answer and solves the puzzle.

[2] Carter critiques this view of literature as unfamiliarisation, lack of over-automisation and formula put forward by formalist Victor Shklovsky in his essay 'Art as technique', drawing on Dickens and Conan Doyle as examples of popular fiction.

4. Approaches to translation

The distinction between the literary and popular or commercial does not only apply to (postulated) reader positions but can also be mapped onto translation strategies. Choice of strategy depends on the status of the text and/or its author, and/or its source language, the text category (applied/commercial, audio-visual or literary) and the text's function. These shape the degree of translatorial intervention in adopting target language and cultural norms or preserving source culture patterns. Translation of canonical or high status (source language / author / literary genre) texts tends to privilege source text features, aiming to recreate the text's uniqueness and maintain the foreign and difficult. Applied or commercial texts privilege (target) reader accessibility in their translation choices to produce a fluent, comprehensible, "as if original"-sounding text, explicitating the foreign and difficult. This latter translation approach tends also to be taken with popular literary, genre, texts, where conventions, reader accessibility and fluency shape translation norms aiming to privilege reader accessibility. Carter cites a number of translators who are arguing that translation of crime fiction needs to "eliminate all linguistic quirks of the original", that "the translator is duty bound to make [a book marketed as a crime novel] readable", that the text must not be "too much of an effort to read", that the "translation must be readable at high speed without any hold-ups" (Bernard Scudder, Elfreda Powell and Margaret Crosland, all quoted in Carter, 2014, 49). Venuti (2008), discussing the recent boom in translated crime fiction into English, raises the question "whether any linguistic and cultural differences survive the translation and editing process" and argues that the socio-critical dimensions of Scandinavian and European crime fiction lose relevance and meaning through the decontextualisation that happens in translation which necessarily domesticates, generating "a degree of recognizability or familiarity" for the reader (Venuti 2008, 155-6).

Translatorial and editorial intervention has been common in genre literature at all times: word length is adapted to fit into book series formats in the receiving culture (Sturge 2004), Stieg Larsson's *Millenium Trilogy* was famously edited down by almost 30% in its English translation, lay-out was crucially changed in the German translation of McDermid's *The mermaids singing* (Seago, 2017a) and translation sensitive issues are adapted or omitted: "feminised" attributes of the main detective in Nazi Germany (Sturge 2004); sex in Franco's Spain (Linder 2004); gender-specific translation of slang in the English translation of the Swedish series *Novel of a Crime,* featuring detective Martin Beck (1965-1975) by Sjöwall and Wahlöö (Epstein 2011), and in the German translation of Paretsky's

feminist investigator V.I. Warshawski (Seago, 2017b).

Crime fiction is certainly highly popular fiction with ever increasing global reach. It is formulaic in its narrative intention and plot structure, where victims, investigators, suspects, perpetrators and some form of resolution to the enigma posed by the crime are core components, as are misdirection and red herrings. The fit between genre norms and reader expectations is particularly close; in fact, much crime fiction builds on and exploits its readers' generic competence and involvement in the text by manipulating their alertness for clues, negotiating a path between compliance with and transgression of genre norms. But in contrast to the uncompromising dichotomies outlined by Gelder, crime fiction exhibits many of the features identified as literary: narrative style and linguistic creativity, nuanced setting and psychological characterisation are central features of much of contemporary crime series which focus on the exploration, representation and critique of social issues. Rather than offering an escape from life, Anglophone, French, Italian, Spanish and Scandinavian noir investigate in all senses of the word the ills of modern society and the cover-up of historical violations. Rather than distracting the reader from life, crime fiction engages, dissects and indicts in socio-critical, and often border-crossing explorations of contemporary societies, analysed in academic research (Cassuto 2009; Messent 2013; Horsley 2005; Krajenbrink and Quinn 2009; Stougaard-Nielsen 2017; Pezzotti 2012; Kutch and Herzog 2014; Rolls and Walker 2009). And it does this through using, re-interpreting, re-inventing the tropes we are all familiar with.

Tessa Hadley's review of Reservoir 13 demonstrates how Jon McGregor deploys pervasive tropes we are familiar with from TV crime series and novels to suggest the case of a girl gone missing on holiday in the North of England is a typical "iteration of the usual story".

He teases us, drawing us on, and we read hungrily to find out what happened. Time passes and the police searches come to nothing, the divers go into the reservoirs in vain, Rebecca isn't found. Yet, everything is charged by our expectation as readers: everything ordinary has its undertow of significance. When the keeper wades into the river and cuts away the weeds, or when children on a picnic ask about the boarded-up old lead mines, or when the boiler house at the school is demolished, after Jones the caretaker has been so secretive, not letting anyone inside: we expect the worst. Is Rebecca in there? Are we going to find her body now? Learn what really happened to her, or what she really is? … only to make the reader realise that this is not a thriller but an exploration of a community affected by this crime, "a chilling meditation on time, and loss

through change" (Hadley 2017). Hadley's review brilliantly picks up on the reader alert for clues, investing the simplest description, behaviour or incident with potential: "Jones whose sister doesn't come out of the house (ah, is Rebecca in there?); Rebecca's unhappy parents are glimpsed at a distance, falling apart with their grief and lack of certainty (or, did her father do it?)." Even the organisation of the book is imbued with generic significance: "13 chapters (ah, so is she in Reservoir 13?)".

5. Analysis: genre-constraints in translation

This attentiveness, this cognitive involvement by the reader in the story is an essential component of crime fiction and if the translator is not aware of conventions, or not attentive to potential clues, then a central feature of the genre is not achieved. In the following, I will discuss some examples which demonstrate how genre constraints have to be taken into consideration, taking priority over "normal" literary translation approaches in order to preserve generic success. Examples will be taken from a range of texts and translations, including Val McDermid, Agatha Christie, Fred Vargas and address typical areas of formal constraint for crime fiction such as wordplay and polysemy, inferences, intentional ambiguity and rhetorical manipulation through repetition.

The first example deals with a shifted referent in the German translation of Agatha Christie's *The mysterious affair at Styles*, *Das fehlende Glied in der Kette*. The translator Nina Schindler rendered an impersonal reference "**it's** making life difficult for us" with the more idiomatic personal reference "**der** macht uns das Leben ziemlich schwer" [**he** is making life rather difficult for us]. This comment comes early in the novel when John Cavendish, step-son of the soon to be murdered Mrs Inglethorp, meets his old friend Captain Hastings and they catch up with each other. In the English, John comments on his stepmother's new marriage to her former secretary and how this **situation** is causing problems for everybody living at Styles, the country house belonging to John but maintained with his stepmother's money. In the German, John's comment identifies Mr Inglethorp who makes life difficult for everybody – a negative characterisation which from the beginning moves the new husband firmly onto the suspect list. Mr Inglethorp in fact is a very unpleasant character, disliked by everybody, and immediately suspected by most of the household at Styles as a fortune hunter who has murdered his wife for the inheritance. While this shifted referent explicitates an inference confirmed later by the text, it is nevertheless introduced on first mention of the character and does not allow the reader to slowly gather the impressions and evidence in the

course of the first few chapters. This is a small feature here but it illustrates a typical situation where a fluent translation into German would opt for the personal, rather than the impersonal referent – a near-automatic translation decision which in crime fiction translation needs to become a considered choice. The idiomatic rendering needs to be tested with respect to genre relevance, whether it introduces a shift in meaning and needs to be rejected to protect the patterns of inference and character building in the text.

The second example also comes from *Styles* and also concerns idiomatic choices in translation where genre norms override fluency. On the afternoon before Mrs Inglethorp's murder by poisoning during the night, she is overheard by the maid in a violent quarrel with a male member of the household –who might be the two stepsons, John and Lawrence Cavendish, Mr Inglethorp, and a frequent visitor, Dr Bauerstein, a close friend of John's wife Mary. The maid cannot identify who the male speaker is but assumes it must be Mr Inglethorp, a belief supported by the rather odd phrase used by Mrs Inglethorp that she will not be deterred from her course of action by a "scandal between husband and wife?". We will come back to this phrase below, but at the moment it is relevant because it underpins the maid's assumption–and directs the reader's interpretation–that this is a quarrel between the newly-weds and that Mrs Inglethorp feels exploited and betrayed:

> How dare you? I have kept you and clothed you and fed you! You owe everything to me! And this is how you repay me! By bringing disgrace upon our name!

Her outrage reinforces the notion of Inglethorp as a fortune hunter and that he has, perhaps, had an extra-marital liaison, suggested by the "scandal between husband and wife". The English text carefully manoeuvres the reader to this preferred meaning and this may have influenced the German translation of the word "kept you" as "aushalten". However, the English "keeping somebody" has two meanings: financial support in an adult sexual relationship, and the financial and emotional support parents or guardians afford the children in their care. The German "aushalten" has the adult sexual relationship as its primary meaning, while parental support is the noun-verb combination "Unterhalt zahlen" (paying [for somebody's] keep). The translator has to make a decision which kind of relationship Mrs Inglethorp refers to, and since the entire momentum of the passage points to a sexual liaison as the cause of the "disgrace", Schindler opted for the sexually connoted "aushalten", cutting down on the double meanings the English text allows. This is crucial, since it

eliminates a clue and impedes hypothesis building for the reader by closing down on possible meanings. It also means that the German reader may feel misled when it emerges at a later point that Mrs Inglethorp in fact was rowing with her stepson John about his flirtation / (potential) affair with a local farmer's wife – and it becomes clear that John's wife Mary had overheard and clearly identified the two speakers. The question is, of course, how the translator can ensure that the two possible meanings are maintained in the target text without unduly calling attention to the lexical item by expanding it, perhaps, into a phrase and thus potentially foregrounding it, generating a different trajectory for the reader's suppositions.

Foregrounding and backgrounding are established techniques to direct the reader's attention towards or away from a particular feature. Drawing attention can be achieved through repetition of a particular lexical item. In the following example, Christie focuses the reader's gaze on the cupboards in the hospital dispensary where Mrs Inglethorp's ward Cynthia works: "We've got all sorts of secret stores in that cupboard. No Lawrence – that's the poison cupboard. The big cupboard – that's right." Additional cues such as "secret" and "poison" signal relevance for the detection process (especially as Mrs Inglethorp is poisoned). However, at the same time, the triple repetition of cupboard, twice modified by "poison" and "big" enforces close reading in order to understand how many cupboards there are and which ones are for food and which for poison. In the German translation, the potential for confusion and misdirection has been clarified producing a superbly coherent text where the lexical item 'cupboard' only occurs once and the other two occurrences are rendered as "Regal" (shelves) and the demonstrative pronoun 'da' ([the one] there) – but in terms of genre, it is a mis-translation, disambiguating the intentional opacity of the source text.

Of course, an aim of good translation is to produce a coherent text, and in commercial translation it is common practice to improve on textual clarity if the source text's cohesive relations are not entirely clear. Christie has been accused of an awkward style and such repetition as in the example above, or impenetrable cohesive devices could be seen as evidence of clumsy writing. But this misses the demands of the genre where these features are deployed in the service of misdirection; the following example demonstrates how Christie's repetition of the personal pronoun "it" makes it impossible for the reader to parse the paragraph and understand what exactly is the course of events. By this point in the text, the assumption is that Mrs Inglethorp has died from poison during the night and that it is likely she has ingested the poison via the hot drink her

maid brought her at bedtime. The maid recounts how she left the tray with the drink unattended in the hall for a moment and then noticed some spilled crystals on it:

> Yes. Coarse kitchen salt, **it** looked. I never noticed **it** when I took the tray up, but when I came to take **it** into the mistress's room I saw **it** at once, and I suppose I ought to have taken **it** down again, and asked Cook to make some fresh. But I was in a hurry, because Dorcas was out, and I thought maybe the coco itself was all right, and the salt had only gone on the tray. So I dusted **it** off with my apron, and took **it** in.

The seven instances of "it" reference the salt and the tray – interchangeably so that it is never quite clear whether the referent is "tray" or "salt" at any given point, requiring close reading to avoid misinterpretation. The German translator again disambiguates by using the personal pronoun "es" (it) only four times and only in relation to "salt", while all instances of "tray" are repetitions, making the text much clearer, but also losing the misdirection and confusion produced in the source text. Unlike the example where the German has two hyponyms for the two meanings of "keeping somebody" in the English, in the example below it would have been perfectly possible to reproduce the confusing repetition of pronouns since both "Tablett" (tray) and "Salz" (salt) are neuter and take the same personal pronoun "es" (it):

> Ja, **es** sah aus wie grobes Küchen**salz**. Als ich das ***Tablett*** hochbrachte, hab ich **es** nicht gesehen, aber als ich dann später das ***Tablett*** in Mrs Inglethorps Schlafzimmer bringen wollte, hab ich **es** gleich bemerkt. Wahrscheinlich hätte ich das ***Tablett*** mit runternehmen und die Köchin bitten sollen, neuen Kakao zu kochen. Aber ich war in Eile, denn Dorcas war nicht da, und ich dachte, der Kakao selbst wäre in Ordnung, und irgendwer hätte **Salz** auf dem Tablett verschüttet. Deshalb wischte ich **es** mit meiner Schürze weg und brachte das Tablett hinein.
> [Yes, **it** looked like coarse kitchen **salt**. When I took the **tray** up, I didn't see **it**, but when I then wanted to take the **tray** later into Mrs Inglethorp's bedroom, I noted **it** at once. Probably I should have taken the **tray** back down with me and ask the cook to make new cocoa. But I was in a hurry because Dorcas wasn't there and I thought the cocoa itself was okay and somebody had spilled **salt** on the tray. That's why I brushed **it** off with my apron and took the **tray** in.]

Another technique of rhetorical manipulation is to bury a crucial item of information in a long list of inconsequential details so that the reader processes the mass of material only shallowly, reading across and not taking in the crucial clue. As we saw earlier, genre texts are open to

matricial manipulation, omitting or shortening texts; repetitious, apparently inconsequential rambling, would be the translator's choice for editorial tightening. In the following two examples from different parts of the book, both speakers bury their listeners under a flood of detail, but the crucial item is the fact that Evie Howard has medical knowledge because her father was a doctor, and that Cynthia has successfully carried off a male impersonation.

> I know what it is, "she accused him," you've been listening to the doctors. Never should. What do they know? Nothing at all—or just enough to make them dangerous. I ought to know—my own father was a doctor. That little Wilkins is about the greatest fool that even I have ever seen. Heart seizure! Sort of thing he would say. Anyone with any sense could see at once that her husband had poisoned her. I always said he'd murder her in her bed, poor soul. Now he's done it. And all you can do is to murmur silly things about "heart seizure" and "inquest on Friday". You ought to be ashamed of yourself, John Cavendish.

> Well, sir, not very often nowadays, though from time to time we do have what the young gentlemen call "a dress-up night." And very funny it is sometimes, sir. Mr. Lawrence, he's wonderful. Most comic! I shall never forget the night he came down as the Char of Persia, I think he called it—a sort of Eastern King it was. He had the big paper knife in his hand, and "Mind, Dorcas," he says, "you'll have to be very respectful. This is my specially sharpened scimitar, and it's off with your head if I'm at all displeased with you!" Miss Cynthia, she was what they call an Apache, or some such name—a Frenchified sort of cut-throat, I take it to be. A real sight she looked. You'd never have believed a pretty young lady like that could have made herself into such a ruffian. Nobody would have known her.

Both are crucial information, putting Evie and Cynthia on the suspect list: medical knowledge was needed to administer the poison in the form it was given, and rat poison was seen to be bought in the neighbouring village by a man who was clearly wearing disguise. In addition, research has shown that information contained in a sub-clause is less easily remembered (Sanford and Sturt 2002, 386) and given the restructuring of clauses occurring in translation as a matter of course because of differential linguistic structures, the translator needs to be attentive to inconsequential detail being important, and to ensure it is rendered in a sub clause if that is the case in the source text.

Thus, absolute accuracy is often required and it overrides the demands of fluency and idiomacy. The example from Val McDermid's *Wire in the blood* shows how an idiomatically fluent rendering in German is actually a

mistranslation in the context of crime fiction translation. In a description of the perpetrator manhandling his victim, the German translator chose the more fluent "mit der linken Hand" (with the left hand, McDermid/Fröba, 1999, 408) for "He grabbed her hair **with his free hand**" (McDermid, 1997, 425). Normally, this rendering would be entirely appropriate, but in the novel the shift from "free hand" to "left hand" introduces a crucial detail which establishes a closer link to the potential perpetrator. One of the suspects is Jack Vance whose right arm and hand were crushed in a traumatic car accident and replaced with a metal prosthesis. The English "free hand" does not specify with which hand the perpetrator grabs the victim's hair, but the German specifying that it is the left hand introduces a cohesive link suggesting the unnamed attacker is Vance who grabs the hair with his left, uninjured, hand. While Vance turns out to be perpetrator, in this case the attacker is another character not linked to the serial murders which are the main focus of the novel. The translation also constructs a different set of hypotheses which link unconnected characters in the text and producing a different – and ultimately inadequate – suspect list which is not supported in the denouement.

Word play or multiple meanings are another crucial feature which may lead the reader and the investigator astray. The challenges polysemy poses for translation are well documented and strategies range from focusing on producing a similar meaning and/or producing a similar form. But this is not really an option in crime fiction where meaning and form are both relevant for investigative and plot development. Siân Reynolds produces a brilliant solution in *Wash this blood clean from my hand* (2007) in her translation of Fred Vargas's *Sous les vents de Neptune* (2004). Inspector Adamsberg receives a garbled message and reconstructs it but the meaning is shown to be wrong at a later point and replaced with a different reconstruction, working from the same string of letters.

The first line shows the French source text: garbled string of letters, the first decoding (which proves incorrect as the investigation proceeds) and the second decoding which renders the correct reconstruction of meaning. The second line shows how a direct translation of the first French reconstruction will produce a slightly different string of letters. These letters however do not match the direct translation of the correct French reconstruction. In order to match different word strings with different propositional meanings, Reynolds produced a different phrasing of the content of the French reconstructions 1 and 2, including replacing the "young girl" with her actual name, and from these two English rephrasings was able to generate a string of letter groupings which match both decodings. Such solutions place great demand on translator creativity and

they will not always be possible.

	Garbled French	**Decoded (incorrect) French**	**Decoded correct French**
1)	*dam rai ea aou emi ort oi eu il*	Amsterdam – livraison – deal – caoutchouc – acheminemé – transports - poids neuf kilos	Adamsberg – travaille - Gatineau – Outaouais – chemin - portage – croise – jeune fille
		Literal rendering of French reconstruction	
2)	*dam ery ea ubb ion ort in il egh*	Amsterdam – delivery – deal – rubber – transportation -transport - nine kilos in weight'	Adamsberg – works – Gatineau – Ottawa - path – portage – cross – young girl'
		Reynold's translation	
	Revised string and message		
3)	*dam ea ezv ort la ero*	Amsterdam – dealer – rendezvous – port – heroin'	Adamsberg – Gatineau – rendezvous – portage trail – Noëlla Corderon

Table 3.1. Language play in Vargas and translation solution by Reynolds

Ambiguity, or a potentially open interpretation of a syntactic structure, also generates an obscured clue in Christie's *Mrs McGinty's dead*. At a drinks party, Robin Upward, son of the second victim Mrs Upward, and Maureen Summerhayes, talk about adoption:

> Robin, who had come along the terrace to join them, said: "Yes, what are you arguing about?" "Adoption," said Maureen. "I don't like being adopted, do you?"

The ellipsis of Maureen's "do you", addressed to Robin, indicates that Robin is also adopted – a meaning which is obscured intra-diegetically - Poirot only picks up on it shortly before the denouement:

> I ought to have suspected him much sooner. The clue, such a simple clue, was the sentence uttered by Mrs Summerhayes at the cocktail party that day. She said to Robin Upward: "I don't like being adopted, do you?" Those were the revealing two words. **Do you?** They meant - they could only mean - that Mrs Upward was not Robin's own mother.

I would argue that this obscured meaning is generated by the fact that "do you" could also be taken, if heard or read inattentively, as a tag question soliciting general agreement (as the group of drinkers in the story do). While the structure is grammatically not correct for a conversational tag, its potential reception as one is reinforced by Robin's response using just such a tag question: "Well, it's much better than being an orphan, don't you think so, darling?" But it is likely that this 'muddiness' cannot be reproduced in translation, making Poirot's belated recognition of the clue provided by the ellipsis even less believable.

6. Conclusion

And this returns me to a point I raised above: not all genre constraints can be addressed in translation. The translator needs to be aware of genre conventions and at what point a rephrasing, or explicitation in translation would defeat the purpose of an obscured clue by drawing attention to it. Similarly, not everything counts as a genre constraint where absolute accuracy, disregard for idiomatic renderings or fluency is required. In order for polysemy, dialectal variations, hyponyms or hyperonyms, repetition, inferences or ambiguity to count as a constraint, they need to be plot-relevant. That is, they need to be essential in establishing reader misdirection, rhetorical manipulation, foregrounding or backgrounding of features, obscuring of clues, descriptions of people, events or acts which result in a character being added to or removed from the suspect list, or any other essential characteristic of the genre. So, for example, the standardisation of the slang and homophobic abuse used by the superintendent in Val McDermid's *The mermaids singing* (1995) does not affect the plot. It contributes to establishing the setting of a Northern English unreconstructed police environment where the old guard of officers is hostile to any kind of "deviation" from a white, male, heterosexual norm, but the standardised swearing in the German translation does not impact on hypothesis building by the reader.

The formal, genre-relevant, features discussed above are also features that are typical of "literature" and associated with deep reading. This would suggest a translation approach which privileges source text features (as in literary translation) rather than a translation norm of fluency associated with commercial and much of popular literary translation. If we slightly reformulate the source text-oriented translation norm to adapt it to crime fiction translation, the approach for this category of text needs to be that it is reader oriented in terms of meeting readers' generic expectations, but this means that plot-relevant genre features must be privileged to

comply with genre norms, even if this disregards obligations of fluency and idiomaticity.

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CHAPTER FOUR

VISUALISING TRANSLATION TENDENCIES: THREE ITALIAN TRANSLATIONS OF JOSEPH CONRAD'S *THE LAGOON*

DANIEL RUSSO

1. Introduction

Text analysis is a qualitative research method used to describe the characteristics of a message text to determine how the author conveyed meaning to her/his audience (Frey *et al.* 1999). Computer-assisted textual analysis is a complex process involving data deriving from a large number of sources, such as word frequency, collocations, concordance, N-grams, entity recognition/extraction (identifying names, places, culture-specific elements, etc.), tagging, corpora comparison, morphosyntactic and stylistic features. Through this method, we attribute meaning to a text by focussing on small language units. Furthermore, when a text is analysed along with its translation (or translations) into a foreign language, a vast amount of data can be produced, which may be hard to communicate effectively. In this sense, a picture could really be worth a million words and data visualisation may help translation researchers represent translation tendencies more efficiently.

Data visualisation methods—such as graphs, dials, charts—offer a number of advantages: presenting otherwise intangible data in a way that fosters recall and understanding, boosting engagement with readers, providing a more intuitive way to grasp the links between informational assets that may appear to be unrelated, integrating a large number of factors that are time-consuming to discover individually.

This paper sets out to show how data visualisation can be effectively applied to translation criticism by analysing three Italian translations of Joseph Conrad's *The Lagoon*. The study will involve a considerable amount of data that can be visualised with a scatter diagram for better understanding.

2. Methodology

The methodology used to analyse both the source text (ST) and the three Italian target texts (TTs) is described in Russo (2016, 57-64) and is based on a combination of rhetorical criticism and content criticism by means of a discursive and linguistic analysis. Translation choices (or shifts) are placed in a Cartesian coordinate system combining van Leuven-Zwart's generalisation/specification dichotomy (1989, 87) and Torop's chronotopic self/other dichotomy (2000, 67-68).

Van Leuven-Zwart's model classifies micro-structural shifts deriving from the translator's conscious or unconscious choice on a semantic, syntactic or pragmatic level. Her descriptive model is used to analyse the effects of micro-structural shifts on the macro-structure, i.e. on characters, events, time, space and other textual elements. Van Leuven-Zwart further examines the potential macro-effects of such modulation relationships. A specification-oriented translation strategy can modify the text in an emotional, picturesque, evocative, suggestive, aggressive, or stereotyped way (van Leuven-Zwart 1989, 71); when specification occurs, the reader's attention is directed toward specific details and can result in distraction from other aspects of the text. Moreover "the reader of the [source] text is given an open view with the possibility of multiple interpretation, while the reader of the [specifying] translation is not: he is presented with a closed view where only one interpretation is possible" (*ibid.,* 72). A generalisation-oriented strategy, on the other hand, neutralises specific semantic references and tends to make a text less marked.

In Torop's chronotopic analysis, semiotic shifts can be placed along the self versus other continuum, where by "other" one means "typical of the source culture/language," i.e. on the side of the author and the source culture (recognition of the other), while by "self" one means "typical of the target culture/language," i.e. on the side of the translator and the receiving culture (appropriation of the other). The positioning of the shifts requires a preliminary analysis of the text, which is necessary to envisage all possible actualisations.

Figure 4-1 shows how van Leuven-Zwart's generalisation versus specification continuum introduces a dichotomy that is complementary to—not a substitute for—Torop's self/other dichotomy. While the latter binary distinction concerns a systemic relationship between cultures as semiotic systems, generalisation and specification can be seen as more linguistic and discursive relations. Therefore, translation shifts can be placed on a Cartesian plane with the self/other dichotomy on the x-axis and the specification/generalisation dichotomy on the y-axis.

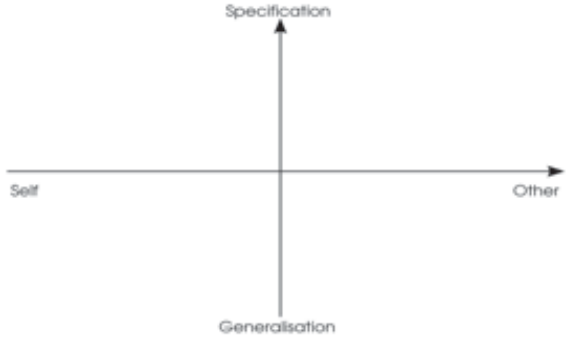

Figure 4-1. Dichotomies combined: self/other and generalisation/ specification

Table 4.1 lists the narrative and linguistic aspects that were taken into consideration for the analysis; these categories can be found in Torop (2000, 67-68) and Osimo (2004), but are also influenced by other prominent studies (Popovič 2006; Toury 1980; Reiß and Vermeer 1984; Even-Zohar 1990; House 1997; Eco 2003). These elements will be extracted from the ST and their actualisations will be explored in three Italian translation of *The Lagoon*.

N.	Shift	Description
1	text structure	organisation and distribution of sections, paragraphs, sentences, punctuation
2	key words	recurring words whose meanings express the dominant themes of the text
3	realia, intertexts	culture-specific references, implicit references to other texts
4	deixis	spatial, personal, temporal deictic expressions
5	tropes	figures of speech, in which words or phrases are used with a nonliteral or figurative meaning
6	registers	styles of language used in particular context
7	omissions, additions, radical change of meaning	textual manipulation or re-editing

Table 4.1. Linguistic and discursive shifts under examination

Translation shifts in text structure (n. 1, in Table 4.1.) affect the rhythm of sentences and paragraphs; word order, commas, periods, rhymes and meter are elements that influence reading speed and the visual text positioning. The consequences of altering this aspect concern the fruition of a text also in terms of content, as we will see later in one of the Italian versions of *The Lagoon* in which paragraph positioning is much different from the ST. Translation shifts in key words (2) involve the author's word selection and affect the coherence of the narrative, which may be lost when a translator resorts to a vast range of synonyms in order to avoid a supposedly offending stylistic elegance with repetition ("synonymisation reflex" in Kundera 1996, 121-143). The translation of realia (3) is a crucial issue in Translation Studies, because it involves the broader issue of the translatability of a culture. Realia are words that designate elements of the daily life, history and culture of a certain people, country, region and distinguish them from the others. These words, which are usually unmarked in the source culture, are not easy to translate, simply because they denote culture-specific elements that do not have a corresponding expression in other cultures. The issues concerning the translation of realia were thoroughly investigated by the Bulgarian researchers Vlahov and Florin, who believed that the translation of culture-specific words significantly mirror the translation strategies adopted by a translator or a target culture (1970, 433). The shifts in intertexts (3) also involve cultural and semiotic issues, as the degree of implicitness of quotations, references and allusion is strictly culture-specific. The paramount way to convey the point of view in terms of time and space in a text is the use of deixis as intratextual references implying an internal or external (homodiegetic or heterodiegetic) focus. Deixis (4) appears to be a universal feature of human communication (Hickey 1998, 124), linking utterances to the context in which they are produced via the three fundamental deictic dimensions: spatial (e.g. adverbs of place), temporal (e.g. adverbs of time) and personal (e.g. personal pronouns). As a principally pragmatic phenomenon, deixis conveys how the characters of a story interact with their contexts, both exophorically and endophorically. A number of studies (Mason 1998; Mason and Şerban 2003) have pointed out how systematic shifts as well as single occurrences can contribute to the shaping of a translated text placing the reader in a different position from the STs. Translation shifts in tropes (5) result in an alteration of the author's style and, in particular, of the connotative content of the text. In *Testament Betrayed* (1996, 133-143), Kundera analyses the French versions of the novel *The Castle* by Franz Kafka and highlights the importance of translating metaphors; he believes it is paramount to maintain figurative

language and figures of speech for stylistic and poetic purposes, e.g. metaphors should not be rephrased into similes to make them more accessible. In translation practice dealing with register—intended as the language variety used according to situation—is fundamental to conveying the textual genre, the narrative style, and the characters' voices. Translation shifts in this category (6) affect the relationship between the reader and the text's style (or even the genre, in case of a largely codified and specific language) or a character (e.g. in a dialogue or in a first-person narrative). Halliday's notion of register as a configuration of field, tenor and mode patterns (1978, 5) was applied by House in her revisited model (1997) of translation quality assessment. The last category (7) in Table 4.1 might be considered as a sort of macrocategory for everything that cannot be included in the previous categories, but this does not mean that these shifts are unimportant because they can help us envision the translator's (or the editor's) attitude towards the text. The translation shifts of this category are described as "delusional" (Osimo 2007) or "aberrant" (Eco 1995), because there is no apparent basis for them in the ST. Normally, additions are specifying, as some lexical elements are added to the text in order to make it clearer; on the other hand, omissions often have a generalising effect, because they obliterate some aspects of the ST.

The analysis of both the ST and the TTs was supported by IT tools. The analysis of key words and occurrence was carried out using WordSmith tools 6.0. The analysis of the TTs was accelerated and facilitated by employing a CAT (computer-assisted translation) freeware tool called bitext2tmx, which is a graphical user interface alignment tool for producing translation memory files from STs and their translations. The texts were processed as follows; the ST was already available in digital format as a free e-book in Project Gutenberg's website, whereas the TTs were found only in paper format, thus these had to be digitalised through an OCR scanning device. Thereafter, the ST was segmented in paragraphs, portions of paragraphs and sentences through the alignment tool described above, and then matched with the segments of all the TTs (this procedure was half-automatic half-manual). After the aligning process was completed, it was possible to query segments of the ST and their TTs on the same screen. Furthermore, the translation memory thus created could be exported into a TXT file that can be managed through any word processor and text editor.

3. Source text and target texts

The Lagoon is a short story by Joseph Conrad written in 1896, first published in Cornhill Magazine in 1897 and later included in his collection of short stories *Tales of Unrest* in 1898. The story is set in Southeast Asia (on the Malay Peninsula or Malay Archipelago) in the last half of the 19th century after Europeans colonised southern Asia. The unidentified main character (called "the white man") is the captain of a sampan (a typical flat-bottomed skiff used in the region) propelled by Malay steersmen. He decides to spend the night in Arsat's clearing, a sinister bleak place surrounded by a stagnant lagoon. Arsat, a long-time friend of the white man, looks very distressed when they meet: his lover Diamelen is burning with fever, probably due to malaria. Arsat then tells the white man his sad story of betrayal. Diamelen was previously a servant of the rajah's wife and when they fell in love they decided to flee with the help of Arsat's brother. They all ran away in a boat at night and travelled until they were exhausted. Soon, however, they saw the boat of the rajah's men coming after them. Arsat's brother told Diamelen and Arsat to go on to the other side and find shelter in a fisherman's hut whilst he dealt with the pursuers. Nevertheless, Arsat did not wait for his brother; as he pushed the fisherman's boat from shore, he saw his brother being chased by the rajah's men. Arsat's brother tripped and the pursuers were upon him. His brother called out to him three times, but Arsat never looked back; he had betrayed his brother for the woman he loved. Towards the end of the story, symbolically, the sun rises and Diamelen dies. Arsat has lost everything now, both his brother and his lover. The story ends with the white man leaving, and Arsat's staring "into the hopeless darkness of the world" as he plans to return to his home village to avenge his brother's death.

In the Author's *Note to Tales of Unrest*, Conrad explains that *The Lagoon* was the first short story he had ever written and marked the end of his so-called Malayan phase—which influenced his early novels *Almayer's Folly* (1895) and *An Outcast of the Islands* (1986)—by giving him much popularity and gratification ("I began to believe in my public existence"). The first Italian translation of the short story was published in 1930 by Alpes in the collection *Racconti inquieti* translated by Charis Cortese de Bosis at the end of the first wave of success of Conrad's works in Italy (Curreli 2009, 51-56) and the latest translation came out in 2008. The history of the Italian translations of *The Lagoon* is summarised in Table 4.2.

N.	Year	Translator	Book title and publisher
1	1930	Charis Cortese de Bosis	Racconti inquieti, Alpes
2	1949	Alda Politzer	Racconti inquieti, Mondadori
3	1967	Renato Prinzhofer	Racconti inquieti, Mursia
4	1992	Flaminio Di Biagi	Romanzi e racconti d'avventura di terra e di mare, Newton
5	1996	Maura Maioli	Racconti dell'inquietudine, Orsa Maggiore Editrice
6	1997	Cristiana Monti	La laguna e altri racconti, Xenia
7	2008	Sara Donegà	I racconti dell'inquietudine, Barbes

Table 4.2. Italian translations of *The Lagoon*

It is also noteworthy to mention that a comic version of the short story by Alfio Buscaglia was published by Xenia in 1997, which would be interesting to examine from the point of view of intersemiotic translation. For the purposes of this paper–which are more methodological than philological– three Italian versions have been selected: Prinzhofer (n. 3 in Table 4.2), Monti (6), and Donegà (7). These have been chosen for no other reason than they belong to three different decades in the history of the dissemination of Conrad's works in Italy (see Curreli 2009, 111-144).

4. Source text and target text analysis

From a sheer structural point of view (category 1 in Table 4.1), the text of *The Lagoon* consists of 5689 words organised in 369 sentences and 65 paragraphs. Table 4.3 compares these numbers with those in the three Italian versions under examination. The numbers are quite proportionate in relation to words and sentences (Donegà merged a couple of sentences that were originally separate) but the most striking differences lie in paragraph distribution: Donegà re-tailored the text by merging many paragraphs that were meant to be apart and also by dividing a few paragraphs into two; especially dialogues are clustered in the same paragraph, which has a high visual impact on the reader.

	Conrad	Prinzhofer	Monti	Donegà
words	5689	5352	5224	5316
sentences	369	369	369	367
paragraphs	65	65	65	24

Table 4.3. Text distribution in *The Lagoon* and three translations

As for the spelling and punctuation of the Italian translations, there is nothing noteworthy except for a large amount of subordinating conjunctions ending in -ché (e.g. perché, poiché, cosicché) that are systematically spelt with the wrong diacritic mark ("perchè," "poichè," "cosicchè") in Monti's version. However, as this aspect can be considered more as an editing than a critical issue, it has not been included in the final considerations.

The story is divided into three main sections: (1) the white man arrives at Arsat's dwelling and finds out that Diamelen is dying; (2) through a flashback, Arsat tells the story of how he fled with Diamelen with the help of his brother and how Arsat betrayed him; (3) Diamelen dies and Arsat prepares to avenge his brother's death as the white man leaves. Conrad tells the story from the point of view of an omniscient third-person narrator, who reveals thoughts and feelings of the characters by focusing in particular on the recipient of the story, i.e. the "white man"; however, midway through the story, the omniscient narrator presents lengthy quotations in which Arsat reports the pivotal part of the incident in first person. Shifting from one narrator to another is one of the main features of Conrad's literary style; this narration shift occurs in his other works, e.g. *Heart of Darkness* (1899) and *The Secret Sharer* (1910). The turning point of the narration is when Diamelen dies; her death forces Arsat to confront his past and to embark upon revenge and redemption. The dominant themes of the short stories are: Arsat's regret for abandoning his brother to the rajah's men and the subsequent idea that his selfishness caused Diamelen's illness and death; the stagnation and immobility of Arsat's ever-present past; the darkness of ignorance and denial as opposed to the light of awareness. These themes reflect the choice of words by Conrad and their frequency in the text (category 2 in Table 4.1), as can be seen in Figure 4.2 showing the list of key words in *The Lagoon* compared to the British National Corpus (BNC). Excluding proper nouns, culture-specific references (see category 4 in this section), and setting-specific references (e.g. "canoe," "boat," "lagoon," "water," "forests"), three main lexical fields can be identified in relation to the themes of the story: darkness, immobility, and silence. "White" might also look like a key word; however, its high frequency is mostly due to the fact that the main

character is called “the white man” throughout the story.

N	Key word	Freq.	%	Texts	RC. Freq.	RC. %	Keyness
1	ARSAT	20	0,35	1	0		391,06
2	TUAN	14	0,25	1	83		193,66
3	CANOE	17	0,30	1	390		191,19
4	WHITE	34	0,60	1	23420	0,02	155,11
5	BROTHER	24	0,42	1	7568		145,90
6	LAGOON	12	0,21	1	199		142,53
7	MY	62	1,10	1	146775	0,15	141,83
8	MAN	39	0,69	1	54967	0,06	125,31
9	BOAT	16	0,28	1	5186		96,38
10	FORESTS	12	0,21	1	1948		88,61
11	WATER	25	0,44	1	34134	0,03	81,74
12	I	111	1,96	1	732523	0,74	79,73
13	DIAMELEN	4	0,07	1	0		78,20
14	ARSAT'S	4	0,07	1	0		78,20
15	STEERSMAN	5	0,09	1	25		70,72
16	THE	503	8,89	1	6055105	6,09	68,66
17	SAMPAN	4	0,07	1	4		67,11
18	OUR	33	0,58	1	93455	0,09	65,27
19	DARKNESS	10	0,18	1	3154		60,76
20	PRAU	3	0,05	1	0		58,65
21	PADDLE	6	0,11	1	294		58,51
22	MURMUR	6	0,11	1	376		55,60
23	UNSTIRRING	3	0,05	1	1		54,15
24	SOMBER	3	0,05	1	1		54,15
25	CRY	9	0,16	1	3093		53,17
26	RIVER	12	0,21	1	9059		52,59
27	HUT	7	0,12	1	1166		51,33
28	MEN	18	0,32	1	35459	0,04	46,87
29	WE	52	0,92	1	300833	0,30	46,04
30	HEARD	14	0,25	1	18994	0,02	45,91
31	SHORE	7	0,12	1	1742		45,79
32	MOTIONLESS	5	0,09	1	358		45,01
33	MALAY	4	0,07	1	93		44,87
34	SUN	11	0,19	1	10497	0,01	43,30
35	LEAVES	9	0,16	1	6370		40,55
36	AND	232	4,10	1	2624341	2,64	40,42
37	HEAR	11	0,19	1	13177	0,01	38,61
38	GREAT	18	0,32	1	46647	0,05	38,27
39	SEMICIRCLE	3	0,05	1	33		38,00
40	ARMS	10	0,18	1	10561	0,01	37,46
41	CREEK	4	0,07	1	268		36,53
42	SILENT	7	0,12	1	3497		36,25
43	UNSEEING	3	0,05	1	45		36,21
44	CAME	17	0,30	1	44825	0,05	35,64
45	STILLNESS	4	0,07	1	352		34,38
46	VOICES	6	0,11	1	2276		34,28
47	SEA	10	0,18	1	12600	0,01	34,16
48	HEART	10	0,18	1	13218	0,01	33,27
49	HIS	56	0,99	1	410294	0,41	32,90
50	FIRE	10	0,18	1	13566	0,01	32,79

Figure 4-2. Key word list (50 entries) for *The Lagoon* compared to BNC

The themes of darkness, immobility and silence are linked to Arsat’s initial psychological state when he meets the white man. This sombre atmosphere reflects upon the surrounding area: in describing the lagoon as stagnant (motionless, dark, and silent) the narrator is also describing the life of Arsat and Diamelen since their arrival at the clearing. Their life together has been lonely and uneventful; Arsat’s guilt has poisoned their opportunity for happiness just as the disease has poisoned Diamelen’s blood. These themes are recurrent in Conrad’s oeuvre, in both novels (cf. *Heart of Darkness*) and short stories (cf. *The Secret Sharer*). Table 4.4 shows the frequency of the main key words identified in the text in comparison to the related Italian expressions used as translatants; the

Italian adjectives are grouped regardless of gender or number (e.g. scuro, scura, scuri, scure are all listed as "scuro" in the table).

Conrad	Prinzhofer	Monti	Donegà
dark(ness) (12), black(ness) (13), gloom (4), sombre (3)	scuro (4), tenebre (10), buio (3), nero (11), ombra (2), cupo (2)	scuro (5), oscurità (8), tenebre (3), buio (2), cupo (3), nero (11)	scuro (4), oscuro (2), oscurità (5) tenebre (6), buio (5), cupo (1), nero (5), ombroso (1), penombra (2), triste (1)
still(ness) (9), motionless (5), unstirring (3), immobility (1)	immobile/ immobilità (12), calma (1) fermo (2), senza muoversi (1), immoto (2)	immobile/ immobilità (17), fermo (1)	immobile/ immobilità (8), fissità (2), steso (1), a riposo (1), senza muoversi (2), senza un movimento (3)
silent/silence (13), noiseless(ly) (4)	silenzio(so) (13), tacere (1), senza rumore (1), senza far rumore (2)	silenzio(so) (17)	silenzio(so) (9), taciturno (2), quiete (4), senza far rumore (1), senza suono (1)

Table 4.4. Key words

As can be seen in Table 4.4, there are three different translation strategies represented: Prinzhofer maintained the repetitions of key words as much as possible, Monti emphasised these key words by introducing repetitions that were not in the ST, whereas Donegà reduced the number of repetitions by using various synonyms. Quite curiously, Donegà replaced many occurrences of "black" with a wide range of synonyms to "dark".

There are only a handful of culture-specific references (realia) in this short story and they are mainly linked to the Malay nautical field (Table 4.5). Prinzhofer transcribes them as they are in the ST but for "Tuan", which appears with no capital letter probably not to confuse the reader into thinking that it is a personal name. Similarly, Monti uses all the Malay expressions ("Tuan" with capital letter) but adds footnotes with translations and definitions; it is now rather difficult to know whether these expressions—with no explanation in the ST—were actually understood in Conrad's colonial times; however, as most of them appear in English dictionaries we can assume that this terminology might have enjoyed a certain popularity in those times. Donegà mostly uses the Malay words with no footnotes, but the nautical terms are often replaced with

general terms for boats in Italian (e.g. “barca,” “imbarcazione”).

Word	Definition
juragan	Ship owner, in Malay.
O Mara bahia!	Oh Calamity!, Malay exclamation.
prau	Indonesian boat usually without a deck that are propelled especially by sails or paddles.
rajah	Indian ruler, in Hindi.
sampan	A Malay flat-bottomed skiff usually propelled by two short oars.
sarong	A loose garment made of a long strip of cloth wrapped around the body chiefly of the Malay Archipelago.
Tuan	Sir, in Malay.

Table 4.5. Realia in *The Lagoon*

The analysis of deixis in translation requires a high level of precision not only because deictic expressions may also have non-deictic functions in a language (e.g. “that” is a deictic pronoun/adjective, a conjunction, and relative pronoun in English), but also because of the anisomorphism between languages; for instance, Italian differs from English in the use of clitic spatial pronouns and in the number of spatial deictic expressions. Moreover, Italian is a null-subject language in which subject pronouns only appear in marked sentences, so it was not possible to compare the usage of personal pronouns between ST and TTs. For these reasons, a semi-manual analysis was carried out to quantify deixis. As can be seen in Table 4.6, there was a general tendency to obliterate deixis, especially distal deixis; in Donegà there are a few passages in which proximal deixis was translated into distal deixis, thus changing the point of view of the narrator or the characters of the story. Interestingly, in one case Prinzhofer uses the medial demonstrative “codesto”, which reflects the traditional Florentine three-way deictic system and also reveals the age of the translation.

	Conrad	Prinzhofer	Monti	Donegà
spatial proximal pron./adj.	4	4	4	3
spacial distal pron./adj.	8	6	6	2
spatial proximal adv.	4	5	2	3
spacial distal adv.	33	16	20	14
temporal proximal adv.	10	4	5	4
temporal distal adv.	23	25	18	20

Table 4.6. Deixis in The Lagoon and the Italian translation

Conrad uses a few tropes in *The Lagoon*, mainly similes, metaphors and repetitions, which are listed in Table 4.7 and are typical of his literary style (Russo 2016, 162-171).

N.	Trope type	Excerpt
1	simile	[...] water that shone smoothly like a band of metal.
2	repetition	In the stillness of the air every tree, every leaf, every bough, every tendril of creeper and every petal [...]
3	simile	[...] motionless, like an arrested snake.
4	metaphor	Darkness oozed out from between the trees [...]
5	simile	She lay still, as if dead.
6	repetition	[…] his words flowed on, without a stir, without a gesture, […]

Table 4.7. Tropes in *The Lagoon*

The Italian versions (Table 4.8) mostly transposed Conrad's tropes, but for a couple of exceptions: Donegà neutralised the metaphor in (4) with, literally, "darkness could be glimpsed through [the trees]" and obliterated the repetition in (6), literally "without a stir, nor a gesture."

n.	Prinzhofer	Monti	Donegà
1	[...] acqua liscia che luceva come un nastro di metallo.	[...] acqua che risplendeva calma come una lamina di metallo.	[...] acqua calma che splendeva come una lastra di metallo.
2	Nella calma dell'aria ogni albero, ogni foglia, ogni ramo, ogni viticcio di rampicante ed ogni petalo [...]	Nell'immobilità dell'aria ogni albero, ogni foglia, ogni ramo, ogni viticcio di liana ed ogni petalo [...]	Nella fissità dell'aria, gli alberi, le foglie, i rami, i tralci dei rampicanti e i petali [...]
3	[...] immota, come un serpente fermo.	[...] immobile, come un serpente fermo.	[...] immobili come un serpente a riposo.
4	Tenebre trasudavano di fra gli alberi [...]	L'oscurità filtrava tra gli alberi [...]	[...] si intravedevano le tenebre [...]
5	Giaceva immobile, come morta.	Era immobile, come morta.	Era immobile, come se fosse morta.
6	[...] le sue parole continuarono a scorrere, senza un movimento, senza un gesto.	[...] le sue parole fluirono, senza confusione, senza un gesto.	[...] iniziarono a scorrere le sue parole, senza sussulti, né un gesto.

Table 4.8. Translation of tropes

The overall register of the entire short story is fairly typically literary; there is only one variation that needs to be taken into account. As in many other works of his early phase, Conrad's main characters and narrators are seamen that use nautical terminology unapologetically. His stories are narrated with lexical realism because he was a sailor himself and knew how seamen used to talk out of his own personal experience. In the collection of his autobiographical writings *The Mirror of the Sea*, Conrad states that "to take a liberty with technical language is a crime against the clearness, precision, and beauty of perfected speech" (1906, 8). He deliberately uses this language, albeit conscious that this might result in problems of reception for the uninitiated reader. In *The Lagoon*, the main translational issue is given by the term "polers", which may have different translations based on the context; Prinzhofer and Monti use respectively vogatori and uomini (literally, "men" as in a crew), which are both acceptable as technical nautical terms according to Italian dictionaries (Treccani, DeMauro), whereas Donegà's version "rematori" is labelled as colloquial and not specialised in the same dictionaries. The same conclusion can be drawn for the Italian translations of "house in the stern," which are consistently technical in the versions of Prinzhofer and Monti ("tuga a poppa" and "casotto a poppa," respectively), but not in Donegà's

TT (“casetta a poppa”).

Although the category regarding omissions, additions, and radical change of meaning was added in Table 4.1, no occurrences of this kind of text manipulation were found in the three translations.

5. Visual representation of translation tendencies

The data collected in the previous section were processed as follows: for each category of Table 4.1, in the x-axis (self/other) 1 was assigned when a translation strategy emphasises the cultural specificity of the ST, 0 when culture references were only acknowledged, -1 when there is an appropriating shift; in the y-axis (generalisation/specification) +1 was assigned when a translation strategy was semantically more specific than the ST, 0 when no semantic shift occurs, and -1 when translation choices were more general. The resulting values are displayed in Table 4.9.

Shift type	Prinzhofer	Monti	Donegà
1 text structure	x: 0, y: 0	x: 0, y: 0	x: -1, y: -1
2 concept words	x: 0, y: 0	x: 0, y: 0	x: 0, y: 1
3 realia	x: 0, y: 0	x: 1, y: 0	x: -1, y: -1
4 deixis	x: 0, y: 0 (proximal) x: 0, y: 1 (distal)	x: 0, y: 0 (proximal) x: 0, y: 1 (distal)	x: 0, y: 1 (proximal) x: 0, y: 1 (distal)
5 tropes	x: 0, y: 0	x: 0, y: 0	x: 0, y: -1
6 registers	x: 0, y: 0	x: 0, y: 0	x: 0, y: -1
7 omissions, etc.	x: 0, y: 0	x: 0, y: 0	x: 0, y: 0

Table 4.9. Translation tendencies as values

This table can be translated into a scatter plot chart (Figure 4.3) to visually represent the main translation tendencies identified in the previous section: Prinzhofer’s and Monti’s translations are displayed in the top right-hand corner of the diagram, which means their translation strategies acknowledged the author’s cultural and stylistic features and are only slightly specifying (this inherent tendency has been highlighted by various studies, see Toury 1981, van Leuven-Zwart 1989), whereas on the bottom left-hand corner Donegà’s version tends to be appropriating or, at the very

least, obliterating both culturally and stylistically, as shown in relation to the manipulation of paragraphs, key words, and realia. In contrast to the general tendency (Russo 2016, 205-208), the oldest translation of this group—i.e. Prinzofer (1967)—is by far more philologically accurate than the latest translation by Donegà published in 2008.

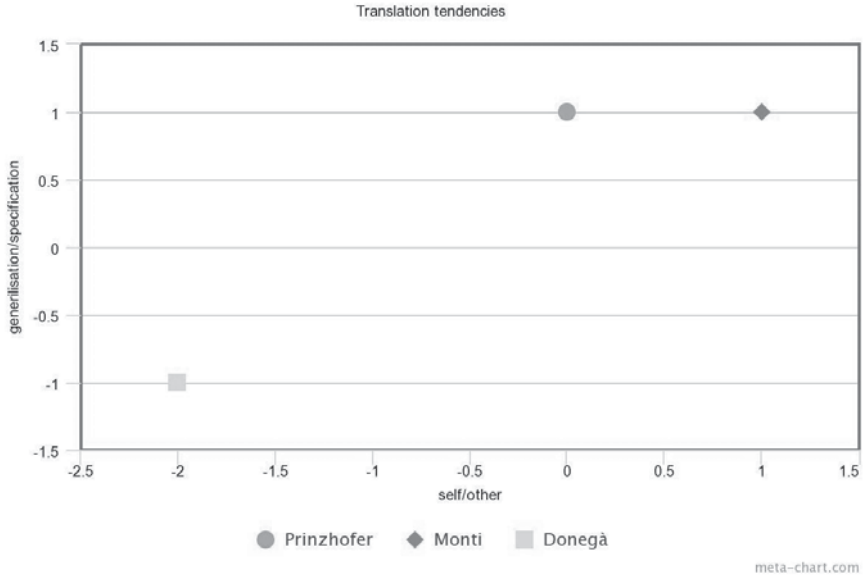

Figure 4-3. Visualising translation tendencies in a scatter plot

6. Conclusions

This study sets out to examine how data visualisation may play a role in Translation Studies, more specifically in translation criticism, which may be hard to communicate in an effective, synthetic and systematic fashion due to the amount of data generated by the comparative analysis of a ST and one or more TTs.

The analysis of three Italian translations of Conrad's *The Lagoon* was carried out to explore key narrative, discursive and linguistic features described in Table 4.1. The main translation tendencies were graphically represented in Figure 4.3 in relation to self/other and generalising/specifying strategies. The model combines elements from a variety of sources and disciplines, such as narratology, applied linguistics, corpus linguistics and

computational linguistics. The resulting diagram is by no means intended to be exhaustive or mathematically accurate but rather is meant to be a rough visual representation of translation tendencies; also, the same diagram could be produced for any category in the list to further analyse more specific aspects of translation, e.g. how the translators dealt with each key word or the distribution of deixis.

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CHAPTER FIVE

TRANSLATING, TRANSCREATING OR MEDIATING THE FOREIGN? THE TRANSLATOR'S SPACE OF MANOEUVRE IN THE FIELD OF TOURISM

MIRELLA AGORNI

1. Introduction

Translating tourism promotional material means negotiating the encounter with the Other, that is a foreign destination which is perceived as fundamentally different vis-à-vis the domestic context, from a specific linguistic, historical, geographic and cultural point of view. The task of the translator is to find ways to convey the foreign into discourse: far from eradicating difference in their translations, translators of tourism texts have to retain a flavour of "otherness" that will ensure that the destination is perceived as different from the "familiar". According to Cohen's seminal works (1972; Cohen and Cooper 1986), novelty and strangeness lie at the basis of the tourist experience, and the familiarity-strangerhood dichotomy is also indicated by Dann as a fundamental communicative strategy "for those engaged in the marketing of destinations" (1996, 17).

The present article will be framed by a series of questions representing the scope, as well as the boundaries, of a research in progress. The first question follows directly from the previous passage and concerns the role of the translator in the field of tourism: to what extent are translators supposed to engage themselves with the marketing of destinations? Are translators responsible for and/or directly involved in the promotion and merchandising processes of tourist offers, when they translate brochures, leaflets, flyers, catalogues, articles in specialized magazines or even tourist guidebooks?

As Dann has amply demonstrated, "tourism is grounded in discourse" (*ibid,* 2), hence it is possible to analyse the ways in which tourism discourse is employed, setting it apart from other marketing strategies of tourism promotion that are more economically oriented (cf. Maci 2010). In this article, I shall separate language use from other semiotic components, such as pictures, images, videos and sounds, which play a fundamental persuasive role in the tourist offer. The reason behind this choice is that I shall concentrate on translation pedagogy, in a teaching situation in which translated tourism texts (henceforward tourist TTs) and their originals (source texts, i.e. STs) will be analysed mainly in a contrastive perspective. Practical examples of translations produced by students will be analysed in order to demonstrate the degree of intervention, i.e. intercultural mediation according to Katan's definitions (1999, 2009, 2013), which is necessary in the translation of tourism texts. Mimetic strategies of translation, based on literal transpositions of ST references, very often give way to creative and resourceful forms of intercultural mediation in the case of tourism promotional texts, even when these works are produced within the translation classroom. Students are in fact encouraged to exploit a number of resources, both at the level of language and intercultural mediation, to make destination references accessible and appealing at the same time. Thus, the pedagogic setting of this work, that is the translation classroom at university level, brings into focus the linguistic and intercultural components of tourism promotion, and provides an opportunity for highlighting strategies of textual manipulation.

As a consequence, the previous research question will be reformulated in the following way: how do we teach students to translate tourism promotional texts advertising foreign destinations? Is it possible to set the boundaries of their space of manoeuvre in terms of their possibility of deliberately modifying their texts from a linguistic and intercultural point of view? In other words, are there limits to the freedom in the reformulation activities students are expected to exercise when translating tourism promotional texts?

These questions are all grounded in the fertile terrain of the current debate about the distinction between translation and transcreation activities. However, one of the principal aims of this article is to analyse such a distinction to see whether it can be effectively used in the practice of translating tourism texts.

2. Translation vs. Transcreation or Translation and Transcreation?

The term transcreation has been applied to the translation activities taking place in rather specific contexts, such as post-colonial literature in different countries as India and Brazil (Lal 1972; Mukherjee 2004; Trivedi 2007; Gopinathan 2006; Milton and Bandia 2009; Vieira 1999), audio-visual translation (Di Giovanni 2008; Zanotti 2014) and games localization (O'Hagan and Mangiron 2004; Bernal 2006). Besides these specific situations, cross-linguistic and cross-cultural practices in such broad fields as marketing, digital media and advertising have been recently defined as "transcreation" rather than translation, establishing a divide which is not just terminological, but also social and economic, on the grounds that professional roles and responsibilities of the two categories are presented as different (Ray and Kelly 2010; Pedersen 2014; Katan 2014).

Professional translators have not always reacted positively to this development, as Gaballo, amongst other, has pointed out (2012). Many of them consider transcreation simply as a "useless new category" (*ibid.,* 95) for a type of work that has been practised for ages, that is translating. What seems to be particularly interesting is that both professional translators and the academic community – with a few exceptions, as we shall see – appear to share a suspicious attitude, whereas the business world has welcomed transcreation as a new development, opening new niches in the market of cross-cultural communication (*ibid.,* 95).

However, questioning the assumptions behind translation and transcreation is no pointless effort, even in the case of a contribution in a volume addressing, and therefore endorsing, the specificity of the two practices. The difference between the two lies apparently in the more adaptive policy and the strong naturalising tendencies of transcreation vis-à-vis translation. Transcreators are granted more freedom to deal holistically with the text and its semiotic and cultural context. While translation seems to be concerned with the transposition of verbal elements between linguistic codes, transcreation deals with those semiotic units that combine language with images, sounds and other digital effects. As Di Giovanni has put it in relation to audiovisual practices: "Shifting from translation to transcreation, verbal language has definitely lost its prominence and words have come together with visual references to form broader cultural units." (2008, 40). Yet, what happens in all those cases in which verbal elements still play a prominent role, and more specifically when written texts, rather than spoken ones or images, are transposed

across linguistic and cultural borders? Does the distinction between translation and transcreation no longer apply?

As already pointed out, the notion of adaptation, and more precisely cultural adaptation, seems to represent the distinctive label of transcreative practices. Gaballo has argued that "their common denominator lies in the region of creativity (adaptation) and their connectedness to the marketing area (translation brief)" (2012, 100). Creativity, however, cannot be taken as the pivotal criterion in the distinction between translation and transcreation, for the simple reason that another term, that is adaptation, has already used creativity as a benchmark to measure its distance from "simple", mainly linguistic translation.

Attempts at defining the notion of intra- and inter-cultural adaptation abound, and yet the distinction between translation and adaptation is usually portrayed as a fine line, rather than a clear-cut borderline between the two activities. These are best depicted as two ends of a continuum. If it has proved so difficult to distinguish between translation and adaptation in the past, how can we separate adaptation from transcreation today? Gaballo answers this question by pointing to a specific characteristic belonging exclusively to the activity of transcreation, that is its productivity, i.e. its capacity to produce "new (novel, non-established) conceptual structures and the related terminology" (*ibid.,* 104). Hence, I would like to take her reasoning a step further: new conceptual, linguistic and cultural structures are created as a result of specific communicative negotiations between source (S) and target (T) cultural systems. In this perspective, productivity is not occasioned by a sudden creative surge, but it is rather the result of a specific interaction, a binary process in which S and T systems are mutually enhancing.

3. An Intradisciplinary Clash?

As mentioned in the previous paragraph, the appearance of the term "transcreation" does not seem to have created a big momentum in the disciplinary panorama of Translation Studies yet. However, there have been exceptions represented by a few but extremely authoritative voices. Pedersen (2014) has led the way when he wrote that as the tendency of the transcreation industry is to consider this activity as something more than translation, we should investigate the reasons behind a development that tends to relegate translation to the margins. Where does the added value that transcreation has in comparison to translation come from?

Katan's position appears to be on the same wavelength as Pedersen's but he issues a warning when he writes that the "T/I's (translator's/interpreter's)

traditional language mediation role is itself under threat" (2016, 366). And yet Katan does not envisage a future in which translators will be definitely exterminated by other professional figures (be they copywriters, localizers, advertising experts, etc.). Rather, he encourages translators and interpreters not only to make the best of the situation at hand, but to turn it to their advantage. As he puts it himself:

> The option of using this relatively new term, the "transcreator", would allow both the professional T/Is and their associations to separate the roles, rather than anguish over them. So, at the cross-roads, individual professionals could continue taking the traditional turn to specialize as low-risk "faithful" T/Is, (…) or they could "simply" step into the role of transcreator, which would allow them to take advantage of an already assigned professional recognition of their creative role. (ibid, 377-8)

A similar optimistic note is expressed by Gambier (2014, 2016) when he illustrates in detail the rapid changes in the translation panorama, which are mainly due to the arrival of communication, information and computer technologies. Paradoxically, these developments have brought about a regression towards an old concept of translation that is mechanical and word-based (for example the line-by-line translation method advocated by the European Union). And yet such centrifugal movements away from the concept of translation are counterbalanced by the emergence of new labels and roles that appear to endow professionals with more space of manoeuvre, together with a more prominent and better accepted status. Gambier (2016, 902, emphasis in the original) depicts the contemporary state of affairs in the following way:

> The proliferation of terms designating the linguistic-cultural transformations for which the word *translation* would once have sufficed is indicative not only of a conceptual disruption but of the communication value being added to the nodes of a burgeoning global network.

Finally, it is worth quoting another authoritative opinion on the same topic, not so much as to acknowledge the use of the term transcreation to describe processes previously included under the "translation" umbrella, but rather to testify to a process of re-examination and questioning of competences, professional roles and tasks in the wide field of intercultural communication, which is undoubtedly under way. In her article on news translation addressing the new terminology used to describe this specific type of translation, Schäffner reflects on the positive effect of new definitions, as they help us reconsider fundamental notions that risk being taken for granted. As she points out: "Introducing a new label can contribute

to raising awareness of the complexity of processes and encourage rethinking the more traditional views" (2012, 881).

Far from wishing to contradict what is essentially a bright view of the future of translators and language and communication experts in general, I would like to bring this discussion to a rather pragmatic level, by applying the concept of transcreation to the field of tourism translation. We should start from a first, basic question: is transcreation a viable approach for the translation of tourist texts?

4. Tourism Translation and/or Transcreation?

The specificity of tourism discourse has been widely acknowledged as the result of an increasingly widespread attention to tourism phenomena by linguists and translation studies scholars (Agorni 2012b; 2012c; Calvi 2000; Cappelli 2013, 2016; Castello 2002; Denti 2012; Francesconi 2012; Maci 2010; 2013; Manca 2004, 2012; Nigro 2006). However, producing a taxonomy of the characteristics that make the language of tourism into a specialized kind of discourse has not been an easy task. I have attempted to do so (Agorni 2012a, 2016) by focusing on the communicative level of the language, in order to define three main communicative strategies:

1. a process of linguistic and cultural adaptation to the specific needs and expectations of the receiver (for example by means of strategies of reader inclusion);
2. the employment of specific genres, such as the brochure or the guidebook, in which a persuasive function coexists with a descriptive or informative textual function;
3. a widespread use of culture-specific references, which appear to work in a metonymical way, representing the foreign destination they belong to.

All these communicative strategies are strictly related to each other, and what is especially apparent is the strong presence of issues related to cultural specificity.

Culture-specific references have been analysed in detail by Franco Aixelà, who has defined them as:

> those textually actualised items whose functions and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the non-existence of the referred item or of its different intertextual status in the cultural system of the readers of the target text. (1996, 58)

The significance of this definition is that it takes into account not only the referential aspects of the culture-specific elements, but also the function they play within the T language as fundamental textual components, together with their effects on the reader (Agorni 2016, 17; cf. also Manca 2012). Hence, translators have to handle these elements very carefully, and basically opt for one of the strategies which position themselves along a continuum, whose end poles are represented by Venuti's well-known domesticating and foreignizing strategies (1995). It should be pointed out that these two poles do not rule out each other: on the contrary, they keep a tension alive between the two extremities. Hence, translators have two risky options in the translation of culture-specific references: on the one hand, if they opt for marked foreignizing practices, they run the risk of confusing their readers, unable or unwilling to decode cultural difference. On the other hand, however, if they choose domesticating strategies, they run the risk of erasing cultural difference, which is at the basis of both the strangerhood perspective and the recreational drive, described by Dann as fundamental components of the tourist experience (1996). In both cases tourists may reject tourism text proposals. Hence, translators should make every effort to avoid similar cases, and negotiate solutions bringing together tourists' appetite for the foreign and at the same time their need to make sense of it. As I have argued elsewhere:

> The task of the translator, therefore, is that of finding a balance between the need to provide both accessible and appealing contents; as a consequence, a variety of strategies will have to be used, in order to discerningly enhance or reduce cultural difference, according to specific situations. (Agorni 2012b, 6)

The variety of approaches to be employed in the translation of tourism texts can be tentatively defined as practices of cultural and situational adaptation (see Manca 2016). I could list some of the most frequent practices effectively used by students in the course of my teaching experience with tourism translation: adding explanatory information, omitting details/information considered not relevant for the receiving cultural context, generalizing elements deemed too specific for the reader, substituting source with target linguistic and cultural references, reorganizing parts of the structure of the text, enhancing the persuasive function of the language and using *languaging* techniques or introducing loan words. These practices go well beyond an approach to translation based on "language transfer", that is a mechanical transfer of meaning based on a symmetrical perception of language systems (Snell-Hornby 1988). Katan (2009, 75) has recently brought this approach back to its

origin, citing the "conduit metaphor of language transfer", first used by Reddy (1979).

However, in the wake of the debate on the definition of translation activities I have briefly referred to earlier, it seems legitimate to ask ourselves whether all these practices are to be included into what is still normally understood as constituting "translation" or whether they are to be ascribed to the realm of adaptation or transcreation. Besides, and more to the point of this article, we should ask whether these practices, which exemplify a high degree of linguistic and cultural intervention, should be part of a university course on tourism translation. Or should we rather aim at imparting a more conventional view of translation, and set limits to translator interventions?

5. Teaching Tourism Translation in Modern Languages Degree Courses

The caveat I would like to start this section with is rather significant for the way in which the following discussion might be received. Every time I mention my teaching experience in the field of translation, I mainly refer to my year-long experience in teaching a 60-hour course on translation at postgraduate level, offered within a Degree Course in Modern Languages – hence, not in a School for Translators and Interpreters. Students attending this course are not expected to have any background knowledge in Translation Studies, apart from having practised translation as a language-learning activity in some of the courses previously attended. The transition from that kind of approach to a more vocational view of translation is not an easy one, and normally it takes time to bring into focus the main objectives of the type of translating that will be practised in my postgraduate course.

In spite of the fact that every year a few students reach a high degree of competence in the field of translation and intercultural communication, it must be pointed out that graduates and postgraduates in Modern Languages are hardly expected to find a permanent employment as professional translators. Yet, they do develop interlingual and intercultural skills by practising translation, and this experience is certainly part of their competence and employability prospects. In their future as professional language and cross-cultural experts, these students might probably be asked to translate informative and promotional texts, or they will work as intercultural mediators. For these reasons, in this course I aim at a kind of interlinguistic and intercultural mediation profile based on the acquisition of skills in the area of foreign languages and communication "at different

expertise levels" (Calvo 2011), which does not necessarily correspond to the highly specialized competence of professional translators or interpreters (Whyatt 2012, Peverati 2014). We do not work on legal discourse or on specialized medical terminology; rather, we tackle the complexity of tourism translation, for example.

Tourist texts appear to be particularly fruitful as didactic material either for language learning, ESP, translation and intercultural communication (Fodde 2006, Fodde and Denti 2012, Cappelli 2016). Kelly (1997; 2000) has provided a detailed overview of the reasons why these texts can be so productive in translation classes (cf. also Agorni 2012b). First of all, tourism is a sector in which a great amount of translation work is carried out, but unfortunately this type of translation is very often commissioned to amateur translators. As a consequence, a more professional involvement could produce significant changes as far as the quality of these texts is concerned (cf. Snell-Hornby 1999). The subject matter of tourist texts is extremely diversified, touching upon different areas such as history, art history, geography, architecture, gastronomy, economics, cultural traditions, etc. This allows students to experiment with an extremely heterogeneous terminology, rather specific, on the one hand, but still comprehensible to non-specialized readers, on the other. Similar considerations can be made about the variety in terms of style and the discursive techniques to be found in these texts. One more reason put forward by Kelly is that normally students have a certain familiarity with this type of material, as they are likely to have encountered them as end-users, rather than translators, either in their own native or in a foreign language. Hence, a certain awareness of the functions of these texts and the contexts and situations in which they are employed can be taken for granted.

However, among the reasons cited by Kelly, she does not mention what I personally regard as the most important one, i.e. the presence of culture-specific references – which is one of the fundamental features of tourism discourse in general (Nigro 2006; Petillo 2012; Agorni 2016). And it is precisely because of this presence that processes of intercultural mediation have to be activated in the translation of these texts.

Intercultural mediation has been subject to in-depth research by Katan (1999; 2009, 2013). However, I will refer to Liddicoat's (2016a) definition of intercultural mediation, based as it is on Katan's earlier description of this activity, particularly his insight about mediation involving both what is explicitly as well as implicitly expressed. This means that mediation concerns either what can be retrieved at textual level, or what needs to be inferred from the context of situation or culture. Liddicoat sees intercultural mediation as a relational and interpretative activity, when he

argues that:

> intercultural mediation is "an active engagement in diversity as a meaning making activity" […] that involves interpreting the meaning of diverse others for oneself and for others. This means that intercultural mediation is not solely the resolution of communication problems but also the development of shared understandings between participants in communication. (2016b: 355)

Interpreting or mediating "for self" is based on the ability to participate in both S and T culture, so as to be able to interpret the meaning of a text that is always culturally determined. Mediation "for others" means the capacity of explaining that meaning to interlocutors who have no access to the S language and culture. As Liddicoat argues, it is "a (re)presentation of an interpretation" (*ibid.,* 358), hence a kind of performance or interpretative act, rather than a transfer of meaning. In concrete, it consists in a translator's intervention "whether intratextual or extratextual, that is designed to assist interpretation by target text readers" (*ibid.,* 362, note). Instances of this type of intervention are classified as strategies of expansion/explanation, replacement and reframing – so they appear to correspond to some of the techniques listed earlier as representing some of the strategies used when translating tourist texts.

The emphasis in Liddicoat's and Katan's works, as well as in earlier studies focusing on the concept of "mediation" (Hatim and Mason 1990; Pym 2004) is placed on the translators' capacity to actively intervene in the meaning-making process which is generated when a ST is translated in a culturally determined situation. As Liddicoat puts it, "mediation is seen as a conscious, purposeful intervention into the act of communication" (2016a, 348).

Scholars' effort in finding a precise definition of intercultural mediation appears to be symptomatic of their desire to highlight the complexity of the processes of interlinguistic and intercultural transfer that have been traditionally subsumed under the label of "translation". In fact, intercultural mediation seems to have a lot in common with the notion of transcreation illustrated in the previous paragraphs, both at a conceptual and heuristic level. However, a question follows directly from this line of inquiry: is it possible to translate without mediating/transcreating in the field of tourism? I shall attempt to answer this query by providing samples of strategies effectively employed by students in their translations of tourist texts.

6. Translating, Mediating, Transcreating tourist texts?

In the field of tourism, translating very often means rearranging and interpreting the unique traits of a given destination, so as to make its cultural values accessible to a T audience that is not familiar with them, and yet is eager to grasp them. In this perspective, translation is seen as a creative form of cultural mediation in which translators are asked to exercise a degree of linguistic, textual and cultural manipulation (Agorni 2016; Cappelli 2016). And it is precisely because tourism discourse requires an active form of intercultural mediation that tourist texts are particularly productive in translation pedagogy: they compel students to leave behind mechanicistic strategies of linguistic substitution to explore the whole range of resources (linguistic as well as cultural) they have at hand, so as to produce successful communication. In this section, extracts from students' works realised within the premises explained in the context illustrated above will be provided with a view to exemplifying the solutions employed by non-professional, but highly committed, intercultural mediators.

The first extract has been taken from an article about Oman published on the well-known travel magazine *Condè Nast Traveller* in December 2012. Individual translation assignments are normally carried out at home and afterwards presented for classroom discussion. Here the final stage of students' work is reproduced, that is a version in which classroom discussion has been integrated. For reasons of space we shall concentrate only on a few characteristic features of the selected samples, and as a consequence, a considerable number of translation insights will be analysed in future works.

> ST: As the second largest country in the region, Oman has a landscape that is as diverse as it is breathtaking and includes majestic fjords, 3165 km of pristine coastline, magnificent desert expanses, rugged mountains and lush green valleys. While the far north of the country is home of the ancient fjords of the Musandam Peninsula, the extreme south, Salalah, is famed for its abundant greenery and the entire east coast has virgin sandy beaches fringed by the Indian Ocean.
>
> TT: Secondo paese per grandezza della penisola arabica, l'Oman mostra un paesaggio mozzafiato dai mille volti, che include fiordi maestosi, 3165 km di costa inviolata, incantevoli distese desertiche, aspri promontori e vallate lussureggianti. Mentre la parte più settentrionale del paese ospita gli antichi fiordi della penisola di Musandam, affacciata sullo stretto di Ormuz, l'estremo sud, in particolare la provincia di Salalah, è rinomato per i suoi paesaggi verdeggianti, mentre l'intera costa orientale bassa e

sabbiosa è ricca di spiagge incontaminate, bagnate dall'Oceano Indiano.

In this example the cultural distance between ST and TT is not conspicuous, and this is demonstrated by the fact that the translator manages to retain almost all the images depicting the destination by means of parallel clichés, collocations and fixed expressions. Furthermore, there is a strong correspondence between collocations like "breathtaking landscape" / "paesaggio mozzafiato", "pristine coastline" / "coste inviolate", "magnificent desert expanses" / "incantevoli distese desertiche", both in terms of meaning and register. The TT is fluent and yet it adheres to the ST, even from a syntactic point of view, until it gets to geographical references. Here the translator intervenes by providing extra-textual information ("affacciata sullo stretto di Ormuz"/ overlooking the Ormuz Strait) possibly in the conviction that Italian readers are less familiar with these parts of the world than their English-speaking counterparts. This is a rather emblematic case of intercultural mediation, at a very simple level. Students had developed a certain degree of autonomy at the stage of the course in which this assignment was given, and had promptly decided to intervene in their translations on the basis of their assumption of readers' needs.

The second example has been extracted from a website, https://visitbath.co.uk.

> ST: When you visit Bath you will be instantly struck by its beauty. With over 5000 listed buildings, its exquisite architecture of golden stone crescents, squares and terraces dominate the skyline. From the Royal Crescent and Circus to Pulteney Bridge and the Pump Room, Bath is a very special place and a true architectural gem. It is not surprising that the city is a UNESCO World Heritage Site. (www.visitbath.co.uk)
>
> TT: Bath è una città unica che vi colpirà con tutto il suo fascino. Sede di oltre 5000 monumenti nazionali, Bath si staglia all'orizzonte con i suoi eleganti edifici disposti in semicerchio, le piazzette e ville a schiera di pietra arenaria dorata. Bath è considerata una vera e propria gemma per le sue bellezze architettoniche: i tipici complessi residenziali a mezzaluna, come il Royal Crescent e il Circus, il Pulteney Bridge, il ponte sul fiume Avon paragonato al Ponte Vecchio di Firenze, e la famosa Pump Room, sede termale sin dal '700. Non sorprende quindi che questa ricchezza sia valsa alla città il titolo di patrimonio dell'umanità dell'UNESCO.

Here the translator's degree of intervention is more evident than in the previous example: the direct appeal to the reader characterizing English tourism discourse has been substituted by impersonal formulas in the

Italian translation, and the name of the destination has been emphasized as subject, and moved into thematic position. From a stylistic point of view, the introduction of a semi-specialized term such as "pietra arenaria dorata" (brownstone) produces a rather sophisticated effect in terms of register, an effect that is echoed at the level of syntax by the short pause and expectation created by the use of a column. Metaphoric language has also been boosted in this translation: the gem simile in the ST has been underlined by the appearance of "ricchezza" (wealth) at the bottom of the text.

In this example, intercultural mediation has been practiced at a rather high level of competence: cultural specific elements referring to specific architectural features have been glossed, as in the case of the Royal Crescent and Circus, defined as "i tipici complessi residenziali a mezzaluna" (typical crescent-shaped residential complexes) and the Pump Room has been qualified as "sede termale sin dal '700" (a spa centre since the eighteenth century). On the other hand, culture specific references such as the Pulteney Bridge have been illustrated by means of a comparison with a parallel target site (Ponte Vecchio, the old monumental bridge in Florence). Finally the official Italian definition for a UNESCO World Heritage Site has been used in the last line of the TT: "il titolo di patrimonio dell'umanità dell'UNESCO" (the title of UNESCO heritage of humanity). In this translation students displayed good translation skills and a high degree of autonomy, and the result of their efforts is a rendering that raises questions about the possibility to distinguish between translation and adaptation.

The third extract has been taken again from the traveller magazine Condè Nast Traveller (2010) and the topic is the Australian state of Queensland.

> ST: Brisbane, Queensland Australia
> Queensland occupies almost one quarter of the Australian land mass. Lying along the north of the east coast, it is a huge state with enormous diversity of people, culture and industry. Its capital Brisbane is Australia's third largest city with a population of over 1.5 million. Known as the "Sunshine State" Queenslanders enjoy a relaxed lifestyle and delightful sub-tropical climate. With such natural environment, it is no wonder that the region is one of the fastest growing of the country.
>
> TT: Brisbane, il cuore pulsante del Queensland australiano
> Situato nella parte nord-orientale dell'immenso continente australiano, lo stato federato del Queensland occupa circa un quarto dell'intero territorio dell'Australia, estendendosi per quasi due milioni di chilometri quadrati. Il Queensland è una regione vastissima contraddistinta da una straordinaria e

> unica varietà di razze, culture ed attività economiche. Conosciuto in tutto il mondo con il nome di "Sunshine State", lo stato del sole, il Queensland rappresenta una delle perle paesaggistiche più preziose dell'intero continente. I fortunati abitanti di questa regione possono godere di un clima perennemente estivo, con temperature tropicali accompagnate dalla presenza irrinunciabile del sole. Grazie ad una commistione unica di elementi naturali e risorse economiche, non sorprende sapere che lo stato del Queensland è anche una delle regioni a maggior crescita economica della nazione australiana. La capitale, Brisbane, è la terza città più popolata del continente, dopo le metropoli di Sydney e Melbourne, con una popolazione che sfiora i due milioni di abitanti.

The dividing line between translation and adaptation and/or transcreation appears to become even fuzzier in a TT that counts twice as many words than its ST. Here students felt free to intervene at various textual levels. First of all they decided to provide details about the dimensions of the Australian State of Queensland, so as to help readers visualize the huge distances in this continent ("estendendosi per quasi due milioni di chilometri quadrati", spreading over nearly two million square kilometres). Furthermore, Queensland is defined as a federal state, so that the TT becomes more precise than the ST thanks to the introduction of a specific reference to Australian institutional regulations. Another intervention which helps readers framing Australia into a rather realistic picture is the definition of Brisbane as the third largest city in this continent, with the introduction of extra information about the metropolises of Sydney and Melbourne. These three examples together appear to create a specific cultural filter (House 1997) that negotiates the readers' encounter with the Other, shaping a rather realistic image of the foreign.

In this third example, however, the translator does not only intervene on the cultural framing of the destination, but also on the language and the textual structure of the ST. The promotional function of this is highlighted by means of a series of deliberate shifts. The title is a case in point: in the TT, a metaphor has been introduced when Brisbane is defined as "il cuore pulsante dell'Australia", Australia's beating heart. Furthermore, we find many examples of what Dann has defined as "euphoria" (1996: 65), i.e. a characteristic style in which positive and exaggerated terms are used to describe the attractions promoted. The enormous diversity of people in Queensland becomes "una straordinaria e unica varietà di razze", an extraordinary and unique variety of ethnic groups; Queensland's relevance as an Australian tourist destination is highlighted by the introduction of a simile that is not to be found in the ST: "il Queensland rappresenta una delle perle paesaggistiche più preziose dell'intero continente", Queensland represents one of the most precious gems in the landscape of the whole

continent.

Finally the translator intervenes on the structure of the ST: the definition of Brisbane as the capital of Queensland together with the details about its population are moved at the end of the paragraph, so as to come after the information about the state of Queensland provided in the first part of the text. As a result, the TT appears to be even more coherent than the ST in terms of structure.

To conclude, it must be pointed out that this translation could hardly be included in a bilingual brochure or in any other tourism genre in which texts have to respect specific space limits. Furthermore, such high degree of translator intervention runs the risk of submerging the reader with an amount of information and details that could be difficult to process (Kelly 1997, 35). And yet this seems to be an excellent example of linguistic and cultural mediation, solid evidence of interlinguistic and intercultural competence for students who have attended only one 60-hour course in translation.

7. Conclusion

The three examples analysed above represent three stages of interlinguistic and intercultural mediation. The first appears to be closer to what translation has been traditionally considered to be, the second and especially the third ones appear to move increasingly further from that notion, in a direction that has been variously defined as transcreation, adaptation, rewriting, etc. But how far should a TT depart from a ST to be considered other than "translation"? And in which way, that is, what kind of criteria should be used to set the dividing lines? I believe that these questions will continue to go unanswered for a long time, and consequently scholars, practitioners and other stakeholders should change the terms of inquiry.

Authoritative voices have already been raised in favour of a process of redefinition of the tasks, procedures and outcomes of those complex processes of interliguistic and intercultural mediation that characterize translation activities. New market needs and expectations will also have a considerable weight in the redefinition of the professional roles of the people involved. It is early to see whether this development will be favourable for professional translators as well as language experts working on intercultural transfer, but there seems to be at least one bright spot, i.e. in this light, translators, transcreators and intercultural mediators will no longer be invisible (Venuti 1995).

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CHAPTER SIX

OVERREPRESENTATION OF ENGLISH LEGAL STYLE MARKERS IN L2 TRANSLATIONS OF WRITTEN PLEADINGS BEFORE THE EUROPEAN COURT OF HUMAN RIGHTS

JEKATERINA NIKITINA

1. Written pleadings before the European Court of Human Rights

Written pleadings[1] before the European Court of Human Rights ("ECtHR") remain until now a highly "occluded genre" (Swales 1996), because "[o]n the one hand, they are typically formal documents which remain on file; on the other, they are rarely part of the public record", operating "out of sight" of general public (Swales 1996, 46). To the best of my knowledge, there are no studies of this genre, largely because of unavailability of authentic texts. This paper presents some preliminary results of a pilot study conducted within the framework of an ongoing PhD research project investigating English translations of Russian and Italian written pleadings.

From the genre perspective (cf. Bhatia 1993; 2014 [2004], 27), written pleadings at the ECtHR belong to the genre set – to use Bazerman's term (1994, 97-98) – of procedural court documents along with other typical documents used in court proceedings, such as initial applications,

[1] The Rules of the ECtHR use the terms *written pleadings* and *written observations* interchangeably, employing the former for titling and the latter generally in the text. The French version of the Rules uses only the term *observations écrites*, under the influence of which the Registry lawyers are inclined to use the term *written observations* in English, too. This paper uses only the term *written pleadings* for reasons of consistency.

memoranda, briefs, submissions, etc. Following Bhatia's (2014 [2004], 27) definition, written pleadings present all the features of a specialised genre: they occur in a "conventionalised communicative setting" of the ECtHR, "give expression to a specific set of communicative goals", namely, to answer the ECtHR's questions on the admissibility and the merits of a case, and they take place between the members of the professional legal community and result in "stable structural forms".

The system of the ECtHR pertains to a new legal order (Kjær 2007, 509), and the supranational context of 47 member States of the Council of Europe calls for a particular approach, which takes account of the existing diversity between civil and common law systems (Harris *et al*. 2014, 12). Most often communication with the ECtHR is carried out through translation or L2 production in English or French – the two official languages of the ECtHR. Linguistically, these are "hybrid texts", to quote Trosborg (1997, 145-146), "produced in a supranational multicultural discourse community where there is no linguistically neutral ground", and their translation is "an act of communication in the mechanism of law" (Šarčević 1997, 55).

2. Legal style markers: archaic adverbs and *shall*

This chapter focuses on two legal English style markers, namely archaic adverbs and the modal auxiliary *shall*.

The status of archaic adverbs as legal English markers is widely documented elsewhere (Mellinkoff 1963; Crystal and Davy 1969; Hiltunen 1990; Tiersma 1999; Alcaraz Varó and Hughes 2002). Disregarding the fact that archaic adverbs have been the object of criticism by the plain language advocates, their occurrence in some English legal texts, such as contracts and legislative acts, during the period under analysis (2002-2010) is referred to as "massive" (Williams 2011, 141, see also Garzone 2013).

A classical marker of legal English is the modal auxiliary *shall*, which has been extensively studied by both lawyers and by linguists (e.g. Coates 1983; Garner 2001; Garzone 2001, 2013; Williams 2009, 2011) and has faced some caustic critique from the plain language advocates. While its core meaning is that of legal obligation (Crystal and Davy 1969, 206; Robinson 1973, 39), it has a variety of other interpretations, according to the context. "In just about every jurisdiction, courts have held that *shall* can mean not just *must* and *may*, but also *will* and *is*" (Garner 2001, 105).

From the contrastive standpoint, neither archaic adverbs, nor the modal auxiliary *shall,* are typical of legal Russian. In fact, legal Russian does not

use any archaic phrases (Rusakova and Ljubeznova 2015) or Latinisms (Mkrtchyan 2012), and traditionally prescriptive and performative concepts are expressed through the present indicative (Rusakova and Ljubeznova 2015, 26).

In other words, the chosen legal style markers are "positive" to use Biber's (1995, 113-114) notion, i.e. frequently occurring in legal English, while in legal Russian they are "negative", i.e. absent or infrequent. Hence, their investigation from the translational standpoint is particularly stimulating. This paper analyses whether these legal style markers are frequent in written pleadings and whether their distribution in translations and non-translations is even.

3. Corpus description

The analysis is carried out on two separate corpora: the translation corpus and the reference corpus. Both corpora gather authentic procedural correspondence of the parties to the dispute – the Government representatives and the Applicants when they reply to the ECtHR's questions on the merits of a case that has been declared admissible. All texts are sanitised to safeguard the confidentiality of the persons involved.

The translation corpus ("RUTC") is composed of written pleadings translated from Russian into English by non-native translators and amounts to 106,294 tokens. The reference corpus ("ENRC") consists of pleadings drafted in the United Kingdom by native speakers of English and includes 86,006 tokens.

As at the corpus design stage I had to address the challenge of limited access to texts, which are not available to general public, the study had to become a pragmatic compromise between the limited availability of pleadings and feasible representativeness/balance of texts belonging to the "occluded" and hitherto unresearched genre. It is crucial to stress that the translations analysed in this study are carried out autonomously by the parties to the dispute under requirements of Rule 34 (a) and 34 (b) of the Rules of ECtHR and are representative of the general flux of pleadings from Russia, both thematically and linguistically. The pleadings are translated without any fixed institutional guidelines or translation quality controls, because these translations are essentially left unattended within full discretion of the parties. Several texts, produced by the Applicants, mention the translators' names and these are Russian nationals. The Government of the Russian Federation employs Russian nationals, too, for the translation of its observations, these might be even in-house translators. In addition, the Russian translation market almost exclusively

uses non-native translations into English, also in consideration of the national translation rates, which are more competitive than the UK rates. It is thus certain that all translated texts are instances of L2 translation. As my access to these authentic materials was limited, it was impossible to interview any of the translators.

A note has to be made with regard to topic consistency. All texts deal with issues of human rights violations; however, these violations may cover different topics as the European Convention of Human Rights offers a wide protection. This study intentionally analyses functional vocabulary to control any potential thematic variables.

All texts were drafted between 2002 and 2012. This time frame is relevant for contextualising a possible influence of Plain Language, which during this period was implemented in other English-speaking jurisdictions, while the UK and the European institutions remained "impervious towards any call to change their drafting style" (Williams 2011, 141) until 2010 when "the changes really [began] to kick in" in the UK (Williams 2011, 143).

4. Research questions and methodology

This corpus-based study investigates the distribution of archaic adverbs and the modal auxiliary *shall* across the corpora, looking at possible traces of *overrepresentation* of typical TL features (cf. Mauranen and Kujamäki 2004, Tirkkonen-Condit 2004). To a certain extent, it is in line with what Baker (1996, 176–177) defines *normalisation*: "the tendency to conform to patterns and practices which are typical of the target language, even to the point of exaggerating them". This phenomenon also qualifies under Toury's *law of growing standardization* (1995, 267-268), according to which "source-text textemes tend to be converted into target-language repertoremes".

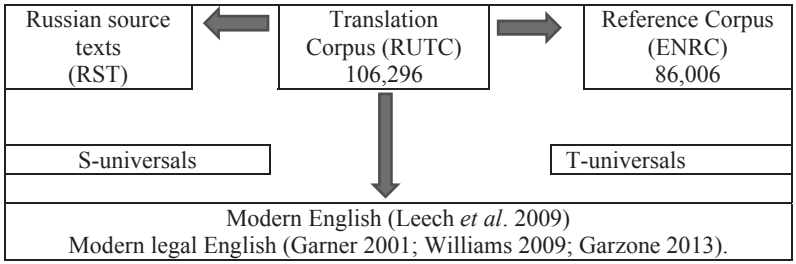

Figure 6-1. Corpus composition and methodological steps

The texts were first sanitised and treated "manually", then analysed quantitatively using *WordSmith Tools 6.0* (Scott 2015) software. *Wordlists* and then *keywords lists* were generated to assess frequencies of the pinpointed traits of legal English. Then, archaic adverbs and the modal auxiliary *shall* were analysed through concordances across the corpora.

The analysis draws on the concept of translation universals (Toury 1986, 1995; Mauranen and Kujamaki 2004) and, in particular, on Chesterman's (2004, 39) idea about *S-universals* ("universal differences between translations and their source texts") and *T-universals* ("universal differences between translations and comparable non-translated texts"). First, translated texts were compared to non-translated reference texts, and then the same item was tested against the source-text. Finally, the findings were also scrutinised in comparison with recent developments of modern English (Leech *et al.* 2009) and, in particular, modern legal English (Garner 2001; Williams 2009, 2011; Garzone 2013). The limited availability of texts and confidentiality restrictions led to some concessions from the ethnographic point of view as it precluded any direct contacts with the translators who carried out these translations; however, the authenticity of data gathered is an important factor for this study that aims at casting some light on this previously occluded genre.

The numbers are relative frequencies ("rf") normalised to 100,000 words in order to enhance the readability of data. The calculations are carried out using Excel sheets. The parameter of high or low frequency is a relative concept which varies across studies with generally little consensus regarding a cut-off value. It is set here at 100 occurrences per 100,000 words, following Biel (2014, 303).

5. Findings

5.1. Archaic adverbs

Alcaraz Varó and Hughes refer to archaic adverbs as a special case of the "fossilized language" of the law (2002, 9). They are compound adverbs based on the simple deictics *here-*, *there-* or *where-* merged with prepositions that are often used to refer to parts of the quoted documents, hence the search employed the simple retrieval algorithm, where *here-*, *there-* or *where-* are followed by an empty slot. The resulting compound adverbs are reported in Table 1, with the exception of "therefore" (38 in the RUTC, 91 in the ENRC) and "wherever" (2 in the RUTC, 4 in the ENRC), which are discarded because they lack the archaic flavour and any expressly legal associations.

Compound adverb	RUTC (rf)	ENRC (rf)
Hereby	2	-
Herein	-	1
Hereinafter	38	1
Hereof	-	1
Hereunder	2	-
Herewith	64	-
Thereafter	1	5
Thereby	3	6
Therefor	-	1
Therein	3	4
Thereof	7	2
Thereto	12	-
Thereupon	1	-
Therewith	2	1
Whereas	4	6
Whereby	2	6
Whereof	1	-
Whereupon	1	-
Total	**143**	**34**

Table 6.1. Relative frequencies of archaic compound adverbs across the RUTC and the ENRC normalised to 100,000 words

The above data show that the use of archaic adverbs is far from being homogeneous across the corpora. Even though it is an acknowledged marker of legal English, the use of archaic adverbs is 4.3 times less frequent in the reference corpus than in the translation corpus. It emerges that the choice of archaic adverbs in translation is made in the absence of any archaic stimuli in the Russian Source Texts ("RST"). For instance, "hereinafter" is triggered by the simple adverb of space/time *далее*, which is used in everyday modern Russian and stands for "further".

(1) On 3 June 2010, the European Court of Human Rights (*hereinafter* – "the European Court") informed the Russian Federation authorities of application no. 10001/09 […] [RUTC]
(1a) 3 июня 2010 г. Европейский Суд по правам человека (*далее* – «Европейский Суд») сообщил властям Российской Федерации о жалобе номер 10001/09 […] [RST]

The Reference Corpus in similar cases omits any adverbials and simply reports the abbreviation in parenthesis and inverted commas:

(2) The applicant has for some time expressed opposition to the activities of the British National Party ("BNP") and its predecessor organisation. [ENRC]

Moreover, "herewith" in 90% of cases is used as a part of a stable collocation "is/are attached herewith", which has no adverbial stimuli whatsoever in the source texts.

(3) A copy of the report is attached herewith. [RUTC]
(3a) Копия протокола прилагается. [RST]
(3b) A copy of the report is attached. [back translation]

In fact, in the reference corpus the same concept is expressed through a laconic "copy attached".

The above examples demonstrate that the translators added these archaic elements ignoring the lack of any linguistic stimuli in the source texts. It seems possible to hypothesise that the choice of intentionally archaic cliché words is dictated by the desire to comply with the alleged canons of legal writing in English, even though the archaic adverbs are evidently losing their position of "positive" markers of legal English and seem relatively infrequent in non-translated written pleadings.

5.2. *Shall*

The keywords list, not reproduced here for reasons of space, shows that s*hall* enters the top 20 keywords for the RUTC. Its relative frequency in the translation corpus is 172 compared to 12 in the reference corpus. It would seem that the reference texts have already embraced the so-called "modal revolution" (Williams 2009) of the *shall*-less (Garner 2001, 105), or *shall*-free (Williams 2009, 200) style, while the translations seemingly remain at the *shall*-full level, following the suppressed canons of legal writing.

Function	**RUTC (rf)**	**ENRC (rf)**
Deontic	29	4
Performative	119	7
Mixed	6	1
Translation-triggered	18	-
Total	**172**	**12**

Table 6.2. Relative frequencies of *shall* across the RUTC and the ENRC, normalised to 100,000 words

The translations feature both deontic occurrences of *shall*, in line with its traditional function of legal obligation, and performative or constitutive (Conte 1994; Garzone 2013) uses of *shall*, which perform an act and create a new state of affairs, including new legal relationships. There are also some borderline mixed cases, where both a deontic and an adeontic interpretation is possible. In addition, in more than 10% of cases the use of *shall* is uncalled for, if not erroneous; these are placed under the label "translation-triggered" and represent the main focus of this paper with regard to *shall*.

The "translation-triggered" category is subdivided into four subcategories: *shall* in the inverted conditionals instead of *should/were to*, *shall* instead of *should* in discoursal connectors, *shall* with declarative verbs and athetic performatives and paraphrastic *shall* in the expressions in the subjunctive mood.

The first subcategory is illustrated by example (4).

(4) *Shall* the Government refuse to conclude a friendly settlement under the above terms, the applicant asks the Court to proceed with his application.

It is an inverted conditional structure, where the modal verb conveys the meaning of the omitted *if*. This construction typically features *should* or *were ... to*. Williams (2007, 132) notes with specific regard to prescriptive texts that *should* can be used "in the protasis of a conditional clause". Yet, *shall* in this position would not qualify as grammatically correct. The Russian source uses the conditional structure for (4), hence this shift may be interpreted as an intentional erroneous inclusion of the legal style marker and the translator's lack of language proficiency or attention.

Another subcategory features *shall* with "athetic" performatives, to follow Conte's theory (1994, 248-249). Conte distinguishes between *thetic* performatives that implement a certain state of things, also referred to as *constitutive* by legal professionals (Conte 1994, Garzone 2013) and *athetic* performatives that merely perform an action by utterance. While both thetic and athetic performatives fall under Austin's milestone classification (1975), the use of *shall* with athetic declarative performative utterances is felt as redundant if not misleading as shown in example (5).

(5) The applicants believe that, regard being had to the above facts taken in their entirety, they *shall* conclude that their son was tortured and ill-treated. [TC]

In these utterances *shall* is followed by an athetic performative "conclude" in the transposed third person plural. Such performatives maintain their performativity even when not in the first person singular, as is widely discussed in the relevant literature (e.g. Austin 1975, 57, Garzone 2001, 159-160). Certainly, the very sense of the phrase excludes the deontic use, and the futurity function is unlikely. In order to limit the range of interpretations, the source text (5a) was consulted, with its literal translation given in (5b).

(5a) Заявители считают, что при наличии совокупности вышеперечисленных данных *можно сделать вывод о* применявшихся к сыну заявителей пытках и бесчеловечном с ним обращении. [RST]
(5b) The applicants believe that, given the abovementioned data in their entirety, *a conclusion* about their son having been subjected to torture and inhuman treatment *may be made*. [literal translation]

As the source text shows, the original expression that gave rise to this inadequate use of *shall* is an impersonal utterance *можно сделать вывод*, where the first item is an adverb of possibility followed by the infinitive "to make a conclusion". The function of the above utterance may be recapped as "we may as well conclude". In other words, it is the argumentative function of a possibility modal (cf. Miecznikowski 2011). There is no research demonstrating that this function may be obtained by using *shall*. Consequently, although leaving aside any prescriptive considerations, this *shall* may be defined as "purely ornamental", "merely [conjuring] up "the flavour of the law" without actually conveying any particular meaning" (Williams 2009, 203-204).

Along similar lines, it may be argued that the use of *shall* instead of the subjunctive may be explained by stylistic reasons.

(6) Indeed, Article 5 § 1(f) of the Convention or any other provision thereof does not *require* that the deportation decision *shall be taken* by the judge.

Example (6) is an instance of a mandative subjunctive (Leech *et al.* 2009, 52-57). It features a propositional verb *require,* and *shall* enters the part of the argument of predicate about the state being proposed. Conventionally, in such structures a present subjunctive is normally used, its form coinciding with that of the bare infinitive ("*require* that the deportation decision *be* taken by the judge"). Alternatively, a paraphrastic construction with *should* is acceptable ("*require* that the deportation decision *should be* taken by the judge"), while the indicative construction ("*require* that the deportation decision *is* taken by the judge") is reported

to be circumscribed to British English only (Leech *et al.* 2009, 54). Huddleston and Pullum (2002, 195, note 60) claim that there is no difference between the present simple and *shall* in subordinate clauses in legal language; moreover, in such clauses *shall* performs a function similar to that of *should*. In any case, this overview does not lend support to the use of *shall* in such constructions as in (6). Bowers (1989, 294) claims that in these subordinate clauses *shall* is commonly used "as a kind of totem, to conjure up some flavour of the law". Williams (2007, 120) argues that in certain subordinate clauses *shall* cannot be considered redundant because "it expresses the function of mandatory obligation" and "the 'core' semantic function of *shall* of denoting a duty which has mandatory effect holds irrespective of whether it is found in main clauses or subordinate clauses". Yet, it is to be borne in mind that modality in English can be expressed not only by modal auxiliaries, but also "by a considerable range of grammatically and syntactically quite diverse items" (Williams 2007, 82). In fact, the propositional verb *require* belongs to the category of the so-called "lexical modals" (Huddleston and Pullum 2002, 173), thus already setting forth an obligation and making recourse to *shall* in the subordinate clause ornamental.

Finally, examples (7) and (8) of what has been called a discoursal use of *shall* provide convincing evidence of the stylistic nature of this choice.

(7) *It shall be noted* that this procedure was applied only for appeal against decisions on arrest and extension of the terms of detention, passed by an agency of inquiry, an investigator and a procurator.
(8) In application of Boultif criteria to the circumstances of the present case, the following *shall be specifically noted*.

It is clear that these expressions have originated from *it is to be noted*, where the quasi-modal *to be* has been replaced by *shall* for stylistic reasons.

6. Final remarks

Legal translation entails working with different linguistic and legal systems. The inevitable need to circumvent notional gaps by means of often unnatural linguistic choices may lead to the desire to compensate the foreignising elements and terminology with typical expressions of the target language. These distinctive TL elements may be most easily introduced at the level of functional vocabulary, which constitutes the focus of this paper. Two features that are typical of legal English and atypical of legal Russian, as established by the legal and scientific

community, namely archaic adverbs and the modal auxiliary *shall,* have been examined in the translations of written pleadings from Russian into English.

The corpus analysis brings confirmatory evidence of their overrepresentation in the translated corpus of written pleadings as compared to the reference corpus. Both archaic adverbs and the modal auxiliary *shall* do not qualify as "positive" markers of non-translated pleadings, yet their use in translations is relatively frequent, which signals a divergent textual fit (Biel 2014) between translated and non-translated pleadings.

The translations employ English archaic legal adverbs 4.3 times more frequently, featuring 143 occurrences as compared to 34 instances in the reference corpus. These choices are not dictated by the ST stimuli, but seem to derive from purely stylistic considerations. Translations from Russian demonstrate particular keenness towards traditionally legal *shall*, with 17.2 times more occurrences of this modal verb in the translated texts. The cross-corpora comparison reveals the "negative" position of *shall* in the reference corpus and its high recurrence in the translations. In the translations, *shall* operates both as a deontic and adeontic marker for concepts of prescriptivity and performativity, which are expressed through other linguistic means in Russian. Not only does it strike as a T-universal, it also becomes the object of translation errors. In fact, in 10% of cases, *shall* was clearly misused in the translated texts as demonstrated by the overview in 5.2.

The reason for different preferences in the translations and in the reference texts could be speculated to stem from the translator's desire to fit into the apparent canons of legal drafting in English and, consequently, legal translation into English. Scientific literature on legal translation (e.g. Trosborg 1997; Šarčević 1997; Alcaraz Varó and Hughes 2002; Biel 2014) highlights that this field is regulated by precise norms and conventions (cf. Hermans 1999) and involves compliance with genre expectations, or generic competence (Bhatia 2014 [2004], 145–155). Translators, and even more so, legal translators are generally perceived as conservative (Kenny 1998, 515; Tiersma 1999, 96, Stewart 2000: 75). Moreover, L2 translators "might reasonably be considered to rely more heavily on tried and tested language events, and thus to lean even further towards conventional formulae than translations into L1" (Stewart 2000, 78). In addition, legal translators often are not lawyers. They do not belong to the same professional community and in order to "validate" their product as legal, they may gravitate, intentionally or even subconsciously, towards the legally flavoured archaic adverbs and *shall*. Hence, it is difficult to define

"what things are essentially within and what [is] necessarily beyond the control of the translator" (McFarlane 1953, 93).

The above considerations call into question again (English) legal translators and their mission to transport meanings across languages and cultures. Is it developing along with the on-going legal drafting reforms in English or is it resisting the "wind of change" and staying by the traditional canons of legal English? The findings of this paper seem to substantiate the latter scenario; however, further research is necessary to verify this feeling against a larger multilingual corpus with English translations from different languages, as is intended in the PhD project, which gave rise to this paper.

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CHAPTER SEVEN

USING FORUM COLLABORATIVE SETTINGS FOR TRANSLATION OUTCOMES: A THREAT TO TRANSLATION PROFESSIONALS?

MARIANNA LYA ZUMMO

1. Introduction

Translation and transcreation can both be considered as practices carried out by professionals trained in the communication of languages, cultures and situational settings. However, a growing number of internet users resort to the Internet to equip themselves with language knowledge, exploiting the collaborative setting the Internet provides.

Online collaboration is based on the new culture of openness and engagement, which is negotiated via interaction with the final aim of providing a possible good, and "professional-like", translation. As stated by Guyon (2010, 33), coordination and discussion between participants are part and parcel of the translation process. Although fora have thoroughly been discussed as a locus of empowerment (Zummo 2015, Alfer 2017), this collaborative setting has received little attention in language contexts from scholars. After a brief literature review, I introduce the corpus and methods, and then present my findings. My discussion focuses on the interactions among website users dealing with some generic and specialist words to be translated in the English/Italian cultural, social or professional contexts. Data for analysis were gathered from Wordreference, a popular website dealing with languages, with the aim of studying community practices involved with the mediation and collaboration processes, when negotiating meanings of culturally ambiguous words. Findings show that the collaborative nature of fora contributes to finding the best translation output as a result of the negotiation of meanings between different speakers belonging to different cultures and different professional backgrounds.

2. Translation and transcreation as collaborative practices

These days translation is more and more linked to the use of computers and to the concept of culture. Translators work with textual meanings, predominantly interpreting a specific culture. The changes in the conceptualizations of language, linked to cultural aspects, have modified the nature of translation, and the focus of translation has begun to move from "text" to "culture" (Bassnett and Lefevere 1990). Language mirrors different aspects of cultures, it expresses cultural realities that do "not rely on structural equivalences but on common conceptual systems, formulated by the larger context of the cultural experience" (Kim 2006).

Beyond translation, transcreation is used as a key concept in marketing and advertising, in that it allows for the translation of commercial brands within the "implication" of transnational cultures (Dávila-Montes and Orero, 2014; Fang and Song 2014). Transcreation adds social and cultural meanings to help target an audience (Katan 2014), being a "multifaceted process embedded in a specific cultural context" (Declercq 2014, 38), something "more than translation" (Pedersen 2014, 57). As for the use of computers, the intersection between translation and technology has become a dominant research topic in Translation Studies, with scholars having doubts about computer-mediated participation in the translation processes. Although translation is an identified professional practice, its boundaries and the agents working in the field still have porous definitions (Dam and Koskinen 2016). In addition, machine translations and the availability of translated products may be a threat to professional translators, with fora spreading a non-professional culture in the translation field (Sela Sheffy 2016). However, translation education has increasingly begun to include technology within its courses, taking into account collaborative professional frameworks, such as crowdsourcing and collaborative translations (Declercq 2014). Collaboration, particularly within transcreation, is not uncommon: Kim (2006) analysed opinions and comments rendered between two agents by email, translating culturally ambiguous texts with a collaborative approach. The result was an alternative translation method for culturally ambiguous texts (transcreation) by applying strategically mediated procedures.

Collaborative translation, as well as crowdsourcing, thus results in productive forms of translation processes that, as stated by many crowdsourcing and community translation websites, are based on the collaborative environment of users devoting time and energy to help others, without profit. This is, to a greater extent, the main objective of online fora, where information, updates and support is exchanged among

the participants forming the community. Fora are considered open spaces which, if participants follow the websites' rules, are open to anybody. Research has already studied thematic fora, health fora in particular, in terms of community practices (Stommel 2009), quality of information (Zummo, 2017), and interactions among users (Stommel and Koole 2010). There are different points of view on fora potentials: a space in which hierarchical models are broken down contributing to de-professionalization (Hardey 1999) or an important tool for participants' empowerment (Christmann 2013). This paper looks at forum exchanges and at the modes in which interactants collaboratively work to reach a translation/transcreation output, hypothesizing that they benefit from the large and heterogeneous audience, and discusses if and how these fora might be considered a threat to the translation profession.

3. Data

The data consist of a self-compiled corpus of forum exchanges from the Wordreference website (www.wordreference.com). The website is one of the most successful crowdsourcing projects dealing with languages, typically used by teachers or students as well as common users. It appeared first as a free online bilingual dictionary dealing with several languages but it now offers new tools, such as the language fora. Users can read past conversations or start new threads concerning their language doubts, that are eventually discussed with other members of the community. The thread thus becomes a new tool for working on languages, with users working as living dictionaries with their suggestions and explanations of neologisms, regionalisms or phrases in contexts.

Participants in the forum are experts and novices in the field of translation, whose involvement in the discussion is aimed at providing help in translating terms that have context or culture-specific meanings. Professionals and amateurs cannot be distinguished and it is up to the reader to evaluate the value of the translation provided.

Data concern comments offered in seven threads dealing with different translation issues, with users speaking Italian and English. Participants use nicknames, and only their native language and their role within the forum (moderator, senior member, member or new member) are known. The dataset comprises nine years of discussions (November 2008 to April 2017), and the time-span in which these exchanges occur varies from a few days to 9 years. Some threads seem to be closed within a few comments and a few days; however, any participant can post a comment and reopen the debate. The corpus contains a total of 135 messages sent by

69 participants. I have chosen the threads with most replies, and dealing with translation to/from English and Italian. I have selected those (see Table 9.1) offering different translation issues: the translation of honorific titles, of specialized terms used in relevant contexts, of terms having cultural connotations, and of ambiguous terms. The number of participants varies in the threads, using both English (55%) and Italian (45%), with some threads adopting more English (up to 76%) or Italian (up to 73%). Sometimes participants use both languages within the same comment.

CORPUS

Thread	Last post	Number of participants	Number of answers
Gusto liquoroso (dessert flavour)	04.17	12	17
Mansplaining	05.17	15	56
Backsplash	04.17	17	23
Ordine dei Medici (Association of Doctors)	01.15	9	11
Parco gioco (Playground)	03.17	16	28
Total		69	135

Table 7.1. Dimension of the corpus, number of participants and number of answers

Most users have a tenure shorter than one month, but some others participate for several years and upgrade their roles in the forum within the years. Discussions follow a simple thread structure: a user starts a discussion with an initiating post, along with a descriptive title, and comments follow.

4. Framework and methods

This chapter focuses on the modes in which interactants collaboratively work to reach a translation output considering cultural contexts. More specifically, the study focuses on the interaction as well as on the collaborative strategies interactants use to reach successful outcomes. Exchanges are thus analysed by means of digital discourse analysis

(Stommel 2009; Giles and Stommel 2015), which helps studying the collaborative practices and conventions of online participants, namely sequentiality (how the space for a new post is shaped; addressing), accountability (the display of legitimacy for taking part in the discussion), and communication dynamics (politeness and conflicts). According to Boyd (2014), the collaborative setting is based on users' voluntary participation that allows for the co-creation of participatory exchanges. These exchanges imply communication dynamics that must be studied in the context of digital environments by means of digital conversation analysis (Giles, Stommel *et al*. 2015), which adapts the conversation analytical tools of conversation analysis to online interactions. The digital environment allows people to take the role of information giver and receiver and hides the level of actual knowledge in the field, unless the user explicitly identifies himself as a professional.

Previous research has shown that credibility is based on what is relevant for an info-receiver, by someone who is believed to be an expert, expressing authority (Zummo 2015). Authority relies on audience assessment and implies an expertise infused with experience and wisdom (Segal and Richardson 2003, 138) as well as confidence. Credibility is thus based on how confident the writer seems to be in his/her knowledge statements (Malmstrom 2008) and consequently accountability and modality issues are useful to understand how people express both the right to take part in a discussion (Stommel 2009) and confidence (modal markers, Nuyts 2001). As Malmstrom states (2008, 36), a writer would be highly accountable for a knowledge statement if s/he is the sole source of the information or knowledge content, less accountable if an inferential process is involved and even less accountable when the source is mediated. Another expression involving credibility by confidence expressions is epistemic modality (Nuyts 2001), since it indicates the speaker's degree of commitment to his/her proposition in relation to his/her knowledge or belief within a high or low degree of certainty. Modality can also be used as a means of politeness (Carretero 1992) with modal markers used to soften an imposition, and as quality hedges (cognitive evidential markers such as "I think", "I believe", "I assume") in which the speaker is not taking full responsibility for the truth of his utterance (Chafe 1986). As such, epistemic modality has a "pervasive influence" in politeness strategies (Carretero 1992, 17) since it is used to reach agreements and mitigate disagreements in case of discrepancy of opinions between interlocutors (interactional conflicts, Langlotz and Locher 2012).

For the analysis of data as interactional events, first the emails were edited for privacy issues, and then the comments were organized

temporally and studied according to the sequential organization in terms of chronological order, addressivity (to whom the post is addressed) and action that is performed during discussion (see Table 9.2). I focused on the adjacency pairs, a sequence of utterances (e.g. thanking-response and answer-question sequences) that are mutually dependent and are produced by at least two participants in the interactions.

Interactional Activity				
Addressing	Date	Interactional activity	Language used	Role in the forum
Va> Forum	29.03.17	Initiates thread: how to translate 'liquoroso' in the context of high-quality coffee.	English	New Member
PfI> Forum	29.03.17	Provides outcome, addressing Va.	Italian	Moderator
Va> PfI, M49	29.03.17	Addressing Pfi, quotes and provides more solution. Addressing M49, agreements and thanks.	Italian, English	Senior Member

Table 7.2. Analysis of interaction: addressing, date, interactional activity, language used, and role of participant in forum

For accountability, I analysed overt mention as well as implied accountability, and used the domain of epistemic modality to ascertain how the speakers display confidence with their utterances. Modals were then studied according to the classification by Nuyts (2001) and consequently three categories were taken into account: expression of certainty (*I know exactly what it means* [...], Gl1), expression of possibility (*That could be*, Bp3) and expression of probability (*It can indeed be associated with* [...], Gl1) expressed by verbal and non-verbal markers (epistemic adverbs and adverbial expressions). Data were then analysed focusing on the community practice strategies and the collaborative setting, both in terms of politeness norms in digital conventions, and in terms of adherence to conventions in translation. Finally, focusing on the same exchanges taken as adjacency pairs, I studied the collaborative framework in which exchanges produce or fail to produce a credible translation output.

5. Communication dynamics

Threads are initiated mostly by new members asking for appropriate translations of some terms involved in cultural specific backgrounds. When the thread is initiated by senior members, the question concerns language curiosities, specialistic terminology, and context nuances. The sequential organization of the thread is concerned with an initial question, followed by replies dealing with the negotiation on the best translation. Among these replies, other comments may interrupt the main sequence with side-questions related to context specifications, irony and even greetings among users. Interactional activities thus involve individual help as well as side-turns involved with group politeness practices. The discussion comes in relaxed terms, and irony and mocking comments reveal a certain group solidarity. The most important activity that takes place in the forum remains the translation of (culturally-)ambiguous terms/phrases, which is what starts the thread.

Responses are displayed below the initiating post in the order in which they are received. Features for nested responses are infrequently used, and addressing is the most used way to respond to a user who is not the thread initiator. Addressing is made by name and by using the @symbol (echoing common social networks).

The time lag between sending and receiving a message varies considerably between being very short (minutes) and very long (days or even years). Participants choose when to write their comments, identifying or creating a virtual space for their turn. The interactional event is formed by comments that respond to previous posts or add contents in a conversation continuum. The reply is construed as a sequence, within a structure that is similar to the question/answer adjacency pair format. The addressing helps detecting adjacency pairs as in:

pfi> Forum. It's a bad translation of [...]
[...]
kk>Forum. Non sono d'accordo, pfi […] - [tr: I don't agree with you, pfi]

The second message, from kk, comes after a number of other messages from other users. By using his interlocutor's nickname, however, kk engages himself in a sequence addressed specifically to pfi.

Users discuss and verify the credibility and relevance of some translational outputs based on their own experiences, real life, and using translational tools like dictionaries. Even in this case, however, this idea must be adapted to the digital environment and users. The dictionaries to which users refer to are almost always online dictionaries (dictionary.com;

Oxford online dictionary, the WR dictionary, and Kudoz). When they need to test the use or a specific pattern, Google results or specialized sites are used.

> LC>Forum. It is NOT English (no results googling it on English pages).
> Anto77>Forum. È inglese ECCOME! [tr: It is, INDEED!]

Google results allow users to find collocations and colligations. In fact, users benefit from Google as a large database in which, by digitizing a keyword, they find rates of occurrence and use the results accordingly. Users also employ their life experience to validate or back up their assertions. For example, when dealing with the translation of *Ordine dei Medici,* a participant specifies that it is an Italian medical association and provides its characteristics, raising credibility by accountability since s/he has "been working at the hospital for 25 years" (Or_ar#9). Dealing with the translation of *backsplash,* a user says "I marmisti (categoria a cui appartengo un po') lo chiamano 'alzata' se va dal piano al pensile [...]" [the marble workers (a category to which I belong a little) call it 'alzata' if it goes from the kitchen board to the wall unit] (Bs_Ody#8). Accountability thus increases the credibility of what users are saying, as testified by the immediate feedback from other users. However, writers mitigate their assertions, as in Co_te#8:

> Te>Forum–Non so di cosa sto parlando, e non posso garantire l'attendibilità della fonte. [I do not know what I am talking about, and I cannot guarantee the reliability of the source]

Other knowledge statements make reference to epistemic or evidential grounding (Palmer 2001) that is the domain of modality. The appropriate use of epistemic markers reflects a high degree of relevance and efficiency in exchanges by demonstrating degrees of certainty, with rhetorical and politeness strategies required under conversational circumstances. The use of modality shows how speakers take measures to expose and protect themselves from the negative effect of their utterances to their interlocutors. In my data, certainty and possibility markers used as hedges have become forms of politeness playing a social role in interaction strategies. Statements are often marked by epistemic modal markers: there are rarely (25%) expressions of certainty (*I am pretty sure* they meant the flavour; *you can definitely have* a "'liquoroso' flavour", LIQ_val#4). Phrases are involved with modal non-verbal and verbal markers (*must be missing*) and negative marked constructions (*I think not*), in English as well as in Italian (*ovviamente*, *non è inglese* [obviously, it is not English]).

More frequently, sentences show uncertainty by using non-verbal and verbal possibility markers as well as cognitive verbal markers (*Strong*, *perhaps*?, I [...] *thought* that "denser" *might work).* Modal verbal and non-verbal markers are also used to express concession and to mitigate directions, thus displaying politeness (*I may try* slip them in there though, *Perhaps* you should find a less ambiguous example).

During one exchange dealing with translational issues, one non-native speaker (ITT) replies to another one (L99) displaying a high degree of certainty that results in an unkind comment. He also adds an example to support his outcome, as evidence of use (ITT's example is: I can't get out of my head the idea that religions are needed for the well being of the mankind). Another participant (RRO) finds the example ambiguous and, kindly, underlines the ambiguity in the sentence. After ITT's response, the group starts a side sequence debating on the rightness/relevance of the example, and on the expression "mere grammatical" that ITT used to justify his example. From here, communication degenerates:

> Ody>ITT –ITT, your example, being as it is ambiguous, is not 'merely grammatical'. The translation will depend on what the sentence actually means, as RRO very clearly illustrated. Perhaps you should find a less ambiguous example.
>
> ITT>Ody–I'm not a professor or graduated in English/Italian, but I disagree with you. For how my example might be ambiguous, it remains correct grammatically; being the purpose of this thread to help others understand whether or not the described expression is grammatically acceptable, it fulfilled its purpose. If you think otherwise, you're welcome to make a better one!
>
> Te>ITT – Unfortunately, not only is your English ambiguous but is also not quite correct. So, I'm afraid I'm not sure how helpful it really is. [a frame follows in which ITT's example is reported and edited]. Like RRO I would not use this sentence because the meaning is not clear. I would use one of RRO's sentences, neither of which includes the phrase "can't get out of my head". So, whichever meaning you wanted to convey, I don't think this translation works well here. [...]

The user, here called Ody, remarks on the ambiguity of the example, endorses RRO's statements but softens his claims by using the possibility marker "Perhaps". ITT responds by minimizing his position ("I'm not a professor or graduated in English/Italian") and seems to concede about the ambiguity of the content of his example but first strongly remarks on his disagreement, then affirms the example's pertinence since "the purpose of

this thread [is] to help others understand whether or not the described expression is grammatically acceptable". He concludes with a sentence that seems a challenge, marked by the use of an exclamation mark. At this point, a native speaker takes part in the conversation addressing and opposing ITT by editing both the example and the post, thus attacking ITT's credibility and accountability in a thread dealing with English language and use. This last user's sentences all contain hedges and modal markers to soften the tone (*not quite correct, I'm not sure, I would not use, I don't think*). The conversation then follows with other sequences that no longer involve ITT and is restored to its first goal, providing help with translations.

6. Collaborative settings and transcreation outputs

When the translational output deals with General English then the Google search is sufficient to support evidence of use. With ambiguous terms, in particular when dealing with specific domains and cultural nuances, participants turn to webpages dealing with the equivalent content terminology, which they search for patterns. However, terms are also discussed because of their language collocation and within their cultural nuances. What follows is a debate on how to best translate into English "caffè dal gusto liquoroso". The phrase deals with connotations, specialized context of use (e.g. advertisement and marketing) and with the tradition of coffee-drinking in Italy, where several coffee blends are used and tailored to the customer's different moments of consumption and taste. After dealing with the poetic meaning and the advertisement and cultural context, they finally reach a conclusion ("liquorish coffee") that is more explicit and direct, resulting in a more rigid meaning. The following example shows how the best output is negotiated and constructed within the community.

> VA>Pfi. You mean texture-wise? That may well be and would also make sense (though I still wouldn't know how to put it in English), although I am pretty sure they meant the flavour (the Italian is the source language), and as I mentioned, I can "feel" what they mean, you can definitely have a "liquoroso" flavour.
> E>Forum. *Strong*, perhaps?
> RRO>Forum [...] Liquory makes me think of licorice rather than spirits.
> LC>Forum I was thinking along the same lines, Tell. It doesn't really make sense to describe coffee as having a 'gusto liquoroso', but it sounds good.
> JJ>Forum. The ancient liquorish taste of gourmet coffee.

> LC>JJ. I thought 'liquorish' was a rather old-fashioned way of saying leacherous (or similar).
> YLR>Forum. Thank you these are all great! [...] I [...] and thought that 'denser' might work. it doesn't sound like the same kind of flavour. [...] I may try slip them [...] in there though.

On a different thread, the debate revolves around the most applauded translation of "Ordine dei Medici Chirurghi e Odontoiatri". This is a title referring to the Medical Association dealing with professional, administrative and legal aspects of the medical and dental profession in Italy. However, education, medical titles and professions have a profoundly cluttered meaning and translation is always very difficult. The user Mcr needs help to translate the title "Presidente dell'Ordine dei Medici Chirurghi e Odontoiatri" and comes up with *President of the Surgeons and Odontologists*. The title *Medico Chirurgo* is obtained by graduating in Medical Schools, with students not having any specialization and therefore still being non-professional doctors, whereas its direct equivalent in English (Surgeon) refers to a professional qualification. Moreover, in anglophone contexts, the graduated student is a General Physician and his association does not include dental surgeons. In addition, the Medical Examining Board as well as the General Medical Council have a Chair, not a President. The phrase therefore must be discussed as a title, must deal with the problem of translating the name of the Association and must take into account all the above specificities. Users first reply giving links to medical association websites, to crowdsourcing pages, others then trace the origin of the meaning and reproduce two different translations for British English and American English, point to the Kilk/Kiss differences (Hall 1976), and offer a diachronic perspective to explain the word. At last, several possible translations are offered and discussed (President of the Association of (General) Surgeons and Dental Surgeons; Register of Physicians and Odontologists; Register of Medical Practitioners and Odontologists; Medical association of surgeons; Board of Physicians; Royal College of Physicians/of Surgeon, Chair of Council, Medical Examining Board), until reaching a general consensus on an equivalence rather than adapting and creating new transcreative choices. This example shows how some users rely on verbatim translation while others find different paths, often taking into account the cultural context in which the term is to be adapted.

The negotiation of meaning may also deal with neologism, as in the case of the translation of mansplaining. Here the grounds deal with the specificities of a cultural system, being the word "mansplaining" as affected by the social sensibility and perception on gender issues. However, participants negotiate only on linguistic aspects, and the

translations proposed are within the range of Italian adjectives (gradasso, smargiasso, millantatore; pallone gonfiato [boaster and synonyms with altered connotation]); they then point to the verbal aspect (fare lezioncina su/spiegare con condiscendenza [give a lesson, explain]) accomplished by men (spiegazione virile [virile explanation]) until participants finally agree with creating a neologism (lectio maschilis, lectio virorum, maschiegazione, maschilezione) trying to report the word-formation and the word class.

7. Conclusions

This paper has addressed the question of collaborative translation, as a form of translation/transcreative practices involving collaboration, digital life and translation practices.

Access to the Internet is considered the major information source, since it provides access to specialized assistance in an easy, fast and economic way. The user aiming at translation products can easily access free crowdsourcing websites offering their help for free, without the mediation of a professional translator.

Although there is a negative attitude toward online translations (Correa 2014), protocols and team translation processes are increasingly researched. While the new research refers to the high standards of translation industries and professions, online settings also provide different environments in which translational output is discussed among amateurs and professionals. The downside of such practices is that non-specialist outputs might occur, and boundaries between amateurism and professional work are blurred. However, these fora provide a translation product based on participants' negotiation that need to be studied as a (lay) outcome that might be useful both in pedagogical and in sociological studies. As in other contexts (Zummo 2015), fora provide a popular and frequently used space in which interactants discuss and obtain immediate feedback that, although moderated in terms of communication conventions, is often not mediated by professional insiders.

The forum investigated is used to discuss new meanings, and find immediate translation or explanation of meanings in different (cultural and domain) contexts. Meanings are always discussed by multiple users, with interactional dynamics common in fora (Stommel 2009). The group moves within the boundaries of the rules of politeness in conversations and never comes to flaming or aggressive language. Accountability and modality analysis has shown a high degree of possibility markers, evidencing a lack of confidence as well as politeness exchanges (Carretero 1992). When a conflict situation occurs, the dynamics change into group polarizations.

Differently from what literature on online exchanges shows (Langlotz and Locher 2012), aggressive language is not used and this highlights the dimension of the collaborative platform, and of group-interactions. As for the outcome, participants do not take advantage of the large audience and its different cultural backgrounds and discuss outcomes focusing on equivalences supported by a search on the actual use. They discuss the possibility of delimiting the boundaries of meanings or expanding them, offering equivalents in an L2. Participants provide a form of translation activity concerning the transfer of a meaning from one language to another and seldom create added social and cultural meanings to help target an audience (Katan 2014), therefore they point to translation more than to transcreation activities, despite their heterogeneous nature. As in Kim (2006), by talking and comparing possible outputs, people collaboratively offer the translation for a particular occurrence, helping the thread initiator and comparing and discussing terms profiting from their (cultural) competence and linguistic tools. However, these fora discuss only words to be translated and, when occurring, transcreative processes refer only to the adaptation of existing titles or connoted expressions to a different audience, with the "created" process not being clearly evident.

As such, e-users can be useful as a sort of human dictionary but they are understood to be a first approach to the translational output. A possible implication of this study is that transcreation is confirmed to be "something more than translation" (Pedersen 2014, 57) that seems to be beyond laymen exchanges. The forum is thus a collaborative platform where participants, as a community practice, operate with the aim of closing the distance between amateurs and the profession, profiting from technology, the Internet, and the collaborative environment. However, this virtual space cannot be defined as a threat to translation profession since participants know they are dealing with tentative outputs that remain on a (high-standard) layman's level.

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CHAPTER EIGHT

A PROCESS-BASED STUDY OF THE REFORMULATION STRATEGIES OF CULTURE-BOUND HUMOROUS DISCOURSE

PIETRO LUIGI IAIA

1. Introduction and rationale

The evolution of audiovisual translation studies coincides with the adoption of a multidisciplinary approach (Díaz Cintas 2004; Bogucki 2011; McClarty 2012) to advance the current state of research (Di Giovanni, Orero and Agost 2012). In fact, although some innovative investigations describe the multimodal nature of audiovisual translation (Perego and Taylor 2012), create a corpus of film dialogues (Pavesi 2009), or analyse the end-users' perception (Antonini and Chiaro 2009, 99-100; Denton and Ciampi 2012), a considerable amount of studies do not systematically focus on the semiotic dimension of the process (Matthiessen 2001; Chaume 2004), but tend to discuss the extent to which target versions embrace one of the two conventional "orientations"—"domestication" and "foreignization" (Perego 2005).

This chapter will illustrate the results of a case study conducted at the University of Salento that explores the cognitive processes involved in the adaptation of culture-bound humorous discourse. In particular, the subjects—ten undergraduate students enrolled in a foreign language degree—were divided into three groups and tasked with producing an Italian translation for the subtitles of a top-ten list of what Homer Simpson has learned about television, from *Late Show with David Letterman* (see Section 3). This research will enquire into the influence of the participants' interpretation processes on the reformulation of the original jokes, so as to increase the available process-based analyses of AVT. Additionally, this study shall try to determine whether the application of the relevant theoretical background (Section 2) in educational contexts can help future

translators to pursue the interaction between the text-based examination of the original multimodal composition and knowledge-based inferences, so as to render the target textual world both pragmalinguistically equivalent to the source version and more accessible to its recipients. The subjects' responses are finally analysed and discussed in Section 4.

2. Theoretical Background

The definition of AVT as a multimodal communicative process, whose objects (both source and target scripts) are the outcomes of the interaction between the senders' and receivers' cognitive and socio-cultural backgrounds (van Leeuwen 2005), can help to devise a multidisciplinary approach for educational purposes. When source and target versions are planned, in fact, authors and translators resort to their internalised knowledge and expectations associated with the topic, genres and supposed recipients of the texts, to select and arrange the semiotic resources (Widdowson 2007) that have to guide and control the addressees' "pragmatic achievement of meaning" (Guido 1999a, 71). At the same time, the relationship between language, culture and cognition affects receivers, as well (Widdowson 1996), and since they draw upon their experience to process the audiovisual texts and derive the appropriate meaning potential that is instantiated in discourse, also multimodal exchanges may be less straightforward if participants belong to different social-semiotic systems of communication (Halliday 1978). In these cases, adapters need to mediate between the source-script analysis and the attention to the target setting to foster the equivalent decodification of the actualisation of the authors' ideational and interpersonal functions (Pym 2003), thus improving accessibility—through translation—to the illocutionary force (Austin 1962).

It is contended that the focus on the cognitive characterisation of AVT in educational contexts, such as university courses in foreign language and translation degrees, can urge future translators to perform retextualisation processes that stem from the critical, multimodal reading of scripts. Indeed, acknowledgment of the multifaceted and cross-cultural nature of AVT may lead adapters to avoid those ideological (Díaz Cintas, Ranzato and Parini 2016), even "transgressive" (Vandal-Sirois and Bastin 2012, 37), transcreative renderings (Pedersen 2014), which localise and sometimes even eliminate (Di Giovanni 2008) any references to the original culture. Although these changes are meant to improve the multimodal script's socio-cultural proximity to the target audience (Pedersen 2014), such reformulations seem to be primarily based on top-

down interpretations that are not balanced by text-based analyses. As a result, partial types of equivalence are realised (Iaia 2016a), commonly fitting recipients that do not correspond to the original addressees. To modify this conventional paradigm, also audiovisual translators should consider themselves as mediators between the source and target ways of contextualising and experiencing reality, to fulfil the translation task of re-transmitting "the content" of the original version, its functional aspects, and the "author's intentionality" (Sager 1997).

A valid contribution for instructing students in how to account for the mental level of AVT and the influence of their cognitive constructs on the characteristics of their renderings and on the traits of their implied audience is given by the theories exploring bottom-up and top-down processing (Treiman 2001; Dambacher 2010), which can be useful models to explain how to read (Kress and van Leeuwen 2006) multimodal composition, albeit conventionally associated with written messages. In general terms, top-down processes are connected with "the uptake of information" guided by "an individual's knowledge and expectations", whereas bottom-up activities reflect how the "stimuli from the outside" environment—like the scripts themselves—are taken "with little recourse to higher-level knowledge" (Treiman 2001), to make sense of the textual world. By way of example, as regards the selected case study, the interaction between such reading strategies entails that evidence to identify the cognitive opposition underlying humorous discourse and attain an equivalent multimodal retextualisation of the senders' discourse and pragmatic functions should be inferred from the parallel verbal examination of Homer Simpson's utterances, the contribution of the translators' prior knowledge of American culture to the assessment of the connotative dimension by means of pragmatic analyses, and the support of the real audience's laughter, which may represent another trigger (Donoghue, McCarrey and Clément 1983) of humour detection (Moran *et al.* 2004).

3. Method

The subjects involved in the case study under investigation are third-year undergraduate students of English, who participated in a six-hour workshop held at the University of Salento. The objectives of this study are: (i) to enquire into the extent to which specialist training helps learners to mediate between top-down and bottom-up interpretation when creating target scripts; and (ii) to obtain data that prove the influence of the cognitive reception processes and mental representation of the implied

receivers on the creation of target scripts. The participants were asked to make use of the Think Aloud Protocol (TAP—Ericsson and Simon 1984) in order to detail why they preferred some features to guarantee the joke's accessibility and achieve the expected humorous reaction. Even though the use of TAP has some limits (Bernardini 2001; Smith 2014), the audio recordings of the students' concurrent verbalisation of their reasoning does facilitate the analysis of "what might occur in the translator's mind" (Eftekhary and Aminizadeh 2012, 1039) and reduce "problems associated with memory failure […] when one waits to collect verbal data at the conclusion of an activity" (Wade 1990).

In the top-ten list of what Homer Simpson has learnt about television, each utterance contains references that produce a type of humorous discourse that is extremely culture-bound, and which can be classified by using Zabalbeascoa's tagging (1996). Positions eight, five, and one are "international jokes" characterised by notions that are equally accessible to source and target recipients; positions six and three are examples of "language-dependent jokes" based on puns; positions nine, seven, and two belong to the "national-sense-of-humour jokes" category and represent the focus of this chapter, since their translation requires cross-cultural examination in order to infer the appropriate semantic and communicative levels to be retextualised in translation.[1] The positions that will be examined in the following section are reported below:

(1) Position 9:
Do not buy sushi from the Home Shopping Network.

Position 7:
Widescreen televisions were invented to accommodate Keith Olbermann's enormous head.

Position 2:
Ever noticed all morning weathermen are as fat as a dump track?

The selected corpus of jokes displays examples of counterfactual and derogatory references (Zillman 1983; Ross 1998) to American celebrities and pop culture, which require translators to be acquainted with both source and target languages and cultures (or Guido's (1999b) "procedural"

[1] Positions 7 and 2 are mentioned elsewhere (Iaia 2017), but complementary considerations and information are here provided.

and "factual" competence), as the recorded reactions (analysed in the following sections) demonstrate.

In order to provide a truthful representation of the role of the translators' cognitive mechanisms, the instructions were limited to trying to deal with the conventional spatial and temporal limits of subtitling, as well as for the fixed frame of the selected segment, composed by Homer Simpson, the title of the top ten, and the transcription of the list (Figure 8-1). Finally, students did not receive directions concerning the types of equivalence to pursue or the receivers of their retextualisations, as these had to be determined by the subjects after watching the video.

Figure 8-1. Fixed frame of the selected top-ten list

All the subjects define the implied audience of the segment as mainly composed by men from 20 to 35 years old, used to watching American TV series, and familiar with the source culture, because of two main factors (as revealed by the TAP recordings): the presence of Homer Simpson, which may make the examined text accessible to *The Simpsons*' fans first, and the inclusion of subtitles, which are more used by younger Italian receivers, especially by those who usually watch series online (Lepre 2015; Iaia 2016b). Interestingly, their evaluation is in line with the objective of Fox when commissioning animated sitcoms such as *The Simpsons*, as the network was "hoping to increase its appeal to younger men" (Hilton-Morrow and McMahan 2003, 85).

4. Analysis

4.1 Translation of position 9: "Do not buy sushi from the Home Shopping Network

The 'Home Shopping Network' joke activates a "possible/impossible" schematic contrast (Attardo 2001) between the scripts "to buy from TV channels" and "to buy fresh food". Even though this opposition may be considered universal, the reference to a specific home-shopping channel may reduce the accessibility of the fragment, as proved by the TAP recordings. In fact, someone from group 3 claims that Homer's utterance "is not funny", whereas students from group 1 need to explain what "Home Shopping Network" is to one of their colleagues. The latter episodes show the need for an interactive activation of both types of cognitive processing, insofar as the schematic clash is more easily inferred after filling in the knowledge gap caused by Homer's reference—and indeed, the proper retextualisations start only when the semantic, culture-bound and functional dimensions are identified. As regards the reformulations, the table below exemplifies that different degrees of domestication are eventually selected, trying to accomplish the common objective of helping the implied receivers perceive the humour in the discourse:

Group 1:	Non comprare sushi dal canale Mediashopping	Do not buy sushi from the Mediashopping TV channel
Group 2:	Non comprare sushi dai canali di televendita	Do not buy sushi from home-shopping TV channels
Group 3:	Mai comprare sushi dai canali di vendita locali	Never buy sushi from local home-shopping TV channels

Table 8.1. Translations of position 9

In the three responses, the solutions reveal different levels of adaptation, due to the ratio between top-down and bottom-up processes. By opting for "Mediashopping", the members of group 1 try to increase the accessibility to viewers through a knowledge-based allusion to an actual, similar Italian channel. This creative change seems to reflect the transcreative renderings, although the original possible and impossible situations are respected in this case, whereas transcreation tends to cause "radical changes" (Di Giovanni 2008, 33) to the original message. Groups 2 and 3 opt instead for generalisation strategies (Molina and Hurtado Albir

2002), but this approach does not negatively affect pragmalinguistic equivalence either, since the illocutionary force—to create a specific script opposition—is preserved, and the semantic field of television in the joke, in compliance with the topic of the top-ten list, is retained.

4.2 Translation of position 7: "Widescreen televisions were invented to accommodate Keith Olbermann's enormous head"

Position 7 contains another tricky reference when Homer mentions Keith Olbermann and creates an "expected/unexpected" schematic opposition integrated by disparaging humour, providing a non-credible explanation of the function of widescreen televisions.

This basic association behind humour is identified by all the subjects, who initially try to select an equivalent Italian or international celebrity. In the earlier stages of their translations, the subjects turn to top-down retextualisations of the original utterance suitable for the implied receivers, and two solutions represent interesting cases in point: Jennifer Lopez, and Gianni Morandi. The former choice can be labelled as a sexist substitution, tailored to the male audience's ability to deduce the specific reference to her body. As for Gianni Morandi, the Italian singer is selected because of his big hands, which he habitually waves about, hypothetically symbolising a valid alternative to preserve the connotative dimension of Homer's utterance. These justifications—audible in the TAP recordings—seem to validate the conventional, colonising (Paolinelli and Di Fortunato 2005) nature of the ideological impositions in Italian AVT. Yet, if one keeps on examining the audio files, the importance of the theoretical background of this case study is evident in the inversion of the standard route, when the participants rely on an alternative feature of the implied receivers—their knowledge of American culture. In particular, someone from the second group acknowledges that "[a]ccording to the audience we choose, we should include American names, or use an Italian one!", and all the members eventually decide to work as the official Italian translators "do in *The Simpsons*"—which their imagined recipients know (see Section 3)—"when the names of celebrities are left as they are". Also groups 1 and 3 maintain the original reference, and although admitting that this solution may potentially lead to a "non pun" (Delabastita 1994) for most of target viewers, they prefer to be more consistent with the original locutionary dimension, which should be appropriately interpreted by those embodying the implied receivers.

Finally, an interesting result is obtained by the members of the first group, who exploit the physical space of the frame for what is here defined

as an example of 'multimodal compensation', as is visible in Figure 8-2 below:

Figure 8-2. The 'multimodal compensation' proposed by the members of group 1

The definition "multimodal compensation" entails that the inclusion aims at filling the receivers' gap through a multimodal expedient, since an image of the butt of the joke comes into view. Yet, the feasibility of this strategy depends on the text genre as well as on features of the fixed frame that the audiovisual translators find—in the case under analysis, the inclusion is allowed by the fact that only Homer Simpson is present in the middle of the screen. It is true that analogous creative strategies are widely employed to translate Japanese animation in particular (McClarty 2012) or to produce fansubtitles (Ferrer Simó 2005; Massidda 2015), but standard subtitling practices are still characterised by a generalised set of norms (Nornes 1999) which "convert the translator into a mere rule-obeying machine" (McClarty 2012, 139). Anyway, examples like the one reproduced in Figure 2 seem to confirm that specialist training could help future translators to examine the source-text audiovisual space critically, in order to find alternative paths and support the appropriate pragmatic interpretation of the semantic and functional levels.

4.3 Translation of position 2: "Ever noticed all morning weathermen are as fat as a dump track?"

The last extract is characterised by a reference to the morning-show weathermen's physical constitution, which leads to another example of culture-bound, disparaging humorous discourse perhaps estranged from Italian viewers, since there are not comparable professional figures—namely, obese weathermen—who could represent a valid substitution, as happens with the supposed connection between Keith Olbermann and Gianni Morandi (see Section 4.2).

The three translations propose a mostly literal reformulation of the source script, as evident from the following table:

Group 1:	Mai notato che i meteorologi del mattino sono grassi come un camion dei rifiuti?	Ever noticed that morning weathermen are as fat as a dump track?
Group 2:	Vi siete mai accorti che ogni mattina i meteorologi sono grassi come un camion dei rifiuti?	Have you ever realised that weathermen, every morning, are as fat as a dump track?
Group 3:	Avete notato che tutti i meteorologi della mattina sono grassi come camion dei rifiuti?	Have you ever noticed that all morning weathermen are as fat as dump tracks?

Table 8.2. Translations of position 2

Also this extract validates that both bottom-up and top-down mental processes are activated to receive and retextualise source versions, whereas the audio recordings confirm the influence of the implied receivers on the construction of the alternative versions. Although, from a denotative perspective, the joke in position 2 seems to be rooted in a universally accessible, disparaging representation of overweight people—after all, one of the students claims that Homer's utterance "is funny anyway" even without knowing the actual object—all the subjects agree that recipients' knowledge of American television might be essential to increase the humorous-discourse accessibility. Since the main audience is imagined as predominantly composed of young adult males "acquainted with American culture" and familiar with the exaggerated representation of overweight morning weathermen in a number of films, series and humorous shows, the lexical dimension of the original sentence is not drastically modified, and the differences between the three proposals are almost unnoticeable.

Generally speaking, what is also worth observing is that all the participants adopt what could be labelled as a "mediation" stance, which stems from the interrelation between the source and target linguacultural settings, and which is meant to support the achievement of an equivalent reformulation of the illocutionary force, as well as similar functional aspects.

5. Conclusions

This chapter has presented the results of a case study that was designed and performed at the University of Salento to inspect the contribution of a specific, socio-semiotic and process-based theoretical background to the actual adaptation strategies of culture-bound humorous discourse. Even though the conditions of the data collections were those of a standard classroom rather than a professional studio for AVT, it appears that the interpretation and reformulation of the selected extracts are usually guided by the translators' prior knowledge and by the characteristics of the implied audience of target scripts, a mental construct that is regularly exploited to control the actual recipients' pragmatic achievement of messages (Hart 2007; Ferrari 2010). Whereas the conventional adaptation strategies of humorous discourse are grounded in the ideological modifications to source versions (Iaia 2015a, 2015b), which let receivers attain a different, culture-bound instance of discourse, the case study here discussed has exemplified that the interaction between knowledge-based and text-based interpretation and reformulation of original scripts can lead to pragmalinguistic equivalents that try to preserve the intended semantic and communicative levels, along with the appropriate accessibility to their viewers. In this light, the selection of a mediation stance on the part of translators is vital to support the search for alternative solutions to overcome the conventional, rigid separation between the domestication and foreignisation approaches.

Anyway, more studies that focus on the cognitive processing of source scripts, as well as on the pedagogic use of multimodal texts, are needed so as to further examine the conventional reformulation strategies, and to develop specific theoretical and practical models for audiovisual translators' training and the process-based investigation of AVT. Finally, the execution of further practical experiments, which may involve a higher number of participants or different genres or text types, can provide more data about the alternative, cognitive, communicative and multimodal reformulations, eventually reinforcing the definition of translators as mediators, and mitigating the ethical and procedural consequences of ideological and cultural modifications.

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CHAPTER NINE

TRANSCREATING THE MYTH: "VOICELESS VOICED" MIGRANTS IN THE QUEENS OF SYRIA PROJECT

ALESSANDRA RIZZO

1. Introduction

Rachel Shabi entitles her article for *Al Jazeera* (2016, online)[1], "Reversing the anti-refugee discourse with art. While Europe seems to be losing humanity in the face of a refugee crisis, a counter-wave of artistic events is emerging".

Against a backdrop of tension and despair, fears and refusals, aesthetic discourse on migration across a variety of modes and modalities (i.e. documentaries, theatrical performances, art installations, museum exhibitions, oral narratives, videos) has encouraged the growth of new political perspectives that contrast media representations of migrants as masses or hordes, while favouring the respect for individuals. Artistic interventions have provided the public with new ideological lenses by means of which migration can be scrutinised and understood. As a result of the impact of aesthetic discourse on the dissemination of migrant knowledge, online international communities and participative collaborative forum platforms within official websites have given voice to "voiceless voiced" migrant people.

A plethora of significant cases in the context of the migration crisis have stimulated the proliferation of creative forms of truly global translation of personal narratives as adaptations of the ancient myth and as

[1] Rachel Shabi, 2016, https://www.aljazeera.com/indepth/opinion/2016/11/reversing-anti-refugee-discourse-art-161101085549043.html [Last accessed March 2018].

performances on the stage. These narratives are broadly regarded as forms of translations that re-narrate personal stories of life on screen and the stage, and through other visual modes and genres, such as art installations and museums. These narratives or stories, conceived as acts of translations, imply processes of rewriting, reinvention, reinterpretation and relocation. In these cases translation is constructed not in terms of binary oppositions or creative freedom acts against linguistic confinement, or piracy against faithfulness; instead, they are considered as a transcreating process by means of which, on the one hand, intimate experiences are reinterpreted through myth and, on the other hand, target audiences give new meanings to these narratives and listen to human stories from the voice of those who have experienced migration.

In the field of the aesthetics of migration, Mieke Bal is recognized as the first scholar who introduced the phrase "migratory aesthetics" (2007). Since then, numerous studies have testified to the interest of the arts in the construction of new forms and genres of migration-representation, all aiming at freeing migratory movements from the sense of spectacularisation and general fear that the media have imposed on it. The literature in the area has referred to it not simply as a movement of people, but as "an endless motion", surrounding and pervading "almost all aspects of contemporary society" (Papastergiadis 2000, 1). The increase of world migration draws attention to the transmission of information and stories crossing the world through a variety of means, such as goods, media products, the arts books. T.J. Demos talks about "inspired aesthetic innovations" in relation to "artists who have invented critical documentary strategies and new modelings of affect, creative modes of mobile images and imaginative videos, with which to negotiate the increased movements of life across the globe" (2013, xiv).

In 2006, Mark Deuze had already stated that "Artists, citizens and amateurs are getting more and more involved with the creation, distribution and diffusion of contents referring to migration for individual or collective reconstitution" (2006, 66). Deuze's reflection is directly connected with Federica Mazzara's studies on Lampedusa and the media world:

> […] very little space is usually left to individual migrant voices [...] by showing a different side of the story, a story told by the real actors of the Mediterranean passage, the migrants themselves, relying on the realm of aesthetics, have managed to gain visibility and to become 'subjects of power'. (Mazzara 2015, 449)

Mazzara's thoughts are rooted in the collective awareness that migration acts as a "catalyst not only of social encounters and change but also for the

generation of new aesthetic and cultural phenomena and structures" (Moslund et al. 2015, 1). Nevertheless, the aesthetics of migration is just one side of the various forms of participation, collaboration and interventionism that have grown as a consequence of the unprecedented number of migratory influxes across European countries. The phenomenon of the increasing amount of volunteers and cultural mediators spreading across refugee camps and reception centres to support migrant people both psychologically and linguistically has been extensively investigated in scholarly literature from the perspective of crisis communication and translation (Federici 2016; O'Brien, 2016; Baker, 2016a; 2016b).

This analysis functions within the conceptual and practical framework in which transcreation is located as the natural result of the process of adaption of migrant Syrian narratives to the ancient myth of the Trojan women. While scrutinising the parallelisms between the Syrian women's stories and those told by Euripides's myth about the Trojan women, I argue that the real experiences of migration have turned myth into an act of communication, "an experiential act" meant for the construction of human stories that reverse mainstream anti-refugee policies. The dissemination of mythological narratives through adaptations of migrant stories, where myth and translation seem to go hand in hand, has reinforced the connection of myth and translation based on transcreative procedures by means of which migration is reconstructed across cultures and territories. By drawing on Leon Burnett's concept of accommodation and reflux (2013), I claim that the process of adaptation of migrant stories to mythical settings and lives is turned into a dynamic understanding of translation of stories as a form of transcreation, where myth is accommodated to contemporary contexts with migrant stories of exile as the field of discourse.

By taking the *Queens of Syria* project (Fedda 2014, on screen; Lafferty 2016, on the stage) as the case in point, the whole artistic work is scrutinised and depicted as an act of accusation, where translation as an umbrella term functions, on the one hand, on a metaphorical level (in terms of re-narration of migrant stories) and, on the other hand, on a practical level (in relation to translation as adaptation and performance, as well as to audiovisual translation). In this respect, I maintain that the surtitles in *Queens of Syria*, which fulfil an ideological and cultural function, are repositories of acts of blame and claim, strategically transformative frames across narratives and modes, whereas the subtitles in the documentary are standardised depositaries of audiovisual translation norms. Technically speaking, surtitles are by definition devices occurring as interlingual and/or intralingual transfers taking place on stage when a

theatre production travels. This makes surtitles hybrid texts between interpretation and translation.

It is by means of audiovisual translation and English *Lingua Franca* that the female characters of *Queens of Syria* can resist linguistic domestication and have the opportunity to adapt their experiences to ancient texts and produce original performances having international diffusion. Indeed, the denial of the traditional notion of translating stories in English *Lingua Franca* imposes the "foreignness of the language" on the stage and screen and stimulates the spectators to a "displacement from the familiarity of the canonical text" (Marinetti 2013a, 35), and a type of negotiation of their understanding through a foreign culture. Displacement results in the non-acceptance of the use of English *Lingua Franca* as a "refusal of translation" (*ibidem*) and an act of resistance, on the one hand, and, on the other, in the transcreating process that resides on the transformation of an original product (the ancient play) from a perspective which is not that of the public that is watching the play but of the actors (Marinetti 2013a). Here, audiovisual translation functions as a filter that provides the target audience with the English version of the transcreated product, where the overall foreignizing sense of translation dominates the practice of English *Lingua Franca* and contributes to the transmission of aesthetic counter narratives.

Having clarified that the visual and performing arts have encouraged the dissemination of stories based on experiences of migration in which translating dynamics are involved, the scope of this study is to reveal how different levels of translation have intervened in the construction of *Queens of Syria*. Translation is used as an increasingly inclusive metaphor that describes the processes by means of which knowledge is generated, shaped and put into practice. Thus, within the framework of translation as a form of re-narration, which distinguishes two senses (a narrow and a broad sense), the investigation takes place by identifying different typologies of narratives, which I have classified into oral narratives in English (with no subtitles and surtitles) and Arabic narratives in their English subtitled and surtitled versions. Since the analysis of the source language Arabic texts (which are versions of a translation) is not the focus of this research, the methods of analysis for the scrutiny of the *Queens of Syria* project draw on Mona Baker's narrative theory in translation and interpreting, and on Michael Halliday's systemic functional grammar to examine how translation intervenes in the whole work, and to explore how the discursive negotiation of conflictual and competing narratives is realised through linguistic acts of anger and blame.

2. Data: from myth to the *Syria Trojan women* project

As a theatrical performance and documentary film, *Queens of Syria* has a long history of rewriting rooted in screen and stage belonging to the same artistic project "Developing artists present Refuge Productions". First staged in 2013 (Jordan) with Syrian director Omar Abu Saada, the work was then adapted to the visual arts and transformed into a documentary film by Syrian filmmaker Yasmin Fedda in 2014 (Jordan), eventually culminating in a UK tour on stage directed by British Zoe Lafferty in 2016.

In 2013, "Refuge Productions" brought together sixty Syrian refugee women living in Jordan to adapt and perform Euripides' *The Trojan Women,* in a theatre in Amman. These women had never acted before and their piece of theatre has disseminated their own stories of life as refugees and their experiences of war and loss in relation to the ancient Greek text. *Syria Trojan Women,* which was born as a workshop, was the original title. In 2014, Fedda produced a version on screen of *Queens of Syria*, which the artist describes as a documentary about a drama theatre workshop (Eagar 2016, online).

Three years after the first stage production, in July 2016, the UK charity "Developing Artists" teamed up with "Refuge Production" to give birth to a new performance directed by Lafferty. Unprotected stories, made inaccessible due to conflict, occupation and censorship, are the principal topics in Queens of Syria UK Theatre Tour as the latest work from the *Syria Trojan Women* Project. It opened at the Young Vic on the 5th of July, subsequently to a four-week workshop in Jordan. The cast toured Brighton, Oxford, Liverpool, Leeds, Edinburgh and Durham, and concluded in the London West End. The story has again as its protagonists a group of Syrian women, female refugees, distant from their husbands and exiled in Jordan. Their voices in the modern retelling of *The Trojan Women* have been successful in digital printing on several occasions: "They are the voiceless voiced. This is made clear from the opening moments when they clap their hands over their mouths, then shout, in unison, lines from Euripides' fierce tragedy The Trojan Women" (Bano 2016, online). Like in the documentary film, the women scrutinise parallels on stage between the ancient Greek tragedy[2] and today's civil

[2] Syrian stories of exile and war appear amalgamated into the Greek text. *The Trojan Women* traces back to Euripides who wrote the tragedy in 415BC as an anti-war protest against the Athenians' brutal capture of the neutral island of Melos. So, the play is about refugees and is set at the fall of Troy. Men are dead and the former Queen Hecuba of Troy, her daughter Cassandra and the rest of the

war in Syria.

This was a life-changing opportunity for the refugees themselves, and an eye-opening experience for British audiences who had the chance to hear first-hand the realities of life as a refugee and to see authentic materials. The first-hand transmission of Syrian knowledge has occurred by physically transferring the actresses from a Jordanian stage to a British one, and also by exoticising the play with the predominant use of Arabic. This has made *Queen of Syria* a bilingual, international and intercultural theatrical performance and documentary, where the Syrian women turned into actresses were incredibly surprised by the parallels between their lives and what the Trojan women had gone through. In spite of the numerous problems they faced, the Syrian actresses were a unified group, encouraged by the discovery of new voices bringing their untold stories to a global audience.

From a global perspective, stage companies and local theatre groups have started devoting themselves to performances and adaptations of mythological narratives more and more as a result of the migration crisis. This has taken place among directors worldwide, where Greek drama occupies a regular place, but also around small cities, where ancient productions have acquired a very significant role. These popular performances and adaptations offer an opportunity to bring to life those aspects of ancient drama that have a pervasive influence on contemporary life. The works from the ancient world permit artists to stage political protest or give a political response to a particular political climate. They all imply translations of sorts and a high level of experimentation.

Against this backdrop, *Queens of Syria* is looked at as an artistic project that has crossed interdisciplinary fields, which include the visual and performing arts and translation studies from a variety of perspectives implying adaptation, performance and transcreation. In the whole *Queens of Syria* work, original times, places and characters in the ancient world, which were encountered by source audiences, are shifted into new ages, locations and everyday people, which recalls David Lane's significance of re-contextualization as a form of adaptation consisting in "the act of taking an existing book, play text or screenplay and transposing it to another context" (2010, 157). In the redisplaying of Greek myths alongside contemporary experiences of migration in aesthetic discourse, truths and human stories are reactivated and reshaped, involving rebirth and reproduction as dynamic translations.

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women are waiting in a refugee camp to hear their fate. The "Argive" have slaughtered all the men and sold the women and children into slavery.

3. The translation context: transcreation and myth

Roman Jakobson's three categories of translation (1959/2000) are explicative of the functioning of *Queens of Syria*. It goes without saying that for the decodification of Euripides' tragedy, the myth was translated into Arabic. However, before screening and staging, the mythological narratives of the Trojan women were explored and commented in Arabic within the community of Arab speakers. Intralingual translation occurred since these stories moved from Arabic into Arabic interpretations. Following the translation of *The Trojan Women* into Arabic, the Syrian amateur actresses made the effort to profoundly understand the real essence of Euripides' play during the workshops and meetings with the directors. As testified in the numerous digital networks of conferences and interviews, the queens of Syria were so stimulated to discuss the Greek play that their interpretations frequently switched from Standard Arabic to Syrian dialect. Jakobson's second form of translation was the result of two processes of translation: the first one regards the ancient text translated into Arabic, and the second one involves the Arabic oral narratives transferred to English subtitles and surtitles for the documentary and stage respectively. This very last shift does not simply involve an interlingual passage from Arabic into English, but also the transfer from a linguistic sign system into another linguistic sign system, where oral narratives are transferred to written narratives, thus, entailing the sphere of Jakobson's intersemiotic translation.

Jakobson's three translation categories work within a complex translation framework that distinguishes two senses: a narrow and broad sense. According to Mona Baker, in

> its narrow sense, translation involves rendering fully articulated stretches of textual material from one language into another, and encompasses various modalities such as written translation, subtitling and oral interpreting. […] In its broad sense, translation involves the mediation of diffuse symbols, experiences, narratives and linguistic signs of varying lengths across modalities (words into image, lived experience into words), levels and varieties of language […], and cultural spaces, the latter without necessarily crossing a language boundary […], as well as the journey of visual and musical artefacts across social and national boundaries. (Baker 2016a, 7-8)

Against this theoretical backdrop, the dialogue with the visual and performing arts, on the one hand, and migration and myth, on the other, brings us back to the cultural turn in translation studies and confirms the

double nature of translation as both autonomous and interdisciplinary. If, on the one hand, its openness gives translation studies the status of an autonomous discipline (Holmes 1972; Snell-Hornby 1992), on the other hand, its collaborative connection with other disciplines makes it an interdiscipline (Pym 1998). The interdisciplinary level of translation allows scholars to venture into new territories and discover new paths of collaboration with adaptation and performance studies, the visual arts and mythology. The authorial voices of Cristina Marinetti (2013a; 2013b), and of Silvia Bilgiazzi, Peter Kofler and Paola Ambrosi (2013) in relation to performance, and of Katja Krebs with regard to adaptation (2014), reflect an interdisciplinary perspective by means of which migrant stories are adapted to and performed within the visual arts as ontological modes of using translation to challenge the audience through acts of performativity. Here, performance and adaptation are built in contrast to standard views on translation as forms of adaptation and manipulation. On the contrary, adaptation becomes a form of political resistance and fosters the production and diffusion of migrant narratives on the stage and screen. Meanwhile, audiovisual translation favours the internationalization of non-fictional experiences at the level of the target, stimulating community involvement by means of displacement and language resistance.

Transformations as a result of migration processes do not simply address economic, political and historical changes, but also involve cultural and social alterations that have turned out to be vital to the formation of new "moving" societies, new individualities and cultural collectivities. "The unifying principle is the re-emergence and translation of mythic material in new contexts", affirms Ben Pestell (Q&A, online 2017). He defines the process of translating myth as an act that encourages forms of rebirth and retelling. Mythical redefinitions, re-visitations and relocations within contemporary settings contribute to the creation of new modalities of description and interpretation of human stories from aesthetic perspectives in which transcreation is strategically employed.

Myth is about the telling of stories and the interpretation of images. In his article "Myths as Pictorial Storytellings" (2016, 28), Leon Burnett, by reflecting upon Northrop Frye's view on myth, highlights not just the role of myths as "the sequential ordering of words", "a verbal construct" (*ibidem*), but also refers to Frye's second sense of myth, which involves stories "regarded as sacred" and having "a social function" (*ibidem*). These narratives combine to form a mythology. However, the stories narrated by the queens of Syria are also stories that possess another sense of myth, which, to borrow the concept from Burnett, has no "plurality", but is more "a condition of life, a mode more than a text" (*ibidem*), which,

in the case of the Syrian women, is represented by their status as refugees. These stories contain a narrative level –the storytelling– which interacts with the visual level that represents a "pictorial dynamic" (*ibid.*, 29), meaning to unfold, reveal and give the stories a form. The verbal constructions in the Syrian narratives have transformative capacities driven by the visual sense provided by first-hand objects as essential parts in the stories.

It goes without saying that stories of myth and migration are narrative forms emerging within translation and beyond it: transcreated forms that are created according to modalities and strategies chosen to achieve specific goals on the target audience level. "Myths are stories" (*ibid.,* 28) that can be accommodated and transferred to other forms and modes to reshape history and re-interpret individual stories. The Syrian migrant narratives rebuilt within a mythological framework are transcreated through the devices of the visual and performing arts and, as mythological migrant stories, are relocated, reinterpreted and set in contemporary frameworks. In this sense, the relationship between migration and myth is rooted in Yuri Lotman's dialogic mechanism (1978; 1990), where both entities, the migratory and mythical one, interact by means of translation that favours the reshaping, renewal and refreshing of old myths and oversimplified or manipulated migrant stories within an international "semiosphere". The narratives of migration adapted to the myth of the Trojan women are produced by an identifiable ethnical-cultural group of migrants who have been crossing seas and razor wires from Syria to Jordan, which, by taking the Trojan women myth as a model, have the chance to travel across periods and cultures.

Here, translation as transcreation implies something broader than the simple act of rendering a story from one language into another. Migratory movements translated into the arts have indeed become familiar with the concept of accommodation, which has been recently investigated within the context of literary translation by Leon Burnett and Emily Lygo. Despite its application to the field of literary translation, the idea of "accommodating a new text by a host culture" (Burnett et al., 2013, 2) also describes the process by which migrant experiences (as oral narratives) are adapted to the artistic genre and, in particular, to the visual arts. The trope of accommodation becomes an "expedient for the fusion of adaptation and reception, and performance and reception, within the cultural circuits of translation in its construction of the aesthetics of migration" (Rizzo 2017: 54). The concept of accommodation intervenes and supports the process through which myth is assimilated for the creation of news stories, since myth itself involves the transfer of meaning from one spatiotemporal

context to another. In his interview, Ben Pestell, one of the editors of *Translating Myth* (Pestell *et al*., 2016), explains that myth is characterised by a high level of "versatility" and "malleability", and also by an innate "capacity to retain a constant core while showing a high margin of variation" (Q&A 2017, online). The perception of myth as versatile, malleabile and variable reinforces the broad and narrow senses of translation, if applied to myth, in terms of transcreation (in relation to the broad sense) and effective linguistic and semantic translation (in relation to the the narrow sense).

Whereas myth has usually been recontextualised in relation to European literary traditions, here transcreation does not involve the adaptation of myth to a literary system but refers to oral everyday storytelling that is nourished by the familiar Trojan Women myth. Euripides's myth is adapted to the stories of Syrian refugee women who have transferred their feelings of solitude and desperation due to a forced exile to the Trojan women's state of homesickness and frustration for being forced to flee Troy. As shown by Pestell, Palazzolo and Burnett (2016), Western cultures have commonly appropriated and accommodated myth to describe reality (e.g. Seamus Heaney's appropriation of Virgilian *katabasis*; Jacqueline Leloup's *Guéidô* consisting in the relocatation of Oedipus to Cameroon; Derek Walcott's revivification of Homeric *Odyssey*). In shifting from a canonical literary polysystem to popular narrative culture, Euripides's myth has been performed by Syrian migrant women who have proposed creative interpretations, being fully at liberty to re-create it according to an ideological perspective meant to deconstruct the public perception on migratory shifts as threating movements. In reflecting the target culture demands, social and political expectations, the transcreated myth also provides the audience with new interpretative lenses that reverse anti-refugee mainstream.

The modalities of transcreation of *The Trojan Women* adapted to *Queens of Syria* can be also considered in relation to the Brazilian scholar Haroldo de Campos's poetics of translation as an ideological operation, a form of experimentalism and bilateral appropriation of sources (i.e. narrative of migration and mythological stories), which benefit from the transcreating activity. The stories of migration are nourished by myth and absorb its strength, while gaining international popularity. In the same way, the Trojan Women myth receives nourishment that originates from foreign influences and, in the act of digesting the ideological and political framework of migrant cultures, is internationally disseminated with a "new life" (Benjamin 1923/1992). In brief, transcreation as a radical translation praxis, according to de Campos, implies nourishment from local sources,

but also inscribes the difference (qtd. in Viera 1999).

The Syrian performances of Euripides's *The Trojan Women* moves from transcreation as nourishment in de Campos's significance of cannibalism, where translation is a cannibalistic practice implying recreation, to transcreation as reincarnation of myth, as embedded in Mohith K. Ray's concept of transcreation. In his article "Translation as Transcreation and Reincarnation" (1995/2010) and monograph *Studies in Translation* (2014), the Indian activist argues that Rabindranath Tagore's translations of his own poems from Bengali into English are more transcreations or reincarnations than translation in general. Ray, by borrowing Benjamin's metaphorical concept of the seed of the original poem that originates a "new plant" or a "new flower", refers to the process of transcreation as a kind of reincarnation, which is what occurs in the mythological reincarnation of the Syrian migrant stories, and in the popular reincarnation of the Trojan women myth.

4. Methods of analysis: narrative theory, systemic functional grammar and intermedial surtitles

The methodological framework within which this analysis is constructed consists of Mona Baker's narrative theory as applied in the field of Translation Studies (2006; 2007a; 2008; 2014), and Michael Halliday's Systemic Functional Grammar (SFG) (1978; 1985) as an instrument to explain and exemplify the use of language as a tool to access social reality and make sense of it, as well as to demonstrate how linguistic patterns in a given text and context involve a notion of discourse as "social construction of reality" and "a form of knowledge" (Fairclough 1995, 18). Against this backdrop, translation intervenes as an umbrella term, as stated at the beginning, embracing the concepts of adaptation and performance/performativity within which the creation of surtitles for the stage plays an important function in terms of transcreation as transformation.

The following systemic functional grammar analysis is applied to *Queens of Syria* on the stage (Lafferty 2016), except on those few occasions where, while investigating similarities and differences between surtitles and subtitles, *Queens of Syria* on screen will be also taken into account.

The scrutiny moves from the identification of four types of narratives in *Queens of Syria* according to narrative theory approach. Two of these narratives are representative of the Syrian-Trojan stories in *Queens of Syria* and are based on the conceptualisation of "translation as re-narration", which puts emphasis on the intersection between the narrative

levels in the Syrian women's stories and those in the Trojan women's myth. SFG analysis is applied to the Syrian migrant narratives in order to highlight language usage from a socio-semiotic and situational perspective that testifies to the nature of language as an on-going expression of social reality at a particular time and in a particular context. The SFG approach helps explore ideologies, beliefs and social purposes hidden in the English oral texts, as well as the cultural and situational contexts where these narratives are stated and declared.

In the *English Oxford Living Dictionaries,* the term "narrativization" is described as "the imposition of a narrative or narrative-like elements on real experiences or events; presentation or interpretation in terms of a story or narrative". As shown in the definition, narrativization involves facts and events presented as stories. This concept clarifies what the Syrian women have put into practice both on screen and the stage, when they have decided to narrativise their experiences of past and present events (Somers and Gibson 1994).

If the dictionary provides us with an explanation of narrativization with reference to real human experiences, Baker expands the definition and puts emphasis on a more complex narrative framework, where the Syrian stories are expected to find a specific location. Baker maintains that the origins of narrative investigation as a method of analysis are difficult to be determined due to the fact that the key concept is rooted in all areas of scholarly goals, to the point of being considered "a meeting ground of disciplines" (Baker 2008, 21). The Syrian stories on the stage and screen, as Baker remarks, can be viewed as "the everyday stories we live by", a "highly transparent and intuitively satisfying concept that can easily be understood by everyone" (Baker 2006, 3). By drawing on Bruner (1991), Baker claims that a story is

> a temporally configured set of happenings or 'events' with a beginning, middle and (projected) end. A story, or narrative, is situated (anchored in time and place) and populated by participants, real or imagined, animate or inanimate. The term configured in this definition means that a narrative is different from a chronology: it is not simply a list of events, dates and participants. It must have a pattern of causal emplotment that allows us to make moral sense of the events and understand (or construct) the pattern of relationships among the participant. (Baker 2008, 21)

The type of narrative told by the Syrian women is not a preconceived chronologically organised genre but a dynamic entity which "[changes] in subtle or radical ways as people experience and [becomes] exposed to new stories on a daily basis" (Baker 2006, 3). So, by means of narratives that

have an ontological condition, the Syrian women involved in the process of aesthetic narration rely on their narratives "to make sense of the world" (Baker 2008, 21), which means that their approach to narrativisation does not entail a system of "chronologies simply as chronologies (or theories simply as theories) but tend to construct narratives out of them – narratives that have implications in the real world" (*ibidem*). A narrative or story is "the shape of knowledge as we first apprehend it" (Fisher 1987, 193). From a narrative theory approach,

> stories represent not an optional mode of communication but *the* principal mode by means of which we experience the world, constitute rather than merely represent reality, not necessarily articulated in a single text or stretch of language, but discursively elaborated, also through other means, such as visual devices. (Baker 2007b, online)

The Syrian women's stories ultimately remain stories of the self and the immediate world around it, but, as soon as they circulate on public spaces or digital platforms, initially, they are "constrained by" but, in turn, constrain shared public narratives. These narratives can be "deliberately used to unsettle the social order. They can be 'rescued' and emphasised in order to to resist mainstream narratives, and to elaborate an alternative account of some aspects of the world" (Baker 2014, 163). The Syrian stories and how they are narrated mediate the women's access to reality and also participate in configuring that reality. Translation as (re)-narration thus "constructs" rather than "represents" the events and characters it re-narrates in another language (i.e. the surtitles in *Queens of Syria* for the stage).

Baker refers to Somers and Gibson's classification (1994) of four types of narrative: ontological, public, conceptual and metanarrative stories. Personal or ontological narratives are "stories we tell ourselves and others about our place in the world and our own personal experience"; public narratives are "shared stories that are elaborated by and circulate among a group as small as a family or potentially as large as the whole world"; conceptual narratives are "theoretical constructs elaborated within a scholarly or specialist setting", and metanarratives are stories defined as "highly influential, resilient narratives with a high degree of geographical and temporal reach and a very high level of abstraction" (Baker 2014, 161).

The *Queens of Syria* project opens with a chorus recalling the ancient chorus. The Arab women act in Arabic and their use of gestures relocates the audience into an Arab context, where the effect created by the chorus itself is innovative. The English surtitles allow the audience to follow the

stage play. Since the theatrical performance is very powerful and suggestive, the public's attention is concentrated more often on the acting itself rather than the reading of the visual texts. In some cases, the actresses' gestures vigorously support the meaning of the written texts. This creates a perfect harmony between visual cultural expansions both at the level of surtitles and of acting on the stage (i.e. *In my house everything is beautiful, and the most pleasing thing about it is my small window where I receive the sunlight every morning, and I breathe from it (everyone takes a breath), the scent of jasmine; my old country's smell, roses and basil*). The narratives shouted both on the stage and screen are presented as ontological narratives which, eventually, turn into public stories that transfer knowledge from a small group of people to a large one (i.e. from a group of sixteen Syrian refugees to a large target audience for the theatre and screen, press and digital platforms).

In *Queens of Syria* on the stage, I was able to identify ontological and public narratives, which I have in turn distinguished in five sub-narratives differing in terms of themes in the narration and modes of the narration. The sub-areas include:

1. oral narratives in English: these are identified as acts of blaming and claiming;
2. Arabic narratives[3]: these are identified as everyday-life narratives which describe material things, family memories, nostalgic feelings for Syria and individual cities;
3. mythological narratives: these are based on descriptive associations and parallelisms between Syria and Troy, Syrian women and Trojan women;
4. women's role narratives: these are centred on the roles of both Syrian and Trojan women as mothers, wives and protectors, victims and heroines;
5. multimodal narratives: these are centred on the interaction between the screening of narratives within the stage during the performance itself.

[3] The Arabic narratives in *QofS* on the stage take place in Syrian dialect with the exception of the choruses that act in Standard Arabic. However, the Arabic terms belonging to the mythological world have been adapted on screen and stage by employing generic-related vocabulary. Therefore, whereas the English surtitles present the term "Argive" when the Chorus plays, to mention an example, the Arabic oral narratives make use of the generic term "Greeks" instead of reiterating the Homeric tradition that referred to the Argive as a citizen of the ancient city of Argos.

The three principal narrative levels characterising the four micro-narratives within the macro-ontological and public narratives are:

1. the content level: it focuses on first-hand experiences within aesthetic discourse and has an explicit tendency to overturn narratives of mass migration into narratives of individual's lives;
2. the linguistic level: it pays attention to the use of multilingualism and, in particular, on the switching from Arabic into English or the opposite, where language interplay reinforces the sense of foreignness and is also perceived at the level of a low mastery of English;
3. the material level: it enriches the performance with a sense of materiality stemming from the Syrian existences of the migrants in their homeland (i.e. exhibition of pictures, photos; water bottles).

The following table provides the examples corresponding to the five different narrative typologies:

1. English narratives as an act of blame **(performed text)**	***2. Narratives as everyday life*** **(surtitled text)**	***3. Mythological narratives*** **(surtitled text)**	***4. Women's role narratives*** **(surtitled text)**	***5. Multimodal narratives*** **(a) (surtitled text)**
STAGE: Lift up your head from the **dust** Heave up from the earth the worst of your **misery** you whom the gods have cursed **some agonies are beyond telling and some must be told**.	**STAGE**: Fatemeh: Syria is my country, and Homs is by beautiful city, that has all my cherished memories. My warm **house is full of memories** of love that have stayed with me all the time. I	Maha: Set the round shield Of **Hector** on the ground, All: You **Achaeans**, who swell with greater pride in your spears than your wits, why were you frightened of this boy that you committed a murder that ha no precedent? Was it in case	The thing that makes the play the Trojan Women unique, is that it is a theatre play **that is based and revolves around women.** This play talks about the woman, and it is told by a	**VIDEO**: The thing that I love the most in Cassandra is that she is a strong woman. I admire her persistence to seek revenge for Troy a lot. I feel what connects me and her is that I am Capable of doing

	could not, and will never, forget it. In my **house** everything is beautiful, and the most pleasing thing about it, is my **small window** where I receive the sunlight every morning, and I breathe from it (everyone takes a breath), the **scent of jasmine**; my old country's smell, **roses** and **basil**.	he might some day restore our **fallen city**? Your strength amounted to nothing then.	woman and the woman plays all the **roles**. The Syrian woman, across the span of five years of the Syrian crisis, had to tolerate the biggest part of **hardships** and **pain**.	anything for my country Syria, Even if it was my voice on the stage, I feel that I am able to reach out my voice to the world. When Cassandra had to be a slave girl, she Pretended to lose her insanity, and in the end She preferred to die rather than this humiliation. I personally prefer death rather than losing my Dignity and being humiliated. Because a human's life Without dignity is nothing.
SCREEN: This play gave us a **space for freedom** Where we can **express ourselves**.				

Table 9.1. Narrative typologies

Figure 9-1. Multimodal narrative on the stage (b)–the video

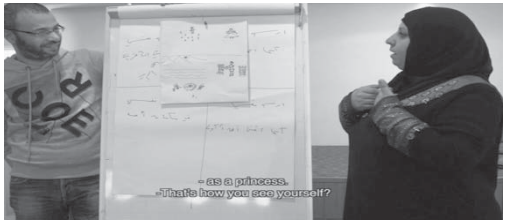

Figure 9-2. Multimodal narrative on screen (c)–modes of writing and speaking

The table and the two figures above testify to the different types of narrative in *Queens of Syria* on the stage (Lafferty 2016), including two examples taken from *Queens of Syria* on screen (Fedda 2014). Each narrative demonstrates how different narrative levels live together in the play and how diverse modes and modalities of narration cohabit in one work of art. Each narrative is representative of its field (i.e. narrative categories (1): blaming and claiming in English; narrative categories (2): Syrian everyday life with English narrative surtitles; narrative categories (3): mythological references with English narrative surtitles; narrative categories (4): women's roles in Arabic with English narrative surtitles; narrative categories (5-a, b, c): different modes and modalities interact where oral and written Arabic testimonies with English subtitles or surtitles are present at the same time on screen and the stage).

Systemic functional grammar theory views language as a social activity used to express meanings in context. SFL approach is here employed to demonstrate how language is practised in context and how it transmits specific meanings. To describe linguistic variation in a given text, known as register, Halliday introduces three aspects of context, which are called "tenor", field" and "mode". The "field" refers to the topic and actions which language expresses, the "tenor" denotes language users, their relationships and their purposes, and the "mode" describes the

channel by means of which communication takes place. Meanings can be ideational, interpersonal and textual and correspond to Halliday's three metafunctions. The ideational and interpersonal metafunctions help discover, on the one hand, the fields of the Syrian women's narratives through a survey of the system of transitivity–described in terms of participants, processes and circumstances–and, on the other hand, help investigate the social relations between the participants through a scrutiny of the mood (i.e. declarative, interrogative and imperative sentences) –and the use of pronouns. The textual metafunction, which is about the organisation of the text within a lexico-grammatical framework for the identification of a thematic/rhematic organisation system, is not taken into account in this analysis.

Attention has been paid to the five identified unsurtitled English oral narratives, which are present in *Queens of Sy*ria on the stage. According to the study conducted from the perspective of systemic functional grammar, it has emerged that the five oral narratives (of which I have provided the reader with a selection of the transcriptions) follow a logical order, which makes them discursively marked narratives that shift from acts of saying and speaking to acts of blaming, asking for answers and verbalising truths.

I have investigated the fields of discourse and the social relations between participants in each narrative. In order to figure out what the text is about, I have looked at the experiential meanings transmitted by a specific use of processes and determined social relations.

The first English sequence is named "Saying":

> Lift up your head from the dust. [Mat. Pr.]
> Heave up from the earth. [Mat. Pr.]
> The worst of your misery
> you whom the gods have cursed. [Verb. Pr.]
> Some agonies are beyond telling [Rel.Pr.-Verb. Pr.]
> and some must be told. [Verb. Pr.]

The sequence presents a dominant occurrence of Verbal Processes (*cursed*, *told*), if we also consider *telling* as a grammatical metaphor for a Verbal Process, which also marks the final part of the oral narrative in English. There are also two Material Processes (*lift up* and *heave up*) that, while implying a permanent static situation, invite the Syrian women to move on. The Verbal Processes (also known as saying processes), which dominate the scene, indicate that the Syrian women want to speak. The actress stimulates her companions to be active and tries to persuade them to start action. On the interpersonal level of the language, persuasion is supported by the use of two imperatives (*lift up* and *heave up*) and the use

of "must" as a deontic modality that, in the case in point, expresses the moral obligation to speak out, to shout out. The Participants (the actress who speaks and the actresses who listen to her, on the one hand, and the actress who talks and the public who listens to her, on the other hand) are affected by the symbolic exchange of meaning, where the use of imperatives implying Material Processes invite the audience to join the speaker in performing the action of speaking out. Here, the participant, indicated with the term "Actor" in relation to the Material Processes, and with the term "Sayer" in relation to the Verbal Processes, is the pronominal element *you*. *You* is implicit in the two opening imperative forms, where the actress' words are a command to react (modulation), but is also present in the context of the Verbal Process (*cursed*), where its function is that of being the "Receiver". Since the whole play is an act of blame, accusation and anger, the Verbal Process *told,* which is central to the first narrative sequence, has *some agonies* as its Participant/Sayer, whose participant/receiver is implicitly the entire public and whose verbiage is contained in the expression "beyond telling".

The second English sequence is named "Relationing":

> I am using the name Sham [Mat. Pr.] I am from the masses [Rel. Pr.]
> and this is a letter to my four children. [Rel. Pr.]
> Dear children,
> I love you. [Ment. Pr.]
> You are all my life. [Rel. Pr.]
> I would like to tell you that [Ment. Pr.-Verb. Pr.]
> your mother is very proud of life [Rel. Pr.]
> being a Syrian woman. [Rel. Pr.]
> I was always successful in [Rel. Pr.]
> my education and my business
> and now I am so proud of you [Rel. Pr.]
> that you are talented and superior. [Rel. Pr.]
> I am proud more and more [Rel. Pr.] that I taught you mercy and tolerance [Mat. Pr.]
> even with people who might hurt us. [Ment. Pr.]
> This is very difficult but this is not impossible. [Rel. Pr.]

In the second sequence, the most frequent processes are the Relational ones (*I am from the masses*, *You are all my life*, *your mother is very proud* […], *this is very difficult but this is not impossible*, etc.). Their role here is either to identify the speaker or assign the attributive function when classifying ideas, feelings and behaviours. In brief, the Relational Processes are the processes of "being" and "having". Relational verbs/clauses serve to describe attributes of a thing (relational attributive processes) and identify

a thing (relational identifying processes). There are also a few occurrences of Mental Processes (*I love you*, *I would like to*, […] *people who might hurt you*), which describe the Syrian actress' feelings, wishes, beliefs, and desires. The Relational Processes through which the Syrian woman constructs her identity in front of the public and the rest of the actresses put her in relation to the others. Besides, at the level of the interpersonal function, she speaks by using statements or declaratives that put her in the position to be determined and proud of her achievements (i.e. son, country, education, family). The identification of the participants is clearly given by the presence of a plethora of "I", which signals frequent subjective opinions.

The third English sequence is named "Acting":

> We are [Rel. Pr.] not here to entertain you or sing a song. [Beh. Pr.- Mat. Pr.]
> I have an anger. [Rel. Pr.]
> And a message to pass to you. [Mat. Pr.]
> We came from […] of this age. (Poor mastery of the language: accent) [Mat. Pr.]
> Or even worse.
> Millions of refugees must […] in cities (Poor mastery of the language: accent)
> And it's of thousands of innocent victims who tried [Mat. Pr.]
> all kinds of death.
> And it was a crime [Rel. Pr.]
> that didn't stop since 5 years. (Poor mastery of the language: syntactical error) [Mat. Pr.]
> A crime which made the humanity fall. [Caus.] [Mat. Pr.]
> And everyone wants [Ment. Pr.] to join in [Mat. Pr.]
> like it is just a video game. [Rel. Pr.]
> Everyone wants [Ment. Pr.] to bomb in our home [Mat. Pr.]
> but no one wants [Ment. Pr.] to accept us in his home. [Mat. Pr.]
> Even temporarily only the sea opened his arms for us without any big conditions. [Mat. Pr.]
> We lost our home. [Mat. Pr.]
> We have been killed [Mat. Pr.] now and in every moment.
> And the most miserable point is that
> it's just become normal. [Rel. Pr.]
> How did killing people became normal? (Poor mastery of the language: syntactical error) [Rel. Pr.]
> Shame on you [Ment. Pr.]
> and so bad asking why [Verb. Pr.]
> who even cares. [Ment. Pr.]

Here the prevailing processes are the Material Processes. These verbs construct the experiences of the world from the perspective of the Syrian

women. These verbs put emphasis on the fact that some tangible physical events have happened in the lives of the Syrian women. From the inclusive personal pronoun "we" in the opening narrative, the actress shifts to the personal pronoun "I", which, in this specific case, is even more inclusive than "I", since it describes the state of common anger shared in the Syrian female narratives. The pronoun "everyone" is also inclusive of humanity who has shown indifference to the migrant crisis. The use of passive forms does not shed light on the agent but on the action the women have been victims of. Here the participants are actors and goals, or beneficiaries of the actions.

The fourth English sequence is named "Questioning":

What's it like to be a refugee? [Rel. Pr.]
[…] Arabic
Tell us about your journey. [Verb. Pr.]
[…] Arabic
Why did you run away from Syria? [Mat. Pr.]
[…] Arabic
Can I make a play from your story? [Mat. Pr.]
[…] Arabic
How was your life in […] [Rel. Pr.]
[…] Arabic
How long have you been in Jordan? [Rel. Pr.]
[…] Arabic
How do you eat? [Mat. Pr.]
[…] Arabic
How do you survive a trauma? [Ment. Pr.]
[…] Arabic
Did you have a nightmare? [Rel. Pr.]
[…] Arabic
Do you want [Ment. Pr.] to seek asylum in the UK? [Mat. Pr.]
[…] Arabic
How come you have a smart phone? [Rel. Pr.]
[…] Arabic
Sorry, it is not sad enough. Do you have a sadder story? [2 Rel. Prs.]
[…] Arabic

The sequence contains a variety of processes, representative of a general state of confusion, anger, and fear. Being marked by Relational, Verbal, Mental and Material Processes, the aspect prevailing in this narrative is the ironic connotation. Irony is expressed through a bilingual dialogic system of both open and yes/no questions. The dialogue works within a simulated conversation between someone from the country of arrival and a refugee (the dialogue does not actually take place because the Syrian interlocutor

repeats in Syrian dialect what the Syrian speaker asks in English). The narrative is structured according to a system of interrogations and questions, instead of declaratives, which encapsulates it within ironical frames of blame through which the Syrian refugees perform what they have gone through.

The fifth English sequence is named "Verbalising truths":

Halas!
Sometimes I ask myself a question. [Verb. Pr.]
Do I have to feel ashamed because [Ment. Pr.]
there is a civil war in my country? [Ex. Pr.]
And are they going to call me a refugee for the rest of my life? [Verb. Pr.]
While at the same time I was looking for an answer for us. [Ment. Pr.]
What does it mean [Ment. Pr.] to be a human? [Rel. Pr.]
The problem or the solution,
I am still looking … . [Ment. Pr.]
Do you think [Ment. Pr.] I can't speak English? [Verb. Pr.]
Well, sometimes, I wish [Ment. Pr.] I can't.
Faking news, wrong stereotypes,
and lives being deleted. [Mat. Pr.]
And no one ever tries [Mat. Pr.] to save a few [Mat. Pr.]
No one cares … . [Ment. Pr.]
Now I am speaking to you from the world of the stage. [Verb. Pr.]
So let me use [Mat. Pr.] this opportunity to ask you [Verb. Pr.]
some questions.
What does it mean [Ment. Pr.] to be a human? [Rel. Pr.]
And why are [Rel. Pr.] you all here to listen? [Beh. Pr.]

This final sequence is extremely strategic at the level of the interpersonal metafunction, where interrogative sentences prevail once more, as well as a state of bewilderment. Questions should lead to verbal action, and verbal actions should have answers. However, the Syrian actress is apparently looking for answers by herself, though she is indirectly addressing the audience, who is a participant in the narrative as a "Receiver" of the "Sayer", a "Goal" of the "Actor" and "Phenomenon" of the "Senser". The sequence is dominated by Mental and Verbal Processes regarding the cognitive sphere as a direct challenge addressed to the audience. Questions are not used in the traditional way (asking questions to have an answer). Questions aim at stimulating the audience's awareness about states of homesickness, solitude and pain resulting in forced exile experiences.

Strategies of discursive analysis by means of SFG have emphasised how language in the English oral narratives has been used according to a logical schema in order to transcreate myth in aesthetic contemporary

settings, and how the whole play represents an act of denounciation and resistance, where the mythological re-narration occurs through re-visitations of the Trojan women's exile from Troy, which echoes the current migration crisis, where the Syrian women are protagonists.

In the articulation of the transcreation of the Trojan women myth, the social dimension of translation and the performative nature of cultures are brought to the fore as productive ways of studying translation as a performative and social, as well as linguistic practice. In this respect, performance and performativity have turned out to be crucial elements in the transcreation of the Trojan women myth into the Syrian migrant narratives (on the stage). As remarked by Cristina Marinetti, "Translation has taken centre stage both as a means of negotiation of cultural contact in theatre practice and as a site for the construction and dissemination of images of foreignness" (2013b, 309). If performance implies the representation of something "signifying something" (*ibidem*), performativity implies the transformation of something "transforming existing regimes of signification" (*ibidem*). In the *Queens of Syria* project, translation as adaptation implies linguistic resistance and produces original performances or new plays (Krebs 2014), whereas translation as performance can be viewed as "a transformational mode of apprehending" and an "invitation to otherness" (Rich 2003, 258).

Exoticism and a sense of otherness are expanded through dynamics of transcreation, among which on-stage translating strategies that involve the production of surtitles as forms of experimentation. On some occasions, surtitles can be part of the performance and, as such, be a form of enrichment within the transcreative project. The unusual adoption of surtitles can increase the audience's curiosity about the play in relation to the public's diverse linguistic and cultural profiles. In addition to satisfying the function of translating source texts delivered orally on the stage, the surtitles in *Queens of Syria* can be defined as creative surtitles, if compared with the subtitles in *Queens of Syria* on screen, not in the sense that they add new meanings to the originals or transform them, but in the sense that they narrativise the originals in terms of length and intensity, as if they were segmented pieces of a novel. Surtitles in Lafferty's theatrical performance are repositories of stories, where the respect of norms in subtitling is not an issue. In addition to their narrativising function, which makes the surtitles longer than the standard ones, the innovative element in the process of surtitling consists in the intermediality that takes place within dynamics of multimodality on the stage. In *Queens of Syria* on the stage, as shown in the framework of the five narrative typologies, multimodal narratives screened on the stage, are also surtitled. These

surtitles, occupying an intermedial position, appear to be within the videos and, as such, dialogue, with the original Arabic oral narratives.

The universals in audiovisual translation modes involve simplification or reduction, explicitation or addition, normalization or domestication, foreignization or exoticism, levelling or unmarked language and discourse, transfer or marked language and discourse. In *Queens of Syria* as a model of international, intercultural and intermedial theatre, surtitles appear to be, on the one hand, repositories of the Arabic narratives and, on the other hand, intermedial frames due to their position on the stage, which transforms them in cross-cultural devices of translation and creative tools. In particular, the concept of intermediality applied to surtitles has implications in terms of collaboration and interaction, which implies that the Arabic oral narratives and their surtitles in another language are mutually influenced. Narratives and intermedial surtitles are thus influencing each other by creating dynamics of co-relation and mutual affect (surtitles within the stage; narratives within the surtitles; surtitles within other media), where "intermediality assumes an in-between space – «an inter» – from which or within which the mutual affects take place" (Kattenbelt 2008, 20-21).

Yvonne Griesel has defined surtitling as

> a very complex interlingual transfer between different cultures, different theatre cultures, between interpretation and translation, between intercultural and international theatre, between oral and written words, between a divided audience, and intermedial and multi-medial theatre. These facts make the transfer amazing, but at the same time difficult. (2009, 122)

"Surtitling is a creative and literary translation but, at the same time, a pragmatic form of translation", since "it is seen and heard at the same time as the actors are on stage" (Griesel 2009, 122). When surtitles occupy an intermedial position on the stage, this makes them even more creative and trasformative as such. In *Queens of Syria*, surtitles are located on the left and right sides of the stage, which signifies that they occupy an intermedial position instead of being located at the top central part of the stage. *Queens of Syria* contains traits of transmediality when the "transfer from one medium to another medium (media change)" (Kattenbelt 2008, 20) takes place, which implies that surtitles are turned into intermedial prefabricated translation segments (Brodie 2017, online) within a theatre that wants to be a "visible theatre", to put it in Geraldine Brodie's terms. The following example in Figure 9-3 shows how the intermedial position of surtitles represents a potential for integrating translation into the Arabic

female performances at textual, visual and cognitive levels, and that the intermedial display of surtitles makes them markers of the significance of the underlying translational act in theatrical communication.

Figure 9-3. Intermedial surtitling

Intermedial techniques convey transformative approaches and new perceptions of theatrical productions, such as the inclusiveness of translation, but also reinforce the idea of transcreation as a creative translating practice that does not simply involve transformations on a narrative level, but also innovative changes at the level of surtitle displays.

5. Conclusion

As a hybrid production fusing an ancient text with Arab cultures within contemporary aesthetic settings, the *Queens of Syria* project has created international platforms for a group of ordinary Syrian women to make their voice heard and to tell their personal stories to British audiences and non-native English speakers. The production has empowered participants and improved their self-confidence and communication skills, and has also humanised the audiences' perception of refugees and the refugee crisis.

Transcreation has been investigated from the perspective of creation, mutation and transformation within a context in which the Trojan women myth has been adapted to the Syrian migrant narratives of exile, and within a translation framework where on-stage translation strategies have been exploited to offer forms of "intercultural aesthetics" (Ladoucer 2013, 355) to theatrical creation. When invested with a more creative function, on-stage translation devices have turned into depositaries of Arab migrant cultures, having as scope "the original matrix of a performance in order to create a new version of the work that can multiply its possible readings" (Ladoucer 2013, 355). As an overtly interpretative work project, *Queens of Syria* is based on hybrid vernacular languages and perceptions of bilingualism, where both the stage and screen are visible sites for the

negotiation of translation and cultures.

On a linguistic level, *Queens of Syria* on the stage has adopted specific strategies to attract the target reader and to emphasise the act of blaming surrounding the whole project. Declaratives in the English oral narratives have been used to provide the listener with direct offers of information, so, not likely to be challenged by the audience, whereas interrogatives have been used not to ask for information, being constructed as statements with implicit replies. The Arab/Syrian cultural elements, such as those contained in the songs, have been left untranslated and, on some occasions, the technique of relexification as a word-for-word translation from Arabic into English has been applied in the English oral narratives to give the flavour of the Arabic syntactical structures, such as in the clause *I have an anger*. In other cases, a poor mastery of English, such as in cases of mispronunciation and grammar inaccuracies, has emerged as a deliberate choice to disorient the audience or permit exoticism to grow within the intercultural/international play. On a comparative level, surtitles and subtitles in *Queens of Syria* have been used differently: where surtitles fulfil ideological and cultural functions and are repositories of acts of blaming and claiming, on the contrary, subtitles achieve interlingual functions and aim at respecting the two-line norm in subtitling. If surtitles are formal, solemn and myth-related, on the contrary, subtitles are informal, colloquial and self-centred.

On a narrative level, the imposition of foreignness becomes visible from both a textual and visual perspective. The refusal of translation as a scream of anger towards Europe's indifference, which is testified by the fact that the work is almost entirely in Arabic with the exception of the five analysed narratives in English, concerns the textual sphere, whereas the renegotiation of the ancient myth through first-hand testimonies and material objects brought on the stage, regards the visual dimension. The English oral narratives encapsulated within the framework of translation as a form of re-narration have been structured in a logical cohesion in which the Syrian women's use of language implies speaking, relationing, acting, questioning and verbalising human suffering. The Arabic and English narratives are stories that shape the migrant space on aesthetic discourse as a place of protest, and first-hand experiences, stories, objects and materials stimulate cultural and political activism through the arts, but also engage the politics of interlingual and visual mediation, and encourage opposite binaries to harmonise: resistance vs. solidarity, protest vs. collaboration, not as a refusal of dichotomies and antonyms, but in search of an answer meant as the only reasonable afterlife for migrant people.

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