



**2nd Conference of the International Association for
Translation and Intercultural Studies**

***Intervention in Translation, Interpreting
and Intercultural Encounters***

**University of the Western Cape, South Africa
12th-14th July 2006**

GENERAL CONFERENCE ABSTRACTS

(ALPHABETICALLY)

Translation into English of the Politeness Strategies in the speech of Characters in Mahfouz's Narratives

Alham Albassam
University of Kuwait
elhambsan@yahoo.com

The purpose of this study is to define the pragmatic features of Arabic as spoken by the people from Cairo (Egyptian Cairene Arabic). This research assumes that the pragmatic strategies are culture bound and applied systematically by the native speakers within their speech community. These three strategies of complaints, requests, and apologies are speech acts when one of the parties, the speaker or the listener, breaks the social norm of dialogue (utters or acts a socially unacceptable act) , whereas the other feels annoyed and seeks either retribution or prevention of future violations (Olshtain and Weinbach 1993). Thus performance of requests, apologies, and complaints is embedded with team spirit, misunderstanding, and conflict. The interlocutors or characters in their dialogues in this collection of stories, speakers and listeners, use both the positive and negative face needs using different strategies of solidarity and deference politeness according to the type of relationship between the two parties whether that of power or distance. The common Arabic mitigating strategies are the use of playful expressions such as metaphors, allusions (proverbs and words from the Koran, Prophet's words and lines from familiar poetry), jokes, and hyperbole-overstatement or understatement- to avoid to some extent direct questions. These pragmatic strategies lead to negative attribution and stereotypes that resulted in misinterpreting directness of, for example, complaint, requests, and even requests and a tendency to appreciate playful –good humoured-and verbose –wordy-Arabic indirectness. The purpose of this paper is to analyze linguistically, culturally, and literary the translation of instances of politeness triggered by Mahfouz's characters into English. It is an analysis which has three levels: the syntactic, the semantic, and the pragmatic, and takes a comparative linguistic approach. In Arabic, for instance, directness frequently is received as rudeness and is condemned, whereas in English, for example, it is as a tool for true communication and is socially appreciated.

Linguistic Infinity And The Scope Of Intepretation

Omar Sheikh Al-Shabab
King Faisal University, Saudi Arabia
osalshabab@yahoo.com

The present paper explores the scope and nature of interpretation showing how it works on a linguistic cline stretching from necessity to infinity. In *Interpretation and the Language of Translation* (Al-Shabab 1996), translation was defined as the interpretation of a text in a language different from its own. But there was no elaboration on the hermeneutic dimensions of interpretation. This paper constitutes part of a wider *Interpretive Frame* that attempts to investigate interpretation in language and translation. The paper demonstrates the linguistic mechanisms that embody linguistic infinity and touches on the relationship between infinity and creativity in language. The paper describes three possible perspectives vis-à-vis interpretation: (1) the writer's perspective, (2) the interpreter's perspective and (3) the translator's perspective. The last perspective shows the degree or "latitude" aimed at by the translator. This latitude of interpretation is held to be responsible for producing different translations of the same source text. Hence the latitude adopted by the translator can explain difference in interpretation and consequently difference in translation. The paper discusses an example from the translation of the Q'uran, the Muslims' Holy Book, into European languages.

Manipulation and Censorship in Translated Texts

Jamal al-Qinai
Kuwait University
kenai59@hotmail.com

The key assumption to a Gricean –oriented approach to translation is the assumption that the translator communicates the foreign text by cooperating with the domestic reader according to the maxims of "quantity", "quality" , 'relevance' and 'manner'. Yet, Grice admits that language is much more than cooperative communication as the four maxims are violated to allow for a different kind of implicature such as irony. In the case of translation, implicature becomes a feature of the foreign text that reveals a gap between the foreign and domestic cultures for which the translator must compensate. The domestic linguistic forms that are added to the foreign text to make it coherent and sensible inevitably exceed the ST volume and so violate the maxim of quantity. To compensate for an implicature in the foreign text, a translator may add footnotes or incorporate the supplementary material in the body of the translation, but either choice flouts the maxims of quality and relevance as the academic convention of adding footnotes can narrow the domestic audience to a cultural elite. The volume and accuracy of translated texts is not solely determined by the source text; censorship plays a key role in manipulating both the size and sense of the original under the rubrics of interventionism, mediation, adaptation or even domestication. This paper tackles the factors that lead to such a phenomenon, which may be summed up in the following:

The influence of translation commissioners, proofreaders, editors and the expectations of target readers.

The role of culture and tradition and pre-established translations in confining the translator's freedom

Sociolinguistic constraints and the use of attenuation strategies.

The significance of the translator's competence, ideological affiliation and working incentives.

Non-cognitive constraints: political allegiance, media and governmental censorship.

The study will analyze the effect of the ensuing change of focus on both the quantitative and qualitative (i.e. stylistic) aspects of source texts in comparison with target renditions. The analysis will include literary, political, religious and humorous texts.

In search of *translationese*: unusual multiword units in a Hungarian comparable corpus

Maria Balaskó
Berzsenyi College, Szombathely, Hungary
eurocall@fsd.bdtf.hu

"Our language does not expect us to build everything starting with lumber, nails, and blueprint, but provides us with an incredibly large number of prefabs" (Bolinger 1976: 2). The validity of this statement has been backed by studies in second language acquisition (Weinert 1995) and in psycholinguistics (Pawley & Syder 1983, Kuiper & Haggio 1984), while findings in corpus linguistics (Sinclair 1991, Kjellmer 1994, Altenberg & Olofsson 1990, Moon 1998) highlight the degree to which our language production leans on conventional patterns. If we accept the idea that language as a whole is made up in greater part of 'prefabs' or typical patterns, and that these patterns are shaped by the aim for which language is used and by the context in which it is used, then translated language must have its own typical patterning and these patterns have to differ in several respects from the patterns of authentic language production. This paper examines the patterning of verbs that carry metatextual meanings in academic texts. Since 'prefabs' are rarely completely fixed, and their frequency as well as the choice restrictions involved seem to be accessible to intuition to a limited degree only we hypothesize that metatextual expressions are also unevenly distributed in translated versus original texts in the same genre, and translators do not observe the same co-selectional restrictions as they would writing spontaneously in the target language. Instead they opt for what is possible in the target language, which has *translationese* as a result. The research is based on a small bilingual corpus which consists of three corpus components or subcorpora:

one contains original English texts (290,836 tokens), another the Hungarian translations of those texts (263,411 tokens), and still another a set of comparable Hungarian texts (312,717 tokens). The components cover similar domains (academic texts), and the texts are all from a similar time span, published after 1980.

References:

Bolinger, D. (1976) Meaning and memory. *Forum Linguisticum* 1/2. pp. 1-14.

Kjellmer, G. (1994) *A dictionary of English collocations*. Oxford: Clarendon Press.

Kuiper, K. & Haggio, D. (1984) Livestock auctions, oral poetry, and ordinary language. *Language in Society* 13. pp. 205-234.

Moon, R. (1998) *Fixed expressions and idioms in English*. Oxford: Clarendon Press.

Pawley, A. & Syder, F. H. (1983) Two puzzles for linguistic theory: Nativelike selection and nativelike fluency. In: Richards, J. & Schmidt, R. (eds.) *Language and Communication*. London: Longman. pp. 191-226.

Sinclair, J.M. (1991) *Corpus Concordance Collocation*. Oxford: Oxford University Press.

Weinert, R. (1995) The role of formulaic language in second language acquisition: A review. *Applied Linguistics* 16/2. pp. 180-205.

The translation-speech continuum: The varying influence of the source text on discourse representation in second language production.

Stuart Campbell & Berta Wakim
University of Western Sydney, Australia
S.CAMPBELL@uws.edu.au

This paper brings fresh insight to the problem of defining translation in textlinguistic and psycholinguistic terms. It provides a theoretical foundation for the study of translation into the second language, with a particular focus on textual competence. A continuum of modes of language production is proposed, ranging from slow translation to spontaneous monolingual speech in the second language. Points along the continuum are conceived as varieties of interlanguage, distinguished by the degree of linearity of processing, the degree of intervention by the source text on the discourse representation, and the type of editing available to the subject. In whole-speech consecutive interpreting, for example, processing is highly linear and because of the decay of the source text, its influence on the discourse representation is minimal; in simultaneous interpreting on the other hand processing is also highly linear but the source text heavily influences the discourse representation. In neither variety can subjects edit their output retrospectively, as is possible in slow translation. Following a description of the translation-speech continuum, examples are shown of its use in the investigation of textual competence, in particular the management of information structure. Proposals are made to extend its use in translation research to investigate the development of translation competence in the broader framework of interlanguage theory. The paper continues a line of argument that, while unpopular in translation studies and language acquisition research, forces researchers to confront two facts: That being a second language speaker implies being a translator of some kind, and that except in a tiny minority of balanced bilinguals being a translator entails being an advanced language learner.

Domesticating or Foreignizing? A Reading of a Life in *Long Walk to Freedom*

Michael Chapman
University of KwaZulu-Natal, South Africa
Chapmanm@ukzn.ac.za

Who translates what and for whom! It would seem obvious why Mandela's autobiography should have been transported to bookshops across the world, both in its original English version and in translations into numerous languages. Mandela is universally regarded as an icon of our century, a living Gandhi.

What is less obvious is the character of the interaction, the character of the intercultural encounter, that the story invokes or provokes. Is the story – exemplified by Mandela's lack of

anger, bitterness, in his willingness to humanise his oppressors – the stuff of domestication: we are invited to feel good about our own humanity. Is the foreignness of his life – his strategic struggle against apartheid – lost in the unassuming, readable style of the autobiography? If the foreignness is lost, does his story, in turn, lose its power to disrupt its readers' habitual habitations (as Asad, Venuti and others, via Schleiermacher, might have it)? Or, if foreignness is retained, would Mandela's world stature, his power of influence, of moral suasion, be diminished? Is there ever an either/or choice about domesticating or foreignizing the experience of a life, or the text of a life?

The paper holds such questions in mind as it offers a reading of a life in *Long Walk to Freedom*.

Challenges Faced By Interpreters In Pentecostal Churches In Nigeria

Elisabeth De Campos
University of Ibadan, Nigeria
elisabethdecampos@yahoo.com

Due to the multilingual constitution of the world, interpretation has been an important issue for ages. Interpreters are becoming recognized across the world as professionals. Their relevance is gaining ground in the political, economic, social, religious and cultural realms. According to the Holy Bible, the Great Commission (Mt 28:19-20)¹ is the genesis of the Christian Movement from its original place of birth to other places, with the intention of reaching out to others who are yet to see the light of God. It is a commandment for the disciples of Jesus Christ to: "*Go and make disciples of all nations. Baptize them in the name of the Father, the Son and the Holy Spirit and Teach them to observe everything Jesus Christ has commanded them*". If this injunction is to be carried out there is the need for interpretation because of the diversity of languages in these different nations to be evangelized. Today, evangelists, pastors and missionaries are the modern day disciples who are to carry out the commission. To fulfil the Great Commission briefly defined above, Pentecostal/Evangelical movements are fast growing across the West African Sub-regions. They have become so vast that interpretation (i.e. conference interpretation) could not but be of necessity because of the diversity of societies and their languages. Language becomes the main object in interpretation since both activities in general, are primarily geared towards interpersonal communication. It is noticed that Pentecostalism has greater root in Anglophone West Africa. For Ojo (1996:9-96), the charismatic movements first emerged in Africa in the 1970s, and presently the Nigerian movements are the most active, the largest and the fastest growing. In East Africa, the Fellowship of Christian Unions (FOCUS) which linked a number of national Christian Unions facilitated the spread of the Charismatic renewal across borders. The renewal arose in Ghana in the late 1970s when some members of the Scripture Union were exposed to Pentecostal literature. In addition, there were contacts with and influence from members of such Pentecostal churches as Church of Pentecost, the Apostolic Church, and a number of Pentecostal prayer groups. The focus of this study is on the various communication challenges faced by interpreters of Pentecostal Churches generally in Nigeria and particularly in the Glory Tabernacle Ministry, Ibadan. The main discussion is based on the fundamental issues of interpreting from English to French and vis versa, the skill of the interpreters and the socio-cultural challenges involved. Recorded audio-cassettes of some of the interpretations will be transcribed and analyzed. The aim is to gain the necessary understanding that would ensure the application of specific and efficacious remedies to the challenges faced by the interpreters.

¹ Go therefore and make disciples of all nations, baptizing them in the name of the Father and the Son and the Holy Spirit, teaching them to observe all things that I have commanded you and lo, I am with you always, even to the end of the age, Amen

A comparative experiential analysis of selected texts from AC Jordan's *Inqumbo Yeminyanya* and the Afrikaans and English translations

Zodwa Dlayedwa and Paul Duncan
University of the Western Cape, South Africa
ndlayedwa@uwc.ac.za, pduncan@uwc.ac.za

In this paper we make an analysis of selected texts from AC Jordan's highly praised novel Xhosa (a southern Bantu language), *Inqumbo Yeminyanya*, in which Jordan, as Peteni (cited in Jordan; 2004) states "has created living men and women and woven their experiences into a story as convincing as, and more thrilling than a real-life story." We then contrast these texts with the equivalent versions from the Afrikaans (translated and published in 1995) and English (translated and published in 2004) translations. In our analysis we use the framework and analytical tools provided by Systemic Functional Linguistics (SFL), a model of grammar that views language as a social process and which focuses on the social as manifested in texts. In our comparative analysis we have focused primarily on the grammatical system of **transitivity**, which "construes the world of experience into a manageable set of PROCESS TYPES" (Halliday, 1985: 106). Our intentions are twofold. Firstly, we want to test the usefulness of SFL and this grammatical system of transitivity for this kind of comparative study of translated literary texts. Our second aim is to establish the extent to which the transitivity patterns manifested in the original Xhosa version are matched by those in each of the translations.

References:

- Halliday, MAK. (1985) *An Introduction to Functional Grammar*. London: Arnold.
Jordan, AC. (1940) *Inqumbo yeminyanya*. Alice: Lovedale.
Jordan, AC. (1995) *Die Toorn van die voorvaders*. Alice: Lovedale.
Jordan, AC (2004) *The wrath of the ancestors*. Johannesburg. AD Jonker Publishers.

An analysis of how the narrator's role and the interpreting process impact upon the construal of experience in selected TRC testimonies

Paul Duncan, Zannie Bock and Nathalie Hattingh
University of the Western Cape, South Africa
pduncan@uwc.ac.za, zbock@uwc.ac.za

This paper presents an analysis of how different narrators at a hearing of South Africa's Truth and Reconciliation Commission (TRC) represent the same set of events. The testimonies for analysis include those of two mothers and their sons. In both cases, the sons testify about their experiences as activists, while their mothers talk about their sons' experiences and the ways in which their families suffered. Using analytical concepts and frameworks drawn from Systemic Functional Linguistics, we show how the different narrators' (both mothers' and sons') roles and perspectives on the events shape their transitivity choices and their construal of experience. We then ask whether these choices are related to gender and/or the different roles of the narrators. In addition to the transitivity patterns across the different testimonies, we are interested in exploring whether and how these patterns changed in the interpreting process. Both mothers testified in Afrikaans and their testimonies were simultaneously interpreted into English. It is these interpreted versions which were transcribed and are now available as part of the official TRC record on the TRC website. Using audiovisual records of the hearings, we have transcribed the Afrikaans testimonies and will compare how the transitivity choices pattern across the accounts, namely the interpreted and public English version and the original Afrikaans testimony. This paper is part of a broader research project and the findings of this paper will be compared and contrasted with similar analyses of other TRC testimonies.

Antjie Krog, author and translator: the twain do meet

Ilse Feinauer
University of Stellenbosch, South Africa
aef@sun.ac.za

In this paper I investigate how Antjie Krog's personalized and cultural history as author influences her role and status as a translator. Krog is regarded as a leading figure in South African and Afrikaans literature. She has published numerous volumes of poetry, two volumes of verse for children, books and has more recently established herself as a translator of books, poetry and plays. One of the important issues to have occupied Antjie Krog during her career as an Afrikaans poet is transformation and change in South African society. During her whole career she questioned the political values of her fellow Afrikaners and her Afrikaans poetry was used as vehicle for protest against oppression in apartheid South Africa. In the late 1990's she started writing in a new genre which she calls "autobiographical fiction" or "creative nonfiction" with the publication of *The country of my skull* in 1998. Her most recent publication is the semi-autobiographical *A change of tongue* which deals with the change that took place in South Africa after 1994 and tries to find a new tongue with which to give voice to the new society. This is also the time that she established herself as a translator, an activity that she has come to see as crucial in re-imagining the South African nation after liberation. It seems that from the texts she chooses to translate she is interested in bringing alternative perspectives on South African history into the domain of Afrikaans as well as internationally. She translated e.g. *A Long Walk to Freedom*, Nelson Mandela's autobiography into Afrikaans. That this specific text has been rewritten to "function in a given society in a given way" is clear from statements made by Krog, who says that "the book demands to be translated into a more formal and correct Afrikaans ... to be translated into the kind of Afrikaans in which apartheid took its first steps, so that ... precisely that kind of Afrikaans can be undermined". The translator thus wanted the translated document to function in a specific way, to have a specific effect on its target reader. She wanted to expose Afrikaans readers to another reality, one from which they would have been isolated in apartheid South Africa. One of her most difficult and ambitious translation projects so far is the translation of South African verse written in the indigenous African languages into Afrikaans in the anthology *Met woorde soos met kerse* (With words as with candles). This was followed by 13 more translated poems of the extinct language /Xam into Afrikaans: *Die sterre sê 'tsau'* and into English: *The stars say 'tsau'*. It becomes apparent that translation forms a vital part of Krog's engagement with post-apartheid South Africa and its new configurations of literary and cultural power.

Translating for a Global Market: André P Brink's Translation Strategies

Cornelia Geldenhuys
University of the Free State, South Africa
corrieg@mweb.co.za

When the prominent South African novelist, André P Brink, writes a novel, he has a much wider readership in mind than the local South African reader. However, his aim is still to retain a true South African identity, whilst at the same time 'opening' up his texts to a global readership. The focus of this paper is to establish which strategies André P Brink implements as a vehicle in translation to maintain this distinct South African cultural identity whilst the text is rendered acceptable for a wider readership than the South African reader. He manages to portray, and then transpose uniquely South African situations in such a way that they appeal to a variety of global readers. Brink has always translated all his novels into English himself, thereby affording a particularly insightful view of how translation should take place for the purpose of a wider market, while a still distinct cultural identity stays intact. A corpus-based approach is used to illustrate Brink's translation strategies.

Translation as Deconstruction: Authorial Intention and the Role of the Translator

Andrew Geronimo
Fort Lewis College, USA
acgeronimo@fortlewis.edu

Foucault and Barthes, among others, have expounded on the role of the author, specifically in relation to the text. While these theorists established that a text's meaning is elusive enough in the author's native tongue, the same can be said of the translator. The translator's role requires her/him to participate in not only what Derrida calls "the inadequation of one tongue to another" but also "of one place in the encyclopedia to another" (Derrida 244)—through translator-inserted biases such as word choice, connotative meaning, and syntactical structure, seen and unseen hegemonic roles are defined, and the text is altered. Deconstruction, as a critical concept, espouses the text's tendency to illicit not only multiple interpretations, but indeed mutually exclusive ones. By supporting many different, conflicting viewpoints, the text is thought to relieve itself of any responsibility to convey anything absolutely fixed to the reader—translation acts in very much the same way. While this is clever and interesting in terms of fictitious texts, in real-world documents and situations it has the effect of unfair and largely unrecognized obfuscation. This paper looks at how translation hollows out the structure of a text's meaning, not only in the realm of fiction, but also on essential cultural texts such as the Bible and The Declaration of Independence

The role of translation in transforming national identity – the Canadian experience

Marielle Godbout
Treasury Board of Canada Secretariat, Canada
Godbout.Marielle@tbs-sct.gc.ca

Although Canada has been an officially bilingual nation since its creation in 1867 through the *British North America Act*, it remained solidly entrenched in the "two solitudes" of its French and English origins until the mid-nineteen sixties, when a number of events occurred which contributed to a rapprochement of these solitudes. One of the driving factors was the Royal Commission on Bilingualism and Biculturalism, which led to the adoption in 1969 of the *Official Languages Act*. By imposing on the federal government the obligation, among others, to produce most of its documentation in both languages, the *Official Languages Act* gave a major impetus to translation activity in Canada, most of it from English to French. Translation therefore became a significant agent of intervention in the creation of a bilingual Canadian identity, at least at the official federal government level. From an almost monolithic Anglophone culture, federal public administration gradually acquired the outward appearance of a bilingual institution through translation of documentation and signage. But what really lies behind this outward veneer? Have three decades of official translation been successful in effecting a major transformation of Canadian culture? A number of events suggest that this has not been the case. Only one province, New Brunswick, has so far declared itself officially bilingual. Another province, Quebec, actually passed legislation severely restricting the use of English. The province of Ontario, although it has a significant French-speaking population and has taken a number of measures to support the French language, including the creation of a Francophone school system, still resists the idea of proclaiming itself an officially bilingual province. The national capital, Ottawa, has only in the last year, and after much acrimonious debate, adopted a policy of bilingualism. Canada as a truly bilingual nation therefore remains more of a dream than a reality as the federal government, through its *Action Plan on Official Languages*, continues its efforts towards achieving the ideal of a bilingual Canada.

Intercultural Communication And Translation: Chris Barnard's Afrikaans Translation Of Chinua Achebe's 'Things Fall Apart'?

Rakal Govender
University of KwaZulu-Natal, South Africa
202518138@ukzn.ac.za

The aim of this report is to analyse Chris Barnard's translation of Chinua Achebe's classic African novel *Things Fall Apart*. I will then examine Barnard's Afrikaans translation in comparison to the original in order to establish the extent and the nature of Barnard's endeavour to produce an appropriate target language end product that adequately portrays the original as it was intended by the author yet still ensures its accessibility to his own (Barnard's) audience (i.e. Afrikaans readers).

Achebe opted to write this story in English rather than in his mother tongue. Hence, considering the heavily influenced cultural backdrop of the story, one could essentially say that he translated that culture into an English context, making it accessible to an English readership. This implies that the Afrikaans translation had to contend not only with an English text, but an African-influenced English text.

In addition, considering the significant historical period of when the original was published (i.e. 1958 – a time when the source culture continent, Africa, was gaining its independence from British rule) in comparison to that of the translation (1966 – the height of *apartheid*, after South Africa became a republic in 1961), I will consider what the potential implications of the source culture would be within the target culture framework, i.e. how would the latter convey the former? I thus ultimately seek to establish why Barnard opted to do this particular translation at the time he did.

In doing this comparative analysis, I will thus pay particular attention to Barnard's treatment of the source text's portrayal of cultural-specific concepts whereby I will consider the norms and constraints that he faced as a result of the contrasting /similar cultural-historical background that existed between himself and Achebe. This will thereby establish whether Barnard produced a faithful translation or one with a political agenda different from Achebe's.

Legal Translation and 'Positive' Intervention

Anca Greere
Babes-Bolyai University Cluj, Romania
anca.greere@softwaredesign.ro

In this paper, we attempt to analyse two aspects of intervention in the legal context, i.e. intervention for translation purposes at the textual level and at the institutional level. Firstly, we will evaluate the context of legal translations, in general, and argue that on account of potential ST-TT functional difference (from legally operative to business operative or operative to informative) textual intervention becomes acceptable and compulsory to ensure appropriate TT effect. We then test this assertion for applicability to the Romanian translation scene by establishing textual production and reception necessities and comparing them to requirements instituted by Romanian authoritative bodies. We will show that in Romania the translation profession is torn between the educational environment and the legislative one, so much so that a number of anomalies are present. In spite of the efforts that Romania has undertaken on an educational level to ensure that it is prepared translation-wise for its accession to the EU (e.g. translation training programmes have been set-up at undergraduate and master's level to better professionalize translation activity, the translation of the *acquis-communautaire* is well under way, Romanian translators are being trained in European institutions, etc), Romanian institutions directly involved in awarding state-authorisations for legal translators seem oblivious to what translation competence is and how it should be applied. Furthermore, Romanian legislation regulating the activity of the translator/interpreter doesn't seem to

acknowledge the difference between the two professions and lacks any guidelines for translation standards, being limited in scope to specifications of minimal fees. Translations of legal texts are supervised by Notary Publics, who are felt by trained translators to overstep their competences. In these circumstances, positive textual intervention in legal translations is obviously restrained by negative institutional interventions into the translation profession. Hence, we argue for 'positive' institutional reform: for the legal framework to become consistent with the educational endeavours, so that textual intervention may become acceptable, limited only in terms of the individual competence of the translator.

Translation As Intervention: Reflections on Nadine Gordimer in Sweden

Cristina Gullin
Kristianstad University, Sweden
christina.gullin@husa.hkr.se

In this paper I want to examine the intervention of translation in two ways. The first concerns the role of translation for the construction of a writer's image in the country where the translation is published. I wish to address this issue by looking at the Swedish translations of two novels by Nadine Gordimer and the ways in which these translations affect or do not affect Gordimer's position in the Swedish literary field. My contention is that the images of her work conveyed by academic critics on modern literature, (Stefan Helgesson, *Sports of Culture, Writing the Resistant Subject in South Africa (Readings of Ndebele, Gordimer, Coetzee)*, 1999) newspaper reviewers and the translations themselves, respectively, are by no means consistent. My aim is to identify some of the most blatant of these inconsistencies and to discuss the ways in which the images created by academics, critics and reviewers relate to the images that can be extrapolated from the translations. In connection with my findings I will also discuss the effects of different kinds of domestication discernible in the Swedish translation of one of the novels, *The House Gun*, 1998. Using Antoine Berman's terminology ("Translation and the Trials of the Foreign" (1985) translated by Lawrence Venuti, 2000) I will comment upon shifts between original and translation in their context, but also focus on the consequences of these from a more general point of view by asking the question that Ashcroft, Griffiths and Tiffin address in their book *The Empire Writes back: Theory and Practice in Post-Colonial Literatures*, namely, if "the gap between the experience of place and the language available to describe it" has been enlarged in the translation? In case of the translation in question, the answer must be that it has.

The Translator as Ironist

Theo Hermans
University College London, UK
ucldthe@ucl.ac.uk

When Erasmus heard that his books were being published in Spanish translation, he wondered if the motivation was love or hate. Hate? The codes of conduct that regulate the behaviour of today's professional translators mostly demand full and accurate translation, without addition, omission, distortion or bias. As regards the translator's attitude to the nature of the material to be translated, they permit just two options: impartiality or consent. But what if the scene of translation involves a clash of values? What if translators find some of the things they are meant to translate objectionable, morally or otherwise? In this paper I argue that the concept of irony can help us deal with such conflicts. It enables us to discern a translator's subject position in individual translations and allows for ambivalence. I begin by describing translation as reported speech and set out a theoretical framework based on the definition of irony as 'echoic utterance' in Relevance Theory, complemented with ideas about audience design. I then explore a few examples, from Boccaccio to Hitler, which invite ironic reading. I suggest that while strong forms of translator irony are relatively rare, we can identify irony in many translations. I conclude by

stretching the point and claiming that we can in fact construe translation as fundamentally ironic in nature and thus as creating room for dissimulation and ambivalence.

Translating the political aesthetics of oral narrative and counter-narrative.

Roger Hewitt
University of London, UK
RogerLHewitt@aol.com

The notion of translation as cultural/political intervention suggests two potential choices: (1) an adopted 'standpoint epistemology' in which subaltern voices of a source text are uncritically embraced; (2) an oppositional translatorial speaking position that initiates the deliberate 'blurred vision' of a subversive target text. This paper will examine a number of issues relating to English language versions of San trickster narratives, collected during periods of severe oppression. It will examine the logic of standpoint epistemology as it might be applied to translation practice to explore the grounds on which claims can be made that its adoption is more defensible than the aesthetic Europeanisation of San texts. The paper will discuss the 7 collected versions of the /Xam San narrative collected from four performers/informants in the late 19th century, in relation to Dorothea Bleek's 1923 'translation' of 'The Mantis Makes an Eland'. In noting Bleek's informed but deliberate modifications from the originals, the paper will consider the politics of translation as cultural production. It will contrast such forms of production with more obviously direct political interventions.

Robinson Crusoe or Man Friday? On Professional Translators' Role in Globalization

George Ho
Wenzao Ursuline College of Languages, Taiwan, ROC
94014@mail.wtuc.edu.tw

Among scholars of translation studies, a common belief is that translators play an important role in political ideology (Venuti 1998) or promoting cultural identity (Cronin 2003). The presupposition for such claims is largely based on some scholars' limited research scope, i.e., study of translation of canonical works. This paper argues that in the mainstream practice of translation, i.e., professional translation (Nida 1997), translators are merely servants of the 'king', i.e., translation agents or direct customers who require a linguistic-cultural service provided by the knowledge worker, i.e., the professional translator. For translation professionals, translation is their source of income and way of life. Their main concern is how to provide a quality service to the client within the specified project schedule. Their role in promoting political ideology, as advocated by Cronin (2003), seems to be rather irrelevant to their practice. This does not necessarily mean that professional translators tend to turn a blind eye to political ideological battles. Rather, this specific phenomenon of translation practice is conditioned by the fundamental differences between canonical translation and professional translation (Ho 2005). Even in the case of canonical translation, the role of the assigner and that of the assignee needs to be distinguished, because the role of the agent of a translation project and that of the performer of the translation act is very different. Therefore, in discussing the issue of intervention in translation, interpreting and intercultural encounters, there is a need to accurately define the position of the translator in the actual process of translation. Otherwise, the claim of translators' active role in political ideological battles will be rather speculative and lack of empirical evidence. Finally, the paper stresses that translation studies needs to be concentrated on professional translator training so that the bottleneck problem of translation, i.e., the demand for speedy delivery of translation from multinational corporations and the shortage of qualified professional translators, can be solved as early as possible in the process of globalization.

References:

Cronin, Michael (2003) *Translation and Globalization*, New York and London: Routledge.
Ho, George (2005) *Globalization and Translation: Towards a Paradigm Shift in Translation Studies*. PhD Thesis. The University of Auckland.
Nida, Eugene (1997) 'Translation in the information age', in Marian B. Labrum (ed) *The Changing Scene in World Languages: Issues and Challenges*, American Translators Association scholarly monograph series; IX, Amsterdam and Philadelphia: John Benjamins, 9-17.
Venuti, Lawrence (1998) *The Scandals of Translation: Towards an Ethics of Difference*, London and New York: Routledge.

Generalization and Particularization in News Media Translation: A Critical Analysis

Ji-Hae Kang
Ajou University, Suwon, Korea
jihakang@ajou.ac.kr

"Generalization" and "particularization" are translation techniques that have been discussed by numerous translation scholars. According to Vinay and Darbelnet (1958), for example, generalization occurs when a term in the source text is translated into a more general term and particularization when a term is transferred into a more particular term. These two techniques, as with other translation techniques, have typically been described as phenomena motivated by structural and/or stylistic differences between the source and target languages. However, a translator's use of translation techniques and methods may be motivated by more than simple structural and/or stylistic factors. In translating news media discourse, where representation of entities and experiences are reconstructed and circulated to mass audience (cf. Fowler 1991; Van Dijk 1998), translation techniques are often powerful means through which translated texts influence, shape and determine readers' understanding of reality.

This paper examines the use of generalization and particularization in news media discourse translation and the effects created as a result of their use. Five English news articles and their translations into Korean carried out by a South Korean news media firm are comparatively analyzed in the present study. The analysis of the articles, which deal with Korea, Japan, and the U.S., and their relationships, shows that generalization and particularization play effective roles, more often than not, in creating different representation of entities and events. The use of generalization, in which concrete events or actions are generalized in translation and possibly abstracted from, has the effect of making a claim broader, while more generally applicable. As such, specific and situated events became transformed into a generalized symbol of human feelings and experiences in translations. Particularization, on the other hand, has the opposite effect: what is portrayed as a typical, representative, or general phenomenon in the source text is reconstructed as an exceptionality in translation. The use of these techniques contributes not only to amplifying or suppressing certain parts of source text reality but to sometimes portraying and constructing a different reality. The findings suggest that generalization and particularization may be efficient tools for doing ideological work in news media discourse translation.

Mediation in Translations of Political Discourse

A case study of English-Korean translation

Sung Hee Kirk

Sookmyung Women's University, Korea

shkirk@sookmyung.ac.kr or shkirk@hotmail.com

Translators are key mediators in communication across linguistic and cultural boundaries, and their mediation often effects a change in perspective. This is partly because translators set out to address a different audience with different interests and priorities.

This paper attempts to examine the differences in mediation/intervention methods manifested in translated articles related to the Middle East and North Korea in English-Korean translations of journalistic articles. The main hypothesis is that the distance and interest of the contents of the source texts for the intended target audience may affect the degree of mediation/intervention by translators. Therefore translators might intervene more actively in articles related to North Korea than in articles related to the Middle East since most Korean readers feel much closer to and more interested in North Korea.

The data consist of a set of English articles related to the Middle East and/or North Korea, and their Korean translations from news magazines. A set of articles originally written in Korean (Korean comparable texts) related to these areas will also be examined to find out whether the mediation/intervention by translators in articles related to these areas are in line with the Korean comparable texts.

Chinua Achebe's *Things Fall Apart* In Chichewa: A Case Of Interpretation And Intercultural Encounter

Pascal J. Kishindo

University of Malawi

tikhalemalamulo@yahoo.com

Chinua Achebe's *Things Fall Apart* is perhaps the best known novel by an African in English. In Malawi it has been a staple for both secondary and university literature syllabi for many years. For many who have read the novel, it is more than a story, it is a cultural phenomenon. The novel has this year (2005) been translated into Chichewa, Malawi's national language, by a leading Chichewa poet Ben Malunga. The translation raises an interesting problem. From Achebe's various pronouncements it is clear that he was not trying to write English like a native Englishman rather he was expressing Igbo thought in English. In this regard, Andrew Gurr (1999) has expressed as part of his concern the "strangeness" of the new literature in English. In Gurr's words, the problem is that of "encountering the inside culture in terms of the outside language". Gurr further points out, "the varieties of English now used in so many regions have made texts far more inaccessible in their immediate region than they were when there was a professed standard English." This observation raises the possibility that L₂ literatures may involve conventions of meaning between users of the same language being irremediably broken. It is against this background that this paper explores how Malunga manages to convey Igbo thought, mediated by English, into Chichewa.

Apartheid and Translation Policy: The Case of the South African magazine, *Bona* in English and Zulu

Thokozani Khuzwayo,

University of KwaZulu-Natal

In South Africa, research has largely focused on literary translation, while neglecting media-related translations. The aim of this paper is to explore the South African consumer magazine *Bona*, which over the decades has appeared in both English and Zulu. This research project is

conducted within the theoretical framework of Descriptive Translation Study (DTS) which is concerned with how the translation has been done rather than how it should be done.

I argue that the apartheid system strongly influenced the translation policy of the magazine under investigation. With this in mind, I will examine some of the strategies used during the translation process among which I assume that omission is the most ideologically charged one. I will therefore explore omission based on selected back-issues of *Bona* which relate to important political events of the time, spanning four decades: starting with the 1950's (when apartheid legislation started being imposed) and including the 1990s, which signalled the beginning of a new, democratic era. These omitted passages were about undesirable social incidents, both within South Africa and abroad. Under the apartheid regime, a number of legislations were imposed, whose aim was to limit the freedom of expression in the media, particularly with regard to political events. This paper argues that although minor omissions are acceptable in translations, major omissions in *Bona* translations had political implications. The latter were meant to isolate Black people by preventing them from gaining access to information that might create dangerous political awareness.

Intertextuality and Cultural Acquisition in Translation

Xuanmin Luo
Tsinghua University, Beijing, China
luoxm@mail.tsinghua.edu.cn

It is true that every text is not independent and is related to other texts at present or/and in the past. Therefore, it is important for a text analyst and translator to discover intertextual clues among source and target languages. When a text is translated into another language, the intertextuality in the source language does not necessarily have a correspondence in the target language due to the different cultural environments, a replacement may occur in the target language according to the translators' cultural acquisition on the source language. How does it happen and what are the characteristics of the intertextual process in the target language? The author has conducted experiments among graduate and undergraduate students majoring in humanities in Tsinghua University. The students are required to do translation from English into Chinese and are required to make a note of their reasoning in their search for similar images, similar textual themes, or similar texts in the target language, which they think to be most relevant to the original. These translation exercises were analyzed and variations were found in regard to intertextual factors. The result shows that the translators' intersubjectivity is apparent and influences intertextual formation in the translation. The investigation also shows it is cultural acquisition other than language acquisition that has a decisive function in the selection of closest relevant intertextual translations.

Intercultural Encounters Through Verbal Performance And Visual Cultures As Portrayed In Indigenous Music Of South African Women

Mokgale Makgopa
University of Venda for Science and Technology, South Africa
Makgopa@univen.ac.za

South Africa is hailed as a rainbow nation. This emanates from the existence of people of different races, languages, cultures and traditions. South African cultures are as unique and divergent as the different rural and ethnic groups. Oral literature, which forms part of the cultural heritage of South Africa has a significant role to play in the demonstration of these cultures, especially in regard to verbal performances such as praise poetry and traditional dance. Verbal performance is an essential instrument that can be used to illustrate difference in culture and tradition. In live performances, women wear attire that signifies the culture and tradition of a particular group. Songs performed are divergent because they represent the various indigenous languages of the different cultural groups. The message

communicated through the songs may address contemporary issues or something that the community holds dear. What matters most is that the message or information communicated should fall within the norms and values of the said community. Kay Turner (2003:7) writes, concerning women's performance in folk and popular culture, that "traditional performances overtly or covertly express women's concerns about sexuality, reproduction, marriage, kinship, status, class, ethnicity and race." Verbal performance in this context will be used to refer to folklife dance or traditional music performed by women. While dancing women sing traditional songs accompanied by the melody of instruments such as drums in their different shapes and sizes, and whistles. The type of drum and its drumming distinguishes the different cultures. Information in this paper is based on the different kinds of verbal performances and drumming by women from the Limpopo Province in South Africa. Verbal performance among women encompasses a wide area of traditional music. Therefore, focus will be on the following: khekhapa, a traditional dance performed by Basotho ba Leboa; tshigombela, a traditional dance of the Vhavenda; and Xibelana, a traditional dance performed by Vatsonga. In these form of dances, verbal performance is used to demonstrate the visual cultures of the Basotho ba Leboa, Vhatsonga and Vhavenda ethnic groups.

Interpreting Qualifications in South Africa: An Individualistic or Integrated Approach?

Lolie Makhubu
Durban Institute of Technology,, South Africa.
makhubu@dit.ac.za

The introduction of eleven official languages in South Africa, after the 1994 elections, made a great impact on

various matters in the country, and certainly so for the interpreting profession. The new ANC-led government also set about improving the standard of education in the country. The South African Qualifications Authority (SAQA) was tasked with reviewing existing qualifications and devising new outcomes-based qualifications to be placed on the National Qualifications Framework (NQF). The Standards Generating Body (SGB) for Translation, Interpreting and Language Editing (TILE), of which I was a member, was established to work on interpreting, translation and editing qualifications. The TILE SGB Body consisted of 25 elected members, both academics and professional interpreters, translators and editors. Like in other professions, people who are involved in the field of interpreting began to design qualifications that were geared to respond to the needs of both the government as well as the citizens of South Africa.

The TILE SGB devised two new interpreting qualifications: the undergraduate Diploma in Liaison Interpreting (a two-year course at NQF level 5 or 2nd year level) and the postgraduate Diploma in Interpreting, which was aimed at teaching conference interpreters (a two-year course at NQF level 7 or Honours level). These qualifications are unit-standard based, which means that they can be modularised and part of a qualification can be offered by one institution, and part by another institution. The advantage of the SAQA system is that any institution can access a qualification on the SAQA website, download it and adapt it for their own needs. Part of the undergraduate Diploma in Liaison Interpreting has since been used by the University of South Africa for a year-long Programme in South African Sign Language Interpreting (NQF level 5). A new qualification, a Diploma in Court Interpreting (NQF level 5), based on the Diploma in Liaison Interpreting, but which aims at addressing court interpreters' needs more specifically, was registered with SAQA in January 2006, and several institutions plan to offer it in the future.

Interpreting in the country is still not well regulated in a sense that there is no law or Act that deals with it. However there was a draft Bill for the Council of Language Practitioners. Also there is a proposal to establish a Professional Body that will serve the needs of interpreting and other related professions, but this is still insufficient. The qualifications in interpreting that were designed by the SGB are idealised qualifications on paper only which were designed to meet the needs of the country, and thus differed from existing qualifications in interpreting offered by both universities and universities of technology and registered by these institutions pre-1994. Each type of university has its own criteria for entrance requirements as well as the type of qualification that is offered based on the

purpose of the qualification. All these existing qualifications also have to be registered with SAQA, which is the authority that ensures development and implementation of the National Qualifications Framework in the country. This paper looks at the current existing as well as proposed qualifications on interpreting. It raises the question of whether the qualifications should be designed individually or be integrated. Also it focuses on the naming of such qualifications in the interpreting profession.

How does translation feel?

Libby Meintjes
University of the Witwatersrand, SA
libbym@languages.wits.ac.za

This paper sets out, on the basis of a series of interviews with a number of South African writers and their translators, to *narrate* the emotional traces left behind by the work of translation. The experiences of writers and translators and their exchanges (to and about each other) have something to say about the experiences of intervention on both sides. The paper is premised on the notion that writing is already a (metaphorical) act of translation, a form of transculturation which brings with it a sense of absence and loss, and that the (f)act of further cross-cultural intervention, realised in the act of (non-metaphorical) translation, exacerbates this sense of loss. Through a process of semi-structured interviews with key South African writers and their translators, and discourse analysis of their responses, the study aims to work "on the other side of translation" by examining the intellectual and emotional impact of the often heavy eco-literary footprint of the translator.

Walter Benjamin's "The task of the translator" as seen by Jacques Derrida, Paul De Man and Andrew Benjamin

Isabelle Melis
Katholieke Universiteit Leuven, Belgium
Isabelle.Melis@arts.kuleuven.be

Walter Benjamin's "The Task of the Translator" is without any doubt one of the most frequently cited essays on the practice of translation. It has rapidly become one of the key texts in contemporary debates about translated literature. The aim of this paper is to confront several deconstructionist and post-deconstructionist readings of Benjamin's essay: we will pay particular attention to the interpretations formulated by Jacques Derrida (in *Des Tours de Babel*), Paul de Man (in *Resistance to theory*) and Andrew Benjamin (*Translation and the nature of philosophy*).

The discussion of their readings will enable us to provide some useful guidelines on how to approach various aspects which seem at first quite ungraspable, but which are essential to the definition of the specificity of translated works. The reflections of Martin Heidegger, which strongly influenced Benjamin, will offer a useful point of departure in our reflections on the nature of translated texts. Translation, according to Heidegger, is in fact viewed as an intervention, as an operation of thought by the translator into the thought of the other language in order to grasp the essential meaning of the text, which wasn't added to or adduced from the text, but which was there all along as an arch-originary intactness.

We will also confront the viewpoints of Benjamin and his interpreters regarding the idea that the translated work can transmit knowledge of a wholeness (Derrida prefers to substitute the notion of translation with that of "regulated transformation" and De Man sees translations as fragments which follow each other and will never constitute a totality), regarding the role of the translator (which, according to De Man, reveals our suffering and our alienation in language) and the possibility of intervention in language.

The analysis of these specific aspects finally will allow us to formulate some conclusions regarding the ethical and ideological dimensions of and the participants in the translation process.

Locating power in intercultural relationships or why may translators have a hard time in multilingual societies?

Reine Meylaerts
KU Leuven, Belgium
Reine.meylaerts@arts.kuleuven.be

In numerous past and present contexts, the Western nation-state's ideal one-to-one relationship between territories, languages, literatures, cultures and peoples is problematized. 'Source' and 'target' texts, discourses, actors, institutions ... thus come to share a common space marked by (sometimes very problematic) power relations. Decisions about what language can/cannot/must be used, what can/cannot/must be translated, and by whom and how these translations will occur in a certain geo-temporal, institutional framework form part of multilingual societies' fundamental (legal) options and regulations that often crystallise socio-political and socio-cultural oppositions. The translators' discretion for intervention is, therefore, likely to be (very) restricted. What models do we have, then, to explain translators' strategies and options, their often ambiguous and much criticised roles and positions in multilingual spaces? Who has the right to be a translator? Addressing these and other questions requires a conceptualisation of the missing link between 1) communication-oriented models (e.g. DTS) focusing on texts and norms and 2) more sociological actor- and institution-oriented models (e.g. field theory).

The hierarchical relations between dominant and dominated cultures in multilingual contexts take shape through institutional and discursive structures. Through their habitus, cultural actors internalise - but also act upon - these institutional and discursive structures in various and variable ways. The more pervasive the institutional hierarchy between 'source' and 'target' cultures in multilingual contexts becomes, the more translators have to negotiate between competing perceptions of, attitudes to and discursive practices about translation on both the 'source' and the 'target' side. The actors' (inter)cultural habitus therefore offers a key concept for understanding the modalities of intercultural relationships in multilingual contexts. A refined, plural and dynamic habitus concept (Lahire 2004) can reveal how cultural actors interiorise certain norms and models both *dynamically* and *variably*. It can thus give a more adequate explanation of the modalities for translators' interventions in multilingual contexts and, more in general, for the relation between translators and (their) norms, between structure and agency. The paper's argument will be illustrated with examples from (institutional) translation in past and present Belgium.

Thoughts on the "Political" translation of Latin America

Jeremy Munday
University of Surrey, UK
j.munday@surrey.ac.uk

The subject of this paper is the translation into English of what may be described as political and ideological texts from Latin America during the second half of the twentieth century. The continent has experienced huge political events during this period, some of which have achieved great international attention, such as the Cuban Revolution (1959), Pinochet's military coup in Chile (1973) and, more recently (2001), the march of subcomandante Marcos to Mexico City. One of the issues discussed will be what exactly we understand as a political text. I shall consider various translation scenarios, including political speeches and communiqués, memoirs, academic essays and volumes, political literary texts of the Latin American boom, and the translation of some texts to the visual (for example, *The Motorcycle Diaries* of Che Guevara, and iconic images of Guevara and others that have come to dominate their image outside of Latin America). The special focus will be on discussing how the translation strategies may differ depending on the different types of text and context and how far the translator's background may have decided the strategies employed. The paper therefore may be placed within a descriptive branch of translation studies, but employing a multidisciplinary approach along the lines defined by

van Dijk (1998), who proposes an analysis of ideology combining well-structured cognitive, social and discourse models. This is a potentially more fruitful model for interdisciplinary translation studies than a strictly Hallidayan systemic model as has been used in many previous studies since it seeks to explicate the context of culture in which the translation act occurs. Although the focus is firmly centred on Latin America, it is intended that the general approach will be of use and interest to those working in other languages and intercultural contexts.

References:

Van Dijk, Teun (1998) *Ideology: A multidisciplinary approach*, London, Thousand Oaks, New Delhi: Sage.

Consumer Magazines for Black South Africans: 'Staging' Cultural Translation

Sonja Narunsky-Laden
University of KwaZulu Natal, Durban, South Africa
sonja.narunskyladen@gmail.com

In this paper I examine a range of consumer magazines for black South African readers as instances of 'cultural interference' and intercultural translation. Proceeding from a dynamic, socio-semiotic approach to the notions of 'cultural transfer' and 'diffusion', I argue that the magazines in question are by no means straightforward instruments of cultural imperialism, and are not simply imposed from above, but are discriminately filtered and chosen by their proponents, and more or less consciously processed into a newly relevant cultural repertoire, which often presents itself as uniquely "South African". Interlaced with and embedded in patterns of consumption and consumer practices, social stratification, and unofficial and informal modes of literacy, the magazines in question are hence both (1) part and parcel of the urban, middle-class repertoire of discursive and cultural dispositions initially derived from the nineteenth century missionary enterprise in Southern Africa, and (2) a means of strategically transforming this repertoire "from below," in keeping with the changing needs and interests of many black South Africans.

The magazines investigated are published primarily, though not exclusively, in English. I will examine three veteran publications, namely, *Drum* (issued 1951, Zulu edition appeared in 1992), *Bona* (issued 1956, alongside Zulu, Xhosa and Sotho editions), and *True Love* (issued 1972, only in English), and three newly launched publications: *Blink*, targeting young black South African men, first issued in November 2004, *Real*, issued December 2004, targeting black South African women, and most recently, *Move!*, a bi-monthly launched in March 2005, also targeting black South African women. All the new publications are published in English only.

My paper describes how the three 'veteran' publications are both part of, and exemplify, an interim stage of 'cultural interference', whereby goods and cultural options previously imported and clearly 'borrowed', undergo 'translation' and 'adaptation' to local South African settings. In facilitating this stage of 'cultural transfer', these magazines have contributed to the consolidation of a new cultural repertoire among black "middle-class" South Africans, and to the regularized reading of magazines as a widespread social practice in its own right. The three more recent publications mark a later stage in the domestic production of consumer magazines for black South Africans, functioning in a more "naturalized" way within the already-established, yet ever-changing, paradigms of a newly "South African" cultural repertoire.

From interventionism to invisibility and back: a study of interpreters' interventions in public service fields

Isabelle Perez and Christine Wilson
Heriot-Watt University, Scotland
I.A.Perez@hw.ac.uk, C.W.L.Wilson@hw.ac.uk

This paper explores the different levels and types of intervention by interpreters in bilateral interpreter-mediated encounters in public sector settings - including legal (police and court), medical, mental health, social welfare and education fields. Encounters involving both spoken languages and sign language/spoken language will be considered - as well as interpreting provided by telephone. Mapped against a background of accepted codes of working practice and interpreting ethics, this taxonomy of interventions makes it possible to examine issues relating to interpreting "problems" and dilemmas - in particular instances where "trust" is compromised. The paper will review the "solutions" or "strategies" adopted by members of the interpreting triad and will evaluate the positive and negative aspects of the various approaches.

The study is primarily based on data collected throughout 2004 as part of a comprehensive project commissioned by the Scottish Executive to review translating, interpreting and communication support in the public sector across the whole of Scotland (population c. 5 million) in urban, rural and very remote areas. Moreover, as well as building on their experience as interpreter-trainers on certificate and degree courses training spoken language and sign language (British Sign Language) interpreters, the study is also informed by the researchers' experience in delivering regular training since 2000 on "working through interpreters" at the Scottish National Police Training College and to the largest Scottish Police Force, as well as by research and development work on working practice carried out for the Mental Welfare Commission for Scotland.

Having outlined the interventions identified on a scale from inevitable to inappropriate and through to "informed" interventions, the paper will highlight and discuss relevant areas emerging from the research. Ultimately, the findings may challenge the "received wisdom" in current codes of practice or ethics and views of acceptable interpreting models in real world contexts.

Don't Talk to Strangers! The Ideology of Parental Control as Transmitted through the Translation of Stories for Children. A Discourse-Analytical Approach

Gabrina Pounds
University of East Anglia, England
G.Pounds@uea.ac.uk

This paper raises the question of the translator's responsibility in respect of the translation of stories for children used by parents and carers to promote or reinforce particular behaviours perceived as desirable or necessary. The question is often addressed as to whether stories read to or by children fulfil this function. The author takes the view that the adults' agenda is invariably present to some extent and that it reflects the nature of the relationship adult-child as envisaged in a given culture at a particular time. The paper focuses specifically on the adults' universal concern with minimizing or controlling children's behaviour that could put them at risk of being harmed. It is argued that the different versions of the same fairy tale produced through time and across cultures encode some of the different options available to adults to deal with such concern. A contrastive discourse analysis of English and Italian versions of the traditional European tale *Little Red Riding Hood* is used to exemplify two essentially different strategies of dealing with the potential danger to children of talking to strangers. The linguistic aspects considered include: the overall structure of the stories, the role of the writer-narrator and the roles assigned to the various characters through the actions, experiences, thoughts and utterances attributed to them. It is shown that noticeable differences in strategies can be observed between the Italian versions on the one hand and the English versions on the other. In view of the proliferation of stories for children translated from English into Italian, this paper discusses the question of whether, to what extent and how the translators should deal with transmitting and perpetuating an approach towards children which is noticeably different from that adopted in the target culture. The paper further demonstrates the value of critical discourse analysis in revealing some of the ideological and ethical dilemmas faced by translators.

The Challenges of Interpreting into International Sign

Rachel Rosenstock
rachel_rosenstock@yahoo.com

IS is a communication system used by the Deaf Community at meetings and conferences which are attended by participants from around the globe. This presents interpreters with a unique challenge: how does one transmit information presented in a natural, fully developed language into a lexically and grammatically limited system? Furthermore, how does one do this in a manner accessible to a group that does not share a common culture? This investigation gives us insight into these split second choices made by IS interpreters who are required by circumstance to clarify the source text. The data used in this study was collected at an international conference. A ten-minute video of an interpreted IS lecture was compared to its English source text. The lexical, syntactic and discourse-pragmatic levels were examined for significant additions, omissions or changes. Haiman's (1980) theory of economic and iconic motivations is the basis for the analysis. The results indicate that expansions and additions on the part of the interpreters are aimed at providing background information for the benefit of the audience. Other structures are added to compensate for the lack of a fully developed linguistic system. In contrast, omissions and reductions seem to be utilized in efforts to reduce lag-time and adhere to other economic constraints imposed by the discourse setting. The results of this study support the work of Locker McKee and Napier (1999) on free interpretation methods used by IS interpreters. In addition, the present investigation applies the theoretical framework of economy and iconicity to explain the choices of IS interpreters. The knowledge gained as a result of this study will help future generations of IS interpreters to make informed and targeted decisions as to what information to add or omit as necessary.

References:

- Haiman, John. 1980. The Iconicity of Grammar: Isomorphism and Motivation. *Language* 56.3. pp. 515-540
- Locker McKee, Rachel, Napier, Jemina. 1999. *International Sign Interpreting: What can we learn from it?* Unpublished manuscript.

A Tale of Two Cultures? Contextualising Responses to Fatih Akin's Film *Gegen die Wand* (2004) in the German and Turkish Media

Jonathan Ross
Bogazici University, Istanbul, Turkey
jonathan.ross@boun.edu.tr

When, in 2004, the sensitive yet hard-hitting love story *Gegen die Wand* by the German-Turkish director Fatih Akin won the coveted 'Golden Bear' at the Berlin International Film Festival and the prize for 'Best European Film' at the European Film Awards, commentators in German and Turkish newspapers and magazines labelled this success in strikingly different ways. While certain journalists in Germany acclaimed what they saw as a long-overdue victory for their national film industry, several critics in Turkey asserted that they were witnessing a *Turkish* cinematic triumph. The majority of commentators, however, refrained from categorising the film in national terms. Instead, they celebrated *Gegen die Wand* (entitled *Duvara Karşı* in Turkish and *Head On* in English) as an important example of 'cinéma du métissage', a film made by, and about, individuals socialised amidst, and struggling with, multiple cultures. One consequence of the classification of the film in this manner is that reviewers have often foregrounded issues of cultural identity and conflict to the exclusion of other (possibly more significant) formal and thematic aspects of the film. German, Turkish and German-Turkish commentators alike have tended to focus on the film's treatment of the 'problem' of the second/third generation of Turkish immigrants to Germany. These heterogeneous groups of commentators and their respective readerships,

however, view those termed 'Deutschtürken' or 'Almanclar' from quite different perspectives, whereby these perspectives are shaped by quite distinct experiences, as well as dissimilar forms and degrees of identification. For this reason, *Gegen die Wand* has come to be discussed within a wide range of contexts. So, for instance, while some Turkish critics perceive the protagonists as pitiable 'estranged relatives' fallen victim to the tribulations of diaspora life, others argue that the problems besetting Cahit and Sibel are no less salient to Turks in Turkey than they are to Turks in Germany. In my paper, I will present a survey of German and Turkish media responses to *Gegen die Wand*, exploring how critics have intervened in the reception of this significant work of art, an intra- and inter-cultural encounter, through their propensity to situate this polysemic filmic text within particular social, cultural and political contexts.

Professionalization and Intervention

Candace Séguinot
York University, Canada
sequinot@gl.yorku.ca

This paper will look at some of the factors that have determined and are determining what professionalism has meant to the kinds of intervention that take place in communicative processes. Examples will look at the nature of some of the constraints on roles imposed on translators and community interpreters and the institutionalizing function of training. From a theoretical perspective, the last fifty years have seen studies of translation focus on translation or interpretation as an object, then as a process, and now in terms of the subject. Subject here has at least two senses: the translator or interpreter as agent, reflecting ideology through choice, and the subject as an individual, a real person, whose working life is affected by the translating or interpreting situation, institutional aspects of the profession, and material constraints such as technology. Whereas the mounting of translation and interpreting courses in universities over the last three decades has helped to promote the status of translation and interpreting as professions, our understanding of what it means to be a professional has changed. Where there has been a change in framing issues with the theoretical shift from a text-typological to a functional perspective and a resulting congruence with the aims of the marketplace, the latest marketplace definition of 'professional' has come to mean proficiency in technology for translation and standardized behaviour for interpreters. This leaves the question of where the translator and interpreter as subject in the second sense is addressed.

Predominant Attitudes in the Translation of African Literature

Joseph Che Suh
University of Buea, Cameroon & University of South Africa
suhjoече@yahoo.com

Literary translation is often characterized by the possibility of multiple interpretations of the source text as well as by creativity, liberty and subjectivity on the part of the translator in the reformulation of the source text in the target language. All of these have an incidence on the degree to which the translator's presence is felt (or not) in the target text. The focus in this paper is on African literature written in European languages and translated into other European languages. Within the framework of this category of African literature, the issue of intervention in translation is examined from the perspective of shifts in translation. It is argued that in order to bridge the communication gap between different cultures, in the translation process the translator can, and does indeed, inevitably introduce shifts in the target text either unconsciously, inadvertently or deliberately. It is further argued that these shifts could be viewed positively or negatively depending on whether the target text is evaluated from the standpoint of the source or target culture. Shifts are examined through various manipulations of the text ranging from additions, omissions, substitutions, adaptations, modulations, etc. These manipulations involve various literary, stylistic, cultural and other language aspects such as allusions, proverbs, register/language level,

idiomatic expressions, ideophones and culture-specific elements. It is asserted in this paper that when the translation phenomenon is viewed from the perspective of intervention on the part of the translator (whether unconsciously, inadvertently, deliberately, positively or negatively), the primordial issue of fidelity in the translation process becomes rather relative and elusive.

Translation and Knowledge: Human Connection Across Intercultural Boundaries in Jamal Mahjoub's *The Carrier* (1998)

Tina Steiner
University of Cape Town
rotilu@mweb.co.za

I can read and write, with varying degrees of proficiency, Arabic, Greek, Latin, Persian, Soghdian. I also have a little knowledge of Sanskrit. I can converse in the language of the Franks and, of course, the *lingua franca* of the sea. (Rashid al-Kenzy in Mahjoub, 1998: 221)

This paper situates itself theoretically within what is broadly referred to as 'post-colonial translation'. It looks at the given literary text as a product of multiple translations, linguistic and cultural that have affected the post-colonial migrant writer in multiple and varying ways. I will refer to theorists like Bhabha, Spivak and Said as well as other theoretical literature on migrancy.

In Jamal Mahjoub's novel *The Carrier* translation is both a tool of gaining and disseminating knowledge as well as a strategy of survival for the main characters, Rashid al-Kenzy and Hassan. *The Carrier* describes the intertwining journeys of these travellers, who have to use translation to gain access to the heterogeneous knowledge of astronomy and science that is spread across languages, cultures, religions, and countries. Such barriers, the text argues, are often policed and upheld by ignorance and superstition and need to be surmounted to forge a human connection that is based on understanding and mutual respect. The daring of such a translation project lies in the transgression perceived by religious and civic authority, whose fear of the unknown is similar for both protagonists. The intercultural relationships in the novel enable the protagonists to gain scientific knowledge perceived to be beyond the boundaries of what humans ought to know, thus challenging religious and racial boundaries simultaneously. But the text constantly complicates this seemingly straightforward division of good science versus evil ignorance and racial intolerance. All characters in the book are prejudiced in one way or another when coming into contact with cultural difference. The negotiations and the re-assessment of such prejudice is very much at the centre of the narrative. Mahjoub explains in an interview that 'prejudice spares no one, no matter how learned we are, because it is a primitive instinct which we have to overcome' (Tervonen 2005: 2).

Mahjoub's novel consists of two plotlines, the majority of chapters are set in the 17th century and a few at the end of the 20th century, not to create 'a kind of nostalgia for the past' but to prevent a positivistic 'discarding of the past as no longer relevant' (Tervonen 2005: 2). Thus *The Carrier* translates also between past and present. In this paper, I will trace some of the translations present in the text and interrogate their political significance both as transmissions of knowledge and as avenues for intercultural relationships.

Problems And Prospects Of Translating Yoruba Proverbs Into English

Tajudeen Yaqub Surakat
Islamic University in Uganda
suray44@yahoo.com

Proverbs are wisdom lores which have fixed structures, often pithily expressed but loaded with meaning and aesthetics. Elision, contraction, alliteration, hyperbole, paradox, metaphor and synecdoche are among the features of proverbs. These wisdom lores reflect a people's philosophy of life, and deal with virtually all aspects of human experience. Although proverbs are a universal art form, certain social, ecological and psychological

factors determine the nature and content of a particular people's wise-sayings. In essence, while some proverbs have a general or universal appeal, others are culture-specific. Among the Yoruba, proverbs are crucial aspects of orature, although some have been used in literary discourse. The main objectives of this paper are to: i) translate the proverbs contained in a Yoruba novella titled *Eni Olorun O Pa* by Olu Owolabi; and ii) discuss the linguistic, stylistic and cultural problems encountered, and the various measures taken to minimize meaning loss. In order to achieve these goals, several options available to a translator of Yoruba proverbs into English are discussed using the Systemic Linguistic concept of **meta-functions of language** (i.e. ideational, interpersonal, and textual meanings). Other variable factors considered in the analyses and discussions include: translation techniques, nature of target audience, objectives of the translator, and so on. The proverbs are categorized into two: those which have ready equivalents in English and those which do not. In both categories, there is usually the loss of one kind of meaning or the other (e.g. cultural, aesthetic, etc). The objectives of the translator vis-à-vis the target audience are crucial for the selected translation options.

Translation as Intervention in the Work of Paul Muldoon

Lars-Håkan Svensson
Linköping University, Sweden
larsv@isk.liu.se

Translation plays an important role in the work of many contemporary Irish poets. Especially striking is their habit of including translations in their original collections. In itself, this is not a new phenomenon: poets have long been including translations " 'after' so and so" in their own work. What is striking about today's situation is that translations do not merely serve to indicate important allegiances but form an integral part of the poets' regular practice. More often than not, the resulting translations correspond thematically and linguistically with the concerns of the new collections of which they form part. The act of translation becomes indeed an act of intervention, often infusing the target text with meaning that the source text alone does not possess.

While the practice described above can be exemplified in the work of many Irish poets today and can probably be traced back to Yeats, it has assumed an entirely new dimension in the work of Paul Muldoon (b. 1951). In his early collections, Muldoon based some of his original poems on narratives and narrative structures derived from medieval Irish poems or native American myths, revitalising and expanding the very notion of translation. In his more recent work, translation in the sense of domestication (muldoonisation?) of carefully chosen source texts has become a highly noticeable feature. In my paper, I will (1) provide a general survey of how translation has been used as a thematic and structural component in Muldoon's collections, and (2) scrutinise two recent examples of Muldoon's idiosyncratic way of making translation serve as intervention, paying attention to the ways in which he changes the syntactic and linguistic properties of the source text and lends extra force to the target text by making it an integral part of his original work.

Negotiating narratives: an interpreting paradox?

Rebecca Tipton
University of Salford, UK
R.Tipton@salford.ac.uk

This paper seeks to problematise the interpretation process in narrative production against the backdrop of the UK asylum-seeking process, by adopting an interactive approach to narrative performance that draws on the work of Giddens (1993) and, in particular, his concept of orientation to difference in interaction. It seeks to understand the wider causes of narrative performance failure that often results in rejected asylum applications, while at the same time acknowledging the apparent silencing of minority voices through dominant and potentially devaluing institutional discursive practices (Maryns, 2005; Hall, Sarangi & Slembrouck, 1997). Narrative performance within interpreter-mediated encounters is

viewed as a 'socially symbolic act' (after Mumby 1993) during which a 'reality', i.e. a narrative product is constructed so that 'it can be lifted from [the] interactional context to enter the public record' (Jacquement, 2005: 202). For the minority speaker, the narrative construction process within the interpreter-mediated encounter is necessarily a restricted and fragmented one owing to the interpreter's involvement. This renders the promotion of the 'authentic voice' problematic for the minority speaker, for whom making meanings count is crucial to the success of the application process. It is posited that the fragmented process of narrative construction ultimately has a detrimental effect on the 'self' that is constructed, to the extent that the 'inauthentic voice' prevails. The problem of 'fragmentation' will be explored from two levels: first, from the point of view of the institution that seeks to disambiguate the asylum seeker's discourse practices and stabilise meanings; and second, from the perspective of the interpreter who also seeks to disambiguate the discourse but not necessarily to stabilise meanings.

References:

- Giddens, A. (1993) *New Rules of Sociological Method*, Polity Press.
- Hall, C., Sarangi, S. & Slembrouck, S. (1997) Moral Construction in Social Work Discourse. In Gunnarsson, B-L., Linell, P. & Nordberg, B. (eds.), *The Construction of Professional Discourse*, London: Longman (pp. 265-291).
- Jacquement, M. (2005) The Registration Interview. In M. Baynham & De Fina, A. (eds.), *Dislocations / Relocations: Narratives of Displacement*, Manchester: St Jerome (pp. 197-220).
- Maryns, K. (2005) Displacement in Asylum Seekers' narratives. In M. Baynham & De Fina, A. (eds.), *Dislocations / Relocations: Narratives of Displacement*, Manchester: St Jerome (pp. 174-196).
- Mumby, D. (1993) *Narrative and social control: Critical perspectives*. Newbury Park, CA: Sage.

Antjie Krog's translation *die sterre sê 'tsau'* (*the stars say 'tsau'*): a descriptive analysis

Frances Vosloo
University of Stellenbosch, South Africa
12921785@sun.ac.za

This paper examines the translating strategies domestication and foreignisation as applied by Antjie Krog in her Afrikaans translation *die sterre sê 'tsau'* (2004) (*the stars say 'tsau'*) of /Xam narratives (originally transcribed by W.H.I. Bleek and L.C. Lloyd). A descriptive approach is followed in the analysis, the main focus being on Descriptive translation studies (DTS) and the poststructuralist concept *difference* as analytical tool. The researcher argues that Krog, in her translation of /Xam narratives into poetry, 1) follows a foreignising strategy by moving the target reader towards the source text; 2) is visible as translator as a result of her use of annotations, for example; and 3) that, in addition to foreignisation, she moves the source text towards the target reader by domesticating towards her own poetic style. Five poems were selected for the analysis, which is based on Lambert and Van Gorp's (1985) model of macro-, micro- and systemic levels. Based on Krog's poetic style, and based on the dual nature of the target texts (displaying source text as well as target language elements), the researcher finds a strong correlation between Krog's poetic style and her translation strategy, the latter representing both foreignisation and domestication. Krog succeeds in establishing a renewed interest in the oral literature of the /Xam, at the same time enriching the target language, Afrikaans, and the discourse of translation in South Africa. This paper touches on intercultural translation practices in a South African literary context as well as on the position of translated Afrikaans poetry within the literary system.

Testing interpreter discourse competence: Implications for sign language interpreter training in South Africa

Kim Wallmach
University of South Africa
WALLMAK@unisa.ac.za

Traditionally, liaison interpreting training, influenced by conference interpreting programmes, tended to be framed around the traditional notion of an interpreter as a detached onlooker, a passive conveyor of others' words and thoughts, as simply the producer of a text – which naturally meant that the linguistic accuracy (or equivalence) of the content of the interpreted text was of primary importance, speakers secondary, and listeners typically anonymous. As a result, testing of students' interpreting ability tended to focus exclusively on the accuracy of the linguistic message, to the exclusion of the student's ability to mediate successfully between discourse participants (Roy, 2000). Focussing on linguistic accuracy alone means that the interpreter's ability to understand the nature of social situations, to manage the direction and flow of talk, to meet and manage the participants' expectations not only of the meeting itself, but also of his or her role as interpreter in the meeting, are not acknowledged, and certainly not tested. But if we as trainers do reject the idea that an interpret is a passive conveyor of meaning and acknowledge that interpreting is an active process of communication which requires the interpreter to make informed decisions on a number of levels, what are the implications for training and assessment? How can students' discourse competence be tested in an examination setting, traditionally a sterile, artificial environment? Will attempts to simulate real-life situations in an examination inevitably fail? This paper examines some of the formative and summative assessment practices employed in teaching and testing sign language interpreting students at the University of South Africa in an attempt to determine whether the discourse competence of student interpreters was adequately tested. Data will be analysed from three settings:

- the summative assessment at the end of the first semester - an interpreted interaction between a policewoman (hired for the day) and a Deaf person who had been hijacked;
- a formative assessment session during the second semester, where lecturers travelled to each province to observe a group of students interpreting at a Deaf Provincial Council Meeting. Students were required to prepare adequately, set up their own teams and organise their turns. Lecturers' feedback after the meeting was conducted with the participation of the Deaf Provincial Council members; and
- the summative assessment at the end of the second semester - an interpreted counselling session between a trained HIV/AIDS counsellor and a gay Deaf HIV-positive man (both volunteers), where the counsellor attempts to establish a rapport with his patient in order to facilitate the HIV/AIDS counselling process.

The results of these analyses will be examined against the backdrop of the experiences of other interpreter trainers in implementing programmes which assess discourse competence.

Reference:

Roy, Cynthia. 2000. "Training interpreters - Past, present and future." In Roy, Cynthia (ed.) *Innovative Practices for Teaching Sign Language Interpreters*.

Effects of sign language mode of instruction on acquisition of English affixes by Form II Hearing Impaired learners: case of Kenya

Gertrude Wamae
Jomo Kenyatta University of Agriculture and Technology
gertrudewam@yahoo.com

This study investigated the sign language mode of instruction and its effects on the acquisition of prefixes and suffixes. The study was carried out in Butere-Mumias District. Very few studies of this kind have been carried out in Kenya. This study therefore was

intended to arouse the interest of researchers in this area. Schools used in this study were St. Anjela's and St. Martin's schools for the Hearing impaired. All the available subjects were used in the study. It comprised 16 girls from St. Angela's and 6 boys from St. Martin's. This made a total of 22 learners and their teachers of English, History, Biology and Geography (total of 8 teachers)

Data collecting instruments developed by the researcher were issued to the subjects. The data collection was conducted in January 2003. The results indicated that a sign language mode of instruction that pays no particular attention to all grammatical forms impacts negatively on learners' acquisition of modern English. The data of this study is presented in form of tables and graphs showing the frequency percentages of learners able to get the affixes in the study correctly. Separate tables on how the teachers of English signed the affixed words are also made. The findings of this study have pedagogical implications. They are important to curriculum developers at the K.I.E and organisations and institutions that prepare teachers and materials for the Hearing impaired learners of secondary school level.

The Gricean Cooperative Principle And The Translator's Intercultural Dilemmas. A Study Of Polish-English Restaurant Menu Translations

Bogusława Whyatt
Adam Mickiewicz University, Poznan, Poland
bcwhyatt@wp.pl

This paper reports on a study of how from the point of the Gricean cooperative principle translators handle culture-specific terms that frequently appear in the names of national dishes. Most restaurants throughout the world proudly present multilingual menus to make their foreign customers feel welcome and possibly to encourage them to try the local specialities. In the same vein most travellers are frequently likely to try something authentic that they have no access to back in their own country. It can be fairly safely assumed that if they have no prior advice as to what is worth indulging into, they will have to rely on the available translation of the restaurant menu. Their choices to a large extent might depend on the communicative quality of the translations of names and descriptions of dishes that are served in the restaurant they found themselves in. In the 85 menus that I studied there is a variety of strategies and attitudes visible in the translations produced. The solutions decided upon by the translators can be placed on a continuum between the two extremes, that of leaving the name untranslated and various attempts of finding something (in the translator's opinion) similar in the culture of the translation receiver. Although the source of data might appear trivial, its analysis provides some food for thought. First, it shows yet again how differently translators solve open-ended problems when the problems cannot be solved interlingually and the translator is made to acknowledge and fill an intercultural gap. Secondly, the results indicate how translators judge the comprehensibility of their potential receivers and whether or not they show empathy with their receivers. Thirdly, the analysed translations betray the intercultural literacy of the translators themselves. Last but not least this modest study raises the issue of the translator's degree of intervention in intercultural encounters.

Seeking the Golden Mean: Arthur Waley's English Translation of the Xi you ji

Laurence Wong
Lingnan University, Hong Kong
wongkp@ln.edu.hk

If one is to draw up a list of words or phrases most often used in translation studies in recent years, *domestication*, *foreignizing*, *source-oriented*, *target-oriented*, and *manipulation* will most likely appear at the top. When they were first coined, these words may well have been applicable to the translation activities or translation processes of certain periods in certain cultures or in certain parts of the world. However, one should not be tempted to conclude that a translation has to be either totally domesticated or totally

foreignized, totally source-oriented or totally target-oriented, for, between total domestication and total foreignizing, between total source-orientedness and total target-orientedness, there is an extremely wide range of possibilities into which the vast majority of translations fall. This paper looks at *Monkey*, Arthur Waley's English translation of the great Chinese novel, *Xi you ji (Journey to the West)*, and shows that the concept of domestication or foreignizing is not always applicable, and that, between total source-orientedness and total target-orientedness, the translator can, as an empathic mediator rather than a manipulator in the pejorative sense of the word, move between the source language / culture and the target language / culture to seek the golden mean with respect to the effectiveness of the translation.

Interpreting or translating? An investigation of translation between written and signed language

Svenja Wurm
Heriot-Watt University, Edinburgh, Scotland
sbw1@hw.ac.uk

Current sign language translation research, with its emphasis on dialogue interpreting, neglects a growing number of translation situations which, resembling written translation, are clearly outside the interpreting frame of reference: New technology is making available a growing body of translated sign language recordings (on VHS / DVD / CD-ROM and on the web) of both literary and non-literary texts, ranging from information material, religious texts and websites to children's stories and full-length Shakespeare plays. Without the intense time pressure that interpreters necessarily face and without the challenge of handling interpreting dynamics, mediators in such situations can potentially put more emphasis on the linguistic and stylistic outcome, a process that approximates (written, non-spontaneous) translation rather than conventional (spoken or signed, spontaneous) interpreting. While such texts and their increasing significance have been recognised in the research (Signing Books 2000), their specific translation issues remain widely unobserved. In my paper I accommodate such events within a translation studies framework extended to account for intermodal translation between signed and written language.

The focus of this paper lies on how a visual, spontaneous language can represent written texts, which traditionally are more formal, objective and stylistically elaborated (Halliday 1989:61-62) than spontaneous modes such as spoken and signed language. Will the signed target text fulfil a similar function and will it have a similar effect on its audience as the source text? Might such media even serve as a substitute for written texts in a language that lacks an established written modality?

My findings are based on an analysis of children's stories translated from written English into recorded British Sign Language. Existing translation theories concentrating on discourse analysis and accommodating intermodal translation (Hatim & Mason 1990, 1997), and research on sign language modality will be applied.

References:

- Halliday, Michael A. K. (1989) *Spoken and Written Language*. 2nd ed. Oxford: Oxford University Press.
- Hatim, Basil And Ian Mason (1990) *Discourse and the Translator*. Harlow: Longman Group Ltd.
- Hatim, Basil And Ian Mason (1997) *The Translator as Communicator*. London: Routledge
- Signing Books (2000), <http://www.sign-lang.uni-hamburg.de/SigningBooks/> (accessed: 20/11/05)

Queen Mary Tudor's tragic life in the hands of R.H. Benson and his Spanish translator: Intervention, manipulation and cultural differences

Juan Miguel Zarandona
University of Valladolid
zarandon@lia.uva.es

In 2004, the English city of Winchester held a unique and surprising exhibition entitled *The Marriage of England and Spain*, which seemed to put an end to many centuries of disagreement between both countries. It celebrated the 450th anniversary of the royal wedding between Queen Mary I Tudor, of England, and King Philip II Habsburg, of Spain, that took place at Winchester Cathedral on 25th July 1554. It was a marriage that was intended to change England and the world: to restore England to the Catholic Faith and to breed a new line of Catholic princes. Instead, it was a complete failure, and after a very short while Queen Mary died and was to be known as *Bloody Mary* ever since, which was to be one of the most successful instances of Protestant propaganda in the history of Christianity. As Post-Modernism has taught us, there is not a single History. History depends on who recounts it.

Many years later, the prolific English writer Robert Hugh Benson (1871-1914), son of an Archbishop of Canterbury, converted to Catholicism and became a priest, in the wake of Cardinal John Newman and many other 19th century British intellectuals. Among his many books, Benson produced a whole set of historical revisions of the times ranging from the reign of Henry VIII to that of Elizabeth I, i.e. the troubled period of the English reformation. He wanted to challenge the official recounting of those years and he did it. His *The Queen's Tragedy* (1906), a novel on Mary Tudor's life, belongs to this group of works. As he wrote in the *Preface*: "... told a very different story with regard to the Catholic character". In other words, it can be regarded as a passionate example of Catholic propaganda at work.

This vindication of such a discredited Queen of England was very soon translated into Spanish by another Catholic priest, Father Juan Mateos, as *La tragedia de la Reina* (1910) – a rendering that has been kept almost forgotten in the Valladolid Monastery of the Order of Saint Augustine Library, Spain, which stores a huge collection of forgotten treasures, many of them translations. This translation, unfortunately, has not enjoyed any previous description or analysis either, as it has been totally neglected by specialists on History of Translation. This is a research scenario that has recently begun to change thanks to the interest of a recent Research Group of the University of Valladolid devoted to the study of the many centuries of translation work performed by the Order of Saint Augustine in Spain. My paper can be regarded as a fruit of this team work. It will also benefit from the research on *María Tudor* carried out by Prof María Jesús Pérez, first Spanish specialist on the Queen, who has devoted many hours of her life to present a balanced final view of the character.

In addition, it can no doubt be claimed that both original writer and translator were protagonists of a fully conscious **intervention** and reinterpretation process for religious and nationalistic purposes, which I regard to be relevant for the purposes of this Conference on Intervention in Translation and Intercultural Encounters. Original writer and translator share the religious zeal, but the Spanish translator adds the nationalistic vindication of a supposedly defamed half-Spanish Queen, which enriches the motifs and alters the functions of his rendering, and his translated product.

Consequently, the description and analysis of the translated text will be the first and main objective of this paper, from the methodological viewpoints of DTS, also taking special care to emphasise intercultural differences, manipulations of history, and functional factors involved, which were not present in the original work. Secondly, it will make an attempt to spread the news of many centuries old tradition of translation work by the Order of Saint Augustine, as a contribution to a general history of translation.