Innovation paths in translation and intercultural studies

5th IATIS Conference

Book of abstracts
Books of Abstracts of the 5th IATIS Conference

Innovation Paths in Translation and Intercultural Studies

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INTRODUCTION

Multilingual and multimodal forms of interaction, prompted by material and symbolic exchanges in our increasingly globalized world, have brought new challenges to translation and intercultural studies. New technologies in the broadest sense of the word are sought by society in order to allow for a diversity of meanings to be created, exchanged, and disseminated on the basis of equality, complementarity and reciprocity. In this scenario, studies promoting and seeking innovation play a fundamental role in providing insights and solutions to meet those challenges.

The theme of our conference – ‘Innovation Paths in Translation and Intercultural Studies’ – is meant to foster exchanges and discussions on the topic. Within the scope of IATIS 2015, innovation is understood in its broadest sense and includes not only new technological developments but also other relevant aspects, such as social and cultural innovation, including all forms of innovation which lead to changes in interactions and practices in translation and intercultural studies.

As you will see in this Book of abstracts, the conference covers a broad range of thematic areas. To mention but a few of them:

- Emergent practices in translation and intercultural studies
- Innovative approaches in language policy and social transformation related to translation and intercultural studies
- Innovative approaches to multilingualism, translation and intercultural studies
- Innovative approaches to the study of style in translation
- Innovative methodologies in the development of the profession, teaching and research
- Innovation in collaborative research with other disciplines/domains
- Innovation in audiovisual translation and media accessibility
- Interaction of translators and interpreters with and through technology
- New approaches to different modalities of interpreting and translation
- New perspectives on the relationship between literature and translation
- New trends in empirical-experimental research in translation and interpreting
- Recent advances in signed and spoken language interpreting research, teaching and practice
- Teaching innovation in the classroom, in curriculum design, in education policy
- The role of electronic data bases and bibliographies in translation historiography
- The use of IT in translation and interpreting research, teaching and practice

Plenaries, round-tables, thematic panels and oral communications offer a myriad of opportunities for delegates to learn about other experiences and exchange knowledge. PhD presentations and posters allow young researchers to communicate their findings and get precious feedback to build on in their future careers. Pre-conference workshops showcase new methodologies and provide attendees with very rich and intensive learning experiences. Last but not least, our culinary and cultural activities will give you a little taste of Minas Gerais so that you will come back again for more.

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Acknowledgement and thanks are given to the Organizing and Scientific Committees and the Conference Advisory Board.

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# TABLE OF CONTENTS

## PLENARY LECTURES:

We have never been un(der)developed: Translation and the biosemiotic foundation of being in the global south ......................................................... 22

Machine translation: what is it good for and what does 'good' mean? .................. 22

Translation process research: development, application and challenges ................ 23

Videoconferencing and remote interpreting: current insights and future research directions ................................................................. 24

## PANELS:

PANEL 01 - Literary Translation from the Cultural Margins: Fields of Political Intervention .......................................................................................... 25

PANEL 02 - Translation and development ........................................................................ 25

PANEL 03 - Shakespeare's 'Great Feast of Languages': Contemporary Issues in Shakespeare Translation .......................................................... 26

PANEL 04 - Translation and Performativity ........................................................................ 27

PANEL 05 - Repackaging books for a new audience: innovative approaches to research on cross-cultural literary flows .............................................. 28

PANEL 06 - Innovation in Bible Translation: History, Theory, Practice .................. 29

PANEL 07 - Changing the World: Translating Soft and Revolutionary Power .......... 29

PANEL 08 - New Trends in the Research on AVT and Accessibility ......................... 30

PANEL 09 - Tracing Self-Translation: discursive perspectives in context ............... 30

PANEL 10 - New Perspectives on Cohesion and Coherence: Implications for Translation ......................................................................................... 31

PANEL 11 - Pedagogical Approaches to Computer-Assisted Translation Tools ........ 32

PANEL 12 - New Directions in Cognitive and Empirical Translation Research ....... 33

PANEL 13 - Translation as an act and event: Exploring the interface ...................... 34

PANEL 14 - Innovation in discourse analytic approaches to translation studies ....... 34

PANEL 15 - Corpus-based Translation Studies – innovations in the new digital age... 35

PANEL 16 - Assessment of student learning on translator (and interpreter) education programmes ................................................................. 36

PANEL 17 - Post-Editing Productivity and Raw Machine Translation Output Quality: Temporal and cognitive effort in discussion ........................................... 37

PANEL 18 - Translation, Literature, Contemporaneity and Transcultural Representations ......................................................................................... 37
PANEL 19 - Multilingualism and Translation: Seeking Innovative and Integrative Approaches to Language Research

PANEL 01:
Rafael Barrett about the mate tea plantations: Speak for the other in my language? ..... 40
Translating sexual violence at wartime in the Middle East and North African (MENA) region: a minority within the minority .......................................................................................................................... 40
As Queer as Queer Can Be? William Burroughs’ Novella through Rose-Tinted Glasses .......................................................................................................................... 41
Translation at the Crossroads of a National Literature: The Case of Woolf, Borges and Ocampo .................................................................................................................. 42
Aiming (For) Translation ............................................................................................................. 43

PANEL 02:
Theoretical background for studying innovation issues in translation-service activities 45
“What does the postcolony stand for?”: a socio-semiotic conceptualisation ...................... 46
Cultural and languages-related barriers in the processes of internationalization of Polish small and medium-sized enterprises located within industrial clusters .............................................. 46
Translation and development: a multinational company (MNC) in a BRICS country .. 47
Translation, Translation Studies and Development: widening our worlds ...................... 48
Exploring the Genesis of Arabic Fiction Translation into English: A Sociological Account ........................................................................................................................................ 49
Translation as an Agent for Development Communication in sub-Saharan Africa ...... 50

PANEL 03:
Cultural Mediation in “The House of Molière” ...................................................................... 52
Matsuoka’s Four-Letter Words: Expressing the Inexpressible in Contemporary Japanese Shakespeare Translation .............................................................................................................. 53
A mid-summer African-Brazilian night’s dream ................................................................. 54
Bombarding the Headquarters: Academic Tradaptations of Shakespeare in Twenty-first Century Bengal ....................................................................................................................................... 55
Toneelgroep’s Roman Tragedies in London: the intermediality and interlinearity of surtitling Shakespeare in English ........................................................................................................ 56
Old debts and new ways — or not: the forking paths of Shakespeare translation into spanish today ...................................................................................................................... 57
Translatability of Religious Dimension in Literature – with Reference to Chinese Translations of The Merchant of Venice ......................................................................................... 58
Translating Shakespeare: Great Feast of Language: A Case Study of Two Finnish Hamlets

PANEL 04:

Pragmatic texts and notions of performativity ................................................................. 60
Translating theory and the Japanese Postcolonial Refraction ........................................ 60
Translation Acts: Discourse, Performativeness and “Emic” Entities ............................... 61
From Performance Studies to Translation Studies: Translations Performed in Brazil: Anchieta, the Minas Conspiracy, and Monteiro Lobato ....................................................... 62
Pushing-Hands and Periperformativity ............................................................................. 63
Performativity and Translation ethics in multicultural theatre ......................................... 64
Issues in the Performative Turn ......................................................................................... 64
A Performative Theory of Translator Style ....................................................................... 65
Literary Translation and/as Performance ........................................................................... 66

PANEL 05:

Metaphors for Brazilian literary translation and translators in verbal and visual metatexts ................................................................................................................................. 67
Images of the Western Balkans in English Translation for Children ............................... 67
China as dystopia: cultural imaginings through translation .............................................. 68
Modern European poet-translators: a statistical analysis .................................................. 69
‘Translation’ but not as we know it: new circuits of reading and writing ......................... 70
Marketing, Reading and Problematizing Turkish Literature in English Translation: From Production and Consumption to Critical Analysis ......................................................... 71
Anthologizing Italy: forms and functions of Scandinavian collections of Italian prose and poetry ..................................................................................................................... 71

PANEL 06:

From Orality to Orality: A Sensual Story of Bible Translation ........................................ 73
A Case Study of the Chinese Union Version of the Holy Bible from the feminist perspective .......................................................................................................................... 74
Paratext: Software For Bible Translators - Staying Close to the Cutting Edge .............. 74
Oral-Written Style and Bible Translation ........................................................................... 75
Bible Translation and Alterity from an Orthodox Perspective ........................................... 76
Bible Translation as Intercultural Encounter: Translation as Interrogative Paradigm ... 77
Power and Progress: a look at the Baoule Bible Translation Project .............................. 78
PANEL 07:
Translation, soft power and intercultural power dynamics in the context of 21st century Sino-African relations................................................................. 79
Collaborative Activist Translation 2.0, Metonymy and 'Slow Politics' in the 21st Century: Changing the world one semicolon at the time ........................................... 79
Translation and Soft Power in a Globalizing World: A Chinese Perspective ........... 80
Fanon in Arabic: tracks and traces ........................................................................ 81
Translation in the Global Political Economy: An Engaged Perspective .............. 82
Translation and Solidarity: Postcolonial-Polish Relationships at the End of the 20th Century and in the Beginning of the 21st Century .......................................... 83
Against the ventriloquism: notes on the uses and misuses of the translation of the subaltern knowledge in Latin America............................................................. 84
Translators: reinforcing or challenging hegemony? A structurationist approach to translation of children’s literature in Iran ..................................................... 85

PANEL 08:
The Analysis of Multimodal Irony in Film Subtitles ........................................... 86
A proposal for audio description of children’s books .......................................... 87
Why not? Arguments in favor of a closer and more effective partnership between sighted describers and consultants ........................................................................ 87
Linguistic Segmentation in the SDH of a Brazilian Telenovela: a corpus-based study. 88
The importance of being relevant? The benefits of using pragmatic and cognitive approaches to conceptualise audio description......................................................... 89
Subtitles as a Manipulated Source for Target Audience’s Text-Worlds ............... 90
Brazilian audiodescribed television: a corpus based study of ad screenplays of films and tv series ........................................................................................................ 91
Overcoming the interpretation/description dichotomy in AD: an interdisciplinary approach................................................................................................................. 92
In search of parameters for the audiodescription of paintings with the support of audiovisual translation, multimodality and social semiotics .................................... 92

PANEL 09:
Self-translator as Chameleon.............................................................................. 94
Ethnographies and Autoethnographies as Self-Translations: The Case of 19th Century Writings in Spanish and Mapudungun .................................................... 95
Self-translation, textual role-shiftingness and cross-fertilisation in the works by Marco Micone................................................................. 96
Cross-fertilization between self-translation and other writing practices in interwar bilingual Belgium. The cases of cultural mediators Paul-Gustave Van Hecke and André De Ridder ................................................................. 97

“A Poet Who Can Be Only Read in Translation…”: Czesław Milosz as self-translator in the context of his practice of cultural mediation. .................................................................................. 98

Israel Zangwill: translator and (self-)translator from Hebrew and Yiddish into English 99

Tracing self-translation and bilingual writing: the case of André Brink ..................... 100

A traceable hybrid process: simultaneous self-translation in a popular serial novel... 101

Traces of memory and metaphor in the self-translated text: Skinned by Antjie Krog. 102

Self-translation and Narration in Rolando Hinojosa’s Klail City Death Trip Series ... 103

PANEL 10:
Terminological variation in multilingual parallel corpora: a semi-automatic method involving co-referential analysis ................................................................. 104

Cohesive chains in an English German parallel corpus: Methodologies and challenges ......................................................................................................................... 105

Cohesion and Translation Variation: Corpus-based Analysis of Translation Varieties 106

Exploring Discourse in Machine Translation Quality Estimation ............................. 107

Examining Lexical Coherence in a Multilingual Setting ........................................... 108

PANEL 11:
Exploring the Pedagogical Potential and Challenges of Interactive Translation Dictation ......................................................................................................................... 110

Translation Technologies in the Curriculum: A call for a more critical approach to translation tools ........................................................................................................ 110

‘Locating’ Mobile Localisation into the Translator Training Curriculum .............. 111

Translation Technologies: Promises and Challenges for a Less Commonly Taught (Translated) Language ........................................................................................................ 112

Applied Research Projects: bridging the gap between research and practice. A case study in MT evaluation. ......................................................................................... 113

PANEL 12:
Studying the dynamics of term creation in European equally authentic texts in 24 official language versions. ......................................................................................... 115

Tolerance for Ambiguity and the Translation Profession: A New Direction for Empirical Research in Translation ......................................................................................... 115

The role of expertise in emotion regulation: Exploring the effect of expertise on translation performance under emotional stir ......................................................................................... 117
The mind behind - Attributional metacognition in translation and its effect on the translator ................................................................. 118
Cognitive effort in human translation and post-editing: an analysis of pupil dilation and fixation duration on metaphors ................................................................. 119
Triangulation of quantitative and qualitative methods in a workplace study involving translation memories and machine translation: the roles of pre-translation and metadata ................................................................. 120
How editors read: An eye-tracking study of the effects of editorial experience and task instruction on reading behaviour ................................................................. 121
Source text features and their relationship to cognitive demand and cognitive effort in post-editing ................................................................. 122
Translation process differences between literary and technical translators .......... 123

PANEL 13:
Acts, events and the coherence of the conceptual apparatus of cognitive approaches. 125
Translation without the originals: Chinese auto/biographical truth across into English ................................................................................................................................. 126
“Translation in the medical context: specificities of an interdisciplinary and dynamic system” ................................................................................................................................. 127
The Situated Act of Translation: Incorporating Feedback Loops into the System ..... 128
From loner to team player: studying the translator's cognitive processes in a changing professional landscape ................................................................................................................................. 129

PANEL 14:
Assessing Meaning-Dimension Interpreting Quality: from SFL perspective .......... 130
Discourse and Ideology in Translated Children's Literature. A Comparative Study .... 131
Changing Focuses in Translated News for Target Readers: A discourse approach to Global Times’ stance and positioning in Snowden’s Disclosures................................. 131
Challenges of the translation of syntactic structures and cohesive devices in conceptually spoken registers – the case of ellipsis ................................................................................................................................. 132
Representing Culture through Images: A Multimodal Approach to Translations of the Chinese Classic Mulan ................................................................................................................................. 133
Peeping into Europe’s liquidity through CADS and MD-CADS ................................ 134
Investigating translation through analysis of lexical priming ................................ 135
Modeling translation as instantiation ................................................................................................................................. 136
What happens when translation assessment meets social activism in cyberspace?: The discursive construction of the ‘assessor’ role on the web ................................................................................................................................. 136
### PANEL 15:

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Training translators to use corpora hands-on: challenges and reactions by a group of 13 students at a UK university.</td>
<td>138</td>
</tr>
<tr>
<td>Normalization in literary translation: a semi-automated test for the normalization of creative bigrams in a parallel corpus of contemporary Dutch novels and their English translations.</td>
<td>139</td>
</tr>
<tr>
<td>Taking Translation Corpora Further: The Combined Use of Corpora</td>
<td>140</td>
</tr>
<tr>
<td>An annotation system for sign language corpora</td>
<td>140</td>
</tr>
<tr>
<td>Assisting comprehension in specialized fields using corpus data: Comparing the effectiveness of raw and annotated contexts</td>
<td>141</td>
</tr>
<tr>
<td>New computational tools in Corpus-based Translation Studies</td>
<td>142</td>
</tr>
</tbody>
</table>

### PANEL 16:

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>A manageable combined assessment approach: competence and decision-making.</td>
<td>143</td>
</tr>
<tr>
<td>Using rubrics to scaffold learning. How the integration of criterion-referenced descriptors enhances student-centred formative assessment.</td>
<td>144</td>
</tr>
<tr>
<td>Assessment instruments in translator training.</td>
<td>145</td>
</tr>
<tr>
<td>Troubleshooting note-taking issues in Consecutive Interpreting: methods and tools for (self)diagnosis.</td>
<td>146</td>
</tr>
<tr>
<td>Assessing products and processes: developing process-oriented criteria to measure translation performance.</td>
<td>146</td>
</tr>
<tr>
<td>Assessment in competence-based, technology-enhanced, collaborative translation classes.</td>
<td>147</td>
</tr>
<tr>
<td>An empirical study on summative assessment instruments and tasks in translation teaching.</td>
<td>148</td>
</tr>
<tr>
<td>Implications of ATA Examination Data for Student Assessment.</td>
<td>149</td>
</tr>
</tbody>
</table>

### PANEL 17:

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Automatic evaluation of machine translation: correlating post-editing effort and Translation Edit Rate (TER) scores.</td>
<td>150</td>
</tr>
<tr>
<td>Cognitive effort in discussion: insights from Portuguese-Chinese translation and post-editing task logs.</td>
<td>152</td>
</tr>
<tr>
<td>Direct translation of architecture terms provided by Omega-T: post-editing cognitive effort in discussion.</td>
<td>153</td>
</tr>
<tr>
<td>Monolingual post-editing: an investigation of temporal, technical and cognitive effort during task execution.</td>
<td>154</td>
</tr>
</tbody>
</table>
Post-editing of machine translation output: an analysis of productivity and quality regarding the cognitive effort in decision-making processes ........................................ 154

PANEL 18:
The face of (non) political engagement in Brazilian translations of Native Son, by Richard Wright................................................................. 156
Race beyond disgrace: Black women translate themselves into contemporary literature .......................................................................................... 157
Dalit Literatures in Translation: the Politics of Humour, Swearing and Obscenity .... 158
Translated literature and power relations: Beloved in the Brazilian cultural context .. 158
The representation of Irish Chick Lit Heroines in Vietnamese translation .............. 159
Afro-Brazilian Literature in Translation: Poncíâ Vicêncio in the North-American Context ............................................................................................... 160
Minority languages and translation - the "Camilleri case" in Brazil...................... 161
The instant of the poetic glimpse – Black women’s voices and representations of childhood in the African Diaspora.............................................. 162
Migrant writing and a much-anticipated return: translation as reconciliation with the lost mother tongue ................................................................. 163
Multilingual self-narrative: identity construction in the context of migration ....... 164

PANEL 19:
De-positioning Standard Written English: A Literacy Experiment in Linguistic Crossings ...................................................................................... 165
Translating a bilingual text: from theory to practice ............................................. 166
Linguistic Ecologies: Multilingual Poetics, Translatio(n) and the Question of Citizenship. Examples from Canada ......................................................... 166
Spaces of Translation in the Americas: Languaging from the Borders............... 167
Multilingualism and translation in literature and visual arts in pedagogical strategies and civic education projects ....................................................... 168
Translating Finnegans Wake in Portuguese: Multilingualism of a Target Language .. 169
The Cultural Politics of Contemporary Canadian Multilingual Theatre: The Option of Non-Translation" ........................................................................ 170
Community translation and civil rights in contemporary Mexico .................... 171
“Translation Thresholds in the Pedagogies of Intercomprehension and Multilingualism” ............................................................. 172

WORKSHOPS:
Humor Translation (English-Portuguese) .............................................................. 173
Empirical Translation Process Research with Translog-II ........................................... 173
"If you fake it, you can make it": Presenting your research orally in English .............. 174
Experimental Methodology Applied to Translation Process Research ....................... 175

**ROUND TABLES:**

Graphic design as a challenge in translating poetry .................................................... 177
A Latin American Association for Translation and Interpreting Studies: Challenges and Perspectives for Translation and Interpreting Studies in Latin America ......................... 178
Legal translation quality: issues and approaches ............................................................ 179
Multilingual Mediations: the conceptual work of technological innovation .......... 180
Imagining Macondo: Latin America in Translation and Circulation .......................... 181
Conference interpreter training in Africa - Leveraging new technologies and pedagogical innovation for regional cooperation ......................................................... 182

**INDIVIDUAL COMMUNICATIONS:**

Contemporaneous Translation and Minamata disease as unfinished cultural business 184
Stylistic knowledge in translation assessment and training ........................................ 185
Development of New Disciplines about Computer-Assisted Translation Tools: a Pedagogical Approach to Optimize the Use of Learning Objects ..................................... 185
Investigating interculturality, self-translator’s style and normalisation features of translation through corpus ................................................................. 186
William Julius Mickle’s translation of ‘Os Lusíadas’: a performative re-enactment of a ‘translatio studii et imperii’ ....................................................................................... 187
‘While my aunt was ladling out my stirabout’: translating the Hiberno-English of James Joyce’s Dubliners in Portuguese ................................................................. 188
Towards a scenes-and-frames approach for translating Chinese hybrid texts: with the translation of Chan Koon Chung’s Fiction Jindu cha canting as a case in point .......... 188
The influence of creativity on the Audio Description process ...................................... 189
Commercial and cultural agendas behind literary translation: their effects on Italian publications of Seamus Heaney’s poetry ......................................................... 190
Translating through the cloud: no longer invisible, no longer authoritative? .......... 191
Institutional practice of a news translating institution: An empirical survey of a Chinese newspaper translating news .................................................................................. 192
Church Name Translation in Macao: A CDA Approach ........................................... 192
Theorizing the Exhibition of Translated Objects in Cyberspace .................................. 193
Analysing the translation of figures of speech and key-words in three books written by Clarice Lispector: a corpus based study ......................................................... 194
Catering for Customers’ Emotions: A Research on the Auto-Ad Translation from the Perspectives of Appraisal Theory ................................................................. 195
Translating Hong Kong: Urban Mapping as Translation Strategy ...................... 195
The problems of linguistic segmentation in the Subtitling for the Deaf and Hard-of-Hearing (SDH) in the Brazilian soap opera Cheia de Charme ......................... 196
Manga de Dokuha or (mis)Reading through Manga: Reinforcing or Subverting the Canon? ......................................................................................................................... 197
Otras inapropiadas/inapropriables en traducción: Estudios feministas y políticas de traducción en el contexto del Estado español. Inappropriate/d others in translation: Feminist Studies and Translation Politics in the Spanish State Context ................. 198
Catalan connectives on both sides of the translation divide: a study based on a comparable and parallel corpus ................................................................................................. 199
Audio description in textbooks ........................................................................... 200
Critiquing Issues of Certificate Translation ...................................................... 200
The Translator as Performer .................................................................................. 201
The influence of bad linguistic segmentation on the reception of subtitles for the deaf and hard of hearing (SDH) in the journalism tv program ‘Globo Reporter’ .................. 201
Subtitling for the deaf and hard of hearing (SDH): a pilot study about the reception of the subtitling of the political campaign in the city of Fortaleza in the year 2010 .................. 202
Visualization of Translation Processes through Progression - and Gaze Connectivity Graphs.................................................................................................................. 203
Personality Matters When Learning and Teaching Translation: A Case Study in Taiwan ..................................................................................................................... 204
Subtitling for the deaf and the hard-of-hearing: a corpus-based analysis of line break in movies broadcasted by Brazilian TV ...................................................... 205
Ethics and translation in a global context ............................................................... 206
Storyteller, Poet and Playwright : The Changing identities of Shakespeare in Odia Translation ........................................................................................................ 207
Agents of Theatre Translation and Adaptation in Performance: the case of ‘Hamlet in the Dark’ ............................................................................................................. 207
Analysing Don Quixote – a new tool to compare adaptations ............................ 207
Narratological analysis of parameters of áudio-description for short film: an exploratory study and based on corpus ................................................................. 209
Segmentation of subtitling for the deaf and the hard of hearing (SDH) in Ceará TV news: a corpus-based analysis ................................................................................ 210
Subtitling for the deaf and the hard of hearing (SDH): a corpus-based study of segmentation in closed caption of Brazilian TV series ............................................... 211
Lost in Translation Tools: Evaluation in Question Answering Systems ............. 211
Trauer und Melancholie retranslated into Portuguese: Freud’s lexicon from the perspective of Corpus Linguistics ................................................................. 212

Think Aloud in Groups for Children: the reception of Cecília Meireles’ poems in Portuguese vis-à-vis their English translation ......................................................... 213

Gonzalo Kenny’s blog on Liliana Bodoc’s tetralogy. A case of “plastic translation”. 214

The illustrator as translator and performer in the illustrations for Dickens’s David Copperfield .............................................................................................................. 215

Proposal of descriptive parameters for capacitation audio descriptors ............ 216

Teacher Training in Distance Learning accessibility: Audiodescription of video classes ..................................................................................................................... 217

Visual literacy for students with visual impairment: audiodescribing images in educational books ........................................................................................................ 217

Are audiodescriptions of movie neutral? A description of scripts in English and Portuguese via Appraisal Theory ........................................................................... 218

On translation of politeness strategies in dialogues involving female characters in novels translated before and after the Islamic revolution of Iran and their effects on the image of women: A polysystem approach ........................................................................ 219

Uncanny encounters: dubbing, film and performance ........................................ 219

Translating Sign Language Poetry ....................................................................... 220

Professional Ethos and Self-Images in Collaborative Translation: The Yastikname Project ................................................................................................................... 221

Computer Assisted Human Translation for Cultural Texts: TraduXio 2.0 as a Multilingual Web Platform .......................................................................................... 222

Translating Bound For Glory, by Woody Guthrie: new perspectives on the translation of linguistic varieties in Brazil ............................................................................. 223

The impact of R environment as a methodological tool for parallel and comparable multiregisterial corpus investigation ..................................................................... 224

Register and lexical variation in translated medical text: combining corpus and experimental studies ........................................................................................................ 225

Curriculum Design and Teaching Methodology for Computers in Translation: A New Approach ........................................................................................................ 226

Modality Type of could in Harry Potter and Its Chinese Translation ................. 226

Interpreting for better or for worse – the court interpreter’s perception of their role in videoconference interpreting ........................................................................... 227

Glossary: defining the term for Translation Studies ............................................. 228

Mediation and Manipulation in Translating News: A Case Study of the Paper’s Translation of Western News ................................................................................. 229

Interacting with the Past: Translation, audio guides and prosthetic memory in the memorial museum .............................................................................................. 229
Portuguese to Brazilian Sign Language (LIBRAS) translation process in the context of lexical ambiguity: searching for a representation model to build a bilingual electronic dictionary .................................................. 230

Online Social Media Literacy and Competencies: A Key Topic in Today's Translation Curricula .................................................................................................................. 231

Translation of Translingual Texts ........................................................................ 232

Self-Translation of Poetry as the Search for a Universal Language .................. 232

Game localisation and user affect: Measuring user experience of localised games .... 234

The Arabian Nights after Orientalism .................................................................. 234

Prefigurative Politics and Creative Subtitling ....................................................... 235

Cultural Mediation in the Translation of Culture-specific Lexis ......................... 236

An ABC to determining candidates' language combination .................................. 237

Translating Soviet non-fiction: cultural exchange or spreading ideology? ........ 238

Profiles of conference interpreters’ L2 proficiency, working memory capacity and performance in simultaneous interpreting ................................................................. 238

Towards a broader view of dialogue interpreting: foregrounding primary participants .............................................................................................................. 239

Can translator training benefit from non-professional subtitling communities? ...... 240

Translation-Substitution of labels of infant products ......................................... 241

Translation: forming the EFL teacher, transforming the self ............................ 242

Transcreation in the World of Marketing and Advertising - A Field Study ........ 243

Translation Research vs. Interpreting Research: Perspectives from studies on training .............................................................................................................. 244

Global Trends of Translator Training after the New Millennium: A Data-Driven Approach .............................................................................................................. 244

Time(ly) Considerations Concerning Revision Behavior ...................................... 245

Modes of Collaboration and Learning in a Buddhist Volunteer Translator Community: the Buddhist Texts Translation Society as a Community of Practice ............ 246

Teaching Graduate-Level Translation Studies: Some Ethical Considerations ...... 247

Audiovisual translation and cross-cultural representation: Towards a research framework and database .................................................................................................................. 248

Translating in the Black Atlantic: a theoretical and political praxis between the African-American and Afro-Brazilian Literatures ................................................................. 249

Translator Training and the Development of Strategic and Instrumental Subcompetencies .............................................................................................................. 249

Subtitling and Resubtitling Andrea Camilleri’s Montalbano ............................ 250

Word Repetition: A Portuguese-English Contrastive Corpus Linguistics study .... 251

Expertise and lexical creativity in translation: a process-oriented study ............ 252
Decoding the Relationship between Language and Power in the Translation Process from a Mediative Perspective ................................................................. 253
CARAT: Corpus of Abstracts, Reviews and other Academic Texts .................. 253
The Analysis of Processing Cost in the Translation Process of DPs with Multiple Premodifiers ......................................................................................... 254
Rewriting the classics for new ears: The accommodation of Spanish plays in contemporary Britain and America .......................................................... 255
Food and culture in Brazilian literature translated into foreign languages/cultures: Machado de Assis’ Memórias póstumas de Brás Cubas .................................... 256
A Corpus-based Formative Assessment of Interpreting Students’ Performance .... 256
Self-translation, Self-representation and Repetition in Samuel Beckett’s Drama ...... 257
Human Translation versus Post-Editing: A Study on Process, Productivity, and Quality ........................................... 258
Collaborative Translation within the Realm of Collaborative Literature: A Promising Field Lost in the Polyphony ................................................................. 259
Translating experimental, multimodal poetry. A case study of the translation of Katarzyna Gielżyńska's video collection C()nduit .................................................................. 260
The translation of sexual elements in the dubbed Italian version of Física o química. 261
Key internal players in the development of the interpreting profession. Innovation from within ........................................................................................................ 261
What can Experimental Translations Tell us about Translation? ....................... 262
Wikipedia translation: Collaborativity, translation and the web .......................... 264
Interpreting Evaluation Criteria Perceived by College Learners ...................... 264
Translating story generators. Nick Montfort’s World Clock and its Polish translation, Zegar światowy – a case study ................................................................. 265
COMENEGO: A Multilingual Corpus of Business and Economics ...................... 266
News reporting and translation of the Crimean conflict: the relevance of Critical Discourse Analysis for Translation Studies ..................................................... 267
Learning to manage emotions within PSI: a critical analysis of 'emotional labour' .... 267
Integrating Multimodality in the study of Dialogue Interpreting ...................... 268
The Spanish "Hamlet" by León Felipe. Characteristics and history of a newly-discovered translation ................................................................. 269
Translation as a key strategic tool for knowledge and intercultural transfer ........ 270
Investigating conceptual and procedural encoding in human translation and in post-editing processes from Japanese to Portuguese ........................................... 271
The native teacher in the Translation classroom: impact on teaching and learning .... 272
Translation and Interpreting of Sign Languages as Affiliated to Interpreting Studies. 272
Comparable corpus study and register characterization ........................................ 273
Finding instances of acute processing effort in sight translation: an exploratory study

A Holmes inspired map for Audiovisual Translation and a visual scheme for AVT modalities: perspectives for research

Challenges of Community Translation in African Higher Education: the Role of the Pan African University

Assessing processing effort in translation: the influence of directionality and facilitation and some implications for expert translation patterns

Inferential profiles emerging from translation tasks and summary tasks - a case study involving English - Portuguese language pair

Translation and Language Contact: an investigation involving two related disciplines

Translation Studies Research at the Service of Translation Profession: a Case Study at Undergraduate Level

Childhood, exile and Eden in the Spanish translation of Kathleen Raine's Farewell Happy Fields (1973)

Dealing with ancient theatre translation through performance

Discourse objects in the context Portuguese-Libras (Brazilian Sign Language) Translation: a representation model for a parallel corpus aimed at building an automatic bilingual translator

LSP translation teaching and knowledge management

From process to product: Analysing some indicators of target text quality

Translation & Paratranslation of the Holocaust Literature in Brazil: the Memoirs of Stanislaw Szmajner

PhD RAPID FIRE ORAL PRESENTATIONS:

Translating and paratranslating the Brazilian legal system

Corpus linguistics and intercultural studies: a contrastive study of the linguistic-cultural patterns in the language of tourism

Allocation of cognitive effort in translation process: an eye tracking and fMRI study

Monolingual post-editing: an investigation of temporal, technical and cognitive effort during task execution

The process of (re)translation in focus: an empirical-experimental study

Prepositional phrases in English and Brazilian Portuguese: a corpus based study

POSTERS:

Vassilis Alexakis and Self-translation: Writing for the Other or Writing for the Self

Text segmentation in Subtitling: a comparative study with professional subtitlers and non-translators
Cohesive Relations in Translated Text: a Corpus Based Study on English-Brazilian Portuguese ................................................................. 291

Translation and retranslation of The Passion According to G.H. by Clarice Lispector: are we reading the author or merely the translators? ................................................................. 291

Tracking the professional translator’s process in retranslation tasks ..................... 292

Teaching Creative Translation through the Framework of Conceptual Blending......... 292

Translation and cross-cultural adaptation of medical questionnaires: a case study of interdisciplinary collaboration ................................................................. 293

The Translation of Modal Particles from Brazilian Portuguese into English: a corpus-based study ................................................................. 293

Intertextuality and translation: a multimodal analysis of translated picturebooks in Brazil .................................................................................................................. 294

Digitizing the Intimacies of Translation .................................................................. 295

Comparable or parallel corpus for establishing the contextual consequences between English and Arabic .................................................................................................. 295

Writing Studies and Translation Process Research: methodological issues and interfaces .................................................................................. 296

Lexical ambiguity of signs in Brazilian sign language: challenges and theoretical reflexions concerning translation activity ........................................ 296

La Belle et la Bete: a commented translation into Brazilian Portuguese .............. 297

Remote interpreting started over-the-phone but has no end................................. 297
We have never been un(der)developed: Translation and the biosemiotic foundation of being in the global south

Kobus Marais

Development studies in general and development theory in particular face serious problems. Not only is the development project itself problematic for ideological (Rabbani, 2011) and practical (Coetzee, et al., 2001) reasons, but academic thinking about development also faces serious problems (Brett, 2009; Haynes, 2008). The most prominent current theories of development are trying to find the foundation of development theory in theories of justice and human rights (Nussbaum, 2011). Though these theories are making an important contribution towards the debate on development theory, they seriously lack in one regard. None of them regard language in general and multilingualism in particular as relevant factors in development.

In this paper, I intend to go deeper than merely considering the linguistic and translational (proper) foundation of development. By building on theories of biosemiotics (Barbieri, 2007; Favareau, 2007; Hoffmeyer, 2008) and translation (Kull & Torop, 2003; Marais, 2014), I shall consider the biosemiotic foundation of what is these days called ‘development’. The argument pertains to the ability of living organisms to respond to an environment by creating meaningful responses to that environment (semiosis). The argument also considers translation as focussing on the process nature of semiosis, thus explaining the continuous creative ways in which living organisms and groups of organisms respond to the challenges of their environment and in which they construct (Latour, 2007) these response to create what we call culture and/or society.

The aim of the paper is to argue that translation studies have been too narrowly ‘cultural’ and ‘linguistic’ in its view of translation. If translation is expanded, through a biosemiotic conceptualisation of translation, to include the material conditions of semiosis, it will allow translation scholars to contribute at a much wider scale to the debate on ‘development’. Also, it could lead to a more solid theoretical foundation of development itself.

Machine translation: what is it good for and what does 'good' mean?

Lucia Specia

After more than 60 years of research in machine translation (MT), the resulting technology has finally begun to be adopted for purposes beyond merely gisting. Many factors contributed for this change in the way MT is perceived and used, including noticeable improvements in translation quality and increasing demand. Evaluation campaigns have been showing steady progress over the years for certain language-pairs. Industry-focused experiments have reported significant gains in productivity by using MT systems as part of their translation workflows, as well as significant cost reductions by using MT instead of humans for inbound translation.
The decision on whether or not to adopt MT for a given purpose is directly related to the type of documents to be translated, the use of the resulting translations, and arguably the level of quality that is expected. However, while document types and uses are well defined, a metric of quality that accommodates different needs is yet to be established. In this talk I will outline a few success stories involving MT and introduce an initiative towards formalising "quality" for human and machine translation led by the EU projects QTLaunchPad and QT21.

Translation process research: development, application and challenges

Arnt Lykke Jakobsen

Translation process research (TPR) is the label used to refer to a special empirical, experimental, descriptive approach to translation studies based on close, technology-supported observation of translational (micro)behaviour. It aims primarily at getting to know about the cognitive processes involved in translation. Methodologically, TPR is based on software which logs a translator’s keystrokes on a computer keyboard in time in combination with an eye-tracker which simultaneously tracks the translator’s eye movements across a screen displaying both a source text and the translator’s emerging translation. Audio/video recording of the translator’s voice/face as well as more radical bio-physiological measures have sometimes been used, also. Concurrent screen recording is an additional option. This research method was developed as a means of qualifying and strengthening translation process hypotheses based on verbal reports from translation events by providing additional, different, machine-recorded quantitative data from the same events, on the basis of which supplementary analyses and interpretations could be derived and triangulated.

With this method, translation processes associated with comprehension, reformulation and target text production can be directly observed at different levels of granularity, inferences about the mental processes involved can be made, and observations and inferences can be compared with reported features of thought processes. A multi-methodological approach is clearly called for in order to capture the full complexity of translation.

Knowledge about translation processes and the methodology employed in TPR can be usefully applied in a number of related fields, e.g. in the development of user-friendly translation support systems and assessment of them for usability as has been done in the EU CASMACAT project. The potential of translating TPR from the research lab to the classroom is one of several challenges currently facing TPR.
Over the past two decades, videoconferencing has established itself as a tool for real-time communication between participants at two or more sites. This has also led to alternative methods of delivering interpreting services. ‘Remote interpreting’ (RI) in a narrow sense normally refers to the use of videoconferencing to gain access to an interpreter who is physically separated from the primary participants but similar methods of interpreting are required in situations in which the primary participants themselves are located at different sites. In spite of their different underlying motivations, these methods of interpreting all share elements of remote working from the interpreter’s and/or primary participants’ point of view and challenge some aspects of the notion of interpreting as a situated communicative practice. The practice of RI has sparked heated debate among interpreters and interpreting scholars and has raised questions about feasibility, interpreting quality and communicative dynamics in RI as well as broader questions concerning the training and skills required of interpreters and their clients in these settings, the interpreters’ working conditions and the clients’ perception of the interpreter. At the same time, the debate has also been linked to the opportunities RI offers for optimising access to interpreters (and thereby, for example, to healthcare or justice); meeting linguistic demand; increasing the efficiency of interpreting service provision; and maintaining the sustainability of the interpreting profession. Whilst uptake in conference interpreting has been relatively slow, there is a growing demand for RI in legal, healthcare and business settings. Research into RI has analysed the quality of the interpreter’s performance and a range of psychological and physiological factors associated with RI, the dynamics of participant interaction in videoconference-based interpreter-mediated communication, and the strategies that interpreters develop in relation to RI. In addition, RI has been investigated in terms of efficiency gains compared to onsite interpreting. The knowledge about RI gained to date has been instrumental in advancing our understanding of the complexities arising from the combination of technological and linguistic-cultural mediation and has begun to inform policies and the practice of RI. This presentation will begin by explaining the key terms and concepts associated with RI and then give an overview of the main developments and current trends of RI in supra-national institutions, legal, healthcare and other settings, referring to current and emerging practice and to insights from research. The second part of the presentation will report on some of the recent research conducted by the author into RI in legal settings, which has drawn on a combination of qualitative and quantitative methods to highlight some of the challenges of RI and their potential linguistic and legal consequences. The paper will conclude with an outlook to future directions of this practice including, for example, the diversification of RI through technological innovation and evolving demand, and an outline of questions arising for further research.
This panel aims at studying the translation problems presented by literary texts belonging to the cultural margins in order to assess the strategies used by the translators of those texts regarding the preservation of their inherent cultural values, evaluating the effect of these translations as vehicles of cultural expression.

The panel has been divided into four sessions to organize the ideas underlying the panel. Thus, taking Michel Foucault’s ideas on transgression, Session One presents the panorama of translation from the cultural margins posing key questions such as what are the reasons for literary works by certain authors to be translated and how these criteria may change, thus setting the tone and asking many of the questions that will cross the different presentations. Session Two presents ideas regarding translation done when national and racial identity come into play studying the translator as a visible, subjective individual, subverting years of so-called invisibility. Later, Session Three and Session Four present similar perspectives as regards sex and gender exploring strategies used by different translators in the creation of sexual minorities. The wrap-up segment will observe how literary translation from the cultural margins may spill out into other social areas where marginal identity comes into conflict with hegemonic ideas.

In this way, the preoccupation for the recuperation of silenced voices belonging to the cultural margins or the denouncement of agents for silencing these voices spring as the main concerns throughout the presentations. Thus, the first four sections, Choices, Nation and Race, Sex, and Gender, offer a survey of the status quo in different parts of the world, while the concluding segment revises the manner in which ideas born in literary translation may spill out into other realms of society.

Recent decades have seen criticism levelled against the reductionist project in Western scholarship. In the search for a solution to the perceived impasse, semiosis, complexity and emergence have been introduced as possible avenues by which to deal with the perceived limitations of reductionism. At the same time, it has become common place to talk about the sociological turn in translation studies. This development, which started with sociolinguistic approaches to translation in the 1960s and which included pragmatic, cultural, and ideological approaches to translation studies, is aimed at liberating translation studies from the confines of a narrow linguistic perspective to include the whole of social reality in its purview. In the current sociological debate in translation studies, the focus is on the agency of translators, i.e. the way in which translators contribute towards the creation of the various domains of society.
Recent advances in translation studies have focussed on geopolitical factors that influence translation practices. This will open the door to study third-world or developing contexts and the relationship between translation and development, i.e. both the developmental role played by translation as well as developmental contexts as a factor in translation. If it is true that societies emerge from the linguistic interactions of individuals, it means that issues of development have a semiotic substratum that links to translation in multilingual situations.

In light of the above, the overarching question is the following:

How is one to conceptualise the relationship between translation and society and, in particular, developing society?

Related questions entail the following:

• How does the notion of development relate to translation, i.e. is a development context a factor in translation? If so, how is this relationship to be conceptualised, and what are the implications for translation theory and for the education of translators in such contexts?

• How does the notion of translation relate to notions of development, i.e. what role does, can, or should translation and translation studies play in development as a social ideal?

• Can the same claims about the construction of culture through literary translation by, for example, Gentzler and Bandia be made for the construction of social reality through communicative texts in developing contexts?

• What new vistas does the notion of development open for translation and translation studies? For one, how would translation practices in the informal sector of the economy differ from those in formal sectors of the economy?

Far from being parochial, these questions feed into pressing global debates such as the power differentials between developed and developing parts of the world, the negotiation of ideas when they travel and when they interact with contexts in which they did not originate, cultural translation and the representation of the Other, notions of post- and neo-colonialism, and the foundational role of human interaction and semiosis in all of the above.

PANEL 03 - Shakespeare's 'Great Feast of Languages': Contemporary Issues in Shakespeare Translation

Daniel Gallimore and Nely Keinanen

Shakespeare remains the preeminent translated playwright around the world, whose apparently unstoppable globalization and localization in traditional and non-traditional formats seem essential to the processes of intercultural communication that underscore translation. This panel will discuss the typical range of problems and opportunities arising from both the original texts and the target languages and cultures which combine to make
Shakespeare translation the rich field that it is today. In particular, we will attempt to look beyond traditional notions of equivalence and fidelity by applying contemporary approaches such as post-colonialism and recognizing the flexibility of the translator’s role in relation to the theatre. The languages covered are French, Japanese, Finnish, Spanish, Chinese, Brazilian, Dutch and Bengali.

PANEL 04 - Translation and Performativity
Dennitza Gabrakova, John Milton and Douglas Robinson

As Cristina Marinetti argues, “The concept of performativity itself has yet to be fully articulated in relation to translation”; indeed, performativity has only recently begun to cross paths with Translation Studies, particularly with a focus on the translator’s agency or identity and on translation as embodied epistemologies and aesthetics.

Performativity intersects with Translation in various ways: Sherry Simon (1998) and Edwin Gentzler (2008) discuss adopting a performative perspective “especially in relation to unpacking notions of identity”. Douglas Robinson dis-cusses the “performative linguistics of translation”, that is, “translating as ‘do-ing’, doing something to the target reader”. He also mentions “Translating as colonizing, or as fighting the lingering effects of colonialism: translating as re-sisting global capitalism, translating as fighting patriarchy, as liberating women (and men) from patriarchal gender roles (…) the translator as a doer, an actor on variously conceived cultural, professional, and cognitive stages” (Robinson 2003).

A recent special issue of Target (25:3) was dedicated to the role of translation and performativity in the theatre, and a colloquium organized by the proposers of the present panel in Hong Kong in January 2014 discussed “Performativity and Translation”. Most of the papers examined aspects of performativity in theatre translation, a starting point for evaluating the innovative potential of Performativity as a productive rather than a merely reproductive force in other areas of Translation Studies. The Hong Kong colloquium attracted interest from scholars who demonstrated genuine enthusiasm and creativity in approaching this new topic and generating cross-disciplinary and cross-cultural dialogues. The present panel will be a natural continuation of this on-going discussion.

Possible research areas are: Dubbing and Subtitling, where the on-screen words or those the actors mouth reperform, closely or not so closely, those of the original; the Translator’s Preface and other paratexts, which introduce a second performance to the original, supporting, contradicting, directing, or divert-ing the reader from the original text; Natural Translation, where, within the im-migrant family, the language performance skills of the child may give them enormous power; translation for a specialized audience such as children or the deaf, where the translation must perform a role to construct a specific relationship; Interpreting Studies, where the neutrality of the interpreter comes into question.
Such intersections of performativity with Translation and Interpretation Studies will open up new perspectives on the role and practice of translation as an integral part of the performativity of culture on multiple levels: ethnicity, race, marginalization, generation, and gender, as well as the performativity of cross-cultural dynamics.

PANEL 05 - Repackaging books for a new audience: innovative approaches to research on cross-cultural literary flows

Gabriela Saldanha and Célia Maria Magalhães

The circulation of literature is affected by marketing practices, understood as "the decisions publishers make in terms of the presentation of books to the marketplace, in terms of formats, cover designs and blurb, and imprint" (Squires 2009: 2) but also "the multiplicity of ways in which books are presented and represented in the marketplace: via their reception in the media; their gaining of literary awards; and their placement on bestseller lists" (ibid. 3). Translations have an impact on the landscape of reception as well as on the perceptions of the landscape of production. These perceptions are affected by the literature marketing process and have a role in shaping images of a nation's cultural landscape and the projection of such images in foreign cultural landscapes, as well as in the making of world literature. The circulation of translated literature in a globalised world passes through many filters; books are 'packaged', distributed and displayed with a particular audience in mind. Once in print, they often go through a filter of literary critics and media exposure, which contribute to the mediascape (Appadurai 1996) created around a nation's cultural tradition. These mediascapes are changing dramatically due to the impact of new technologies, which allow for the circulation of images and representations which are not under the control of the literary elite. Social approaches to translation studies need to develop innovative frameworks and methodologies that are specifically adapted to explore how the contexts of production, circulation and reception of translated literature are changing. The panel will discuss images of national/cultural identity in translation as represented in translation metatexts such as paratexts (such as, prefaces, translator's notes, glossaries, blurbs and covers) and peritexts (such as, reviews and interviews). The use of the World Wide Web by publishers, readers and other agents involved in the marketing process has open new channels for the circulation of opinions that were previously filtered by media and professional reviewers. Papers will discuss stereotypical and other kinds of (un)marked representation through and around translated literature with a focus on marginalised literary cultures as a result of the trade imbalance in translated literature. Contributions will be innovative either in terms of the theoretical framework proposed to study this area, the methodologies (a focus on multimodal analysis will be encouraged, as well as mixed methods combining corpus/text analysis and socio/cultural methodologies), or the specific contexts and translation directions addressed.
Although Bible translation is rightly considered a variety of religious translation, in many respects Bible translators have operated outside of the field of translation studies in general. This panel seeks to bring Bible translation into conversation with translation studies by highlighting recent developments in Bible translation with respect to the implementation of the sociologic turn in translation studies.

There are three main areas to be examined: (1) The writing of histories of Bible translation with special attention to their social and cultural impact. Included in this area are the ways in which Bible translation has impacted language groups socially and culturally with respect, for example, to language development and social and economic development. (2) The theory of Bible translation, especially concerning direct and indirect translation, translation as interpretation, and intersemiotic translation. Included in this area are the ways in which Bible translation has approached the issues of foreignisation and indigenisation and the question of respect for the cultural and religious values of the target culture. (3) The practice of Bible translation, especially with respect to orality and non-print media, performance criticism, and technological developments.

The writings of revolutionary figures are such that, by definition, they exert significant impact and influence across the globe. Summaries of those effects are often widely cited and reproduced, but are rarely substantiated, and almost invariably ignore the ramifications of the fact that such texts achieve their impact through translation. Similarly, while nations and global organizations seek to increase their leverage and acceptability through the exertion of soft power, academic analyses of soft power are usually situated within the social sciences, and issues of language and translation remain peripheral, or are passed over in silence. Over and over again, however, research carried out within Translation Studies has revealed the inextricable links between translation and power. Translation, both in the narrower sense of inter-lingual transfer and in the broader metaphorical sense of image-building and representation, has been shown to represent not only a means of establishing and maintaining dominance, but also of resisting it and of revealing the power dynamics that hold between states, multinationals, peoples, cultures and languages. While the bulk of TS research that focuses on connections between power and translation has centred on the West, usually taking formerly colonized cultures as the other pole of study, in this panel we seek to foreground studies of translation and intercultural exchange that do not sit comfortably within these existing paradigms, be that because they focus on 'South-South' interactions, because they involve multiple languages and situations, or because they are concerned with voices from
dominated cultures but use languages associated with hegemony. In many cases, such studies are likely to be carried out through collaboration, since expertise in multiple non-global languages is rarely the preserve of a single researcher. Our second focus in this panel is therefore the exploration of innovative and collaborative research methodologies, both within and between TS and neighbouring disciplines. The panel is divided into two sessions. The first session examines the connections between translation and soft power, two of the papers focusing on Chinese contexts, and one on Iran. The second session explores the various power dynamics that come into play as translations are produced, reviewed, or enlisted for a range of political and historiographical ends, focusing also on translation activism and engaged practices.

**PANEL 08 - New Trends in the Research on AVT and Accessibility**
*Vera Lúcia Santiago Araújo*

This panel addresses the current status of the research on Audiovisual translation and accessibility. Different methods and theories have been used since the beginning of AVT research in the nineties, ranging from the description of norms (Descriptive Translation Studies), experimental research (Reception Studies) and case studies (action research). The objective of this panel is to bring together those who are interested in, and concerned about the discussion of the contribution on how different methods and disciplines approach the access of people with sensory impairment (deaf and blind) to audiovisual products by means of subtitling for the deaf and the hard-of-hearing (SDH) and audiodescription (AD). It is composed of twelve papers dealing with the interface of SDH and AD and Corpus Linguistics, Multimodality, Social Semiotics and Text World Theory.

**PANEL 09 - Tracing Self-Translation: discursive perspectives in context**
*Maud Gonne, Klaartje Merrigan, Reine Meylaerts and Kasia Szymanska*

Once known as a marginal field of study, self-translation has recently attracted a considerable amount of scholarly interest. Current theories vacillate between opposing understandings of self-translation, depending on whether the focal point consists of the self-translator as a unique, ‘privileged agent of transfer’ (Tanqueiro 1999), or of the self-translated text as the result of an act of re-writing, and thus essentially no different from any other text that is reshaped or ‘fragmented’ in view of a new readership (Lefevere 1992, Bassnett 2013). The focus on the agency of the self-translator has led to passionate pleas to ‘move beyond Beckett’ in order to place reflections on self-translation in a broader sociological framework of a competing world system of languages (Grutman 2013). Theoretical reflections on the self-translated text have, in turn, defined the latter as a complex cultural artifact which constantly questions binary oppositions underlying key-concepts of translation studies (Cordingley 2013).
Nevertheless, current approaches tend to neglect the specificity of the self-translation process, which implies a cross-fertilization between writing, translating, reading and often re-writing between languages as well as an act of world-construction across languages. While self-translators are often exceptional 'cultural brokers', they are also the creators of complex literary scenographies, which necessarily bear the traces of the multilingual enunciative conditions out of which they emerge. By focusing on literary scenographies, this panel aims to extend current research on bilingualism within linguistic theories of discourse by reflecting on the ramifications of the 'bilingual condition' on the literary discourse of self-translating authors. The term scenography, as introduced by Maingueneau (2004) refers here to the narrative scene constructed in a fictional text, which reflects and legitimate the genre in which it partakes and in turn influences the 'image' of the author perceived as the creator of that particular scenography. In the case of literary self-translation, we believe these scenographies need to be linked to (i) the specific language(s) in which they are written and (ii) the complex author-translator status of the writer who created them.

The purpose of this panel is therefore to study self-translation as both a translational and literary activity, with highly complex modes of interaction which can be traced discursively. Concretely, we aim to (1) open up new methodological questions on how translation strategies between versions can be linked to narrative and/or discursive structures which concur across versions (2) study the continuities (and not only the dissimilarities) between versions and analyze how these deepen or problematize the relationship between a given literary scenography and its double context of reception.

Possible research questions are:

- Are there recurring topoi, stereotypes, discursive strategies within the self-translated text/discourse? What kind of discursive 'traces' (narration, voice, time, space, ...) emerge out of the conditions from which self-translators write?

- Is it possible to speak of a self-translating 'ethos', at once inscribing itself in authorial and translational discourses?

- To what extent does self-translation constitute a meta-literary or meta-translational practice? Can it be analyzed as the (self-)translator's comment on either the original or translation process?

**PANEL 10 - New Perspectives on Cohesion and Coherence: Implications for Translation**
*Kerstin Kunz, Ekaterina Lapshinova-Koltunski and Katrin Menzel*

The panel will investigate textual relations of cohesion and coherence in translation and multilingual text production with a strong focus on innovative methods of empirical analysis, as well as technology and computation. Given the amount of multilingual computation that is taking place, this topic is important for both human and machine translation, and further multilingual studies. Cohesion refers to the text-internal
relationship of linguistic elements that are overtly linked via lexical and grammatical devices across sentence boundaries to be understood as a text. The recognition of coherence in a text is more subjective as it involves text- and reader-based features and refers to the logical flow of interrelated ideas in a text, thus establishing a mental textual world. There is a connection between these two concepts in that relations of cohesion can be regarded as explicit indicators of meaning relations in a text and, hence, contribute to its overall coherence.

The aim of this panel is to bring together scholars analyzing cohesion and coherence from different research perspectives that cover translation-relevant topics: language contrast, translationese and machine translation. What these approaches share is that they investigate instantiations of discourse phenomena in a multilingual context. And moreover, language comparison is based on empirical data. The challenges here can be identified with respect to the following methodological questions:

1. How to arrive at a cost-effective operationalization of the annotation process when dealing with a broader range of discourse phenomena?

2. Which statistical techniques are needed and are adequate for the analysis? And which methods can be combined for data interpretation?

3. Which applications of the knowledge acquired are possible in multilingual computation, especially in machine translation?

The contributions of different research groups involved in our panel reflect these questions. Our panel will include papers that address procedures to analyze cohesion and coherence from a corpus-linguistic perspective with a particular focus on textual cohesion in parallel corpora including both originals and translated texts (K. Kerremans, K. Kunz/E. Lapshinova-Koltunski/S. Degaeortl) Ortlieb). The papers in the panel will also discuss the nature of cohesion and coherence with implications for human and machine translation (E. Lapshinova-Koltunski, C. Scarton/L. Specia, K. S. Smith/L. Specia).

Targeting the questions raised above and addressing them together from different research angles, the present panel will contribute to moving empirical translation studies ahead.

**PANEL 11 - Pedagogical Approaches to Computer-Assisted Translation Tools**

*Marileide Dias Esqueda and Érika Nogueira de Andrade Stupiello*

Considering the diversified scenario in which technology is being taught in undergraduate level in institutions around the world, with some of them having already fully integrated the teaching of tools to their curriculum, whereas others, facing limitations in personnel and infrastructure, are only beginning to include technology in their courses, this panel proposes to address theoretical and practical perspectives of the use and teaching of translation tools at undergraduate level. The objective of this panel is to bring together
those concerned about the impact of technology in training of translators, the gap between academia and the market and the impact of new trends, such as crowdsourcing, in translation training.

**PANEL 12 - New Directions in Cognitive and Empirical Translation Research**

*Riitta Jääskeläinen, Séverine Hubscher-Davidson and Isabel Lacruz*

Cognitive research in translation and interpreting has reached a critical threshold of maturity that is triggering rapid expansion along several innovative paths. Some of these might be grouped under three areas which have recently grown in popularity: (1) innovative methodologies, (2) translation expertise, and (3) translation utility. This panel, which includes contributions that investigate new directions in these areas, is intended as a platform to explore and exchange views on the future development of cognitive and empirical translation research.

Innovative methodologies: One key driver of expansion in the field is the development and use of diverse empirical and experimental methodologies, which are often borrowed or adapted from other disciplines. New approaches, which increasingly involve multiple data sources, sometimes both qualitative and quantitative, are beginning to provide very rich information on all aspects of translation as a cognitive activity, including the roles of affect and metacognition. Large scale standardization of research instruments including questionnaires and on-line tools for extraction and manipulation of shared data will enable researchers to move beyond the limitations of case studies to carry out research at scale that allows for substantial generalization.

Translation expertise: More effective methodologies in cognitively oriented translation research are yielding deeper understanding of the nature and acquisition of translation competence and the development of translation expertise. This new knowledge will help guide the training of future translators as they develop into fully-fledged professionals. It will also positively impact the work of translators as they strive to effectively meet workplace needs and expectations.

Translation utility: Prior research has often focused on evaluating translations in terms of how accurately they transfer information between languages, according to semantic, syntactic, stylistic, cultural, and other similar standards. Increasingly, however, the basis of evaluation is moving toward judgment of utility – in other words, measuring how effortful it is for end-users to use a translation and how well it meets their needs. This change in focus is partly driven by increased need for post-editing of machine translations and the desirability of tuning machine translation output to minimize effort for post-editors rather than maximize formal accuracy. For this it is especially important to understand and measure the nature of cognitive effort in various aspects of the translation process, a theme that is explored by several contributors to this panel.
PANEL 13 - Translation as an act and event: Exploring the interface  
Maureen Ehrensberger-Dow and Birgitta Englund Dimitrova

Until relatively recently, there has been an invisible line in translation studies between cognitive research (e.g., mental processes, attitudes) and sociological research (status, institutions). This panel focuses on how the translation 'act' is affected by the translation 'event' (cf. Toury 2012). The translation act can be considered what happens in the human brain, the cognitive processes as reflected in observable practices, which has been the focus of much of the translation process research done in the past 20 years. The translation event is seen to involve not only the individual translators and interpreters, but also the agents and organizations that impinge on their situated activities.

PANEL 14 - Innovation in discourse analytic approaches to translation studies  
Jeremy Munday and Meifang Zhang

This panel investigates new developments in discourse analysis and translation studies, and to discuss possible new modes of research in translation and interpreting. Text and discourse analysis theories have played an important role in applied translation studies since the early 1990s (Baker 1992/2011, Hatim and Mason 1990, 1997, Nord 1991/2005, etc.). As a method of linguistic analysis, discourse analysis is holistic, dealing not with single words or sentences but with entire constituents of an act of communication. Applied to translation, it has often drawn on Hallidayan systemic functional linguistics (above all, the analysis of the function of transitivity, cohesion and thematic/information structure) and, for analysis of political texts in relation to power and ideology, it has often drawn on theories of critical discourse analysis (e.g. Fairclough 1989/2001, 2003).

However, it has tended to be restricted to the analysis of written translation and to a relatively restricted number of languages. Also, because it has tended to underplay the role of discourse in enacting social identities, discourse analytic approaches have been somewhat marginalized by new directions in translation studies, inspired by cultural and sociological studies.

This panel attempts to build on past work but to draw on developments in translation practice and on new interdisciplinary theories and models to question current methods and to broaden the very role of discourse analysis in translation studies. Following are special issues to be discussed:

1. The challenges of the translation of new genres and modes of communication (social media, tweets, collaborative translation, etc.).

2. Models of discourse analysis appropriate to the translation of multimodal texts (adverts, comics, videogames and other audiovisual texts).
3. The relation between the qualitative discourse analysis of human translation and the quantitative analysis of machine translation, computer-assisted translation, etc.

4. The relation of extratextual factors and intratextual features in analysis (for example, in corpus-based translation studies or in the study of translation/interpreting of media and political texts).

5. The role of discourse analysis in analysing the construction of identity in translation/interpreting.

PANEL 15 - Corpus-based Translation Studies – innovations in the new digital age

Marion Winters and Sofia Malamatidou

Corpus-based Translation Studies (CTS) has developed into a major paradigm in Translation Studies, ever since they were first introduced to the field some twenty years ago. Corpora are now used as CAT tools, in machine translation and translation memories, as well as in translator training. The application of corpus methodologies has allowed a better understanding of the nature of translated texts and their relationship to non-translated productions, offering new insights into the translation process and translator behaviour and style and moving the discipline of Translation Studies forward. As a field of study, CTS is truly inter-disciplinary, closely informed by developments in a range of related fields, such as corpus linguistics and computational linguistics. Research in those fields has recently seen great progress, offering the potential of exploring new and more complex types of corpora, such as multimodal corpora, while at the same time developing new means for corpus interrogation, together with new tools and techniques of analysis. If CTS is to expand its methods and applications, new technological advancements need to be fully embraced and new tools need to be developed. This needs to be in collaboration with other disciplines, since Translation Studies scholars often do not have the expertise to adapt tools to their needs or develop new ones, while computational linguists are often unaware of the needs of Translation Studies scholars. Similarly, maintaining a constructive dialogue with corpus linguistics will inform practices and offer the necessary theoretical insights. This panel aims to bring together the linguistic and computational side of corpus methodologies. It will discuss innovations in corpus methodologies and in analysis and annotation tools, with particular reference to translation and the translation profession, and provide a framework for collaboration and technological development in CTS to open up further avenues of research in this field.
Assessment is an essential part of any teaching and learning process, and translator training is no exception to this. Yet, despite substantial advance in translator education methods, Hatim & Mason’s position of 17 years ago regarding assessment, still holds: “The assessment of translator performance is an activity which, despite being widespread, is under-researched and under-discussed” (Hatim y Mason 1997: 197). In particular, the assessment of student learning on translator education programmes continues to be under-researched, and is often confused with translation quality assessment. According to an extensive survey of translator trainers carried out in Spain in 2010 (Kelly, 2010), assessment is the single major area of their activity which provokes most concern and insecurity amongst trainers on university programmes, and the area where they would most appreciate support in the form of innovative proposals and trainer training.

Of the three basic functions of assessment: diagnostic, formative and summative, most emphasis has traditionally been placed on the summative function, that of awarding marks, professional accreditation/certification, or even professional posts. On programmes across the world and indeed in professional examinations, summative assessment continues to be based almost exclusively on traditional translation exercises, in varying examination conditions, corrected by a single teacher/examiner, often using marking scales which deduct points for each ‘error’ identified, starting from a maximum score representing a notional optimal performance.

Much less attention has been paid to diagnostic assessment or needs analysis, and to formative assessment. Yet the former is essential for effective planning of any course module, and indeed for full programme design at all levels. And the latter, giving constant and detailed feedback to students on their progress throughout the learning process, is central to any student-centred educational process.

In response to demand from trainers for innovation in this aspect of their activity, the panel will contemplate aspects of all three basic functions of assessment, focusing on diagnostic, formative and summative assessment of student knowledge and learning on training programmes as distinct from translation quality assessment (excluded from the scope of the panel). It will present research carried out into innovative approaches to assessment on training programmes and accreditation. Issues to be addressed include: the alignment of assessment with competences and intended learning outcomes; the alignment of assessment with classroom methods and activities; principles of student-centred assessment; variety of assessment instruments and activities; team, peer and self assessment; internal versus external assessment; the use of learning portfolios, alone or in combination with other assessment instruments; the assessment of ‘generic’ competences such as interpersonal or intercultural competence; the formulation of assessment criteria (rubrics); grading practices in general; norm and criterion-referenced grading; accreditation systems and their impact on assessment in training programmes; the impact of innovative approaches on student learning and student experience.
PANEL 17 - Post-Editing Productivity and Raw Machine Translation Output Quality: Temporal and cognitive effort in discussion

Heloísa Delgado, Débora Pasin and Asafe Cortina

Organizations with large translation volumes and a broad range of target language requirements have increasingly implemented Machine Translation (MT) technology and, as a result, technical translators have progressively been asked to post-edit according to specific guidelines and quality criteria. In fact, organizations implementing MT are searching for models of productivity for post-editing which means that professional translators need to engage with this inevitable development so that productivity models are realistic. Although research and reports from industry demonstrate that it is feasible to increase productivity with the help of both MT and post-editing, there has been a concern regarding real expectations when it comes to the post-editor and (his) productivity. Studies have shown that post-editing may indeed be known to have a positive effect on productivity and in quality. The speed in which the extensive translated material is produced and its subsequent quality, taking post-editing productivity not only in terms of the ratio of quantity and quality to time, but also of the cognitive effort expended (effort here would be inversely related to productivity, i.e., the higher the effort, the lower the productivity) need to be largely discussed. Given that, the topics we would like to see addressed (but not limited to) in this panel are: i) correlations between automatic metrics and post-editing productivity measured by processing speed and cognitive measures of effort (through the use of eye tracking, TAP protocols, and the like); ii) analysis of the quality of post-editing versus productivity and iii) suggestions of metrics involving score thresholds and confidence estimation.

PANEL 18 - Translation, Literature, Contemporaneity and Transcultural Representations

Maria Aparecida Salgueiro

Research in the last decades has shown that translation is not only an interlingual process, but fundamentally, an intercultural activity. In the contemporary world, transcultural representation of different orders is recurrent. The approach to cultural transference in translation, focusing on the translator’s ability to “negotiate” the understanding of specificities of cultures and their differences, stands out among research objects in the field. The globalization of communication, multiculturalism, tradition and cultural transmission give rise to constant ideological debates, fueled by politics. In such scenery, the role of Translation in propagating cultural diversity is fundamental. In transcultural representations, mediation is performed by translators and interpreters. Following up the widening trends in Literary Theory along the second half of the XXth century, the nature of literary study has changed meaningfully, up to contemporary ‘World Literature’. In such panorama, Literature today is seen as a privileged discursive field for interdisciplinary study. Compared Literature and Translation Studies intertwine voicing
PANELS

possibilities and modes of analysis unthinkable of so far. Under such perspective, this panel gathers works that focus on narratives by/on peoples and social groups who are subjugated and/or marginalized in contemporaneity in political, social and cultural terms, as well as on those that question established stereotypes of subjugated peoples and communities, ethnicities, immigrants. One of the main intriguing and challenging topics that may be a point in future research agendas in a world that discusses the African Diaspora so intensely nowadays is the one related to the translation of blackness. In other words, half of the the panel aims among other points to present research conclusions and works in progress about how blackness is/has been translated in different contexts and geographical spaces, observing power relations, processes of colonial, post-colonial and post-hegemonic identity construction, the uprising of literary canons, cultural hegemony and globalization, demythifying spaces and showing translation as an activity that occurs not in a neutral space, but inside social and political concrete situations. In this sense, this Panel takes a clear perspective of intervention, of the construction of alternatives, by bringing and/or taking back to the academic environment, dialogue and investigation in its dual condition of reflective attitude. Studies proposed by critics like Henry Louis Gates, Jr. Paul Gilroy, Edward Said, Gayatri Spivak, Kwame Anthony Appiah, Stuart Hall, George Yúdice, David Damrosch among others to be suggested, are relevant to the debate in question. Dialogue with works by Translation Studies scholars such as Edwin Gentzler, Mary Tymoczko, Susan Bassnett, Lawrence Venuti and others will also take place.

PANEL 19 - Multilingualism and Translation: Seeking Innovative and Integrative Approaches to Language Research
Elena Basile and Maria Constanza Guzmán

In the last decades, multilingualism and translation have drawn increasing critical attention from researchers across a range of fields in the humanities and the social sciences. Multilingualism especially has become a frequently used keyword to describe literary and social practices that have historically challenged the monolingual constraints upon which the 19th century European tradition of modern "national" literatures has been built (Emily Apter, Paul Bandia, Brian Lennon, Françoise Lionnet, Sherry Simon among others). Modernist, post-modernist and post-colonial writing insistently deploys multilingual and translation tactics to highlight underworlds, dissonances, erasures and tensions that traverse and fracture the subject and haunt the dream of cultural unity of the monolingual nation-state and its imperialist logic. On the other hand, translation scholars attentive to the social have been drawing attention to problems of linguistic diversity, linguistic genocide and the global erosion of the ethnosphere (Mona Baker, Deborah Cameron, Michael Cronin, Rita Khotari, Yaseen Noorani, Alison Phipps among others). These scholars offer politically nuanced analyses of the problems attendant to the intertwining of multilingualism and translation in a globalized world. Despite a general agreement around the importance of paying critical attention to multilingualism and translation in the areas of literature, culture and society, the application of terminology and concepts related to both terms remains uncertain and shifting, ranging from narrowly
linguistic categorizations (and multiplication of subcategories) to loosely conceptualized usage of both terms. It is important to examine the richness and variety of innovative approaches to multilingual texts and translative practices, as they may offer valuable and productive tools to engage with an array of literary, cultural, social and political phenomena.

This panel aims to bring together scholars interested in asking questions pertaining to the methods, terminology and areas of research in multilingualism and translation. Its aim is to start exploring potential avenues of interdisciplinary conversation among diverse critical approaches to the problems and processes of language transfer, mixture and interchange in different literary and social contexts. The topics for discussion include: 1) Challenges of defining translation in the context of multilingualism. 2) Intercultural pedagogies: translation in the multilingual classroom. 3) Multilingualism, translation and constructions of citizenship; 4) Historical perspectives on language and nation; 5) Linguistic borders and post-colonial translation zones; 6) Geopolitics of multilingualism and translation; 7) Linguistic diversity, linguistic human rights; 8) Textual criticism and poetics of translation and multilingualism; 9) Reception and circulation of multilingual texts; 10) Translating multilingual texts. We are particularly interested in developing a common vocabulary and a set of integrative strategies to approach the stratified and interlaced problems related to multilingualism and translation, so as to open up new paths of research in these areas.
Rafael Barrett about the mate tea plantations: Speak for the other in my language?
Eleonora Barretto

Chronicles about working conditions in mate tea plantations in the Paraguay-Brazil border by Rafael Barrett (edited in 1908 by El Diario from Asunción) seem to have been written from the perspective of the scholar who accuses, the one meant to speak for the other. Those for whom he speaks would be mostly “guarani workers” – a modern continuity of colonial conquest dedicated to enslave and catechize –, guaranis whose language and culture is only a residue. What I mostly want to apprehend is if Barrett’s texts embrace the ethical task of learning the language of those for whom they allegedly speak and/or if Spanish as a hegemonic language gets interrupted by guarani, the exterminated, banished language of the fatherland; or yet, if the language spoken by Barrett’s texts reenacts the hegemonic process that canvases hierarchies and historic power relations among languages.

From this first analysis of the Spanish-written chronicles, some issues emerge about its translation into Portuguese: if a possible Guarani interference in Spanish language norms would imply in specific difficulties for translation; if the translation is an actualization of the memory of this archive of chronicles that opens up and spreads from the same perspective as was denunciation. Following that line, how does the collection of texts about what the mate tea plantations are of help to think about contemporary times (from working conditions to linguistic policies)? Besides, how can Barrett’s chronicles be read with contemporary textualities which inscribe a sort of inter-language where linguistic boundaries vanish and languages themselves mix, giving shape to something out of their own normative patterns (for example the so-called “portunhol salvagem”). Hybrid poetic languages that could be subtle forms of cultural intervention regarding borderline subjectivities which transcend the geopolitical topographies of National States; languages which become untranslatable because the border limits translation would trespass ceased to be clear.

Translating sexual violence at wartime in the Middle East and North African (MENA) region: a minority within the minority
Anissa Daoudi

Narrating and translating rape/sexual violence in war times in the Middle East and North Africa (MENA) region is the core theme of my paper, aiming to present a comparative study between what has been translated and narrated about war veterans of the Algerian revolution (1954-1962) against narratives and translations about raped women during the civil war in Algeria in the 1990’s. Unlike during the Liberation War (1954-1962) where the perpetrator was the French Coloniser and where war veterans were ‘celebrated’ as
PANEL 01 - LITERARY TRANSLATION FROM THE CULTURAL MARGINS: FIELDS OF POLITICAL INTERVENTION

Heroes. Conversely, raped women of the 1990’s, where the perpetrator is the Algerian, are silenced and little has been written about them. Women are minority (despite their big numbers) in the Arabic-speaking region and raped women are a minority within the minority. These lesser-known narratives started to re-appear in a fragmented way, not contributing to accrual of the shared/collective ‘master plot’ on women’s role in both wars; liberation and civil wars.

The paper will ask the following research questions: 1.1 What does translation reveal when we travel across and between generations, cultures, media and genres through different vehicles? 1.2 How can the translator mediate between marginal and dominant cultures? 1.3 How can translation help peeling off untold stories, particularly, of/about minorities? 1.4 To what extent language can dis/empower in translating minority stories, particularly in the MENA region? 1.5 In what manner do translated minority discourse(s) contribute to the collective narrative?

The paper will present novels in Arabic and their translations, e.g., the novel by the Algerian writer Fadhila Al Farouq Ta’a al Khajal تاءالخجل (2003), Memory of the Flesh ذكرى الجسد (1993) by the Algerian writer Ahlem Mostaghanmi, memoirs in Arabic and in French, e.g., Mémoires d’une combattante de l’ALN, by Zohra Drif (War Veteran, in French) vs. Memoirs of a Doctor يومياتطبيبة (2013). The paper will highlight the role of ‘language’ in dis/empowering women. In fact, it adds the use of a new variable; ‘hybrid language’ which I call e-Arabic as a medium used in popular culture, to highlight the ‘minority’ within the mainstream Arabic literature. The social articulation of difference, from the minority perspective, is complex, on-going negotiation that seek to authorize cultural hybridities that emerge in moments of historical transformation. The constant negotiations create various discourses. In order to conceptually support the reasoning on the construction process of narratives, the researcher will adopt an interdisciplinary approach, combining theories on discourse analysis bearing in mind the distinction in translation studies between ‘discourse’ on the one hand, and ‘genre’ and text on the other. Discourse here refers to the material out of which interaction is negotiated and themes are addressed. The three-way distinction shows that discourse is seen as institutional-attitudinal framework both genre and text cease to be mere vehicles of communication and become operational carriers of ideological meaning. Issues related to the role of the translator mediating between marginal and dominant cultures will be discussed.

As Queer as Queer Can Be? William Burroughs’ Novella through Rose-Tinted Glasses
Guillermo Badenes

In translation studies, the cultural margins have acquired a key importance as dynamic spaces of political action in defense of the literatures of the oppressed. However, beyond the interest in these literatures, the question remains whether translators focus their energy in expressing loyalty toward these source, oppressed cultures or whether their craft is
permeated by mainstream subjectivities which condition them socially in the target culture, such as the case of translations into English.

Using tools from the cultural studies, linguistics and translation studies, I have studied William Burroughs’ novella Queer (written in 1953 and published in 1985). The fact that the work did not enter the English literary system for over 30 years because its author feared legal prosecution due to the sexually-explicit nature of his text is in itself thought-provoking. Moreover, its translation was published in Spanish only in 2013, 60 years after it was written and almost 30 years after its first edition.

In principle, my paper tackles the historical differences in 1953, 1985 and 2013 to frame the context of production and ponders on the two literary systems which the work entered to discuss its reception. Considering that in the sixty years that elapsed from its English version to its Spanish version, the Stonewall riots and the gay liberation movement occurred as well as the advent of AIDS and the birth of queer theory (milestones that shook the very foundations of gay literature), this synchronic analysis may shed some light on the reasons for its publication. Additionally, while at times Burroughs’ novella steps away from traditional “gaylese,” which Burroughs reportedly despised, some other times it sinks deep into “camp” or at least flirts with it profusely. In Marcial Souto’s translation, “butch” and “camp” blend while some of the sexual power of the source is lost in translation.

The translation of Queer into Queer may prove to be a benign (or self-censored) rendition of a pivotal work that was expected to raise havoc in the literary world (or worlds) where it was published. Tapping into Souto’s translation, we may see how far (or near) queer studies and queer translation have gone in the last sixty years.

Translation at the Crossroads of a National Literature: The Case of Woolf, Borges and Ocampo.

Josefina Coisson

In the 1930s and 1940s, the literary system in Argentina was greatly influenced by American and European literature. A leading figure in this transformation of the national literature was Victoria Ocampo, who founded the literary journal Sur in 1931 and two years later created a publishing house by the same name. Driven by her goal to enrich and expand the literature that was being produced and read in Argentina at the time, she brought together a series of prominent writers/translators (such as Borges, García Márquez, and García Lorca, just to mention a few) to publish their own writings and their translations of outstanding foreign authors (who were not yet canonical at the time) like V. Woolf, V. Nabokov and J. Kerouac, among others.

Considering that literature is a system ruled by norms and that ideologies underlie any social practice, we can infer that what is being written, and read and translated depends on the coexisting social practices which, in turn, may be strengthened and expanded through the incorporation of new literature (and the displacement of old literature in many
cases). This is made possible because, although established values and codes may be strong and consolidated: any hegemony is a living process which, as such, exerts and is exerted by changing pressures and is thus continually renewed, recreated, resisted and challenged by other pressures.

A Room of One's Own, published in 1929, is composed of a series of speeches given by Virginia Woolf in October 1928 at two schools for women at Cambridge University. Born in a context where a patriarchal tradition was the hegemonic discourse, A Room of One's Own can be considered a feminist text that analyzes women’s (literal and figurative) space both as writers and as fictional characters. Commissioned by Victoria Ocampo, the task of translating this work fell in the hands of Jorge Luis Borges and was published in 1936 as Un cuarto propio. Both the English source text and its Argentinean translation were produced from the cultural margins – as they were non-canonical works at the time. How and why did a marginal text come to be translated, published and read in a system with a different set of norms? What were the “dogmas, fetishes and taboos” regarding the feminine identity in the early 20th century? Did the translated text transmit the same feminist ideas as those expressed by Woolf in the source text?

This paper analyzes A Room of One’s Own and Un cuarto propio from the perspective of translation studies and sociosemiotic discursive theories to untangle these questions and discuss how, and to what extent, Borges contributed to the development of a national literature by importing models of English modernism that eventually built the new literary repertoire.

Aiming (For) Translation
Nicole Nolette

I propose to explore translation from the margins within and of bilingual theatre in Canada. More specifically, I will give an analytic account of language and performance games inherent to bilingual theatre from francophone theatres in Western Canada, Ontario and Acadie, before following these games on the road as they are translated for audience members who do not have an equal grasp on French and English. In other words, I will look into how translation from the margins targets spectators from the centers. Using what I call “playful translation,” authors, translators, directors and actors collaborate to stage intricate games of inclusion and exclusion of audience members along linguistic lines. These theatre practitioners do not ignore language asymmetries in Canada but play upon and against the power dynamics that enable them. Spectators who understand both French and English gain access to the two languages as well as to the supplement derived from the play of accumulation and substitution of languages. Inversely, spectators without access to both languages are made aware that they do not understand parts of the performance because they are not supposed to; in many cases, they are the target of the jokes and games played by bilingual theatre artists. I propose to expose many of these jokes at the expense of spectators who do not understand both French and English, as bilingual theatre moves, in partial translation, towards Canada’s major theatre centres in
PANEL 01 - LITERARY TRANSLATION FROM THE CULTURAL MARGINS:
FIELDS OF POLITICAL INTERVENTION

English (Toronto) and in French (Montréal). I take these two centres as vantage points, but also as targets for the playful attacks launched by francophone theatres through language and performance. Performance practices from Canada’s different francophone spaces are taken into account: one show from Western Canada (Sex, lies et les Franco-Manitobains), one from Ontario (Le Rêve totalitaire de dieu l’amibe) and one from Acadie (Empreintes) are analyzed in their production spaces and in the spaces toward which they travel. In sum, I will verify the hypothesis that translation from the margins can mean a play on translation that could redefine what we mean by a target culture(s) in translation.
The theoretical background for studying innovation issues in translation-service activities

Anna Kuznik

The aim of my communication is to present a theoretical background and the pilot-study findings of my current post-doctoral research that I am carrying out in the Institute of Romance Philology, Unity of Translation Studies, University of Wrocław. The theoretical stage will be completed at the beginning of 2015, and the first empirical data (pilot study) will be collected in May and June 2015.

In this study, I touch upon the issue of translation approached from the translation studies, social and economic angles. What is in the centre of my interests is translation and, in particular, the questions about its essence, variety of forms, limits and surrounding in modern understanding, reception and service practice in the Republic of Poland. I focus on the translation service providers, irrespective of language combinations. The object of my research is the following three aspects: the conceptualisation of translation, the configuration of translation service activities and its innovative potential. My main research hypothesis is that there is a cause-and-effect relationship between all the three aspects of the translation service activities within a single translation service provider. This means that it is possible to observe that a broad understanding of translation determines a broad configuration of services and has an impact on the level of the innovative potential. A narrow understanding of translation determines the restricted configuration of services and has an impact on the level of the innovative potential, resulting in a tendency towards a low innovative potential. In my approach, I understand the concept of development as a specific process of evolution of the translation service activities, from its current form to a future, more efficient and competitive one.

Firstly, in my communication, I focus on the theoretical background of my research, approached from the fields of management, organisational studies and translation studies. I will try to answer the following three questions:

1. Are the general definitions of innovation, well known in the field of management and organisational studies, are applicable to translation service activities?

2. To what extend are the main typologies of innovation, namely the OECD typology (product innovation, process innovation, organizational innovation and marketing innovation) and the “4Ps” model (product innovation, process innovation, position innovation and paradigm innovation) developed by Bessant and Tidd (2007) useful for studying translation service activities?

3. Are all the traditional (object-based) and new forms of measuring innovation (subject-based approaches) possible and efficient in the case of the translation service activities?

Secondly, I present the results of my pilot study carried out with two translation service providers based in the city of Wrocław (Poland). In the pilot stage, I take into account two respondents’ profiles: (1) translation companies with Polish capital and (2)
translation companies which are the representatives of foreign mother companies (in their cases, the indicators of innovation can be shaped differently).

“What does the postcolony stand for?”: a socio-semiotic conceptualisation

Kobus Marais

Since its inception, the field of sociolinguistics has been closely linked to various aspects of postcolonial studies. As such, both fields are interested, amongst others, in the relationships between language and postcolonial society. Furthermore, in the field of sociology, theories were developed that explain the emergence of social systems in terms of linguistic interaction. In particular, actor-network theory (Latour, 2007), social-systems theory (Luhmann, 1995) and theories on the knowledge economy (Leydesdorff, 2001; 2006) consider meaning-forming interactions and meaning-forming systems as the basis of what is called ‘the social’.

This paper proposes two moves to expand this debate. Firstly, it proposes the use of semiotics in general and biosemiotics in particular as perspectives from which to explain the emergence of the social and the political. Semiosis, seen as living organisms’ meaning-making response to an environment, lies at the basis of human interaction, which is studied in Sociolinguistics. In this regard, the paper builds on the work of Von Uexküll (1940 (1982)), Sebeok (2001) and Lotman (Lotman, 1990; 2005), linking it to theory of sociology, to propose a theoretical conceptualisation of the social that includes but moves beyond language.

Secondly, the paper develops a semiotic theory of development within which to conceptualise ‘the postcolony’. This semiotic response theory will consider the postcolonial situation as a particular historical and spatial environment to which, in this case, human organisms have to respond semiosically, i.e. by creating meaningful social structures. Referring back to Peirce’s definition of a sign as something that ‘stands for’ something else, the paper explores the postcolony as a meaning-creating endeavour.

Cultural and languages-related barriers in the processes of internationalization of Polish small and medium-sized enterprises located within industrial clusters

Szymon Klopocki and Anna Kuznik

The Polish economy has experienced a dramatic change during the past two decades from a post communist mentality and policies through its accession into the European Union and finally into the modern challenges of the global economy. Some of the most competitive Polish companies are operating globally and can be considered as having
reached the final stage of internationalisation. However, the reality that some companies are facing is highly challenging. What used to be considered as a global market orientation and was positioned at the final stages of company growth have now become the cornerstone of marketing strategies at the initial stages of company activity.

Every expansion into a foreign market (either consumer or labour) implies a new linguistic and cultural context for interaction. The more effective the interaction, the more efficient the companies’ activities will be. Thus it is crucial to identify the possible obstacles, conflict situations and emerging issues as well as find ways of tackling them. These very often require innovative approaches: a creative mentality followed by creative actions.

The aim of our communication is to present and discuss the linguistic and cultural barriers that organisations encounter at the early stage of the internationalisation process. We target our research on Small and Medium-sized Enterprises (SMEs) registered in the Republic of Poland, taking into account two different profiles: SMEs located within industrial clusters and independent SMEs. We construct a theoretical background that will allow us to identify the linguistic and cultural barriers from an interdisciplinary perspective, namely from the perspectives of management and translation studies.

In our presentation, we present several case studies of Polish SMEs, described in the management literature (secondary data; Bąk and Kulwczuk 2009). We highlight the treatment that the linguistic and cultural barriers receive in these studies and the relevance of translation activities carried out in these Polish companies going international. We conclude that translation is one of the core activities, allowing organisations to overcome linguistic and cultural barriers in the internationalisation processes of Polish SMEs, and that its relevance is more and more visible thanks to the recent connections established between management and translation studies (see Pircher et al. 2005, Risku and Windhager 2009, Risku et al. 2009).

Translation and development: a multinational company (MNC) in a BRICS country

Jean-François Brunelière

The relevance of companies and of their communication as a strategic component of “real” (social, economic, cultural) life is nothing new for Translation Studies (TS). This was one of the axioms of translation theories and training after World War II, but some translation scholars from the age of globalization seem to have forgotten their origins. For a new branch of the discipline focusing on the relationship between translation and development, the specific case of MNCs entering emergent markets (e.g. the BRICS countries) offers clear indications of how translation, local economic development and the knowledge economy are linked. In Brazil, the government made a considerable effort to encourage foreign automotive manufacturers to invest in innovation and, ultimately, to produce locally.
Inevitably, technology transfer between foreign countries and Brazil involve the use of different languages – hence, the advent of translation. This interactive channel has an overt impact on local economic development – in terms of employment, formation and language/cultural contact. PSA Peugeot Citroën, the MNC we have chosen to observe, relies on more than 5,000 employees in Brazil and operates two local plants and one research and design unit. Even though PSA claims to use “one” corporate language at management level worldwide, it sounds rather unlikely that all employees involved in the industrial production process communicate through this lingua franca in all situations. One can say that, for companies of such magnitude, translation is among the cornerstones of both production and communication.

Owing to techniques developed within Toury’s Descriptive Translation Studies – such as macro/micro level and synchronic/diachronic analysis – and using the company’s discourse designed for different audiences (investors, press, clients) – largely available on the Internet – it is possible to approach the polysystems at work and identify some basic trends in the translations circulating in Brazil – e.g. in terms of directionality, norms and dominant positions (centers/peripheries). As both diversity and recurrent schemes come to the forefront, one realizes that the complexity of external and internal factors – just as the variety of agents participating in the translation process – must be taken into consideration. Depending on where a specific vehicle is produced and how the international communication campaign is designed, Brazilian members of the local marketing team might instigate their headquarter colleagues to privilege the local consumers’ taste, for example, allowing new translation patterns to emerge. MNCs, driven by their rather besetting preoccupation with market and economic performance, often reshape the existing interrelationship between state, economy and society; such dynamics illustrate principles stressed by Walter Ong and in many books on the mobility of communication, but never applied to translation, and still less to business translation should no longer be overlooked in Development and Translation Studies.

Translation, Translation Studies and Development: widening our worlds

José Lambert

Academic disciplines as well as universities have a certain autonomy in the definition of their goals and priorities, which explains their shifts in terms of time and space as well as their lack of homogeneity. Hence translation scholars have their responsibilities, in terms of globalization. Our question in this panel might indeed be what kind of models for development will be adopted. This sounds like a scary issue for a field of expertise where literature and language, in European environments, tended to provide the dominant background until the 1980s.

In a few decades, various particular traditions have developed, from translation training to linguistic, literary and cultural models, etc. According to Pym, the well-known Holmes model, later worked out by Toury, was the only explicit attempt to meet the standards of academia. This makes us assume that the academic dynamic was weaker than the external
dynamic. Indeed, external forces such as internationalization (after World War II) and then globalization (at the end of the 20th century) seem to have been decisive. The diplomatic selection of a name in the new lingua franca has certainly favored the illusion of consistency. Illusion? Even within the bibliography in English, one and the same name does not guarantee one and the same nature of Translation Studies (TS). Translation training has joined various options for academic research. So far the institutional power remains mainly located within the language departments, notwithstanding the many “turns” experienced over, say, twenty years. The late discovery of sociological turns, amongst others, is surprising given the idea, since the 1970’s, that research on translation ought to be research about norms.

TS seems to share with many other disciplines its search for stability: in terms of internal dynamics, first of all, since turning around is no symptom of continuity and certainly in terms of relations with several neighbour (?) departments (linguistics, communication, literary and cultural studies, psychology, sociology, technology, philosophy, etc.). Bibliographical and conceptual interaction does not really circulate, not even between several departments where languages, communication and translation are at stake. In terms of mobility, the sudden and spectacular participation of new continents and new people involve the establishment of new centers and networks. While universities in general tend to be absorbed by “global” ranking, communication and other marketing currents, TS can hardly function as an autonomous resource. Whether it will be enrolled as a service by and for stronger neighbours or as an active partner in organization and decision issues will obviously not be a matter for academia only. The main obstacle seems to be that so far TS has cut off itself from obvious and strong partnerships both within academia and within the real everyday world: in the 1950s, TS has started in business and in organizations, but nowadays the discipline still belongs to ancient worlds. This paper seeks to address these issues conceptually in order to link translation studies (again) to current reality.

**Exploring the Genesis of Arabic Fiction Translation into English: A Sociological Account**  
*Abdel Wahab Khalifa*

English translations of texts associated with Arabic fiction remain largely unexplored from a sociological perspective. Research on the translations of Arabic fiction into English has mainly focused on the linguistics of translation. However, the network of sociocultural factors conditioning the production, consumption, and circulation of these translations appears to have been largely overlooked within scholarly discourse. Hence, drawing on Pierre Bourdieu’s sociology, this paper sets out to examine the genesis of translating Arabic fiction into English as a socially situated activity.

Works of Arabic fiction emerged in English translation in the early twentieth century. In his chronological bibliography of Arabic fiction in English translation, Altoma argues that there are three identifiable thresholds or “phases” within the history of translating Arabic fiction into English (i.e., the initial phase, the expanding phase and the post-Nobel
This paper challenges and reconstructs this argument, putting forward alternative dates for the processes of development identified by Altoma and a Bourdieusian analysis of the dynamics of translation in the phases he suggested. The paper culminates by arguing for the recognition of a fourth phase, which could be referred to as the post 9/11 phase, and will also investigate its agents and dynamics.

Since the field of Arabic fiction translation into English is subject to both internal and external factors – including geopolitical and sociocultural events – which (trans)form and condition its structure and dynamics, this paper attempts to provide insights on overlooked aspects of the four distinct, though overlapping, phases identified above. This is done insofar as they have affected the field’s structure, capital at stake, agents involved, modes of production used and the amount of activity within the field. Thus, in contrast to the linear understanding of the history of Arabic fiction translation and informed by a bibliography of translated Arabic fiction into English which I have compiled, this paper makes use of Bourdieu’s concepts of field and capital as analytical tools to both describe and interpret the complexity of the translation activity taking place in this field of cultural production.

Translation as an Agent for Development Communication in sub-Saharan Africa

*Mwamba Chibamba*

The notion of development has been a rather polemical as the evolution of the discipline through the years has shown. Scholars such as Dwivedi and Nef, among others, have argued that most of the theories that inform development administration as a discipline are largely Western, and as such, do not adequately explain nor provide solutions to developmental issues for peripheral regions of the world with very different contexts. Despite their differences, earlier theories of development such as modernization, dependency and neo-liberalism have been criticized for focusing on economic growth as the major indicator of development as opposed to more current indicators such as those encompassed in the United Nations Development Programme’s Human Development Reports and Amartya Sen and Martha Nussbaum’s capability approach, which are centered more on the individual.

Development has been one of the top priorities of African governments since independence. Achieving it sometimes hinges on the extent to which development communication is successful. Development communication is thus an important tool in facilitating development, and it equally requires a context-specific approach. Suffice it to say that translation and communication could play an important role in the implementation and successful delivery of development programs.

It is against this backdrop that this paper seeks to highlight the role of translation in development communication in some countries of sub-Saharan Africa (e.g. Zambia and Kenya). Given Africa’s diversity, it is imperative that development communication on issues such as child nutrition and immunization and the prevention of diseases ranging
from malaria to HIV and AIDS, which, for the most part, is produced either in the West or in European languages, is localized. The study aims to explore some of the translation practices and innovative ways in which developmental messages have been delivered, such as through the use of drama and mass media. It will also explore some of the ways in which translators have dealt with the question of specialized terminology (for example medical terms) that have no equivalent in local languages or are considered as taboo subjects. The paper will analyse some of the context-specific dynamics that could affect communication such as multilingualism, orality and the disparate literacy levels and diverse cultures. In discussing translation as a mediating force between cultures, Bernacka points out that “Translations can therefore have a distinct effect on how global and human rights issues can be conveyed and communicated”.

It is expected that this paper will give an insight into how translation facilitates communication in development. It is also expected that the paper will demonstrate that context matters when it comes to the delivery of any kind of information.
The Shakespearian plays performed in France’s Comédie Française 2013-2014 season featured Hamlet, A Midsummer Night’s Dream and Othello. This is an opportune corpus of study in an attempt to conceptualize the translation/adaptation phenomenon as an act of cultural mediation and question the viability of such a concept when placed within the highly institutional framework of ‘The House of Molière’, in which historical connotations, conventions for language representation, translation and textual norms are commonly held by both stagers and spectators. The powers and pressures of such a venue, which inevitably surround both the translator and adaptor when making language and scenic choices, are thus to be taken into account in this empirical study of texts and contexts. It will be seen that the resulting stagings most often make the most of, but also sometimes misuse, Shakespeare’s ‘Great Feast of Languages’, to the extent that the feast at times morphs into a textual and theatrical fast. In other words, translation and interpretation, when translation becomes an act of reclaiming and recentering of identity, can at times result in linguistic and cultural alienation – especially when potential multilingualism is subjugated for homebred purposes, complex ideas given little time for gestation so that poetry, in the sense of ‘re-creation’, is doomed to become only a vain and distant hope. Despite the unfortunate occasional nationalistic stereotyping however, the unique challenges that staging Shakespeare for a still often neo-classically minded, politically sensitive, French auditorium imply can also bring out the best in translators and directors – if they are willing to cast doubt on the seemingly unswayable dramatic doxa of le français and integrate the ever-malleable prerequisites of fluidity and inventiveness inherent to Shakespearian theatre into their productions. When this happens, the linguistic characteristics of the informing text and its translation can be combined with, not cut off from its dramatic rendering so that the impulse to adapt, derived from a desire to contrast and superimpose, cuts across time, space and cultures to communicate the significance of specific canonical materials, such as those of Shakespeare, from the source to the target. In this respect, and even if the translation/adaptation process entails experimental performance and re-writing, it still indicates a basic relationship with an informing source text, albeit one achieved in a difference temporal and generic framework. Hence, my analysis will address, and question, the current body of state-funded Shakespeare stagings in France with regards to the specificities – imitative, improvisational and intercultural – of these three productions recently staged at the Comédie Française and their at once divergent, and yet at times equivalent, approach to the concepts of translation and adaptation of Shakespearian drama.
Japan has a long history of Shakespeare translation stretching back to the 1880s. Shakespeare translation played a central role in the development of modern Japanese drama in the early 20th century, and since all the dominant translators have been academics (and in some cases directors as well), this role has been defined as authoritative; Shakespeare production in Japan still depends on the translator-teacher’s ability to understand Shakespeare’s language, but as production standards have risen and Shakespeare’s cultural capital grown, there have of course been numerous moments when the focus of authority has shifted perceptibly to the other elements of performance in the semiotic, holistic and socio-cultural paradigms of stage translation. Of course, all Shakespeare translation is by its nature theatrical, but what is meant by this shift is a change from a style of performance that seems to depend on the translated text to one in which the translation looks quite overtly to performance for answers to the questions it itself poses. Perhaps more than any other field of translation, drama translators negotiate a hazardous path between their textual facility and their ignorance of external conditions (in other words, stage performance). Although in fact highly knowledgeable of the theatre, it is this acceptance of the translator’s limitations that strikes me first about the work of Matsuoka Kazuko, the leading Shakespeare translator in Japan today and the first woman to have attempted to translate Shakespeare’s works into Japanese (having completed thirty to date); Matsuoka has consistently regarded her translations as ‘discoveries’ that have been subject to considerable change in rehearsal and production, and through which her appreciation of Shakespeare has evolved. My paper will draw on Matsuoka’s translations in an attempt to substantiate the paradigmatic shift from both the textual and performative viewpoints. My first task will be to conduct an analysis of Matsuoka’s use of yoji jukugo (four-character idiomatic phrases) in her published translation of Hamlet (Chikuma Shobō, 2011), and my second to make a detailed analysis of how these idioms are interpreted in a recent production of Matsuoka’s translation directed by Ninagawa Yukio (Hori Pro, 2012). The interest of these idioms as points of reference is that they seldom serve as literal renditions of the source, instead conveying a range of cultural associations that may – depending on context – respond creatively to the rhetoric of Shakespeare’s texts. Of course, they are sometimes merely semantic in function, and should be considered alongside the numerous affective expressions (e.g. onomatopoeia) characteristic of modern Japanese. One conclusion may well be is that it is the language itself that forces the translator to breach the gap between text and performance. I will also survey a group of native informants for their responses to Matsuoka’s use of yoji jukugo, and so build on my extant research into Matsuoka Kazuko and her theatre as a means of understanding the linguistic and stylistic potential of Shakespeare translation in contemporary Japan.
Shakespeare’s comedy A Midsummer Night’s Dream was staged in a prize-winning adaption by the Brazilian group Bando de Teatro Olodum in 2006. The Band was set as a theatre group in 1990 in Salvador, a Brazilian city where people of African ancestry amount to 80% of the population. The group’s mission is to fight discrimination and racism in Brazil, maintaining a contemporary stage language and committed to an articulated drama, which incisively addresses ethnic identity issues in its various possibilities as they emerge from a joyful and entertaining stage atmosphere. The cast is today made up of twenty African-Brazilian actors and actresses under the direction of Márcio Meirelles, a well-known name in the Brazilian theatrical scene. In 2006, the Olodum Theatre Band celebrated sixteen years of popular black theatre by staging A Midsummer Night’s Dream in a spicy adaptation, which privileges Bahian cultural references such as dance and music, in their different genres and styles, including African rhythms and percussion, but without losing its bond with the original Shakespearean text. The audience were confronted with an amusing story of matches and mismatches between young African-Athenian lovers, who find adventure in the woods controlled and manipulated by fairies. One of the fairies ends up falling in love with a human on the eve of the marriage of the black skinned couple Theseus and Hippolyta, when Bottom and Flute, along with Peter Quince, Starveling, Snout and Snug, who of course acquire typical local names, will perform ‘Pyramus and Thisbe’. Powerful body movements agitate light and colorful pieces of cloth, which dangle and stir on stage under light effects to the sound of lively African percussion, giving the audience the impression of characters floating in the air like ‘a midsummer night’s dream’. Golden ornaments decorate characters’ heads, beads, glass pearls adorn necks and breasts, and powerful arms and legs facilitate the vigorous movements of the forest fairies. For, in African performances, music, acting and dancing movements cannot be dissociated from one another. Music implies movement. Meirelles then invites us to expand our Western perspective in order to observe the mix of music with other stage systems. He sets his play on an African-Brazilian stage in a unique adaptation of Shakespeare’s comedy that typifies what Barthes called ‘a weaving of echoes, citation, references: previous or contemporary cultural languages, which cross the text in a vast stereophony.’ Through such a dual process of appropriation and salvage, of interpreting and creating something new, Meirelles shows himself to be a contemporary dramatist, if (as Agemben argues) ‘contemporaneity is a singular relationship with present time, to which one adheres, and from which one simultaneously withdraws.’
For the metropolitan English students and academics of India, Shakespeare has long been a curious blend of the venerable and the malleable but the Bard still means serious business in the suburbia with only occasional exceptions to the rule. One such exception has been in place since 2008 during Radix, the annual reunion of the Department of English, University of Kalyani, where the insidious seepage of high voltage Indi-pop, Bollywood and Hollywood dance numbers into the ‘culturally admissible’ recitals of classical dance, music, and Tagore songs and poems is reflected in the highpoint of the day’s festivities – the performance of a raunchy, risqué and impudently abridged version of a Shakespearean play under the able tutelage of a young faculty, Sandip Mandal. This paper proposes to investigate the developing tenor and direction of these translations of A Midsummer Night’s Dream, The Merry Wives of Windsor, The Tempest, Twelfth Night and Macbeth, between 2008 and 2012, which cannibalize, digest and regurgitate a diametrically split Shakespeare for local, one-time consumption. Through the complete collectivization of the page-to-stage process – from script writing to the final performance – the Bard’s authorial hegemony is severely undermined and the end product becomes the collective property of the Department through collaborative enterprise at every level. The consistent deployment of confrontational bilingualism and theatricality fragments the act of ‘seamless transmission,’ challenging Pratt’s ‘contact zone’ proposition by upholding rather than dissolving the binary between the source and the target text. Supposedly ‘high brow’ Shakespearean scenes remain unaltered while the populous ‘low’ scenes celebrate the 21st century Bengali suburban milieu, language and setting with a profusion of ‘Hinglish’ and ‘Benglish’ slang, innuendos and puns, and allusions to popular Bollywood and Hollywood films. The proportional relation between the ‘original’ and the ‘indigenised’ is increasingly skewed in favour of the latter till, in Macbeth: A Comedy, the Shakespearean passages (e.g., soliloquies) take on the parenthetical function of ‘annotating’ the translation. The politics of polarity also informs the masculinist project of forcibly occupying the ‘original’ where aggressive translation combined with adaptation (hence, tradaptation) effectively feminises Shakespeare by producing a new text with vestiges of both parents but dominant patrilineal traits. The discontinuous tradaptation effected through such bilingual and theatrical juxtaposition of original scenes and passages with indigenised counterparts is further assisted by definitive periodization, which entails invoking the Elizabethan-Jacobean era as closely as possible in the ‘original’ scenes’ while locating the ‘indigenised’ portions in a contemporary Bengali setting. Assisted by video clips and stills, my presentation proposes to establish that together, the attributes mentioned above, move beyond the postcolonial desire to rewrite/right the ‘asymmetrical relations of power’ (Tejaswini Niranjana) endemic to much of colonial/postcolonial translations by rejecting the in-betweenness of Homi Bhabha’s ‘Third Space’ in favour of bombarding the headquarters and reclaiming the centre by reconfiguring Shakespeare as a supplementary component of a hybrid, thoroughly indigenised product.
In November 2009, Toneelgroep Amsterdam visited the Barbican Theatre, London, with its critically and internationally acclaimed production, Roman Tragedies. A consecutive staging of Shakespeare’s three plays, Coriolanus, Julius Caesar and Antony and Cleopatra, the production lasted six hours and was performed in Dutch with English surtitles. In an interview published in the Barbican Theatre programme, the director, Ivo van Hove, insisted, ‘we have simply made a new translation’. However, the amalgamation of three plays, the contemporary setting, the male roles played by women and the stage-audience interactivity combined to create a strikingly overt reinterpretation and condensation of Shakespeare’s work. In London, the potential controversy of this approach was further reinforced by the English surtitles, negotiating between the Shakespearean text and a back-translation of the performed Dutch script. This paper considers the innovative role played by surtitles in the collaborative act of performing a translated play. The Toneelgroep production, which includes a variety of intermedial modalities such as the simultaneous filmed projection of performance aspects and pre-recorded segments in a televised format, also explores the potential of theatrical intermediality by incorporating surtitles into its digital presentation. Translation is thus situated within the central mise en scène of the production rather than banished to the wings or proscenium arch as is more frequently the case in surtitled plays in the theatre. My paper investigates the effect of this integration of surtitles. Firstly, from the point of view of translation as dramaturgy: how does this positioning of surtitles contribute to the interpretive act of theatrical communication? I will consider the motivations for this exploratory treatment, taking into account technological advances and the increasing internationalisation of productions developed for touring, and argue that, whether intentional or incidental, the intermedial positioning and display of surtitles serves to focus unprecedented attention on the contribution of translation to theatre performance. Secondly, in addition to the positioning of the Toneelgroep surtitles, their textual content, signifying the movement from Shakespeare’s language through modern Dutch and back to English, provided a reminder to the London audience, familiar with the original, that translation creates its own trajectories. I will analyse the negotiation of the cultural sensitivities of translation within the text and the performance, examining the function of these surtitles. Walter Benjamin envisaged the construction of translation as an integral element within the creation of a text, insisting in his essay The Task of the Translator that ‘all great writings contain their virtual translation between the lines’. My paper asks whether the innovative techniques adopted by Toneelgroep Amsterdam in this Shakespearean production present an opportunity for the consideration of surtitles as interlinear translation, overtly displayed to the audience.
Ten years ago, making a case against the pointless habit of using (mock) Iberian Spanish to translate Shakespeare in Latin America, I wrote that ‘translations of Shakespeare are rarely commissioned, and publishers or directors seldom seek academic advice. Due to budget constraints, honest ignorance or blind trust, most productions rely on translations made in Spain, adapted by directors, actors, or, rarely, playwrights’. Have things changed? Consider:

1. In 1999, the collection ‘Shakespeare by Writers’ started to commission what would become the first ‘Complete Works’ printed in Latin America. In 2010, Losada of Argentina completed its own series, combining previous versions with work made to order.

2. Shortly after 2004, I started to steadily receive commissions for stage-productions of Early Modern drama; among them: Arden of Faversham (2005), Marlowe’s Edward II (2006), and Shakespeare’s The Comedy of Errors (2007), Othello (2008), The Tempest (2011), Henry IV, Part 1 (2012, for the ‘Globe to Globe, 37/37’ festival), Julius Caesar (2013), and Richard III (2014). All involved close collaboration with directors, casts and crews. More importantly, all were made with Mexican norms, and all were successful.

3. By 2008, after twenty-five published texts, the head and heretofore sole translator of the only Spanish complete collection in over fifty years required contributions, first by a Catalanian translator, and then, in 2010, by me, a Mexican. With the release of its third volume (‘Histories’) in March 2015, the 1920s canon that stemmed from Spain and was traditionally used everywhere in the Spanish-speaking world will be fully replaced. Very importantly, all three translators employed Iberian norms.

4. Of my four translations for this collection, two, The Comedy of Errors and Love’s Labour’s Lost, I had already translated for the Mexican stages in radically different ways. I have, thus, rendered Shakespeare for both page and stage, into both the Mexican and the Iberian varieties of Spanish, and some plays even twice, in deeply contrasting ways.

Yet, have things changed?

This paper seeks to provide fundamental, first-hand, materials leading to possible answers. Using specific examples to compare and contrast cases from the aforementioned collections, I will discuss and illustrate how, and maybe why, Shakespeare has been more than ever translated into Spanish in recent times, and consequently assess whether the historic scenario of vertically-biased relations between Spain and its former colonies has substantially changed – for better or worse. In the end, the basic questions are if, where, and how, today, the practice of Shakespeare translation into Spanish features creative approaches and solutions effectively contributing to making Shakespeare significant in and for a contemporary context – especially a Latin American one.
Political and religious issues within a drama are often the subject of manipulation and rewriting in order to conform to the predominant ideology and socio-cultural conditions. In China, from the late Qing period through to the contemporary Communist era, Christian references in Shakespearean works are often marginalized, if not lost, at the receiving end. In this paper I will attempt to demonstrate that, while translation theorists under the current ‘sociological turn’ view social factors as principal in determining translation activities and strategies, case studies of theatre translations of The Merchant of Venice in the Greater China reveal a critical interaction between the translator’s or dramatist’s theology and religious values and the socio-cultural milieu to create unique theatrical productions. Often, as one can see from my case studies, it is the religious values of the translating agents that become central to determining the translation product, rather than social factors. This paper further argues that the translatability of religious discourse should be understood in a broader sense according to the seven dimensions of religion proposed by Ninian Smart, rather than merely focusing on untranslatability as a result of semantic and linguistic differences.

Methodologically, I will first give an historical overview of the translation of religious discourse in The Merchant since the first introduction of Shakespeare in China in the early 20th century. This analysis will be followed by case studies of The Merchant using discourse analysis and a causal model of translation studies proposed by Andrew Chesterman. Following this model, sociological, behavioural and cognitive conditions that give rise to the translation agents’ interpretation and translation of religious discourse will be examined. Since this sociological-oriented model assumes the overarching role of social factors in determining translatability, a phenomenological approach will be used to illustrate the interaction between the social factors and individual theology in arriving at a theatre translation. This is achieved by investigating the life world, i.e. the world behind the text of the translating agents. Interviews are conducted with directors and translators of each play to flesh out the situational translation process as well as their hermeneutic process and theological position. In the final analysis, the problems of the translatability of Shakespeare’s religious language will be studied based on the expanded notion of religious language drawing on Ninian Smart’s model of seven dimensions of religion. Questions of translatability across different time periods and cultures will be discussed. Thus it has been argued that the translatability of religious discourse should be understood in a broader sense according to the seven dimensions proposed by Ninian Smart, rather than merely focusing on untranslatability as a result of semantic and linguistic differences.
This paper develops my previous study of translations of Hamlet into Finnish. In a previous essay I examined the political, cultural and literary significance of the first translation, done by Paavo Cajander in 1879. At the time, Finnish as a literary language was very young, and Cajander needed to invent words and expressions, and chose to develop a verse form approximating iambic pentameter. His efforts were highly appreciated in his time, with reviewers rejoicing that Finland was now finally joining European civilization as represented by Shakespeare.

In this paper, I shift focus to more aesthetic and literary concerns, examining two recent Hamlet translations, both considered to be exceptionally poetic, by Eeva-Liisa Manner (1981) and Matti Rossi (2013). Manner’s translation was initially commissioned by the Tampere Theater, and was later published, while Rossi’s was commissioned by WSOY, a leading Finnish publishing company as the final play in its complete works series. Both Rossi and Manner are considered preeminent translators for the stage, and especially Rossi is known as a translator of Shakespeare.

Both Manner and Rossi are also accomplished poets, and their Hamlet translations are dynamic and eminently speakable, displaying superb command of rhythm and verse, effective use of sound devices, and creative solutions to translating Shakespeare’s imagery. In other respects, however, the two translations are different: Manner’s text is lean and vigorous, full of verbs, and somehow angrier, while Rossi’s text is fuller, more lyrical, luxuriating in the abundance of Shakespeare’s feast of language.

In bringing these two texts together, I seek not to claim that one is better than the other, but rather to use them to examine the subjective criteria by which ‘Shakespeare’ translations are assessed in modern Finland, what qualities are claimed to be valued, and what qualities seem actually to be valued if these differ. As material, I will use the reception of these two texts in the Finnish press, as well as surveys of native informants (both theater professionals and not). In addition, I am curious whether there are differences in the features deemed vital for texts written to be read or performed. While these results will not be immediately applicable to translators and theater practitioners in other languages and cultures, I hope that they will nevertheless shed light on ways that aesthetic and stylistic criteria are discussed and evaluated.
Pragmatic texts and notions of performativity
Candace Séguinot

The concept of performativity has been related both to the linguistic notion of performatives (Robinson, 2006), and translational discussions of agency and (in)visibility (Simeoni: 1998, and Venuti: 2008). The introduction of the former as a property of utterances came to be extended to linguistic interaction and the assumptions about communicating that underlie them. The latter have recently shifted from a consideration of the rights and obligations of the translator to an original author or to an internalized professional and social role to the intervention of translators as social actors and activists both inside of and outside of what has traditionally been called translation. This traditional or as it has been called narrow view of translation in the call for papers for the 2015 conference Translation and the Many Languages of Resistance (http://globalizingdissent.wordpress.com) has a complement called broad characterized by mediation in which there may not be more than one language involved, or indeed any language at all.

In just such a way the evolution of the notion of performativity can help us revisit certain aspects of pragmatic translation. This paper will discuss three areas in particular. The first is the reduced agency in the value-added aspects of the translator’s role in the language industries compared to knowledge mobilization. Knowledge translation in particular has been defined as “…a dynamic and iterative process that includes synthesis, dissemination, exchange and ethically-sound [emphasis mine] application of knowledge…” in the health fields (Canadian Institutes of Health Research, 2000, Cihr-irsc.gc.ca). The transforming of information to make it available to the public used to be based on rhetorical principles, ie the form of argumentation, the use of the second person, etc. Today the recognition of the importance of emotions in decision-making means that audiences are no longer seen as homogeneous, and translators are not constrained by texts to produce texts. Further, even the production of texts in traditional professional translation is being rethought to improve performability as content managers look for ways to analyse and organize language-independent content.

This leads to the question of what cognitively-based observational research can show us about degrees of performativity in the translations themselves and in the agency of the translator.

Translating theory and the Japanese Postcolonial Refraction
Dennitza Gabrakova

This paper focuses on the significance of translation of theory as an site of intersection of the 1) self-fashioning of a type of performative ethical identity of the Japanese intellectual activist and 2) generation of intellectual perspectives with close affinity to postcolonial critique. After briefly outlining the significance of translation for Japanese
modernity, the work of several translators of theory will be discussed against the background of the unilateral flow of ideas and Enlightenment. The study of the creative transformations accompanying the translations of T. Eagleton (Literary Theory), Ed. Said, G. Spivak and J. Derrida provide a unique perspective to the Japanese intellectual as “translator”, a complex identity negotiating issues of originality and commitment. The translation of Terry Eagleton’s Literary Theory by Ohashi Yoichi in 1985 not only attracted the attention of creative writers critical of the Japanese academic establishment, but resulted in a self-critical parody authored precisely by the translator: Ohashi’s New Introduction to Literary Theory: Reading Eagleton’s Literary Theory (1995). Another important site of the formation of the Japanese intellectual persona as a figure of responsibility is the work of Motohashi Tetsuya, a prolific translator of literary theory and postcolonial critique. The performativity of Motohashi’s translational agenda will be analysed through his attempt at popularizing postcolonial perspectives in combination with a critique of Japanese history in his Postcolonialism (2005). The case of Ukai Satoshi, a translator of Derrida and a scholar with a strong penchant for postcolonial critique is particularly illuminating in the way it flows into Ukai’s essentially postcolonial ethics and philosophy of translation. Two additional examples will be Komori Yoichi’s ground-breaking work Postcolonial as an epistemological case of translation as reception of theory and Nishiyama Yuji’s translation of Derrida combined with his documentary film touring.

Translation Acts: Discourse, Performativeness and “Emic” Entities

*Lenita Esteves*

Common sense holds that the best translations are those that render the source text faithfully, without any loss in meaning, form or tone. It is also well agreed that the task of producing such a translation, despite being an ideal pursued by many, is impossible. In line with Douglas Robinson’s ideas as proposed in "Performative Linguistics" (2003) this paper considers translation performatively, that is, as action. This implies an agent, motives and consequences. The most important corollary of this proposal is an alternative way of seeing the role of translators in society — they start being considered as real mediators, leaving behind their function as mere carriers of ideas and meanings. The Speech Act theory, as proposed by J. L. Austin, will serve as a guideline in the exploration of the concept of translation as action, an act performed in the real world. This performative approach of translation is, in Robinson’s words, “interested in actual language use in real-world contexts, in the relationships between actual speakers and writers and actual interpreters, specifically in how humans perform verbal actions and respond to the verbal actions performed by others” (p. 4). This work focuses specifically on the way Austin builds his theorization. In his very peculiar way of making theory, Austin does not advance in a straight line, but in a rather sinuous movement, with many reformulations and new developments. Moreover, Austin’s insistence on basing his reflections on “ordinary language”, taking into account the circumstances under which utterances are made, will be empha-sized, along with his reiterated opinion that philosophy should neither oversimplify its issues nor work based on ideal situations that
do not correspond with real life. This paper argues that Austin’s theoretical attitude, with its uncertainties and open-ends, is an adequate attitude for translation scholars, who should also work with language in use and delve deeply into issues, avoiding oversimplifications. Kanavillil Ra-jagopalan (1992) has argued that illocutionary acts are “emic” entities, that is, irreducibly cultural units of analysis. Translation acts will also be analyzed here as “emic” entities that resist strict generalizations. On the other hand, “families” of translation acts will be presented — “families” in the Wittgensteinian sense (1953) — of groups whose elements do not have an essential feature, but rather several overlapping similarities. These families are: Translation as diffusion of knowledge; Translation as immersion in textuality; Translation as enrichment; Translation as political engage-ment.

From Performance Studies to Translation Studies: Translations Performed in Brazil: Anchieta, the Minas Conspiracy, and Monteiro Lobato

John Milton

In the Introduction to The Performance Studies Reader Richard Schechner stresses the need to broaden Performing Arts curricula to examine “how performance is used in politics, medicine, religion, popular entertainments, and ordinary face-to-face interactions” (p.8), analysing the relationships between authors, performers, directors, and spectators. This panel adds Translation and Interpretation to Schechner’s list, seeing translators and interpreters as performers of a text authored in a different language, and whose audience, in the case of most translations, or broadcasted Interpreting, is largely unknown, though Interpreting includes a large number of situations, including the very theatrical and performative Consecutive Interpreting.

In the same volume, Marvin Carlson complements Schechner: “With performance as a kind of critical wedge, the metaphor of theatricality has moved out of the arts into almost every aspect of modern attempts to understand our condition and activities, into almost every branch of the human sciences – sociology, anthropology, ethnography, psychology, linguistics” (p.74).

In this presentation I follow Schechner and Carlson and take performativity and theatricality into the realm of Translation Studies, more specifically three studies I have made, and re-examine them from the perspective of Performativity. Firstly, the translations, or rather, adaptations of the plays of the Portuguese dramatist, Gil Vi-cente, into the indigenous Brazilian language, Tupi, by the Jesuit missionary José de Anchieta (1534-1597) in Brazil in the 16th century, with the intention of catechising the Brazilian Indians into Catholicism. In which ways did Anchieta translate and per-form these translations, and how were they presented to the Tupi Indians? And how can Performativity Studies help us to understand these works?

Secondly, I examine the performative elements of translation in the Minas Conspira-cy [Inconfidência Mineira], the thwarted revolution in the Brazilian state of Minas Ge-rais
in 1789. The role of the main figures, the Ensign, or Second Lieutenant, Ti-radentes [Tooth-Puller], and the poets, Cláudio Manuel da Costa, and Tomás Gon-zaga, have been performed in different ways, according to historical and ideological interpretations of the Conspiracy. And the iconic copy of Claude Ambroise Régnier’s Recueil des Lois Constitutives, which enabled the rebels to become familiar with the constitution of the United States and the laws of the 13 states, is now on show in Ouro Preto as a central property of the Conspiracy.

Last, but not least, I analyse the retelling of Peter Pan (1930), by the Brazilian writer and translator José Bento de Monteiro Lobato (1889-1945), especially well-known for his children’s fiction: Grandmother Dona Benta retells the story to the children and dolls of the Yellow Woodpecker Farm, and through her insertions and the questions and the comments of the children and dolls, Lobato is able to include critiques of the contemporary Brazilian economic situation and the dictatorship of the populist president, Getúlio Vargas. Copies of Lobato’s Peter Pan were even confiscated and destroyed in the state of São Paulo. Thus Lobato’s translation is reperforming Barrie’s original, and changing the place of enunciation from Barrie to Lobato.

Pushing-Hands and Periperformativity

Douglas Robinson

This talk explores the performativity of translation in the context of Martha Cheung’s theory of translation as tuishou or “pushing-hands”—the martial arts form of Tai Chi. Specifically, the paper will explore three areas in which Prof. Cheung’s formulation of the pushing-hands theory of translation falls into essentializing habits, and offer a performative rereading of those three areas that will seek not to refute her approach but to perfect it: (1) pushing-hands and gender (her focus on yin-gentleness as an essentializingly female foundation for the pushing-hands of translation); (2) pushing-hands and dialogue (her tendency to focus on the translator’s unidirectional response to the “incoming force” of the source text, rather than looking at the ongoingness of dialogue); and (3) pushing-hands as (peri)performativity (her tendency to present translation as like pushing-hands as a stable thing, rather than both translation and pushing-hands as a performance—and specifically a way of performing the audience into dialogical participation in the performance).

The talk makes the following claims:

(1) Pushing-hands can be thought of as a gentle, cooperative analogue for a dialogical engagement with an “incoming force,” such as a single author or point of view. The implication is that all knowledge is mediated, constructed, and situated.

(2) Pushing-hands can be thought of as a gentle, cooperative analogue for a dialogical engagement with a whole parlor full of internally and externally dialogized view-points. The implication is that all knowledge is even more complexly mediated, constructed, and situated than in (1), featuring incoming and outgoing and interactive forces of which we may never become aware.
(3a) The pushing-hands analogue can also be extended to the translator’s engagement first with the source author, then with the target reader. The fact that the translator pushes hands with the source author and the target reader in “stealth” mode—pushing hands with the target reader “as” or “through” the “I” of the source author—complicates the pushing-hands model in interesting ways.

(3b) The pushing-hands analogue can be further extended to the scholar’s rhetorical engagement with the audience s/he is trying to persuade, making persuasion a pushing-hands encounter in which speaker and listener both participate, reciprocally.

**Performativity and Translation ethics in multicultural theatre**

*Cristina Marinetti*

As a profoundly hermeneutic practice, involving interpretation alongside choice and representation, translation brings to the fore the ethical dimension of cross-cultural encounters. Although rich in a variety of positions—from relativity (Pym, 2002) to intervention and resistance (Venuti, 2007)—debates over the ethics of translation have traditionally been based on discussions of translation as a primarily textual and subsequently social phenomenon (Buzelin, 2006), where cultural representations are negotiated, preserved and changed through a series of interventions mappable onto texts and paratexts and more recently onto enquiries into the translator’s unconscious (Venuti, 2012). In this paper, I intend to explore the question of translation ethics not from a textual or social but from a performative perspective, looking at instances where translation occurs not in the written text or in the negotiations around a written text, but in the process of devising and enacting a performance. My research on the performance aesthetics of Italian multicultural company Teatro delle Albe and suggests that a different set of variables are at play when translation occurs not ‘on the page’ but ‘on the stage’ and in this paper I intend to articulate, with the help of insights from research on ethics in intercultural performance (Ridout 2009, Barucha 2004), how they relate to and possibly even challenge existing models of translation ethics.

**Issues in the Performative Turn**

*Scott Williams*

The performative turn in Translation Studies builds on the many other developments in the field over the last decades. The notions of performance and performativity are key in examining translations across genres, from drama to the oral tradition and localization. We best study a text within a performative array that embraces multi-modal expression. Working mainly with translations to and from German, we will consider several issues. The performative turn demands that we correlate theatre translation with other types of rewriting in order to understand the relation to multi-modality. Connecting theatre and
the oral tradition of the epic, for instance, also highlights the influence of physicality; for instance, in terms of sound ("speakability" is a recurrent issue in theatre translation). A fairly recent translation of Homer's epics (by Raoul Schrott) illustrates the cross-over of genres that can constitute the totality of rewriting. The translation was commissioned for a radio performance and also appeared as written publication in conjunction with yet another book by the translator proposing a new theory of the Iliad's origins. The entire production taken collectively represents the multiplicity of rewriting as action. The necessity of negotiation is important in any stage production (e.g., of German drama) but also in website creation. The collective input into English productions of the Swiss playwright Friedrich Dürrenmatt parallels the various players in, for instance, website productions. Indeed, the internet provides a different stage upon which even Homer can be enacted. Thus a format that emphasizes textuality above orality can still perform a text, as Walter Grond attempted with Homer's Odyssey. Grond (Absolut Homer) challenged twenty-two authors to rewrite parts of the Odyssey. Although now in book form, it was originally a piece of concept art in which the various texts were online with key phrases hyperlinked to passages by the other authors. Each reading depended on the reader physically manipulating the mouse to click on whichever linked phrase was most appealing. Since each reader each time may link to different texts, every reading experience became a different 'odyssey.' Different authors wrote the text, but someone also had to decide which phrases to link, just as someone had to write the code and maintain the site. Some might restrict the association with performance to only theatre translation; but by sketching out the parallels between theatre translation and other rewritings one can better appreciate the scope of the performative turn.

A Performative Theory of Translator Style
Gabriela Saldanha

Drawing on Butler’s (1990) performative theory of gender, Harvey (2003: 4) suggests, rather tentatively, the possibilities opened by a performative theory of the translated text as a way of moving beyond an understanding of ‘translated texts as caused objects’ and towards an understanding of ‘translated texts as interfaces’ where the problematics of the intercultural crossing is inscribed within their very nature. This understanding of performance and translation resonates with Bhabha’s (2007) argument that cultural communication is performative in the sense that it enacts and creates identities, is constructivist rather than essentialist. Underlying these arguments is an understanding of translation as the staging of difference. This paper further develops Harvey’s tentative proposal for a performative theory of translation by applying an anthropological understanding of performance, Richard Schechner’s (1985) characterisation of performance as restored behaviour, which has also been used to explain theatrical performance, to explain translator's agency, more specifically, what I call ‘translator style’. The concept of restored behaviour refers to “the process of framing, editing, and rehearsing; the making and manipulating of strips of behaviour” (Schechner 1985: 33). Understanding the translator’s agency as restored behaviour enables us to conceptualise translator style in a way that is not only reflective, or even interpretative, but
constructive. I argue here that in framing, editing and rehearsing the source text, translators are staging differences and creating identities for themselves, the world of the source text and their audiences. This, in turn, ena-bles us to discuss a translator’s oeuvre as a coherent body of work which has its own artistic motivating principle. In order to illustrate and support my argument I pro-vide examples of patterns of translation strategies, following the model proposed in Saldanha 2011 for identifying stylistic features in translated texts and then analyse discursive representations of translators’ agency. This analysis relies on peritexts produced by translators themselves as well as by professional and non-professional readers, mainly in the form of reviews published on broadsheet newspapers and online.

Literary Translation and/as Performance
Sandra Bermann

This paper builds its argument at least in part on my recent article, “Performing Translation,” published in 2014 in the Wiley Blackwell Companion to Translation Studies, edited by Catherine Porter and me. In this article, I looked at literary transla-tion from the viewpoint of J.L.Austin’s “performative,” Jacques Derrida’s notions of iterability, and Judith Butler’s discussions of gender performativity. Douglas Robinson’s work on linguistic performatives and the long and fruitful history of gender studies and translation were also important references. Though I used some literary examples in the course of the essay, it was largely theoretical, meaning to draw in some of the main terms and ideas associated with “performance,” “performative” and “performativity” in translation studies. In the paper I propose for this conference, I begin more pragmatically. Here, I examine closely a few examples of literary translation and re-translation in the light of the theoretical concepts analyzed before, but underscoring in a somewhat different way the value of considering translation as a performative act rather than as a reproductive inscription. Reading several transla-tions of Rene Char’s Feuillets d’Hypnos, texts dense with allusion as well as with specific historical and political reference, I discuss the ways that different translation-al “performances” have opened up different interlocutory spaces for engaging audi-ences and producing new insights. In the process of my analyses, I bring perfor-mance and the performative into dialogue with ideas of translatability, untranslatabil-ity and ethics raised by Gayatri Spivak in a number of essays and by Emily Apter in her recent Against World Literature: On the Politics of Untranslatability. Indeed, view-ing translation as performance heightens our awareness of specific choices that the translator makes (consciously and unconsciously) while grappling with different cul-tural systems, regimes of power, and political, economic and social constraints, and while negotiating daunting linguistic divides. It also reminds us of the powerful role that translation can play within the field of comparative literature, by opening it to the details of difference and the often illuminating difficulties these pose.
Metaphors for Brazilian literary translation and translators in verbal and visual metatexts

*Célia Magalhães*

The paper offers an analysis of the role of translation and translators in disseminating work from a different cultural context. The aim of the study is to explore which conceptualisations of translations and translators are construed and promoted by the Brazilian literary market and whether they reinforce common sense images of translations and translators or represent and help consolidate new, more positive, perspectives on translations and translators (Magalhães, 1998; St Andre, 2010; Kershaw & Saldanha, 2013). Another relevant aim is to further refine/develop analytical procedures already used in the context of the Corpus of Style of Translations – ESTRA – project, by including textual and multimodal analysis of translation metatexts. ESTRA is a parallel corpus with 72 texts, about 2 million tokens, mainly designed for the study of style of translations/translators and the analysis of retranslations. It is composed of novels, short stories and children’s literature. The language pairs are English/Portuguese, English/Spanish and Spanish/Portuguese. It includes a corpus of metatexts such as book covers, flaps, prefaces, introductions, translators’ notes, afterwords, and blurbs. The paper will report on preliminary results of a study of both the verbal metatexts of ESTRA and the visual metatexts (covers) of a sample of Brazilian (re)translations of *Heart of Darkness*, by Joseph Conrad. Two different methodologies are used. The first is analysis of verbal metatexts. The focus of the analysis will be on keywords and their collocates as representing as well as construing discourses on translation and/or translators through metaphors in metatexts (Deignan, 2005; Cameron, 2008; Berber-Sardinha, 2009). The second involves multimodal analysis (Kress & van Leewen, 2006) of the sample of book covers with the aim to decode representational, interactive and compositional meanings as ways of (re)presenting the translated text to a new audience. Issues to be discussed as part of the study include the comparison of the visibility of translator/author in the visual and verbal language of the metatexts as well as the inter and intradiscursive relationships established by them.

Images of the Western Balkans in English Translation for Children

*Marija Todorova*

Since the late 1990s there has been an increasing interest in the representation of Balkan culture in the literary works of authors writing in English. Scholars (Bakic-Hayden 1995, Todorova 1997, Goldsworthy 1998, Norris 1999, Hammond 2010) have shown how literary representations of the Balkans have reflected and reinforced its stereotypical construction as Europe’s “dark and untamed Other”. However, the contribution of translated literature in the construction of these images has rarely been considered. Thus, this study of representations of the Western Balkans in translated literature, published
since 1990, addresses a gap in the study Balkanist discourses and helps shed a new and more complete light on the literary representations of the Balkans, and the Western Balkans more precisely. Children’s literature has been selected for this study due to its potential to transform and change deeply rooted stereotypes (Sutherland, 1997). The paper looks at the use of paratexts, and especially the cover (front and back), in the translated books as framing and representation sites that contest or promote stereotypes in the global literary market. English has been selected as a target language due to its global position as a mediating language for the promotion of international literature. However, translations in other languages, where they exist, are also examined for comparative purposes. The study adopts Kress and van Leeuwen’s (1996) model of multimodal analysis and focuses on five books, each from a different country (Bosnia and Herzegovina, Croatia, Serbia, Macedonia, and Montenegro) and representing a range of genres and formats (non-fiction, anthology, novel, picturebook, and an ebook). The discussion considers how covers changed over time, in different editions of the translated book. It also examines adaptations accompanying the introduction of the translated book into the target society, such as documentaries, music scores and theatre performances.

China as dystopia: cultural imaginings through translation
Tong King Lee

This paper explores how China is represented in English translations of contemporary Chinese literature. It commences with the case of Yan Lianke (b.1958), a controversial novelist some of whose novels have been banned in China due to their politically sensitive content. Specifically, I look at the paratexts surrounding the English translation of Yan’s novel SERVE THE PEOPLE! (banned in China upon publication), and examine the image of China as projected through the translated version of the novel. The following questions guide my analysis: Given that British and American publishers have a comparatively low propensity to import translated works (as Lawrence Venuti as shown), what is it, then, that makes a novel such as SERVE THE PEOPLE! particularly attractive to Anglo-American publishers? Is it its “subversive critique of the hypocrisy and madness of the Cultural Revolution”, as the book’s introduction and blurb repeatedly tell readers, coupled with the fact that Yan was subject to state punishment for writing politically incorrect novels? Or is it the “intolerable humiliation”, allegedly endured by the masses in China, and “the desperate situations of their existences” that are depicted in novels by Yan and his contemporaries? What discourses are at work in framing these translated works for reception by an English-speaking readership, such that political subversiveness turns into a tactical motif in marketing translated literature? And how do such discourses dovetail into broader meta-narratives on China and Chineseness in the West? These questions pertain to the construction of images of alterity through translation, and to how market forces in the publishing industry collaborate with political ideologies in forging particular narratives on the culture of Other. Tapping into ideas from postcolonial criticism, the paper argues that China is systematically imagined as the dystopic Other by the Anglophone world through translation, specifically via the selection of specific texts.
for translation and the strategic deployment of paratexts in these translation products. It makes the case that in translated literature, the tendency to construct a tyrannical China – through the selection of censored/sensational titles and the evocation of landmark historical events in paratexts – falls in line with broad trends of Western perceptions of China. Within the geopolitical context of China’s global ascendance as a world power and its perceived hegemony in the Asia-Pacific region and beyond, the significance of the phenomenon discussed goes well beyond literature and translation. Literary translation is but part of a wider, institutionalized programme of Anglophone textual practices that positions China as a subject of gaze. These textual practices tend to triangulate around a self-fulfilling idea of what China is or will become, as if the latter were an object that can be exhaustively signified using a unified set of conceptual terminology.

Modern European poet-translators: a statistical analysis

*Jacob Blakesley*

With the rise in nation states and the development of a world economy, poets have increasingly turned to translation as a fundamental creative act. It is through translation that modern poets often begin their careers, develop their poetics, and make a living. It is through such activity that poet-translators have helped shape and form the dynamics of modern European literary fields, a fact long overlooked by scholars. My project, Poets of Europe, Translators of the World, investigates modern European poet-translators, based on new and original research undertaken in national library catalogues in England, France, Italy, and Spain. My work reveals that poets often produce more translated volumes than original books: their translations form an invisible as well as visible network stretching across Europe and beyond. My paper reveals translation has been a prime motor for modern European literary systems. Despite widespread translation work by a large number of canonical 20th-century European poets – from Federico García Lorca, and René Char to Rainer Maria Rilke, Eugenio Montale, and Ted Hughes –, no one has specifically addressed poet-translators in a transnational context. Moreover, there is no comparable project that uses a sociological approach to show translation trends across modern literary Europe. My methodology is based on two pillars of modern literary sociology, Franco Moretti and Pierre Bourdieu. I draw on Moretti’s notion of “distant reading,” where individual texts (in this case, translations) are not analysed on the level of close reading, but are examined as part of a larger group. Instead of dealing with only a few books through close reading, we can now analyse the other 99.5% of texts, “the great unread,” in Moretti’s words. I likewise make use of Bourdieu’s theorisation of the literary field, and his related concepts of cultural and symbolic capital. In this paper, I will show how the number of 20th century poets who translate (and what they translate) depends on several key factors: the importance of translation for a particular linguistic tradition, the role of poetry in society, the prestige of various languages and literary cultures nationally and internationally, the political and historical situation at large (peacetime vs. wartime), and the economic opportunities available to poets. In short, my project strives to demonstrate how translation is a vital, creative practice for poets of all
nations, and allows crucial literary exchange across cultures far and wide. This research project is being continued through a Leverhulme Early Career Fellowship at the University of Leeds, which I will begin in September. I am co-editing a special journal issue of Translation & Literature with Jeremy Munday (2015), dedicated to the sociology of poetry translation, which will contain an article of mine about this very topic.

'Translation’ but not as we know it: new circuits of reading and writing
Fiona Doloughan

In a recent article on “Translation studies at a cross-roads”, in the context of a personal view of how far Translation Studies has come since the 1970s, Bassnett (2012) points to the challenges facing Translation Studies today in an age of increasingly intercultural writing and suggests that it needs to think more broadly and engage in dialogue with those from other related disciplines. She goes on to identify a number of scholars in Comparative Literature, Post-colonial Studies and World Literature whose work is engaging with translation and translational writing in interesting and provocative ways. Taking Bassnett’s own provocation as my starting point, I wish to suggest that understanding cross-cultural literary flows is as dependent on new conceptualizations of translation and what translated literature may look like across the globe today as it is on innovative approaches to the reception and production of writing in translation. This is not to suggest that the packaging and marketing of works in translation and their reception across cultures does not continue to be worthy of investigation. It is simply to acknowledge that the translational project has broadened at a time when it is no longer possible to make simple adequations between and among language, culture and nationhood in literary or other cultural representations; and that translation as a mode of writing and reading has become ever more complex in a world where English has become a lingua franca. To Bassnett’s contention that “so much thinking about translation seems to be coming from scholars working outside it” (Bassnett 2012: 21), I would add that contemporary writers themselves are increasingly aware of, and thematising in their work, issues of translation both literal and metaphoric. In order to explore both sides of the translational coin, I shall discuss two examples: Diego Marani’s novel New Finnish Grammar originally written in Italian in 2000 and published by Dedalus Books in English translation by Judith Landry in 2011 and by all accounts more popular in Finland in English translation than in the 2003 Finnish translation; and Xiaolu Guo’s recent novel I am China (Guo 2014), a work that cleverly draws on the process of translation (from Chinese to English) to withhold and reveal information, in line with what the translator knows, and advance the plot. In discussing these two examples, I shall draw on a range of sources both textual and extra-textual, including author interviews, publishers’ blurbs, reviews, both popular and academic in addition to reflections on the changing nature of translation today at a point when writers may be drawing on more than one language and culture in their literary representations and be conscious of the myths of nationhood, “the whole question of identity as a politics rather than an inheritance” (Clifford, 1997: 46) and the widening scope and significance of translation today.
The paper will concentrate on the course followed by Turkish literature in English translation within the last decade and the way these translations have been tackled by researchers, working both in and out of Turkey. It will adopt a discourse-critical approach to the subject and focus on three different levels of representation and analysis. The critical moment taken as a milestone in the promotion and marketing of Turkish literature in the English-language context is the 2006 Nobel Prize for Literature awarded to Orhan Pamuk, Turkey’s only Nobel laureate. The paper will focus on developments following this milestone and will also explore the ways in which a major prize such as the Nobel Prize for Literature features in the marketing, consumption and analysis of translated literature. The study will first of all focus on the immediate paratextual aspects of a select group of works of fiction translated from Turkish into English and explore the covers, blurbs and prefaces of the works, i.e. the peritexts of the novels. The second level of analysis will engage in a critical discussion of epitextual material published about the works in question in the form of reviews and interviews with authors or translators. This level will also include an analysis of on-line reviews and comments posted in book forums and on-line bookstores by non-professionals with the expectation of building better proximity to literary reception by ordinary readers. The third level of analysis will deal with the way researchers have approached patterns of marketing and reception of Turkish literature in the Anglophone context in the light of a recent proliferation of books, essays, reports and theses written on the topic (A selection includes Seyhan 2008, Göknar 2013, Tekgül and Akbatur 2013, Eker Roditakis forthcoming, Akbatur forthcoming). This level will probe into how researchers problematize (or fail to problematize) issues of national/cultural identity and cross-cultural literary representation as they tackle translations and their reception.

So far little attention has been given to literary anthologies as a genre, and especially in the field of translation studies (Seruya et. al 2013). This paper starts out from the idea that translational anthologies based on geographical criteria, are revealing documents of ideas concerning both source and target culture in the intercultural exchange of literary texts. These ideas are reflected in the selection of texts and in paratextual features such as titles, book covers, blurbs, prefaces etc. Just as Bourdieu (1990) points out, a literary text often gets decontextualized when leaving its original national field, which may lead to misinterpretations as well as new and different readings. In the case of translational
national anthologies, we are actually dealing with a form of double decontextualization. Firstly the text loses its original cultural context, secondly it loses its original textual context. Literary texts included in translation anthologies, have all been picked out of their original textual surroundings in a rather unsentimental and sometimes careless manner, and then put together in order to create a collection of representative texts from the same geographical background. Having undergone this double decontextualization, the “national” feature of texts included in translational national anthologies might be even more emphasized as a result of paratextual strategies. Focusing on the translation flow from Italy to Sweden, with a glance given to the other Scandinavian countries, during the second half of the 20th century, this paper seeks to find out whether there is consistency to the idea that publishers tend to highlight the “italianity” when selecting and repackaging Italian texts for a Scandinavian audience. For this purpose, a paratextual corpus – consisting of titles, covers, blurbs, notes and prefaces – will be analyzed with prominence given to the selection operations and promotion strategies that are visible in paratextual features of translational national prose and poetry anthologies. Methodologically, the analysis aims to combine well known strategies deriving from sociology of translation with an imagological perspective on the construction of national stereotypes in literature (Pageaux 1994, Beller & Leerssen 2007). More precisely, this paper seeks to respond to the following questions: 1. In what way can paratextual features help us to visualize the selection criteria and, more generally, the main purpose of translational national anthologies? 2. How does the paratext in Scandinavian anthologies of Italian literature relate to stereotypical ideas of “italianity”? 

72
The histories of the Christian Bible offer a fertile space for the consideration of translation and media. Beyond the sheer number of cultures, languages, and translated material, the sociological dimensions of Bible translation demonstrate the multilateral interactions of commissioners, translators and host communities in highly charged ideological situations. This is particularly evident during the missionary era of the 18th-20th centuries, in which Bible translation is implicated in the colonial projects of Europe and North America carried out in the global south. Of the many facets of these colonial projects, the printed book as the preferred medium of translation reflects the bias of those involved in the Bible Translation (BT) industry. In the late 20th century, research in several disciplines – from the classics to ethnopoetics to religious studies to translation studies – highlighted the questions of media and translation. These studies have slowly begun to inform BT. While many in BT have simply substituted oral for the print media while maintaining their ideological agendas, others have understood the epistemological implications in a shift of media and the ideological, theoretical, and methodological ramifications of such a shift. This is evidenced in the emerging theory of Biblical Performance Criticism (BPC). An assertion of BPC is that oral performance was the primary means of communication in antiquity and that this informed how the early biblical material was composed and disseminated. That is to say, that the biblical material was composed to be heard and experienced in performance rather than to be read silently and in isolation from community. This assertion has tremendous implications for the interpretation and translation of the Bible today. The set of questions and the methods for translation change dramatically if one understands the Bible as a result of the interface of media and its portrayal as oral performance. This current study develops themes from previous research in the translation and performance of biblical material in one project in central Cameroon as well as personal experiences of performance and translation. One of the main assertions made in this regard is that this activity is more than translation for performance, but understands performance as translation. Translation studies’ view of translation as a creative act and rewriting rather than as an act of recuperation with the results constantly being measured by equivalence encourages BT to be prospective rather than retrospective in its views. This perspective invites BPC to promote the creative production of biblical material that contributes to a sociological understanding of BT beyond linguistics to cultural issues of identity and power along with audience interaction.
The translation practice of the Holy Bible has been of the most challenging intercultural and interracial activity for the bible translators at all times because of the rapid and constant growth of a wide readership around the world. The myriads of retranslated and revised versions of this Holy Scripture indicate that there has always been a need for greater accuracy and the consideration of readers’ response. Most versions of the Holy Bible in use nowadays are the products of patriarchy, and thus inevitably carry some gender-biased elements, which can appear to be perplexing or even unacceptable in an era when ‘Feminist influences have penetrated every denomination’ of Christianity. The vernacular Bible in the patriarchal language may create negative perceptions of women in the target culture. Although there are already many revised versions of the Holy Bible paying special attention to the use of gender-neutral or gender-inclusive terms, did the translators of the latest version of the Chinese Union Version (CUV) pay attention to the issue of gender? Have some of the gender issues that exist in various English versions of the Holy Bible been ‘automatically’ resolved as the text is rendered into contemporary Chinese? And if they did, how is the translator’s gender consciousness reflected in the use of third-person pronouns in the two Chinese Union Versions? Citing translation theorists W. Benjamin (1968), S. Simon (1996) and some feminist discourse on Bible translation, this thesis examines the Chinese Union Version Bible (1919) and its updated version, the (RCUV) Revised Chinese Union Version (2010) to see if the RCUV is more gender-conscious than its predecessor. For the purpose of the investigation, the biblical ‘fault lines’ and the gender-biased language challenged and revised by the feminists are selected and studied together with their corresponding Chinese verses in the CUV and the RCUV. The study has found that the gender-biased lexes in the Chinese Union Version have been updated in the Revised Chinese Union Version; moreover, it is also perceived that an increasing number of Chinese biblical theologians and Chinese readers of the Bible are holding an open attitude towards reading the Bible from the feminist perspective. Therefore, the findings in the paper will provide reference for checking the gender-biased elements in the existing and future revisions of the Chinese Bible.

Paratext: Software For Bible Translators - Staying Close to the Cutting Edge

Reinier de Blois

Since 1997 thousands of Bible translators worldwide have been working with Paratext, a suite of programs, created by the United Bible Societies (UBS) for Bible Translation staff. In 2011 UBS and the Summer Institute of Linguistics (SIL) decided to merge Paratext with SIL’s Translation Editor (TE) and continue developing the resulting tool together
under the name ParaTExt. Other tools of the suite are Publishing Assistant, Concordance Builder, Names Index Builder, the Digital Bible Library, and the Global Bible Catalogue. Together these programs offer Bible translators, publishers, and archivists a set of tools that cover almost all phases of the Bible Translation lifecycle. As a result, ParaTExt has become the de-facto standard in the Bible Translation world.

This paper will give a brief history of the development of this tool, followed by a description of the entire suite and the place of each individual tool within the Bible Translation lifecycle. The main focus will be on ParaTExt and the special functionality that it offers to Bible translators that are not usually included in other Bible software packages. We will see how Project MARBLE offers access to high quality resources to serve Bible translators all over the globe, including those that do not know Hebrew and Greek. We will also pay attention to ParaTExt’s powerful Scripture editing and text checking functionality. In addition, there will be a section that demonstrates how ParaTExt can help ensure the consistency of a translation with the help of the Biblical Terms and Parallel Passage tools. We will also pay attention to a number of advanced features of the software, such as ParaTExt’s statistical glossing technology. The paper will conclude with a brief description of several other tools that are part of the ParaTExt suite.

Oral-Written Style and Bible Translation

*Cynthia L. Miller-Naudé and Jacobus A. Naudé*

Recent research has shown that the Bible, in general, and the Old Testament (Hebrew Bible), in particular, were composed both by way of oral tradition and scribal activity and that, furthermore, these two aspects cannot be absolutely separated, either chronologically or in terms of importance (Carr 2005, 2011; de Vries 2012; Walton and Sandy 2013). This oral-written interface means that, on the one hand, there are oral features of the biblical tradition, some of which we have access to as “fossilized” remnants within the written text (Rhoads 2012). On the other hand, there are written features that relate both to the literary style of the author(s) and to the influence of scribal redaction and transmission (Polak 1998, 2012). The new field of Biblical Performance Criticism has highlighted the oral background of the biblical text and has suggested that translation must attend to translation of performance, translation for performance and translation as performance (Maxey 2009, 2012; Makutoane, Miller-Naudé and Naudé forthcoming).

In this paper, we examine various aspects of the oral and written styles within the Hebrew source text of the Old Testament as they relate to the ways in which speech and the perception of speech are represented. When speech is retold or represented within a story, the storyteller has the option to provide a metapragmatic analysis of the “original” speech event. Most commonly, these metapragmatic comments take the shape of quotative frames, which introduce the represented speech and specify various pragmatic features of it, such as the original speaker, the original addressee, the nature of the speech event, or the reason for the speech event. The metapragmatic variety encountered within the
Hebrew Bible is usually described as the work of authors/redactors and attributed to written literary style. In this paper we first examine evidence which suggests that at least some of the metapragmatic variety relates instead to strategies employed by the storytellers/performers of oral texts. We then explore the ways in which various kinds of oral and written style may be encountered in translations of the biblical text.

Bible Translation and Alterity from an Orthodox Perspective
Simón Crisp

Much recent discussion in Bible translation has turned on questions of alterity. The wish to reflect in translation the essential otherness of the biblical text has come more clearly into focus as readers have increasingly become dissatisfied with the so-called functionally equivalent Bible translations which predominated in the second half of the twentieth century, largely as a result of the work of Eugene Nida. The sharp distinction made by Nida between equivalence of form and equivalence of meaning, together with a strong emphasis on idiomatic communication of meaning at the expense of the form of the source text, has over time been found unsatisfactory by readers looking for translations which reflect more clearly the status of the Bible as sacred text. In part these concerns have been driven by an increasing engagement of Bible translators with the wider world of Translation Studies. Functionalist theory of translation (Vermeer, Nord) in particular has become influential, and Relevance theory (Sperber, Wilson) has been systematically applied to Bible translation by some scholars (Gutt, Pattemore). Most recently attempts have been made to explore ways in which concepts of alterity, developed primarily in literary theory (Kristeva) and social psychology (Levinas), can usefully be applied to Bible translation (Beal, Towner). Nonetheless there remains a significant gap between this more theoretical level of reflection and the actual practice of making Bible translations. Most attempts to preserve in translation the otherness of the biblical text come down to more or less extremely literal renderings which essentially reflect very closely the form of the source text. This paper will suggest that the Orthodox Christian tradition of the understanding of Scripture, with its emphasis upon mystery on the one hand and continuity with Tradition on the other, can provide the basis for an approach to Bible translation which respects alterity without simply turning it into extreme literalness. Illustrative examples from a range of Orthodox-sponsored Bible translation projects will be presented and analysed in support of this claim, and some conclusions will be drawn about Orthodox Bible translation in English in the light of discussions about translation and alterity.
Recent decades have seen a significant expansion in the theorization of translation and increased complexification of our very understanding of the concept, due in large part to the ongoing elaboration of postcolonial thought and of other theoretical perspectives which have developed in its wake. Moving beyond the notion of translation as a strictly textual process, a number of scholars have begun to recognize translation as a valuable paradigm for interrogating certain other disjunctive cultural and social experiences that increasingly mark our existence in a globalized world and that contribute fundamentally to the formation of identities. In the introduction to their book Post-Colonial Translation: Theory and Practice, for example, Susan Bassnett and Harish Trivedi suggest that colonies could usefully be considered translations of their European originals. Building on this historical example, others have employed a similar paradigm in writing about experiences from migration to education to the construction of multicultural societies as processes of translation. Each of these studies, as well as others like them, presents a concept of translation that is far from prototypical; instead, what emerges is a metaphorical, or better, paradigmatic view of translation that allows us to apply what has been learned from centuries of dialogue about the social and cultural negotiations demanded by textual translation to other non-textual transformative processes. Bible translation is a clear example of a practice positioned at the very juncture of these two broad conceptions of translation – the prototypical and the paradigmatic – being initially concerned with a textual transformation, but inevitably carrying with it much broader implications for a whole series of other potential transformations of identity and community. Having first surveyed the ways this translational paradigm has been employed by scholars to date, this paper will go on to explore how such a paradigm might be usefully applied to the theorization of Bible translation, positioning the textual act of Bible translation as but one element of a broader socially transformative process and providing a single framework within which to address not only linguistic, but also contextual, cultural and social disruptures. Drawing on examples of several Bible translation projects carried out within the Canadian context, this paper will ask whether and to what extent the notion of a translational paradigm may be a useful tool both for deepening our understanding of past conflicts which have emerged in relation to sacred text translation and for helping us envision new and generative possibilities for better situating such projects in the future. In other words, how might expanding the breadth of our translational thinking inform our theorizing of Bible translation, as well as our practice of engaging with the cultural and social aspects of this cross-cultural undertaking?
Missionary-based and missionary-directed Bible translations in Africa were the norm rather than the exception during the major part of the twentieth century. However, due to a number of factors impacting the continent (the end of colonialism and the subsequent waves of anti-colonialism, the ‘predicted’ expansion of Christianity and rise in church growth, along with the emergence of high level training institutions and a well educated Christian leadership), new attitudes, procedures and structures have emerged. There has been a very noticeable power shift as expatriate-dominated translation projects have given way to African-directed ones. Not surprisingly, such radical change presents tremendous challenges and cannot occur without some degree of conflict.

This paper focuses on a specific translation project in Côte d’Ivoire, the Baoule Bible, begun by American missionaries in the 30’s (giving rise to a succession of New Testament versions), a project which continued on from 1960’s, in collaboration with UBS and the Alliance biblique de Côte d’Ivoire, culminating in the 1998 publication of a very popular and widely used Baoule Bible. Today a revision of that Bible is almost completed, along with a mother tongue study Bible, the first of its kind in the country. In this paper, we will examine shifts which have occurred as indigenous translators’ profiles, training and status have changed, as well as the impact of such shifts on the translation itself.

The translation has obligatorily moved from a rather strict evangelical perspective to a wide inter-confessional one. As the translation becomes more community-oriented, translation style has radically changed, moving away from a free dynamic style to renderings closer to the source. At times, team knowledge of literary stylistics has led to an improved translation. Metaphors which were not permitted in the first Bible (God is ‘rock’), due to the potential of cultural mismatch, are now judged admissible. Issues of foreignization and domestication are carefully weighed. How do translation agents (translators, exeges, consultants, sponsoring organizations) "live" these numerous changes? What tensions arise between the community’s desires and vision and the publisher’s need for international quality standards?

A history of this project is traced, concentrating on the impact of social change on the inner workings of the translation team and the impact of these shifts on the translation itself.
Translation, soft power and intercultural power dynamics in the context of 21st century Sino-African relations

Kathryn Batchelor

In the context of China’s ever-increasing involvement with Africa and of the competing and conflicting discourses that surround that involvement, this paper presents two sets of findings from an AHRC project exploring contemporary Sino-African dynamics through the prism of cultural exchange and translation. Firstly, using frameworks that outline connections between translation import/export patterns and power relations, such as those developed by Itamar Even-Zohar, Richard Jacquemond, José Lambert and Lawrence Venuti, the paper summarizes literary translation imports and exports between China and Africa between the years 2000 and 2014 and assesses the extent to which the patterns that emerge are characteristic of north-south or south-south exchange patterns, and thus how far they support or counter the official discourse put forward by Chinese and African governments, which casts the relationship as one of south-south co-operation. At the same time, the paper interrogates the usefulness of existing paradigms of translation dynamics in the context of situations with complex linguistic and cultural pasts, or where writers are likely to belong to a dominated culture but at the same time write and read works in languages normally associated with hegemony. Secondly, drawing on two examples of literary translations into Chinese that do not conform to the usual patterns governing translation selection, the paper suggests that translation can represent an important, if often overlooked, soft power tool, offering significant media opportunities for conveying a positive intercultural relations image, even if the translations themselves do not enjoy huge success in the target culture. By exploring the processes through which these translations came to be published in Chinese and contextualizing them within patterns of agency in translation selection more generally, the paper argues that these instances of soft power translation point to imbalances in the Sino-African relationship, in contrast with official discourses that stress equality and mutual benefit.

Collaborative Activist Translation 2.0, Metonymy and 'Slow Politics' in the 21st Century: Changing the world one semicolon at the time

Raúl Ernesto Colón Rodríguez

As a consequence of truthiness' pervasive character that bombards citizens from everywhere and on almost every topic, agents from civil society mobilize in order to demand sanity, and to promote an agenda of rational and complex reflection and analysis. This phenomenon gives rise to a new sociopolitical ethics named 'slow politics'. Translation figures in the change that civil society conveys through different activism projects, with both collaborative and non-professional forms of translation gaining ground. New formats for the dissemination of translations have been developed (web sites), translators are organizing and functioning in new horizontal forms, and these are
partially replacing traditional vertical activist forms of organisation (spontaneous non-professional translators’ groups), and new tactics and strategies are developing, giving pre-eminence to pluralistic ideological engagements. As a result, translation is engaged today in a new wave of the never-ending confrontation and dialogue between the dialectics of metaphor and the dialogics of metonymy in political discourse. The former are closely related to exclusivist binaries, the latter allowing, through adjacencies, dialogue and confrontation at the same time. This is the main reason why Complexity theory is pertinent to this study, its dialogic principle being a fundamental theoretical tool for the analysis of these new realities.

In this presentation, the author will compare two corpora of 15 originals and their translations of two recent experiences of collaborative activist translation online, from two countries of the Americas: Canada and Brazil. Levels of usage of metaphor and metonymy will be measured between original and translation, with the help of the bilingual term extracting software SynchroTerm 2013. Qualitative analysis will follow, through the study of commented published translations, in order to determine the impact, acceptance and reactions to this new textual forms.

In Canada, the site Translating the printemps érable, linked to the student movement in Quebec of 2012, constitutes a paradigmatic example of what we call here collaborative activist translation 2.0. In Brazil, the web site Outras Palavras presents articles translated into Portuguese, penned by leading authors of the international left and reflects a preliminary stage of development in collaborative activist translation, but one already far from 1.0 activism. Both cases allow us to grasp the social context and projection in which those translational practices are introduced and the way in which translators of these projects become representatives of a neorational message, with different, but interlinked ideological nuances, maybe in the new spirit of ‘slow politics’.

Translation and Soft Power in a Globalizing World: A Chinese Perspective
You Wu

Globalization, characterized as multiculturalism and universalism, brings about an increasingly interconnected world and intensifies linguistic interchange among people living in the “global village”. “Hybridity”, the conceptual linchpin to interpret this process in the context of global mélange, has gained visibility across many spheres of cultural research, including translation studies, being addressed as the output of dynamic cross-cultural communication. Along with the cultural turn in Translation Studies, the cross-cultural dimension has been highlighted, the function of translation has shifted from mere language transfer to dynamic cultural representation, and translating cultural differences becomes a central issue. Thus, as a bridging means of cross-cultural communication, translation with no doubt plays an important role in resituating and readapting local culture in the global context, which becomes a significant source of a country’s defensive and soft power. Translation as revolutionary/defensive power requires translation studies
to retain certain problematic political principles to defend cultural alterity and diversity. From the perspective of manipulation and power, translation is a possible vehicle of political engagement and revolutionary agendas. Globalization presents new risks, therefore one of the key issues concerning the connections between culture and globalization relates to cultural security. To ease the tensions triggered by the conflicts of different identities and the cultures behind, translation as both cross-linguistic and cross-cultural practices could play an important role as defensive power. Globalization provides the grounds for the development of soft power, and translation can function as attractive power to promote an understanding of China’s ideals, support its economic goals and enhance national security in subtle, wide-ranging, and sustainable ways. The concept of “soft power” derives from a simple dichotomy of defining coercive power as hard power while attractive power as soft power with three parameters, namely, culture, political values and foreign policy. In contrast to its remarkable performance in economy, the cultural influence of China has long been marginalized, which counteracts its international role achieved in the context of global economic integration. In this respect, the soft power strategy, with its emphasis on (re)construction of traditional culture and (re)assertion of cultural identity, becomes crucial in expanding China’s international influence, in which translation plays a considerable part. In reviewing existing literatures and analyzing statistical data, this paper argues that globalization presents both opportunities and challenges for translation as soft power. The role of translation has been strengthened in the age of globalization, which in turn leads to its even greater prominence in political arena. Translation is ideology-loaded and political-minded, instead of being an innocent act of disinterested mediation, translation is an important means of constructing identities and configuring the shape of intercultural encounters, which makes it possible as the defensive/revolutionary power vis-à-vis the arising fears regarding a crisis of identities intensified by globalization. Under the guidance of soft-power-oriented policies, translation not only serves as a “charm” tool for public diplomacy and nation branding, but also contributes to export Chinese cultural values. In this respect, promoting translation activities and ensuring sustainable development of translation industry is an essential issue in the long run.

**Fanon in Arabic: tracks and traces**

*Sue-Ann Harding*

This paper is part of the research project “Frantz Fanon In and Through Translation”, which is based at the University of Nottingham’s Department of French and Francophone Studies and partly funded by the British Academy. As stated on the project website, this collaborative investigation seeks to address the gap in scholarship that overlooks the fact that Fanon’s texts achieved their widespread impact through translation, and thus explores “the links between the translations of works by Frantz Fanon (1925-1961) and their reception in a range of linguistic and cultural contexts”. Of all the languages into which the Francophone Fanon has been translated, Arabic, perhaps, holds a special position, given both the contiguity and separation of the two languages in Fanon’s life, work and
POLITICAL ECONOMY OF TRANSLATION

This paper aims to situate translation in today’s (commercially) globalised world. This paper will elaborate the notion of a ‘political economy of translation’ by envisaging translation as a commodity in an increasingly unequal playing field (cf. Apter 2014, Cronin 2003, Tymoczko and Gentzler 2003). In addition, I will attempt to sketch a tentative topography of translation across asymmetrical global power relations by paying particular attention to the socio-economic dynamics inherent in multicultural politics, international cultural exchange and global networks of trade. The main thrust of the argument centres around David Harvey’s (2001) work in political and cultural geography and his assessment of the evolutionary logic of post-industrial capitalism. Harvey’s insights will further be linked to system-theoretical and norm-based approaches in translation studies, in an attempt to contrast the political economies of translation evident in the European Union as a multilingual institution, in the ethical prescriptions by national translation associations, and in the commercial fields of literary and academic publishing. Ultimately, I would like to argue for more analytical space accorded to socio-economic factors in translation research, factors which are too often ignored or sidelined in mainstream descriptivist, positivist-cognitive, and even culture-oriented translation
theories. Especially when English is involved as a language in the translational encounter, it is arguably even more significant to not overlook the critical centrality of the economic factor prior to the need to position the translational objects of investigation in their respective target-literary, psycho-dynamic and ideological environments. After all, the Anglophone hemisphere constitutes a hegemonic sociocultural landscape that remains violently enthralled to the reified principles of free market liberalism.

Translation and Solidarity: Postcolonial-Polish Relationships at the End of the 20th Century and in the Beginning of the 21st Century

Dorota Goluch

Indebted to the 1990s reflection on postcolonial translation and inspired by the recent shifts towards broader paradigms of translation and power, this research contributes to theorizing the links between translation and solidarity, a term which punctuates Spivak’s seminal essay ‘The Politics of Translation’ and features in timely debates about translation, power, activism and revolution (see e.g. the ‘Translation and the Many Languages of Resistance’ conference, Cairo, 2015). The paper critically engages with selected conceptualizations of solidarity from the social sciences and other neighbouring disciplines, briefly to evaluate their relevance for translation studies research. It then focuses on a study of the Polish reception of translated postcolonial literature, demonstrating how the concept of solidarity informs an understanding of the reception and of ‘postcolonial’-Polish relationships more generally.

I argue that translated postcolonial literature made Polish readers see similarities between specific postcolonial and Polish historical experiences. The argument is based on a reading of almost one thousand Polish reviews of translated postcolonial prose – including Nigerian, Algerian and other African works, as well as Indian, Middle Eastern and Caribbean texts – from the period 1970–2010. Using elements of discourse analysis, the reading reveals that postcolonial narratives featuring political and cultural subjugation, revolutionary struggle and postcolonial turbulences resonate for the reviewers with Poland’s history: the Partitions (1795–1918), German occupation (1939–1945), Soviet domination (1945–1989) and, to an extent, post-1989 globalization and U.S. American influences.

I go on to suggest that the awareness of historical similarities may imply a shared postcolonial sensitivity, which in turn might enable the forging of Polish-postcolonial solidarity. To this end, I employ Richard Rorty’s view that a localized, multifaceted and historically-bound sense of similarity – as opposed to similarity predicated solely on the universalist notion of common humanity – allows groups to enlarge the circle of ‘us’, by including those traditionally viewed as ‘others’, and thus paves a way for solidarity. Yet, I also follow the critics for whom solidarity is an unstable construct facilitating not only inclusion but also exclusion, which prompts me to stress the dynamic and heterogeneous character of any Polish ‘we’ that is being reconfigured as readers and reading constituencies engage with translated postcolonial literature.
This paper will contrast two forms of translation of subaltern knowledge in Latin America, using the frames of the conceptual history and the sociology of knowledge. On the one hand, in the last two decades, decolonial studies scholars have attempted to propose an alternative way of thinking Latin America by focusing on the knowledge of local communities. The ways of knowing of these subaltern groups have played a key role in these theoretical endeavours. The translation strategies used by decolonial studies’ scholars aim at putting the knowledge of indigenous populations at the centre of a decolonizing intellectual project. While the importance of the decolonial studies’ work is undeniable, it should be noted that their translations tend to resemble a ventriloquist performance. That is, there is a tendency to speak on behalf of subaltern groups, rather than to translate their discourse. Moreover, the translations carried out by decolonial studies’ scholars still need to overcome: 1) the victimization of the local discourses, 2) an essentialist vision of identities, and 3) a lack of empirical work within the communities. By failing to go beyond these colonial remainders, decolonial translations also fail to show the internal contradictions of subaltern groups, their complex historicity, and their conflictual relationship with hegemonic dynamics. On the other hand, long before the raise of decolonial studies, Bolivia became a stage of an extremely interesting translation project involving indigenous knowledge. In the 1980s, the Taller de Historia Oral Andina (THOA, Workshop of Andean Oral History) developed an epistemic process, whose main goal was recovering indigenous experiences for building new analytical frames. A historiographical project, which was focused on local communities was then undertaken with the objective of setting the grounds for a critique of the marginalizing life conditions of indigenous communities. Translation was one of the guiding principles of this historiographical project. The THOA reinterpreted the history of the Bolivian Altiplano through the oral histories of Aymara and Quechua communities. Within THOA, translation had a clear political goal, which could not be reduced to rhetorical intentions. It was not a matter of uncovering a hidden history, but of criticizing a particular social organization. Translation was used as a tool in the struggle of these communities for articulating their histories in their own terms. Because THOA is practically unknown in other Latin American countries, its multiple contributions to rearticulate subaltern discourses through translation have been understudied. By contrasting these two translation projects, this paper will shed light on the uses and misuses of the translation of subaltern knowledge in the Latin American context at the end of the 20th century, and will argue for studying translation processes such as the one undertaken by THOA.
The increasing acknowledgement of translation as an influential factor in socio-political changes highlights its role as a locale for power within which agent-structure interaction occurs. This irrefutable power container and its potential to shape perceptions has been controlled, banned or exploited by hegemonic groups throughout history, for which there is no shortage of evidence. This study explores children’s literature domain since it is ideologically, morally and didactically surrounded and it is where dominant institutions often start the inculcation of their values to build up the prospective supporting ideologues, to maintain hegemony and to preserve order. Adopting a sociological approach, this paper draws on Giddens’s structuration theory to address the dynamic nexus of structure-agency and rationalize translators’ role in constructing and perpetuating the contexts within which they face constraints. The very structures which impose themselves as constraints to translators are enablers for the agents invested with power. Although the rudiment of change lies in the actions, it is the asymmetrical access of agents to resources that maintains the hierarchy of power and directs their actions and decisions. In an attempt to expand the use of structuration theory in the domain of translation, this study focuses on Iran to investigate how translation can be instrumentalised to promote certain values and to instil intended norms. Iran has an elaborate monitoring apparatus which is a barricade at the frontline of the soft war, the term frequently used in the state mass media referring to the cultural and ideological effort of the West to erode Islamic values and to influence Iranian society’s worldview. In a developmental design, the data was gathered from quantitative and qualitative sources. The bibliographical catalogues of all children and adolescents’ books published in Iran during the years 1978-1993 and 2009-2012 were consulted to have a broad picture of children’s literature publication in Iran during the times of crises and post-crisis. The quantitative analysis revealed that there is an overall tendency to proliferate domestic literature, and the rate of the translation for adolescents has been remarkably lower than translation for younger group. This gave impetus for further investigation in a smaller frame, from translators’ point of view, since they are the first-hand source to impart their rationalisations of decisions. Fifteen semi-structured interviews were conducted to explore the factors which permeate translators’ decisions and their reflexively deployed strategies to cope with or potentially flout structurally imposed constraints. As per the qualitative analysis, translators’ decisions are structurally informed, and this might account for the significantly smaller proportion of translated literature for adolescents as well as the emergence of non-professional volunteer translations circulated on the internet, as an instance of resistance and counteract against structures of power. This study shows that structuration theory presents an inclusive framework to analyse how structures of signification, domination and legitimation are instantiated in translation activity in the form of communication of meaning, exercise of power, and evaluation of conduct, how translation contributes to their reproduction and thus their reinforcement, and how it can flout structures and bring about change.
Research on verbal irony has been attracting growing attention from audiovisual translation scholars. Nevertheless, the number of conducted studies on the combination between verbal and non-verbal components in the analysis, translation, and particularly, reception of irony transfer in audiovisual texts is still very limited. Due to the rapid technological advances, commercial requirements and differentiated viewer’s preferences, it is thus crucial to understand how viewers prioritize meaning-making modes embedded in the multimodal text and conveyed via subtitles so that a film could be accessible for a broader audience. The reception analysis of the subtitled films also aims to support screen translators in decision-making processes to produce film translation. My theoretical framework comprises of the echoic theory of irony and multimodal theory. Echoic theory of irony appears to be the most capable framework to support the study of multimodal irony in audiovisual texts as the significant importance of non-verbal semiotic resources in the generation and interpretation of irony has been demonstrated. Multimodal theory, on the other hand, will enable me to examine the role that verbal and non-verbal modes play in the construction of irony on screen. The data set is interrogated using a mixed-methods approach consisting of observational tools, questionnaires and eye-tracking. The observational phase involves multimodal transcriptions of selected fragments in which irony plays a pivotal narrative role to determine what non-verbal modes contribute to the multimodal construal of irony and how irony is relayed in the subtitles translation. The experimental phase will combine the use of eye-tracking technology and questionnaires for the purposes of triangulation. The analysis proceeds in the following way: first the selected excerpts of the film are divided into individual frames in order to identify and analyze what and how non-verbal semiotic resources are intertwined to construe a meaningful whole. The frames are arranged in sequences vertically demonstrating in columns various semiotic modes which contribute to the creation of meaning. Subsequently, subtitles are transcribed and analyzed. In the experimental phase, responders’ eye movements will be recorded when watching selected fragments of the films. This will follow up with a questionnaire in order to elucidate how viewers of the subtitled version of the films i.e. Sherlock Holmes (2009) and Sherlock Holmes: A Game of Shadows (2011) are able to retrieve ironic meaning in the original films. The results yielded form the multimodal analysis are expected to indicate how irony is conveyed in the subtitled Polish version of the two films. The experimental phase is expected to report what is the contribution of non-verbal semiotic resources to irony reception and comprehension by Polish viewers and what semiotic resources do Polish viewers prioritize when watching selected film fragments featuring the use of irony. On this basis, I aim to make an assessment of how effective subtitles are in the translation and reception of irony.
A proposal for audio description of children’s books.

Soraya Ferreira Alves

This paper aims at presenting the results of a research held at University of Brasília – UnB, during the period 2013/2014 and is linked to a research group on audiovisual translation and accessibility. It intended to suggest patterns for the audio description for visually impaired children of illustrated children’s books. In this case, the audio description would consist in the description of the images and their relation to the written text. The audio description is gradually being implanted in Brazil, and there are initiatives of the government in order to establish patterns of audio description of books, as the Nota Técnica Nº 21 / 2012 / MEC / SECADI /DPEE – MECDaisy, published at internet, which expects to regulate such practice with editors. Such document, however, does not include specific proposals for children’s books. Having this observation as basis, and having in mind that the semiotics organization of the book, that is, the relation between text/narration/images/audio description should make sense for the children, it was traced a methodology to verifying if the children’s books published in Brazil with audio description were following the rules of Mecdaisy and if they would fit the necessities of visually impaired children. So, a reception test was held at CEEDV – DF (Centro de Ensino Especial do Deficiente Visual), with 17 children between 5 and 8 years old. At first, all the children listened to a book published with audio description and answered comprehension questions. Then, an activity with the same book was applied at the classes, as a suggestion of the teachers involved, and other questions were made, along with the intervention of the teachers. After the results obtained and discussed with the teachers, the audio description of another book was made, following their observations and suggestions, like the insertion of sound effects. Then, other activities were proposed in order to verifying the comprehension of the children and if they liked to listen the story with audio description. After the test, the teachers answered a questionnaire about the efficacy of the audio descriptions of both books and their suggestions for a model that would satisfy the children. A final proposal of audio description was recorded and given to the school. Our final proposal for the audio description includes the insertions of music and sound effects and a major integration of narrative and audio description.

Why not? Arguments in favor of a closer and more effective partnership between sighted describers and consultants

Manoela Silva

Audio description (AD), a translation mode that aims at making visual information accessible to those who are blind, have low vision or who otherwise have difficulty to grasp visual information, was introduced to the Brazilian public more than a decade ago. Over the past years, the activity has left the shadows and has gained the status of an official occupation, being included in the Brazilian Classification of Professions (Classificação Brasileira de Ocupações - CBO). As a result, the quality of the descriptions
being offered and their adequacy to the target audience became even a bigger issue, which led to the emergence of a new professional: the consultant. However, the role of that professional in the AD process might differ a lot depending on the company or team of audio describers. Most of the time, since the consultants are members of the target audience, they act as revisers checking if scripts created by sighted describers are understandable and would suit the needs of visually impaired people. Sometimes, however, they work side by side with their sighted peers and are involved in the writing of the scripts as well. Personally, we favor the second model. The objective of this study, therefore, is to present arguments in favor of a closer and more effective partnership between sighted describers and consultants. The research derives from two other studies. The first one, whose objective was to outline the competencies needed by visually impaired people to act as consultants, was presented in the city of Florianópolis in 2013 at ABRAPT’s XI International Congress and the V International Congress of Translators. The second one, whose objective was to describe which elements in a training course were necessary to foster a more collaborative work between prospective describers and future consultants, was presented in the city of Salvador in 2014 as part of UFBA’s XII Seminar on Applied Linguistics and VIII Seminar on Translation. After those studies, we offered training courses aligned to the principles outlined in those works to both sighted and non-sighted people. The data collected was then complemented by some practical exercises we undertook in writing scripts together with visually impaired people as well as by interviews we carried out with professional describers and consultants. All those experiences led us to believe in the advantages of a stronger partnership between sighted and non-sighted professionals. We want to make clear, however, that our goal is not to dictate rules, but to demystify “the less travelled road” and help describers make reasoned decisions about the role of the consultant in the AD process.

Linguistic Segmentation in the SDH of a Brazilian Telenovela: a corpus-based study

Ítalo Assis

Since 2002, State University of Ceará has carried out researches about Subtitling for the Deaf and Hard-of-Hearing (SDH) in an attempt to establish parameters that fit the needs that Brazilian deaf people might have. The results of one of these previous studies have suggested that a good segmentation – subtitling feature that is related to the division of the translated speech into text along the subtitle – can guarantee a comfortable subtitle for the deaf community even when the subtitle is based on reading speeds of 160 and 180 words per minute. This work aims at describing and analyzing how ill-segmented subtitles regarding linguistic segmentation – segmentation that is based on syntax and is related to the division of the translated text into subtitles of 2 lines or more – is presented in the closed caption pop-on type of SDH aired on Brazilian TV network. More specifically, in the SDH of one episode of the Brazilian telenovela Amor Eterno Amor, part of the corpus of the CORSEL project (Corpus, Segmentation and Subtitling) and which was extracted automatically with the program CCExtractor. The methodology was based on a descriptive dimension, making use of a quali-quantitative analysis to
check the problems related to the linguistic segmentation. It was done by using tools that are proper from Corpus Linguistics, such as annotation and corpus electronic analysis. The so-called segmentation problems were identified by annotation of specific tags to this kind of analysis, created from a Brazilian Portuguese grammar based on a functional aspect. After the annotation process, the corpus could be analyzed with the help of the program Wordsmith Tools 5.0. The results of the research indicated a substantial quantity of linguistic segmentation problems in the corpus, close to 26.8% from the total amount of subtitles. The problems appeared with more frequency in verbal and noun phrases, as well as in 3-line subtitles with a high speed. I consider this substantial quantity of segmentation problems in the corpus as one of the reflexes of the lack of preoccupation TV Stations in Brazil have got with their subtitle quality. Also, subtitlers’ lack of expertise on linguistic segmentation may be one of the causes of so many problems.

The importance of being relevant? The benefits of using pragmatic and cognitive approaches to conceptualise audio description

Sabine Braun

In Audio Description (AD), the translation process starts from a multimodal discourse (based on a film or multimodal performance), of which one or several elements (visual images and some sound effects) are translated into a verbal text (a set of audio descriptions). This text is produced to form part of the multimodal discourse that the visually impaired target audience processes (the audio described version of the film or performance). One of the challenges the audio describer faces is that s/he has control over only some elements of this discourse. Another challenge of AD is the limited time to describe rich visual images and scenes, necessitating specific strategies of information selection, condensation and/or omission. Although not exclusive to AD, these challenges have led to AD (and other modalities of audiovisual translation) being conceptualised as constrained and partial translation (Bogucki 2004; Benecke 2014).

Inspired by the belief that pragmatic and cognitive models of communication enable us to re-evaluate these perceptions and offer great potential for the study and practice of AD, this presentation aims to review such models and discuss their contribution to conceptualising especially the three inter-related sub-processes of AD: the comprehension of the multimodal source discourse by the audio describer; the translation of selected elements of this discourse; and the comprehension of the newly formed multimodal discourse by the visually impaired target audience.

The focus will be on two models, Relevance Theory (Sperber & Wilson 1995), which presents the most comprehensive pragmatic model of communication, and Mental Model Theory (Johnson-Laird 1983, 2006), which underlies cognitive models of discourse processing. Although these models have so far mainly been used to explain monomodal verbal discourse, it will be argued, by drawing on the small but growing body of relevant research, that they can be applied to multimodal discourse as such (e.g. Forceville 2014; Yus 2008) and to AD (e.g. Braun 2007, 2011; Kruger 2012; Fresno 2012; Martínez 2010; Vandaele 2011), and that the benefits of their application to AD are wide-ranging. It will
be shown, for example, how the chosen theoretical models can raise awareness and create understanding among practitioners and target audiences for the difficulties with lay requests for ‘objectivity’ and ‘describing just what you see’; how the explanations derived from these models provide a fruitful basis for training; and how a pragmatic and cognitive reconceptualization of AD contributes to the empowerment of the audio describer as a linguistically, culturally and socially responsible agent and creative decision maker.

The presentation will begin by providing a brief introduction to the two models and explain how apply to multimodal discourse. Then this framework will be used to discuss and question common perceptions of AD as being ‘constrained’ and ‘partial’ translation. This will be followed by an outline and illustration of the benefits of adopting the proposed theoretical framework, drawing on a corpus of practical examples of AD and on academic and lay discourses relating to AD. The presentation will conclude with a brief discussion of questions for further research in this framework.

Subtitles as a Manipulated Source for Target Audience’s Text-Worlds

Zhu Zhu

Cognitive theories generally hold that human beings understand a text by creating and processing mental representations in their minds. Text World Theory shares this belief and calls mental representations ‘text-worlds’. Informed by systemic functional grammar and other cognitive, psychological and philosophical approaches, Text World Theory holds that text-worlds are situated by world-building elements (time, location, object and enactor) and propelled by function-advancing propositions (relational, material and mental processes). A film is a polysemiotic text composed of messages produced and received in aural-verbal, aural-nonverbal, visual-verbal and visual-nonverbal channels. Messages in each channel would contribute to the creation and development of the target audience’s text-worlds. When a film is subtitled in a foreign language, messages originally carried in the aural-verbal channel are duplicated in the visual-verbal channel. Due to the three-fold translation constraints on subtitling (cross-medium, feedback-effect and technical constraints), it is not possible for the messages duplicated in the subtitles to be identical to those in the original dialogue exchanges in either form or content. This means that compared to the intended audience of the original film, the target audience of the subtitled version would base their text-worlds on manipulated world builders and advancers. The current study looks at what has been manipulated in the process of subtitling Chinese feature films into English and how, and also what impact such manipulation may potentially have on the creation and development of the target audience’s text-worlds. Three Chinese films are selected as the case study in this paper: Farewell My Concubine (dir. CHEN Kaige, 1993), Summer Palace (dir. LO Ye, 2006) and Coming Home (dir. ZHANG Yimou, 2014). All the three films contain sections set against the background of political turmoil in modern China: either the Cultural Revolution (1966-1976) or the Tiananmen Incident (1989). Detailed comparison between the English subtitles and the original dialogue exchanges is carried out at the sentence
level. The entire dialogue exchanges and subtitles of the three films are examined with a focus placed on extralinguistic cultural references (ECRs).

**Brazilian audiodescribed television: a corpus based study of ad screenplays of films and tv series**

Renata Mascarenhas, Alexandra Seoane, Ana Tássia Silva, Ana Carla Nóbrega, Jéssica Nóbrega, Lindolfo Farias Júnior and Renatta Franco

In compliance with the Ordinance No. 188/2010, the TV stations that transmit with a digital signal, since July 2011, must broadcast some of its programs with audiodescription (AD), an audiovisual translation modality that aims to translate images into words for the visually impaired audience. Four years after the implementation of AD in the Brazilian television, it is worth investigating how this translation practice is being applied to this media. In this context, the research project CAD_TV (PosLA/ UECE/ BFP-FUNCAP) was created. The purpose of this paper is to present this project that has the objective to build a corpus of audiodescription screenplays of films and TV series broadcast on different Brazilian TV stations in order to map and to describe its translation strategies, while taking into consideration the differences between each program and narrative genre. To this aim, the research is carrying out the following steps: (1) recording the TV programs; (2) transcribing the audiodescriptions, using the software Subtitle Workshop 2.51; (3) manual tagging of the AD screenplays of each program; (4) reviewing the tags, according to narratological parameters and the creation of new tags fulfilling the standard demands by the corpus built in this research; (5) identification of the most frequent translation strategies of the screenplays, using the software WordSmith Tools; and (6) the description and analysis of the most meaningful and frequent strategies. This research is therefore descriptive in nature and corpus based because it proposes a systematic study (based on narratological and discursive patterns) of the AD of films and series broadcast on Brazilian television by way of an electronic analysis of an annotated corpus. In general, the preliminary results demonstrate that the theme of each program and its narrative structure influence the discursive strategy of its AD screenplay. It is also observed that the translation strategies vary according to the TV station and to the narrative genre. We believe this research seems effective in the investigation of the most frequent translation strategies of the screenplays and can be used to identify possible linguistics and narratological problems that can afterwards be evaluated with visually impaired audience and audiodescribers.
Overcoming the interpretation/description dichotomy in AD: an interdisciplinary approach

Gabriela Baptista and Larissa Costa

The aim of this paper is to produce a theoretical investigation about the relationship between the description and interpretation of visual images in audiovisual translation (AVT) focusing on audio description (AD). AD is defined as the translation of images into words, intended to make visual media accessible for the blind and the visually impaired. Therefore, the main particularity of AD is that the source texts are visual images, in all forms: still or moving, seen live or mediated by a screen etc. The issue of how words and visual images are interpreted is central to the elaboration of guidelines for AD, since “describe what you see” is the field’s main general rule. Frequently, both lay people and specialists still conceive describing and interpreting as a dichotomy, and prioritize description, seen as objective, over interpretation, considered as subjective and valutational. In order to examine this issue, we draw on the field of literary criticism, based on the premise that there are interpretative strategies authorised by institutions and shared by groups of individuals, for whom some interpretations are more acceptable than others. Our methodology is based on social semiotics and multimodal research, which emphasise the communicative practices of individuals interacting in social contexts by articulating and interpreting discourses produced through the organisation of semiotic resources called ‘modes’ (i.e. image, writing, lay out, visual image, speech, gesture, posture, music, moving image, 3D object, soundtrack). All modes and the relations between them offer a potential to produce meanings, which are socially constructed. In other words, the meaning making potential of verbal language (writing and speech) and images (moving and still) and cultural conventions guide their production and interpretation. The main point of our analysis is to deconstruct the interpretation/description dichotomy in AD, since interpretation is always part of all communicative practices. The result we aim at is to develop a theoretical basis by providing analysis tools that can inform the decision making process of audio describers and audiovisual translators.

In search of parameters for the audiodescription of paintings with the support of audiovisual translation, multimodality and social semiotics

Maria Nunes

This article takes into consideration the assumption that the audiodescription (AD) of works of art is still a field that is only beginning to be explored and researched, allowing new studies to be carried out in the attempt to expand its domains. Thus, it is part of a piece of research which is aimed at finding systematic ways of audiodescribing bidimensional works of art so that they may effectively provide the visually impaired with access to aesthetic experiences through the audiodescription, in this case, of paintings. In this process, alternatives for the ressignification of meanings from a visual code to a verbal one are of Paramount importance, in order to really convey the so much sought
and expected aesthetic experience that a work of art might provide. The aim is, therefore, to present an audiodescription of a painting by Dutch painter Pieter Brueghel (c.1525-1569), entitled Hunters in the Snow, preceded by an analysis of the painting, using as support elements of audiovisual translation, multimodality and social semiotics studies. More specifically, the analysis is carried out using as a reference mainly O'Toole (2011), whose model of analysis of works of art provides an insightful way of viewing a work of art, thus allowing the audiodescriber to make informed choices when translating the visual aspects verbally. Theoretically, it is also anchored on Holland (2009), and De Coster e Mühleis (2007), works which provide access to considerations on the process of AD of Works of art founded on previous practical experiences of audiodescription in museums. Following the presentation of the audiodescription, a brief discussion and assessment of how the theoretical works and research so far carried out help to outline some parameters for the audiodescription of bidimensional works of art. Although still in an early stage, the research points to some aspects that may be converted into parameters, as more audiodescriptions are developed.
In this study, I examine the process of self-translation that I have experienced translating my autobiography from Japanese to English, focusing on the fundamental link between the acts of translation and narration. The main question asked here is: What is the self-translation process like when the translator is also the author, narrator, and protagonist, as in the case of my autobiographical translation, Samurai and Cotton? This study is unique in that the process of self-translation is examined by the author-translator herself (i.e., myself). Moreover, the story, being autobiographical in nature and narrated by the translingual writer and protagonist, serves as metanarrative providing clues about the author-translator’s psyche as she transitions through geographical, cultural, and linguistic changes.

Translation is a communicative act, in which the translator tries to achieve purposes, one of which is to communicate across languages with the intended addressees—the target audience. Narration, too, is a communicative act, in which a narrator produces a narrative discourse or text intended for her/his target audience. In works of fiction, the narrator and the author are not necessarily coterminous, but in the case of self-translated autobiographical narratives, such as mine, the author, who is the protagonist by definition, serves as the first-person narrator as well as the translator. As in the case of Samurai and Cotton, when the roles of the author, first-person narrator, protagonist, and translator are coterminous (thus used interchangeably in this study), the translation of the narrative needs to be examined from multiple communicative perspectives, which involve, for instance, the narrator-translator’s perceptions of the new target audience, the events and participants described in the story, etc. Although the narrator remains constant throughout the story, her/his role and tone may change as the story develops, events occur, stages shift, and different participants come and go, which in turn influence the narrator-translator as well.

Self-translation is a complex process, and it becomes even more so when the author-narrator serves as a historian, family biographer, autobiographer, and nostalgic storyteller. The geographical and temporal stages in Samurai and Cotton shift dramatically from the world of the samurai and the collapse of feudalism, to postwar and modern Japan, and to the US, covering the time span of more than 150 years, with two different cultures being juxtaposed. The narrator-translator’s psyche surfs through different phases and events as the translation work progresses through different stages of the story told in the book. In this study, therefore, I examine the process of self-translation in light of the narrator’s roles and persona—or “colors”—that change according to the time, events, and participants as well as the audience and the language, focusing on the chameleon-like style-shifting by the narrator-translator in self-translation.
Ethnographies and Autoethnographies as Self-Translations: The Case of 19th Century Writings in Spanish and Mapudungun

Gertrudis Payas

The late 20th century saw the realization in the disciplines of anthropology and ethnography that most narratives of so-called “primitive” cultures based on oral accounts gathered by Western scholars to help understand such cultures had to be viewed as representations created by the practitioners themselves and hence reflected their biases and prejudices. This acknowledgement characterized the ensuing “crisis of representation” that affected historical and anthropological studies (Marcus and Fisher 1986). In general terms, postcolonial translation studies can be described as a consequence of this turning point (Carbonell 1997; Bassnett & Trivedi 1999).

Applying these concepts to the analysis of translated ethnographic texts, Kate Sturge (2005) observed that ethnographers are often unaware of translation as a method for understanding and representing cultures, and argues that most ethnographic narratives obtained by eliciting information from informants and textualizing it in their language can be considered as originals, created and formatted by the ethnographer himself, before subsequent translation. The ethnographer can thus be regarded as both the author of the original, creating the text in the indigenous language and preparing it for translation, and of the subsequent translation, meaning that such authors can arguably be regarded as self-translators, as well as target readers.

However, on other occasions it is the native informant who textualizes oral accounts in his own language using the ethnographer’s method, and translates them into the ethnographer’s language. Pratt terms these texts autoethnographic (1991), and in this case it is even clearer that the process is one of self-translation.

The language of Chile’s native Mapuche, Mapudungun, was first described by the Spanish Jesuit missionaries during Spanish colonial rule in the 16th and 17th centuries, although it was not until the late 19th century, after Chile had declared independence, that the first modern descriptions and systematizations of Mapudungun were undertaken. Rudolf Lenz, a German philologist residing in Chile, published a series of studies in which he presented and commented on a collection of oral narratives and lists of phrases compiled during his field trips with the help of informants who also collaborated in the translation. One of these indigenous collaborators, Manuel Manquilef, took it upon himself to publish similar material, using the same method and translation strategies as the philologist but introducing literary features that enhanced the text in Spanish. Manquilef’s literary embellishments attracted severe criticism from Lenz.

This presentation will examine the relevance of parody and other literary tropes when considering the translation strategies used in these self-translations and discuss the discourse on translation and the indigenous language that is explicitly or implicitly proposed by both Lenz and Manquilef’s texts, together with the role of translation at the intersection of poetics and ideology.
In the article entitled “History and the Self-translator” (2013), Jan Hokenson maintains that a large amount of translative activity has been prompted by four main historical drives. These are the foundation of political states, post-colonialism, religious reform movements and diasporas (such as exile and migration). Such immense translative activity, as she claims, includes an important subgroup, that of self-translation and self-translators, which needs to be investigated more deeply. In line with Hokenson’s call, our presentation will focus on the case study represented by Marco Micone and his peculiar activity as a migrant self-translator.

Born in Italy in 1945, he migrates to Quebec (Canada) to escape poverty. Micone is a polyvalent individual. Not only has he extensively written, translated, adapted and self-translated for the stage, he has also played a politically pivotal role within the Italian migrant community of Quebec by supporting the adoption of a multicultural and plurilingual politics. Despite being an Italian native speaker, Micone has always written his plays in French, and translated/adapted for the stage from English or Italian into French. His name has thus seldom crossed the ocean to reach his homeland. Nevertheless, the chance to be published in Italian arrives when he agrees to self-translate his theatrical trilogy for Cosmo Iannone Editore, a small publishing house interested in translating into Italian the works of Italian migrant writers living abroad.

To investigate Micone’s self-translations, we have adopted the socio-graphical approach, which is a theoretical model stemming from Bourdieu’s (1993) concept of “genetic sociology”. This approach aims at uncovering Micone’s personal writing and translatorial dispositions within a national and social system. In other words, this model does not prioritise sociological subjects over the context or vice versa. It rather investigates them as interdependent forces that mutually influence and affect the cultural product. The application of such a model to Micone’s self-translations has brought about some preliminary results. While self-translating from French into Italian, and after having self-translated literally the first four scenes of his first play, Micone decides to rewrite the rest of the trilogy. Fascinated by the way the Italian language reshapes and revitalises his plays, Micone drastically decides to put the source texts of his trilogy originally written in French in the ‘80s aside. Thus, the self-translations into Italian become the “new source texts” of the trilogy he will then self-translate into French, too. We refer here to an exceptional textual role-shiftingness triggered by a linguistic and cultural change.

Micone’s unique experience as self-translator has inspired the following research questions: since his textual role-shiftingness appears to be an attempt to blur the frontiers between original creation and translation, is self-translation not a final result but a “meta-writing-practice” capable of cross-fertilising various cultural fields, leaving a mark on them and eventually generating some features of its own? Can self-translation help us understand how multilingual migrant agents perceive interculturality? How can TS
In this paper, we want to study the complex cross-fertilization between self-translation, translation, multilingual writing and collaborative writing developed by two important bilingual (Flemish-French) cultural mediators in early twentieth century Belgium, Paul-Gustave Van Hecke (1887-1967) and André De Ridder (1888-1961). Van Hecke and De Ridder need to be studied together. First of all because of their joint activities as founders and editors in chief of the Flemish periodicals De Boomgaard (1909), Het Roode Zeil (1920) and of the Francophone periodical Sélection (1920), secondly because of their common writing practices and finally because of their concerted efforts in favor of Flemish art and literature in both Flemish and Francophone publications. Our corpus will consist of published novels, essays, chronicles and critiques, but also of unpublished letters and manuscripts which gives us insight into the concrete practices of self-translation.

In the context of a linguistically conflicted Belgium, it is fascinating to scrutinize how Van Hecke and De Ridder practiced and used self-translation and to examine when, why and how they switched between languages and how they connected these practices to other literary and artistic mediating activities. Since the origin of Belgium in 1830, a national culture was never self-evident. In the aftermath of World War I, Van Hecke and De Ridder witnessed a number of seemingly opposite developments within Belgium. Rising patriotism in the immediate postwar years went together with an intensification of regionalism. Especially Flemish groups were lobbying for Flemish cultural and linguistic emancipation which increased tensions between the two language groups. At the same time, a firm internationalism was politically visible in the creation of the League of Nations and culturally in the international humanism as defended by Romain Rolland in his Déclaration d’Indépendance de l’esprit [Declaration of the Independence of the Spirit] (1919), uniting some thousand writers worldwide. Both Van Hecke’s and De Ridder’s multilingual and collaborative writing practices had a regional, a national and an international dimension, in dialectically interacting and evolving combinations.

By examining Van Hecke and De Ridder, we aim to show how self-translation should be studied first of all in relation to other writing and mediating practices, secondly in terms of continuities between versions and finally in relation to the production and reception contexts. In other words, we aim to analyze if and how the cross-fertilization between translating, self-translating, multilingual writing and collaborative writing as well as the evolution of the relationships between them is instrumental to understand Van Hecke’s
and De Ridder’s textual universes and their contribution to the construction of a changing (sub)national and international culture in early twentieth century Belgium.

“A Poet Who Can Be Only Read in Translation…”: Czesław Miłosz as self-translator in the context of his practice of cultural mediation.

Magda Heydel

Czesław Miłosz is a pivotal figure in the Polish-American cultural mediation. He combined the roles of writer, anthologizer, journalist, commentator, translator and self-translator. His original writing shows traces of interaction with the literary environment he inhabited after the war. He opened channels of communication between the two cultures; what is now known as “the Polish School of Poetry” stemmed from his translations of Polish poetry; he also became a self-translator, carefully managing his bilingual output.

Although defining himself decidedly as a Polish poet, Miłosz was aware of the role the English versions of his work played in creating the image of himself as a writer and of the canon of contemporary Polish poetry. The aim of my paper is to look at Miłosz’s self-translations as a case in designing the cross-cultural mediation (Pym 1998; Milton, Bandia 2009, Cordingley 2013). I want to look at Miłosz’s complex status as a writer displaced from his native environment, to study the web of interconnections between his writing in Polish and the shape it took in English, as well as the inspirations he found in English-language literature. The status of his self-translated work is ambivalent in perspective of both his self-definition as a writer and the practice of cultural mediation he was engaged in. The case of Miłosz as self-translator will let me answer questions regarding the relationships established in the course of the cross-cultural mediation not only on the extra-textual level but also on a deeper level of text construction and poetics. Both differences and equivalences between the bilingual versions display the construction of the inter-space which emerges through (self-)translation between the two world-views and world-images of the two languages. By problematizing the complex position of the author-translator I intend to describe dimensions of the space “in-between” (Pym 1998, Koster 2002) which is practically non-divisible into the original and the translated.

I have written on Miłosz as translator (Heydel 2013; Heydel 2007) and edited a volume of his translations into Polish (Miłosz 2005). I was also granted a fellowship at Beinecke Library (Sept-Oct2014) to study Miłosz’s manuscripts there. Reading his notebooks and letters from the American years, let me look deeper into the mediation processes he initiated and to understand the causative mechanisms behind the making of his (self)translations.
This paper will contribute to research on self-translation by studying the case of Israel Zangwill, the son of East End London immigrants. Zangwill earned a B.A. in English and French in the 1880s, in addition to learning the two traditional languages of the Jewish community: Yiddish and Hebrew. His mastery of Hebrew enabled him to translate competently Hebrew poetry into English; however, Zangwill was not primarily a translator. Rather, he was a successful author, well integrated into English cultural and literary circles. Yet, some of his writings were more controversial, in particular his self-translations that incorporated linguistic hybridity to varying degrees.

To understand the power dynamics that influenced Zangwill's (self-)translation decisions and strategies, the paper will refer to polysystem theory as well as to Bourdieu-inspired sociological approaches to translation that consider issues of (authorized) language and power. This theoretical framework will underpin the analysis of, in particular, Zangwill's Children of the Ghetto: A Study of a Peculiar People, as an example of self-translation.

It was written as a realistic socio-linguistic portrait of the linguistic hybridity that marked the East End Jewish community, and it became the first Anglo-Jewish best-seller to present the spiritual crisis that London’s assimilated Jewish community was facing. Zangwill wished that his Jewish roots be known and was keenly aware of “‘asymmetric’ linguistic configurations” (Grutman 2013) between English and poor immigrant languages (e.g. Polish, Russian and Yiddish), that did not enjoy the same symbolic capital English did. At the beginning of the 1890s, the Jewish Publication Society of America (JPSA) was looking for a Jewish Robert Elsmere and asked Zangwill to produce an English version based on London’s East End for Jewish Americans, in addition to British Jews. However, to reproduce the linguistic diversity of the community he was forced to choose between writing a linguistically hybrid text or (self-)translating immigrant languages, in particular Yiddish and Hebrew.

Israel Zangwill belonged to a traditional linguistic minority (Grutman 2013: 188), was multilingual and “well read in more than one literary tradition” (ibid.: 193). The paper will examine examples of (self-)translation strategies in Children of the Ghetto, and compare them to strategies retained by Zangwill in earlier works as well as to examples of self-translation between conventional British and Jewish cultures in his daily life in order to come to a clearer understanding of his status as a (self-)translator. By cultural self-translation, we refer to Zangwill's negotiations between British (dominant) and Jewish (minority) cultures in London.

Like Oscar Wilde's French original Salome, Children of the Ghetto has no source text, Zangwill self-translating between Hebrew/Yiddish and English while putting pen to paper. While Wilde, Kafka and Huston, among other translator/writers have been abundantly studied, Zangwill's works have not yet attracted the attention of Translation Studies scholars. As such, analyzing this case study will add new research to the literature on self-translation.
Tracing self-translation and bilingual writing: the case of André Brink
Lelanie De Roubaix

The proposed paper will focus on André Brink, acclaimed South African author who has been creating Afrikaans and English versions of his novels since he first self-translated one of his own novels in 1974. Brink’s creative practice has evolved over time – starting from only writing in Afrikaans, to self-translating his Afrikaans novels into English, to creating simultaneously the Afrikaans and English versions of each work. In interviews, Brink has qualified this latter process, saying that he goes back and forth between the two versions while he writes them, letting one version influence the other and making changes to both as he continues. This process of writing two linguistic versions of his novels simultaneously is not only a unique creative practice, but a practice that results in texts that are interesting and challenging to study.

In Brink’s case, simultaneously writing two versions of a novel in two languages has become part of his creative process. Whether one chooses to situate this practice within the framework of self-translation, or places it in a broader category of rewriting (cf. Bassnett 2013), the texts resulting from this creative act provide valuable insight into the phenomenon of simultaneous bilingual writing itself, as well as into the creative literary practices of their creator.

The proposed paper will trace the evolution of Brink’s creative literary practices, namely from self-translation to simultaneous bilingual writing, by studying examples from texts created by these different practices. By comparing the two linguistic versions of novels that were self-translated with linguistic versions of novels that were written bilingually, I aim to trace the voice of the author in different versions of the text by focusing not only similarities and differences between two versions of a single novel, but also similarities and differences between “self-translations” and “bilingual creations”. Focusing on the texts themselves and linking the discussion of examples back to the practices that were used to create them, I aim to consider not only the translational or literary activity that gave rise to the texts, but also the linguistic, cultural, ideological and political spaces from which they were created and that ultimately constitute the voice of the author.

Cordingley (2013:3) emphasises that the self-translator’s stereolinguistic optics puts any one of her or his languages/cultures into relief with respect to the other. Consequently, translators share with many writers from the margins the tendency to subvert the possibility that their writing affirms a singular national culture or literature. Hybridity characterizes not only many self-translators’ external and textual environments, but the internal bilingual and bicultural space out of which their creativity emerges.

In Brink’s case, a multilingual author living in a multilingual environment, his use of languages and his creative literary practices are inevitably closely linked. By studying different linguistic versions of his novels and attempting to find traces of the voice of the author in the different versions, I aim to contribute to the increasing interest in and research on self-translation that Cordingley (2013:9) has symbolically termed “a renewed interest in the author”.

100
Literary self-translation is currently seen as a (post-)modern expression of a globalized world. Inter-lingual rewriting and intertwining between translation and writing seem to constitute a new literary phenomenon attributed to hybrid and bilingual writers “having been born across the world” : the “translated men” (Rushdie, 1991:16).

Nevertheless, bilingualism is far from being a new element in literature and the desire – or necessity – to direct a text to two readerships has been a secular practice (cfr. Hokenson & Munson) especially in heterogeneous and multilingual cultural spaces.

As such, in early twentieth century Belgium, in spite of the growing tensions between the two historical linguistic communities, self-translation into Dutch (Flemish) and French was a common activity, particularly for less literary genres (popular novels, chronicles, art critics). For example, under the pseudonym of Gabriël d’Estrange(s), the consecrated Flemish writer Georges Eekhoud (1854-1927) wrote four serial novels, existing in two linguistic versions, which circulated more or less simultaneously in weekly deliveries between 1897 and 1904. Constrained by time, by the editing house guidelines and by the necessity to write fast and in quantity, rather than in quality, the self-translator conveniently changed the directionality of the self-translation process various times, effectively blurring the borders between original and translation.

As a result, in this process of (nearly) simultaneous self-translation, interaction between writing and translating, as well as both adapting (from theater) and plagiarizing become sources of creativity. Both versions cross-fertilize each to create an hybrid scenography that reflects and negotiates a complex and conflictual enunciation context via a.o. (1) a multilingual scenography and the use of heterolingualisms (Grutman, 1997), (2) a dialogue between the writing and translating agencies (3) characters as translator or interpret who mediate within a manichean story (4) a paratopical narrator voice (Maingueneau 2004).

Taking as an illustration one of the four bilingual novels of Gabriel d’Estrange(s), i.e., The Brussels street singer [De Brusselse straatzanger/Le chanteur de rues bruxellois] (1897-1898), the aim of this paper is (1) to analyze the discursive traces, or textual inscriptions, left in the production process of this bilingual text (2) to discuss a few features for a poetic of self-translation.
Skinned (2013), South African bilingual author and poet Antjie Krog’s most recent poetry volume in English translation, includes a section entitled ‘becomings’. The section comprises of eight poems originating from a poetry caravan across Senegal and Mali which Krog attended together with African poets and griots. In her narrative fictional book(s) A change of tongue (2003) and its translation into Afrikaans, ‘n Ander tongval (2005), Krog recreates the landscape of poetry with which she engaged as Afrikaans mother tongue speaker during the travels to Timbuktu. Her narrative account is interspersed with translated poems of her own and of the African writers. The eight poems in Skinned represent a process of re-vision, opening up a space (through the text) where culture and language come to signify a multiplicity and diversity of creative origin.

Using Lionnet’s (1989) interpretation of the term métissage, the poems in Skinned and A change of tongue are read as textual spaces characterized by stratifications of diverse language and cultural systems. These texts, specifically Skinned, represents a site or a space of métissage on more than one level: In her recollection of the words and poems of some of the African poets, Krog shapes these words into Afrikaans, her mother tongue, as part of a process of translation as comprehension (read understanding and knowledge); the comprehended poetry is represented in ‘n Ander tongval, only to be translated later into English in the book A change of tongue (which was published before the Afrikaans version), and ‘retranslated’ as ‘complete’ poems in Skinned. Interweaved in these poems are Krog’s own poetry – fragments of existing as well as new poems that originated during the poetry caravan. In the process of retranslation and the creation of different or differing versions, Krog adopts a rhizomatic translational identity, reflecting her socioideological horizons.

This paper explores the interlocking traces of memory, metaphor and identity by following the modes of interaction and conditions underlying the creation of these poems. Following Nouss’s (2007) take on métissage within the frame of translation, Skinned is interpreted as a meaningful vector and index of the historicity of not only Krog’s process of translation, but also the African origin of her texts. The poems stand as both textual and oral traces of the past – as spaces of memory constructed through the interreferential nature of the texts themselves.
I examine the question of narration and how it both shapes and develops in the Spanish and English novels that constitute Mexican-American author and self-translator Rolando Hinojosa’s Klail City Death Trip series. Through the course of this series of fifteen interconnected novels, Hinojosa frequently recurs to the device of an active, self-referential, and sardonic narrator who both colludes with and playfully jeers at the other narrative voices. I argue that the narrator’s interpolations reflect Hinojosa’s own internal negotiations as an author and translator who displays and interrogates Anglo, Mexican, and Mexican-American identities in the linguistically ambivalent space or scenography of South Texas, Hinojosa’s Klail City or the larger Belken County. This recurring narrative voice enables Hinojosa to foreground or make “visible” the translation processes that are otherwise understated in his multilingual oeuvre and to lend authorial credence and coherence to the stories and many voices that make up his extensive narrative project.

I ask if the narrator’s constant interpolations and humorous asides can be considered part of a larger “ethos” of self-translation and if, through the similar but disparate Spanish and English versions of a number of the novels in the series, Hinojosa creates an inter-textual reading project that is decidedly bilingual and transnational. The spaces between the versions of his novels reiterate his role as translator and self-translator and evidence ways in which Hinojosa, like his meddlesome narrator, both mediates among and causes trouble for the other characters and/or narrative voices who animate his series.

The meta-narrative of the Klail City series engages both the problems and possibilities of self-translation in the context of the borderlands between Texas and Mexico. This paper is part of a future chapter of a current book project entitled Spanish, English, and In-Between: Self-Translation in the U.S. and Latin America, in which I examine incidences of several U.S. Latino/a and/or Latin American authors who write Spanish and English versions of their texts.
Terminological variation in multilingual parallel corpora: a semi-automatic method involving co-referential analysis

Koen Kerremans

The work presented in this article is part of a research study that focused on how terms and equivalents recorded in multilingual terminological databases can be extended with terminological variants and their translations retrieved from English source texts and their corresponding French and Dutch target texts (Kerremans 2014). For this purpose, a novel type of translation resource is proposed, resulting from a method for identifying terminological variants and their translations in texts. In many terminology approaches, terminological variants within and across languages are identified on the basis of semantic and/or linguistic criteria (Carreño Cruz 2008; Fernández-Silva et al. 2008). Contrary to such approaches, three perspectives of analysis were combined in Kerremans (2014) in order to build up the translation resource comprised of terminological variants and their translations. The first perspective is the semantic perspective, which means that units of specialised knowledge – or units of understanding (Temmerman 2000) – form the starting point for the analysis of term variation in the English source texts. The second perspective of analysis is the textual perspective, which implies that terminological variants pointing to a particular unit of understanding in a text are identified on the basis of their ‘co-referential ties’. In the third perspective of analysis, which is the contrastive perspective, the French and Dutch translations of the English terms are extracted from the target texts. This approach is motivated by the fact that translators need to acquire a profound insight into the unit of understanding expressed in a source text before they can decide which equivalent to choose in the target language. In the framework of text linguistics, it has been shown how this can be achieved through the analysis of texts. A translator analyses the unit of understanding based on how it is expressed in the source texts (i.e. the semantic perspective), how its meaning is developed through the use of cohesive ties (i.e. the textual perspective) and how it can be rendered into the target language (i.e. the contrastive perspective). In this article, we shall only focus on how co-referential analysis was applied to the analysis of terminological variants in the source texts, resulting in lexical chains. These are “cohesive ties sharing the same referent, lexically rather than grammatically expressed” (Rogers 2007: 17). The terminological variants in these chains – which in this study were limited to only single word nouns or nominal expressions – become part of a general cluster of variants that were encountered in a collection of source texts. Several semi-automated modules were created in order to reduce the manual effort in the analysis of co-referential chains while ensuring consistency and completeness in the data. We will explain how the semi-automatic modules work and how these contribute to the development of the envisaged translation resource (cf. supra). We will also discuss what results can be derived from a co-referential analysis of terms and how these results can be used to quantitatively and qualitatively compare term variation between source and target texts.
The current paper discusses methodological challenges in analyzing cohesive relations with corpus-based procedures. It is based on research aiming at the comparison of English and German cohesion in written and spoken language and in originals and translations. For this objective, methodologies are developed that enable a fine-grained and precise analysis of different cohesive aspects in a representative corpus and that yield results for data interpretation within the duration of the project. Thus, methodologies have to be elaborate and cost effective at the same time.

We use an English-German comparable and parallel corpus which is pre-annotated on various grammatical levels and which has been enriched semi-automatically with information on cohesive devices of reference, conjunction, substitution and ellipsis. Our discussion will revolve around methodological challenges related to the current analysis of (1) co-reference and (2) lexical cohesion. The analysis of both types includes (a) identifying cohesive devices that function as explicit linguistic triggers (b) setting up a relation to the linguistic items with which they tie up (antecedents) and (c) integrating these ties into (longer) cohesive chains.

The methodological steps involved are the following:

1) Designing an annotation scheme. Main challenges revolve around the conceptual distinction of relations between instantiated co-reference and sense relations (lexical cohesion), the definition of categories that fit for a bilingual analysis, the inter-relatedness of chains, the depth of the ontological hierarchy and the distance between chain elements.

2) Designing semi-automatic annotation procedures. The challenge is to combine automatic pre-annotation and manual revision in a cost effective way. Our annotation of co-reference is based on the automatic extraction of reference devices, their manual revision and the manual annotation of chain relations (outputs of automatic co-reference tools were to error-prone for pre-annotation of coreference chains). For the annotation of lexical cohesion, we intend to proceed in a similar way. Sense relations and chains are pre-annotated using existing resources, e.g. WordNet, and revised by human annotators to obtain most precise results.

3) Extracting and analysing information. The challenge here is to extract data relevant for our research objective, i.e. information on chain length, distance between elements in chains in combination with morpho-syntactic preferences of chain elements, as well as on alignment of translational equivalents of cohesive relations. Moreover, appropriate statistical evaluation techniques have to be applied for interpretations in terms of language contrast and properties of translation. After demonstrating these methodologies on the basis of initial results, the presentation will end with a discussion of open questions. While our main aim is to design methodologies for a contrastive comparison of English and German on the level of text/ discourse, we hope to lay the ground for new paths in NLP.
and in machine translation, in particular. Furthermore, available alignments provide an insight into shifts in cohesion between source and target texts and the translation strategies applied.

In this study, we analyse cohesion in 'translation varieties' - translation types or classes which differ in the translation methods or knowledge involved, e.g. human vs. machine translation (MT) or professional vs. novice. We expect variation in the distribution of different cohesive devices which occur in translations. Variation in translation can be caused by different factors, e.g. by systemic contrasts between source and target languages or different register settings, as well as ambiguities in both source and target languages. Thus, conjunction 'while' in the original sentence in (1a) is ambiguous between the readings 'during' and 'although'. The ambiguity is solved in (1b), but not in (1c), as the German 'während' is also ambiguous: (1a) My father preferred to stay in a bathrobe and be waited on for a change while he lead the stacks of newspapers [...] (1b) Mein Vater ist lieber im Bademantel geblieben und hat sich zur Abwechslung mal bedienen lassen und dabei die Zeitungsstapel durchgelesen [...] (1c) Mein Vater saß die ganze Zeit im Bademantel da und ließ sich zur Abwechslung bedienen, während er die Zeitungen laß [...] English translations from German are less distinct and less register-dependent if compared to German translations from English. The variation in English-to-German translations strongly depends on register and devices of cohesion involved reflecting either shining-through or normalisation phenomena. Therefore, for our analysis, we chose a corpus of English-to-German translation varieties containing five subcorpora: translations 1) by professionals, 2) by students, 3) with a rule-based MT system, 4) with a statistical MT system trained with big data, 5) with a statistical MT system trained with small data.

Our first observations show that translation varieties differ in the distribution of cohesive devices. For example, novice translations contain more personal reference than the other translation, e.g. professional translators or a rule-based MT. Moreover, registers also differ in their preferences for cohesive devices, e.g. popular-science and instructions use the conjunctions während and dabei equally in German original texts. But tourism and political essays make more use of während than dabei. In professional translations, we observe the same tendency. In student translations, however, während is overused in most cases. The same tendency is observed for MT, where dabei sometimes does not occur at all.

So, we want to prove how cohesive devices reflect translation methods, the evidence of 'experience' (professional vs. novice or big data vs. small data), as well as registers
Involved in translation varieties under analysis. For this, we extract evidence for cohesive devices from the corpus and analyse the extracted methods with statistical techniques, applying unsupervised analysis to where the differences lie, and supervised techniques to find the features contributing to these differences. This knowledge is useful for both human translation and MT, e.g. in evaluation and MT improvement.

Exploring Discourse in Machine Translation Quality Estimation
Carolina Scarton and Lucia Specia

Discourse covers linguistic phenomena that can go beyond sentence boundaries and are related to text cohesion and coherence. Suitable elementary discourse units (EDUs) are defined depending on the level of analysis (paragraphs, sentences or clauses). Cohesion can be defined as a phenomenon where EDUs are connected using linguistics markers (e.g.: connectives). Coherence is related to the topic of the text and to the logical relationships among EDUs (e.g.: causality). A few recent efforts have been made towards including discourse information into machine translation (MT) systems and MT evaluation metrics. In our work, we address quality estimation (QE) of MT. This challenging task focuses on evaluating translation quality without relying on human references. Features extracted from examples of source and translation texts, as well as the MT system, are used to train machine learning algorithms in order to predict the quality of new, unseen translations.

The motivation for using discourse information for QE is threefold: (i) on the source side: identifying discourse structures (such as, connectives) or patterns of structures which are more complex to be translated, and therefore will most likely lead to low quality translations; (ii) on the target side: identifying broken or incomplete discourse structures, which are more likely to be found in low quality translations; (iii) comparing discourse structures on both source and target sides to identify not only possible errors, but also language peculiarities which are not appropriately handled by the MT system.

Since discourse phenomena can happen at document-level, we moved from the traditional sentence-level QE to document-level QE. Document-level QE is useful, for example, for evaluation in gisting scenarios, where the quality of the document as a whole is important so that the end-user can make sense of it. We have explored lexical cohesion for QE at document-level for English-Portuguese, Spanish-English and English-Spanish translations in two ways: (i) considering repetitions of words, lemmas and nouns, in both source and target texts; (ii) considering Latent Semantic Analysis (LSA) cohesion. LSA is a method that can capture cohesive relations in a text, going beyond simple repetition counts. In our scenario, for each sentence, there is a word vector that represents it, considering all the words that appear in the document. Sentences are then compared based on their words vectors and sentences showing high similarity with most others are considered cohesive. Since LSA is language independent, it was applied on target and source texts. LSA cohesion features improved the results over a strong baseline.
Our next step is to move to the Rhetorical Structure Theory (RST) to capture coherence phenomena. On the source side, RST trees will be extracted and we will correlate the occurrence (or not) of the discourse structures (e.g.: Nucleous, Satellite or relations type, such as Attribution) with the quality labels. The same will be applied on the target side, where incorrect discourse units are expected to correlate better with low quality translations.

Examining Lexical Coherence in a Multilingual Setting
Karin Sim Smith and Lucia Specia

Discourse has long been recognised as a crucial part of translation, but when it comes to Statistical Machine Translation (SMT), discourse information has been mostly neglected to date, as the decoders in SMT tend to work on a sentence by sentence basis. Our research concerns a study of lexical coherence, an issue that has not yet been exploited in the context of SMT. We explore an entity-based discourse framework, applying it for the first time in a multilingual context, aiming to: (i) examine whether human-authored texts offer different patterns of entities compared to (potentially incorrect) machine translated texts, and a version of the latter fixed by humans, and (ii) understand how this discourse phenomenon is realised across languages.

Entity distribution patterns are derived from entity grids or entity graphs. Entity grids are constructed by identifying the discourse entities in the documents under consideration, and constructing 2D grids whereby each column corresponds to the entity, i.e. noun, being tracked, and each row represents a particular sentence in the document. Alternatively these can be projected on a bipartite graph where the sentences and entities form nodes, and the connections are the edges.

For the monolingual experiments, we use a corpus comprising three versions of the same documents: the human translation, the raw machine translation output and the post-edited version of the machine translation output, establishing whether any differences in lexical coherence may be due to the nature of the texts, as well as to potential errors in the machine translated version. We observed some trends in our monolingual comparative experiments on versions of translations, indicating that some patterns of differences between human translated and machine translated texts can be expected. We also applied the entity-based grid framework in a multilingual context, to parallel texts in English, French, and German. The goals are to understand differences in lexical coherence across languages, and in the future to establish whether this can be used as a means of ensuring that the same level of lexical coherence is transferred from the source to the machine translated documents.

We observed distinct patterns in our comparative multilingual approach: we discovered that the probabilities for different types of entity transitions varied, indicating a different coherence structure in the different languages. In this instance we are comparing the same texts, on a document by document basis, so the same genre and style, yet there is a clear
and consistent difference in the probabilities. This would appear to indicate, amongst other things, that the manner in which lexical coherence is achieved varies from language to language. Besides establishing the worth of these features independently, we will also do so in the context of MT evaluation, and our ultimate goal is to then integrate them in an SMT model, in the hope that they will manage to exert influence in the decoding process and improve overall text coherence.
Our presentation will explore interactive translation dictation (ITD) from a pedagogical viewpoint. ITD is defined as a translation technique that involves mainly voice interaction with multimodal interfaces (MIs) equipped with voice recognition (VR) technology, throughout the entire translation process, namely during preparation, production and revision. Examples of commercially available MIs include smartphones, tablets and touchscreen computers, which are primarily voice- and touch-enabled.

VR is a technological application that gives a machine the ability to recognize and process human voice and speech. Research on VR technology dates back to the early stages of computing in the mid-20th century. Today, after decades of research and development in the field, VR systems are available in several major languages and widely used in a variety of applications, not only for obtaining automatic transcriptions of speech, but also for issuing voice commands to the operating systems in desktop computers and MIs. This technology has the potential to become one of the most efficient, cost-effective and ergonomic applications in the near future for translation professionals, but significant technical and pedagogical challenges still need to be addressed.

In this presentation, we will first provide an overview of the evolution of VR technology and the extent to which it has been explored and used in translation practice and teaching. Secondly, some of the current challenges and limitations of this technology will be described while lending support to the idea of integrating sight translation, translation dictation and VR courses to translator training programs as a partial solution to the challenges. Indeed, as the technology improves, universities play an increasingly crucial role in efficiently integrating VR technology to the translator’s toolbox. However, in this integration, translators will have to learn to dictate efficiently; they will have to adopt entirely new translation techniques. To wrap up our presentation, we will present and discuss, from a pedagogical perspective, the preliminary results of an empirical study on ITD carried out within the framework of our doctorate in translation studies (in progress), and will outline avenues for future research.

Translation Technologies in the Curriculum: A call for a more critical approach to translation tools

Matthieu LeBlanc

While translation technologies are now an integral part of university-based translator-training programs, much of the training on technologies is concentrated in specific courses – or in one specific course – devoted to computer-assisted translation (CAT) tools rather than integrated throughout the curriculum, i.e. in general/specialized translation
In this paper, I will explore the relationship between translation technology training offered in Canadian universities and the integration of junior translators into the workplace. I will draw on qualitative data collected during a three-month ethnographic survey conducted in three different translation firms and services located in Canada. As part of a larger study focusing on translation technologies and professional satisfaction, junior translators were surveyed, via semi-directed interviews, in order to assess their use of technology in the workplace and the relevance of the training they received in university. Senior translators, who are called upon to supervise the work of junior translators, were also interviewed. Translators were also observed at work, at their workstations in order to obtain a better picture of the nature of the work and the use of CAT tools, among other things.

Data analysis revealed that junior translators were generally satisfied with the technology training they received in university and adapted well to tools they were required to use at work. Senior translators confirmed that juniors were indeed sufficiently tech-savvy and certainly not against the use of tools. That being said, nearly all junior translators were surprised to discover the extent to which their work revolved around certain tools, more specifically translation memory (TM) software. In fact, while they did understand how TMs worked and had used such tools in their translation technologies course or even during their internships, they were not aware of the significant role they play in the overall translation process, in establishing productivity requirements and in limiting their control over the target text. In the end, the majority of junior translators felt that they lacked a certain critical awareness of technologies and of their impact on administrative and business practices.

In this paper, I will look at ways that translator-training programs could better integrate CAT tools throughout the curriculum and, more importantly, help students think more critically about the central role played by translation technologies in the professional world.

‘Locating’ Mobile Localisation into the Translator Training Curriculum

María del Mar Sánchez Ramos and Lucía Morado Vázquez

In the last years, the localisation industry has become a growing market as a means of digital communication, where localisation is defined as the linguistic and cultural adaptation of digital content to the requirements of a specific market or ‘locale’. This professional area offers a wide range of possibilities for translators as translation is an essential part of the localisation process. Nevertheless, our undergraduates need technical
expertise in order to fulfil the localisation requirements. Teaching localisation implies applying learning methodologies based upon a conceptual and procedural knowledge so that students can acquire a sufficient number of technical capabilities and competences and to prepare them for the current localisation market place. In terms of products to be localised, such as webpages, software programs or videogames, mobile localisation is emerging as a new area and a new market for translators interested in developing more technical skills and become part of the localisation industry. Mobile localisation has its own technical and cultural implications and it can be considered an isolated area of study. Based upon a theoretical and practical approach carried out at the University of Alcalá (Spain) and University of Geneva (Switzerland), we will describe how we have implemented an effective methodology to teach mobile localisation. We will also discuss the main constraints that this specific localisation area entails: the choice of mobile operating system to be used in our labs and tutorials (ios, android, windows phone…) as each of them can imply different teaching procedures and technical implications; the minimalist nature of mobile applications and the specific language that they use; and the difficulty of obtaining real devices to test our localised applications and the current alternative solutions, such as the use of emulators, which are not always able to replicate all the possible case scenarios (e.g. the use of the accelerometer). Finally, we will explain how Computer-Assisted Translation tools can be adapted to train our students on this particular field and how we have made use of their advanced features in our lessons: such as the creation of ad hoc filters for the recognition of translatable text within the source code of a mobile application.

Translation Technologies: Promises and Challenges for a Less Commonly Taught (Translated) Language
Mehmet Şahin

Computer-assisted translation (CAT) tools and machine translation (MT) systems are becoming ubiquitous for commonly spoken and taught languages such as English, German, French, and Spanish. Technological competence is already included in the EMT (European Master’s in Translation) model of translation competence and it is a required skill for translators and interpreters seeking positions in European institutions. Turkish language, although spoken by a large number of people in the Euro-Asian region, has been a less-commonly taught language in the world and received less attention in terms of CAT tools and MT studies. Despite the imbalance in regard to variety and quality of CAT tools and MT and to volume of studies between commonly taught and spoken languages and Turkish language, the volume of translations is growing each day and turnaround time for translation tasks is becoming less and less for both in a parallel manner. Recent surveys show that there is not much consistency in terms of technology use in translation departments in universities and in translation companies in Turkey. Similarly, not all translation departments have a faculty member to teach translation technologies because most of them come from various related fields such as literary studies, linguistics, and education. Even most graduates of translation studies are not fully competent in
technology partly because it is an emerging field within translation studies and partly because of lack of interest. On the other hand, translation students and novice translators show a high level of interest in technology courses and eagerness in integrating technology in their work. All of these factors pose a big challenge for translator trainers, translators, and translation companies. How should we teach technology? What should be required from candidate translators in terms of skills and competence? Can we reach a consistency in terms of required competences? Which components of technology should be included in the translation curriculum? How can awareness and research in translation technologies be promoted among scholars? What is the future of CAT tools and MT in Turkey? This study will try to find answers to these questions through documentary research, surveys to translations students and instructors/scholars and to translation companies.


Sandrine Peraldi

This paper aims at describing the implementation and the results of an Applied Research Project in the field of machine translation and post-editing. Applied Research Projects are genuine professional projects commissioned by specific companies or research centers (in specialised translation, communication or terminology management) and carried out by Master students under the supervision of researchers and/or experts of the translation industry. These projects enable our students to gain invaluable professional experience by working closely with those companies and meeting their specific industry needs, while developing many research and technological skills.

More specifically, the analysis presented in this paper was initiated by a translation company specialising in regulated financial information. It consisted in evaluating the efficiency of a combined approach of machine translation (MT) and computer-assisted translation (CAT) tools in the financial field. Translation companies specialising in finance are indeed often required to translate extremely high volumes of texts at very short notice, while providing high quality translations to be approved by regulatory authorities. They are thus compelled to streamline as much as possible the translating process, while reducing the number of translators working on the same document as it can affect its quality and its terminological and stylistic coherence.

Despite recent and significant advances in MT (due in particular to the use of hybrid engines that combine linguistic and statistic approaches), computer systems, depending on the domain and the type of texts to be processed, still give rise to relatively poor quality translations, that require an uneconomically large amount of post-editing efforts. On the one hand, the syntactic complexity and the terminological density of the financial field can result in a large number of non-sense phrases, misinterpretations as well as stylistic missteps within the target translation that usually cannot be dealt with through a modification of the syntactic rules or the integrated dictionaries. On the other hand, the
high degree of redundancy that characterizes those documents makes CAT tools particularly suitable for integrating machine translation to translation memories. Therefore, our objective was to determine whether the combination of machine translation and computer-assisted tools could offer a credible alternative to human translation from a qualitative and economical perspective.

A three-step methodology was thus implemented. Two different corpora consisting of financial and legal texts were first translated using a specific CAT/MT tool. Secondly, a typology of errors was built by classifying and analyzing the translation segments generated. Finally, this hybrid method was evaluated in terms of time, money savings and quality as compared to human translation. Special attention was paid to the influence of the MT on the post-editor translation choices, during the proofreading stage.

We therefore propose to describe in this paper the different processing steps of our analysis and the final results of this research project, while highlighting the many advantages of such pedagogical projects that enable to gear research and professionalization among Master students.
According to Shuibhne (2008) the European multilingual policy amounts to little more than a ‘myth of equality’ among languages. Most of the European information flow moves from an original draft in Euro-English to official translations into Euro-varieties of (in principle and at least) all the other 23 languages (Euro-Italian, Euro-Dutch, Euro-Maltese, Euro-Finnish, etc.). In earlier work the dynamics of terminological understanding and the impact of terminology creation in a socio-cognitive multilingual reality was described and it was demonstrated that translators are at the basis of many coinages in the target languages that are given equivalent status to neologisms in Euro-English. This means that translators are involved in what Sager (1990: 80) calls “secondary term formation”. In the present contribution we discuss European secondary term formation in translations against the background of recent insights in several disciplines. We start from the concept of “interlingual uncertainty”, which is --as Cao (2003) demonstrates--, a characteristic of all bilingual and multilingual legal texts. Then we go into the need for balance between precision and vagueness, a requirement for all legal documents. On one hand a legal text has to be maximally determinate and precise, on the other hand the text has to cover every relevant situation and therefore some vagueness is essential. Yet vagueness may cause problems in a setting of “equal authenticity” as explained by Schilling (2010). Europe pledges allegiance to the protection of legitimate expectations and to the non-discrimination principle. The mix of the EU’s equal authenticity principle, conceptual divergence, cultural load of terminology combined with misinterpretations of translators can cause serious problems. It is quite common that equally authentic language versions of a Community Law have different interpretations if taken on their own. Yet a citizen has every reason and the right to trust his or her own language version. We will use examples to illustrate that how a term is interpreted may depend on several contextual factors, even though the rule of law forms part of a shared European cultural space. When translating European texts, translators should be aware of these factors in order to achieve optimal quality in secondary term formation. Insights from cultural terminology theory (Diki-Kidiri 2008) may benefit the quality of secondary term formation.

### Tolerance for Ambiguity and the Translation Profession: A New Direction for Empirical Research in Translation

*Severine Hubscher-Davidson*

There is a growing need to describe the profile of participants in translation process research and to draw inferences between individual traits and translation competences (Saldanha and O'Brien 2013: 146). Muñoz Martín argues that scores from an intelligence
test could become a predictor of translation success (2010: 92), but recent evidence suggests that personalities and other individual differences may also have some explanatory power for success in translation (e.g. Hubscher-Davidson 2009). The potential links between participant profiles and translation quality are interesting to investigate as they increase our understanding of the different psychological mechanisms at play in translation, and could help students assess their own strengths and weaknesses as translators (Jääskeläinen 2012: 194). In this paper, the Tolerance for Ambiguity (TA) personality trait will be discussed in the context of professional translation, and the following research questions will be explored: does TA increase with professional experience in translation? Does TA predict translators’ job satisfaction or job success? Is TA an important trait for personality profiling in translation?

Due to the very nature of translation, tolerating ambiguity is clearly a key skill. Translators are continuously faced with having to make difficult translation decisions and, more often than not, there is no right answer but many possible alternative solutions to the translation of a ST segment. Benjamin (2012: 40) acknowledged this tricky aspect of a translator’s work: “Precisely because the meaning of the original formulation, the one to be translated, is not singular, translation begins with the ‘ambiguous’”. In addition, tolerance for ambiguity is said to be positively related to “performance in the global work environment and in cross-cultural settings” (Herman et al 2010). Therefore, being able to perceive ambiguous situations as desirable, or at least non-threatening, and reacting well to unfamiliar and complex stimuli, are clearly essential components of successful translation performance. It is therefore interesting to investigate the relationship between professional translators’ performance and their ability to cope with change, ambiguity, and conflicting perspectives.

In this interdisciplinary study, a number of professional translators were contacted over the space of 3 months in 2014, and asked to fill in (1) a background questionnaire and (2) the Tolerance for Ambiguity Scale (TAS). A total of 91 professional translators took part in the study. The TAS is new to empirical translation research, though it has been successfully employed in other multilingual contexts (e.g. Dewaele and Wei 2013). Both questionnaires were internet-based, as this is said to reduce social desirability and enabled the participation of a large number of translators. The aim was to explore, with an innovative psychometric instrument, an under-researched aspect of translators’ personalities and its relationship with work performance. The TAS contains items reflecting ambiguous stimuli commonly experienced in multilingual contexts, and can therefore be used in cross-cultural research and practice. In this paper, I will present the main results of the study, explain the methods employed, and discuss the potential importance of TA as a new direction for personality profiling in translation process research.
The role of expertise in emotion regulation: Exploring the effect of expertise on translation performance under emotional stir

Ana Mª Rojo López and Marina Ramos Caro

The influence of emotions on the translation process has been so far barely explored in translation process research. But new views on cognition adopted in recent years have cleared the ground to explore the role that psychological and emotional factors play in the translation process. Regarding emotion, the work by Lehr (2013) has recently proposed an empirical approach to research the impact of emotion on translation performance. Her research suggests that positive emotions may enhance facets of creativity in translation, in particular on idiomatic expressions and stylistic adequacy, whereas negative emotions may foster accuracy in translating terminology. Results of her work indicate that positive and negative emotions may trigger different processing styles. Other pioneering work that has also argued that emotion regulation may affect translation performance is that of Hubscher-Davidson (2013). She has shown that personality traits like intuition or emotional intelligence also play a role in regulating translators’ behaviour and can lend support to more successful translating. But the question still remains as to the role that professional expertise may play in the process of emotion regulation and the final quality of their performance.

The present study aims to investigate the influence that expertise may exert on emotion regulation and its consequences for translation performance. Our study replicates Lehr’s methodology, but also explores the influence of personality factors and level of expertise on the induced emotional impact. The experiment compares the performance of translation students with that of professional translators and assesses trait variation in the participants’ psychological resilience (Block and Kremen’s ego-resiliency scale (ER89)) and creativity (CREA, Torrance Test of Creative Thinking). Participants were asked to provide a translation of an emotional text, which was rated for accuracy and creativity. Later, they were randomly assigned to a positive or negative feedback group and received false feedback on their performance. Immediately afterwards they were asked to translate a second text, whose ratings for accuracy and creativity were compared to those from their first translation. A retrospective interview was finally carried out to obtain data on the participants’ subjective feelings. Results of the study suggest that personality factors and level of expertise play a decisive role in regulating emotion and guiding translational behaviour and may foster enhanced translation performance even in emotionally stirring situations.
In the context of translation, the term “metacognition” is most often used to refer to the translator’s monitoring processes (Angelone 2010) or his/her awareness of his/her own knowledge during the translation process (Hurtado Albir 2010). However, this type of self-referring metacognition (evaluative metacognition, Proust 2013) is not the only form of metacognition involved in translation. Even more central is the representation of other minds (Sperber 2000), also called “attributive metacognition” (Proust 2013). Although different branches of translation studies agree that translation is in itself a form of metarepresentation (Gutt 2000, Wolff 2002, Sturge 2007), one of the major implications of this fundamental claim has received little attention up to now, namely that translators are dealing with the content of other minds (Wilss 1992). Based on Hermans (2007), I shall argue that translation is a higher-order metarepresentation. Being the main agent in an “other-directed act” (Robinson 2001), the translator has to metarepresent two minds during the translation process, the source text author and the target audience. Its triadic nature makes translation a special form of communication. As a hybrid form of reported speech it cannot be classified as quotation nor as indirect speech. These distinctive features of translation should result in an enhanced metacognitive effort as compared to standard communication. Translators who are constantly operating on this higher metacognitive level should thus have a higher cognitive proficiency than non-translators. Developmental psychologists call our capacity of representing another person’s mind ‘Theory of Mind’ (ToM). ToM develops throughout life (Kobayashi 2008) just as our pragmatic competence continues to evolve up to adulthood (Cummings 2007). Bilingualism is found to have an influence on ToM performance in children (Kovács 2009).

To test the hypothesis whether translation enhances metacognitive proficiency, I triangulated data of three experiments comparing students with two different levels of translation training (BA/MA) using fMRI, eye tracking, key logging and translation quality analysis. Results of the fMRI study show that the metacognitive network is implicated in the translation condition. The behavioural data show that MA students have a clear advantage over BA students in terms of text comprehension and processing in the metacognitively demanding condition. However, the analysis of the translation products indicates that BA students develop strategies to compensate for their lack of metacognitive sensitivity in order to produce results which are comparable to those of MA students. Overall, this paper makes a point for transdisciplinarity in translation research. Translation does not only share common theoretical frameworks with other fields, but also contributes to them in a relevant way. As the world’s population is becoming increasingly bilingual, life sciences encourage more research into translation (Abutalebi & Green 2007). Furthermore, psychologists have advocated for more ToM research in adults (Apperly 2014). Translation offers great potential for the study of the macrofeatures of understanding.
The combination of temporal, technical and cognitive effort has been proposed as metrics to evaluate the feasibility of post-editing (Krings, 2001). Whereas temporal and technical effort are easier to measure, cognitive effort is more complex and therefore may require a combination of measures in order to have more reliable results, as well as a deeper understanding of cognitive processing. Translation process research usually relies on fixation duration and fixation count to measure cognitive effort; however, more recent studies have tested pupil size as an indicator of cognitive processing. Experimental evidence from Interpreting Studies (Hyöna, Tommola & Alaja, 1995) suggests that pupil size reflects momentary variations in processing load during a translation task. Their findings also indicate that words that are more difficult to translate induced higher levels of pupil dilation than easily translatable words. These results are encouraging with respect to the use of pupil dilation as an indicator of variation in cognitive processing, but further translation-process-driven studies are necessary to test the validity of pupil dilation as a standard measure of cognitive effort.

This presentation reports on an empirical study analyzing cognitive effort required to translate from scratch in comparison to post-editing a machine-translated output. More specifically, the study has two objectives. First, we aim at investigating the cognitive effort required to post-edit machine-translated metaphors compared to the translation of metaphors by analyzing differences between fixation duration and pupil dilation in areas of interest (AOIs) in source and target texts. The second aim is to test whether the pupillary response can be applied to study cognitive processing by correlating it with fixation duration, which is a well-established measure of cognitive effort in translation process studies. We hypothesized that a) translating metaphors from scratch would require more cognitive effort than post-editing them, and b) pupil dilation would have a positive correlation with fixation duration. In order to test these hypotheses, an experiment was carried out at the Laboratory for Experimentation in Translation (LETRA) under two different conditions. The control group was asked to translate a 224-word newspaper text whereas the experimental group was asked to post-edit a machine-translated output of the same source text. The multimethod data collection included eye tracking, key logging and retrospective protocols. For the purposes of this paper, eye-tracking data related to fixation duration and pupil size during the translation and post-editing of five metaphors are analyzed. Preliminary results indicate that the cognitive effort required to post-edit conventional metaphors is lower than translating them from scratch. However, creative metaphors are more cognitively demanding to be post-edited in comparison to translating them from scratch. Similarly to Hvelplund’s (2014) findings, our initial analysis provides indications that fixation duration and pupil dilation are positively correlated. The corroboration of this trend in subsequent analyses may contribute to the validation of this measure as a standard indicator of cognitive processing.
Triangulation of quantitative and qualitative methods in a workplace study involving translation memories and machine translation: the roles of pre-translation and metadata

Carlos S. C. Teixeira

My presentation will report on a workplace study with ten professional translators working with translation memories and machine translation from English into Spanish. One of the goals is to compare the measured performances with the translators’ perceptions, to see if productivity metrics relate with increased task satisfaction. A second goal of my study is to compare the use of translation memories and machine translation in an environment that is at the same time ecologically valid and “fair” for both types of translation suggestions. The study uses keystroke logging and screen recording for measuring time and edits, eye tracking for determining where on screen the translators concentrated their attention when making specific types of edits, an error score system for assessing quality, and post-performance interviews for assessing perceptions. The participants were presented with three translation tasks, which were all performed within the same commercial translation memory system: in task 1, translators were asked to translate from scratch; in task 2, they were asked to translate in a normal TM workflow, with translation suggestions coming from a translation memory and machine translation; in task 3, they were asked to repair translation suggestions that were already pre-inserted in the segments, also coming from translation memories and machine translation. The study found that tasks 2 and 3, which presented translation suggestions, were faster, required less editing and produced less errors than task 1, which is not surprising. However, the study also found no significant difference between tasks 2 and 3 in terms of speed and quality, and found that translators typed considerably less in task 3. Therefore, it appears that the interactive translation workflow, with active insertion of translation suggestions and metadata about the suggestions, which is typical of TM systems, can actually lead to more typing, i.e. more physical effort by the translators, suggesting that TM-based translation could be more cognitively demanding than repairing pre-translated text with no translation metadata. When the results of the experiment are looked into in more detail, moving from the entire text to the individual types of segments, there is a clear difference in the strategies used by translators for handling exact matches, fuzzy matches and machine translation. This difference in strategies is confirmed by the eye-tracking data and corroborated by the translators themselves in the interviews. Despite the high degree of personal variation among the ten translators in terms of measured performance, the vast majority tended to prefer the traditional environment. Their answers in the interviews show that the metadata about the translation suggestions in task 2 allowed them to feel more comfortable and confident when performing the task. However, task familiarity also appears in their answers as a prominent factor for their feeling of comfort in task 2, which prompts to further investigation on how pre-translation and the absence of translation metadata affect translators who are more familiar with post-editing than were the participants in the current experiment.
Eye-tracking has been used as a method to study reading and the online operations involved in reading for several decades. While the focus of this research has mostly been on the processing of words and strings of words, attention is now shifting to reading behaviour as it relates to whole texts. One of the questions that has received attention is how reading behaviour changes depending on task instruction and task experience. This question has been the focus of several recent studies in the fields of translation and proofreading (as a component of the writing process). However, although reading is a critical process in the work of editors, to date there is no research on the reading behaviour of professional editors.

This paper reports on the preliminary findings of a pilot study that made use of eye-tracking to compare the reading behaviour of two groups of participants: editors and non-editors. The aims of the study were to establish if editors’ reading behaviour exhibited differences when compared to non-editors, and across two reading tasks (reading for comprehension and reading with the aim to edit). Existing research on translation and proofreading has demonstrated that task instructions influence reading behaviour (Schotter et al., 2014; Göpferich et al., 2008). Studies on reading behaviour in translation have also suggested that experience may account for differences in reading behaviour (Jakobsen & Jensen, 2008). Based on this, this study hypothesised that there would be differences in the way editor and non-editor participants read texts, that task instructions to read for different purposes would lead to a change in reading behaviour for both groups, and that the instruction to read with the aim to edit would particularly strongly influence editors’ reading. To test these hypotheses, differences in eye-tracking measures were examined. Specifically, the dependent variables of fixation duration, total fixation count, saccade length, total saccade count, and total task time, as they relate to the independent variables of experience and task instruction, were investigated.

Lucas Nunes Vieira

In view of the popularity of machine translation (MT) post-editing (PE) as a solution to the ever-increasing demands placed on human translation, PE effort and its measurement have quickly become common topics of investigation in Translation Studies and related fields, with research findings having applications that involve the estimation of pay rates in PE as well as a more robust prediction of raw MT output quality. In this talk, a mixed-method approach to the investigation of cognitive effort in PE will be presented in the
context of a study involving an analysis of think-aloud protocols (TAPs) carried out through the lens of large-scale eye-tracking and key-logging data.

The study sets out to uncover qualitative information regarding the nature of mental processes taking place at task moments corresponding to different estimated levels of the effort experienced by participants, also providing insights into methodological aspects pertaining to a converging use of automatic logs and TAPs. At an initial stage (S1) of the investigation, nineteen subjects were asked to post-edit English machine translations of excerpts of two French news articles in tasks that involved eye tracking, key logging and a sentence level measurement of perceived mental effort based on a scale borrowed from the field of Educational Psychology. TAPs were not used at this stage to avoid any potential interference they could have with automatic logs and participants’ perceptions. In a subsequent stage (S2), a new sample of nine participants, comparable to the previous sample in source language proficiency, previous experience, and sentiment towards MT, was asked to post-edit the same texts, but now under a think-aloud condition. This dual setting enabled a contrast of large-scale information gathered in S1 with in-depth think-aloud data gathered in S2. Preliminary results are indicative of potential connections between different levels of cognitive effort and the different aspects of the activity participants focus on, such as grammar, lexis, and readership-specific issues. A preliminary analysis of the data is also suggestive of the potential of TAPs when used as a tool to carry out qualitative analyses informed by large-scale quantitative data. Despite having come under criticism in recent years, TAPs have the advantage of providing information that lies at a deeper level in comparison with automatic logs. Automatic logging methods, on the other hand, are certainly attractive in view of their relative objectivity and less invasive nature. In view of the advantages that are inherent to both methods, this talk is hoped to provide insights into how TAPs and automatic logs can be combined in a strategy that tentatively avoids a trade-off scenario which at first sight may seem inevitable. Further details regarding potential links between TAPs and eye tracking as indices of cognitive effort in PE are also provided, constituting, to the best knowledge of the author, the first study where information of this kind is made available in the context of PE, with findings that are hoped to also inform cognitive investigations in translation as well as traditional revision.

Source text features and their relationship to cognitive demand and cognitive effort in post-editing
Isabel Lacruz

Our objective is to contribute to identify source text features that are associated with increased levels of cognitive effort during post-editing of machine translation (MT) output. Recent work (Lacruz et al. 2012; Lacruz & Shreve 2013) has identified pause metrics as indicators of cognitive effort in post-editing. The simplest of these is the pause to word ratio (PWR), the number of pauses per word in a post-edited segment. Processing rate is another intrinsic measure of cognitive effort (Koponen et al. 2012). Cognitive
effort by post-editors is the result of cognitive demand placed on them by errors that need to be corrected in MT output. It is commonly measured by quality metrics.

MT quality has routinely been measured by subjective human judgments and by automatic metrics that measure in various ways how close MT output is to a reference translation. One commonly used automatic metric is HTER (Snover et al. 2006), which is a form of edit to word ratio, using the post-edited product as a reference translation. Both human quality judgments and HTER are extrinsic measures of MT quality, and so of cognitive demand. Recently, Lacruz et al. (2014), building on work of Lacruz and Muñoz (2014), proposed error to word ratio (EWR), the number of errors per word in an MT segment, as an intrinsic measure of MT quality. For post-editing of Spanish to English MT output, they found strong correlations between PWR, EWR, HTER, and human judgments of MT quality.

The current work examines which source text features correspond to different levels of cognitive demand imposed by MT output on post-editors, and of cognitive effort made by post-editors. We triangulate data from multiple modalities, including eye tracking, mouse tracking, and keystroke logging. In particular, we revisit the relationship between negative translatability indicators and cognitive demand and effort (e.g. O’Brien 2006).

Using experimentally controlled source segments to reduce the noise that is inevitable in ecological studies, we also identify source text features that are associated with two categories of MT errors: transfer errors (errors that require the post-editor to refer to the source text) and mechanical errors (errors that can be successfully edited without reference to the source text) (Koby & Champe 2013). Transfer errors are more strongly correlated with cognitive demand (EWR and HTER) and cognitive effort (PWR) than are mechanical errors (Lacruz et al. 2014). We also map linguistically classified errors back to source text features, building on findings of Koponen et al. (2012) and Lacruz et al. (2014). Koponen et al., working with modifications of Temnikova’s (2010) taxonomy of MT errors, and Lacruz et al., working with modifications of ATA grading rubrics (Koby & Champe 2013), both found that different linguistic categories of MT error are associated with different levels of cognitive demand and effort.

Translation process differences between literary and technical translators
Kristian Tangsgaard Hvælplund and Barbara Dragsted

It is common that translators specialise in certain domains and prefer working with specific text genres. Focussing on a few familiar text types rather than working with many different genres and topics allows the translator to gain experience and build up specialised expertise for those specific types of text. Consequently, technical translators are for example reluctant to take on literary translation jobs, and literary translators generally stay clear of technical texts. The relationship between text genre preference and familiarity and cognitive processing of translation has received only little attention in Translation Studies (Sannholm 2010). Differences in processing behaviours between
literary translation and non-literary translation have not been studied systematically, and it is not yet known how translators process text genres that they are not very familiar with. Addressing these issues could add a new dimension to the characterisation of different translation styles and profiles (Dragsted and Carl 2013), and generate new insights into how translators behave when faced with a non-familiar task requiring them to rely on a different set of strategies and competences (e.g. Shreve 1997).

This paper presents the findings from a joint research project carried out at the University of Copenhagen and the Copenhagen Business School. The project aims at identifying and comparing processing behaviours of two groups of translators: 10 translators specialising in literary translation and 10 translators specialising in technical translation. The translators in both groups translate both a literary text and a technical text, i.e. they carry out both a familiar and a non-familiar task. Data from eye tracking, keylogging and retrospective interviews from the two groups of translators are recorded in a series of data collection sessions. The project thus triangulates qualitative and quantitative methods. In addition, it uses a novel method of presenting process data by means of overlaying translation progression graphs (Carl et al. 2011). The quality of the quantitative process data are carefully and thoroughly assessed (Hvelplund 2014) and the data are analysed inferentially using linear mixed-effects regression modelling (LMER) (cf. e.g. Baayen 2009, Balling and Hvelplund forthcoming) in order to be able to make more confident generalizations. The specific research aims of the project are to: 1) identify processing behaviour and strategies shared by literary translators and technical translators; 2) identify processing behaviour and strategies, which are unique to either literary or technical translators working with familiar text genres; 3) compare the processing behaviour and strategies involved in the translation of familiar text genres with the behaviour and strategies involved in the translation of non-familiar genres. Thus, the project aims on the one hand to gain more insight into the special competences and expertise associated with literary and technical translation respectively, and on the other hand to identify behavioural characteristics which are not apparently genre-dependent. Furthermore, the study will investigate if and to what extent experienced translators fall back on behaviour and strategies generally associated with novices when working with non-familiar genres.
Toury (2012: 67–68) distinguishes a cognitive dimension, or translation act, and a sociological dimension, or translation event, in every instance of translating. Chesterman (2013) adds a third dimension, that of translation practice, to study translation against the larger landscape of historical and cultural evolution. These distinctions seem appropriate when the field is considered as a whole, and sociological approaches are certainly needed for and welcome in a truly comprehensive and multidisciplinary Translation Studies. However, the goals, assumptions and methods of one TS strand are not necessarily compatible with those from another one, sometimes not even within a given framework. For instance, Olohan (2011) has warned about a possible terminological and conceptual clash within the sociology of translation (e.g., Wolf & Fukari 2007), and several researchers (e.g., Ehrensberger-Dow, Muñoz, O’Brien, Risku) have called for updating the cognitive paradigm used as a reference for translation process research. Crucially, nothing prevents the translation process from being studied from perspectives other than cognitive translatology (e.g., computer science, anthropology); there is also nothing in translation events that makes them exclusive territory for sociological approaches. Multidisciplinarity does not entail a division of labor—i.e., a compartmentalization of the object of study. It results from the potential overlap of comprehensive analyses of the full object of study. Cognitive translatology (Muñoz 2010a, 2010b) uses embodied-embedded cognition as a referential framework and, in order to ensure internal coherence, also draws from it and from (cognitive) social psychology to study the interpersonal and cultural aspects of the cognitive processes of translators, interpreters and other agents, such as addressees. When translating is approached as an embodied-embedded activity—and not only as a rational, conscious problem-solving process or a sequence of problem-solving processes—each instance of translating is cognitively situated in a social, historical and cultural milieu. Cognition is enacted by the brain but in a constant interplay with “external” factors. Thus, current cognitive models of translating need to be enlarged to cover translation acts, events, and practices because they are only different aspects of cognitive experiences and processes: the translation act includes the translation event and unfolds along the lines of a given translation practice, and they all are built and represented in the mind of the translator and impact on her performance. This stance will be supported with references to recent works by several researchers but also with empirical data from a set of small-scale studies.
This paper examines the cultural, social and ideological factors that have mediated the selection, translation and edition of three Chinese (auto-)biographies into English for British audiences. The three Chinese autobiographies, namely Red Dust by Ma Jian, Daughter of the River by Hong Ying and Good Women of China by Xin Ran, offer accounts of individuals’ adversities under the ‘Communist China’ primarily revolving around the Chinese Cultural Revolution. A remarkable feature about these three works is that the originals had been translated and published, and then became best sellers in the UK, well before the Chinese originals came out in Chinese-speaking countries. To explore ‘the system that accounts for what is rather than what ought to be’ (Inghilleri 2005: 142), this research, seeing translation as a socially discursive activity, moves away from the textual analysis of the end product towards an examination of the social, political and cultural contexts in which translation acts are constituted (Wolf, 2006). It reports on findings from a qualitative piece of research on the social, interpersonal and institutional dynamics of the translation of Chinese (auto-)biographies and their impacts on the process and outcome of translation. Based on semi-structured interviews with the literary agent, editors, translator and authors who were involved in the various stages of translations, this paper focuses on the mediating position of social agents and their interactive relationships within institutional contexts that shape the final translated output for the British book market. In this research, Bourdieu’s concepts of field, capital and habitus, which are essentially concerned with explaining the relationship between individual activity and objective structure (Inghilleri 2003), are employed to analyse the structure of the various fields where translation activity occurs. The translation of Chinese (auto-)biographies is viewed as a network of individual activities within institutionalised fields – literary and publishing fields – that are analysed to examine the logic internal to the field, and the stakes and interests that drive the translation activity and its outcome and product within the UK book market. The habitus of individuals, literary agent and publishers in particular is also analysed in light of the way the participants interact, negotiate and subscribe to rules, conventions and norms, such as the motivation for selecting the unpublished originals for translations, what translation should aim at, how it should be conducted and the way the editing is carried out. My findings suggest that the power relations underpinning the struggles, competitions, negotiations and collaborations within the publishing and literary fields shape the translation production where the social agents involved interact and negotiate to yield the final product for the British book market. The selection process is shown to be a decisive step in the process of translation, which to a great extent shapes the way the Chinese (auto-)biographies have been translated and edited. Translation is therefore conceptualised as operating within the parameters of institutional, cultural and literary conventions that steer the translation activity via complex negotiations embedded in certain power relations that come into play to shape the end-product of translation.
Written medical translation presents some characteristics that make it particularly complex. Firstly, it is an interdisciplinary field, since health professionals (doctors and nurses), experts in translation and languages, and, in the current situation, experts in communication technology are all involved in the medical translation/communication process. Secondly, it takes place in a dynamic context, since it has to respond to social needs (Montalt & García-Izquierdo, forthcoming), especially concerning communication, which can be asymmetrical (expert-to-layman communication), interlinguistic and intercultural. Thus, written medical communication is situated somewhere on a continuum that ranges from popularisation (genres written by experts and addressed to laymen, which sometimes need intergeneric - intra and interlinguistic - translations) to the highest specialisation (expert-to-expert communication; Cabré, 2004), in which equifunctional or equigeneric translation prevails (García-Izquierdo & Montalt, 2014). To deal with the complexity of this interdisciplinary, interlinguistic and multi-oriented (layman and experts) context, the researcher needs to use qualitative (interviews, focus groups, questionnaires, etc.) and quantitative (corpora, expert knowledge management systems, etc.) methods, involving all participants in the communicative process, which enable him/her to triangulate results from different sources. This paper presents the design and first results of the qualitative and quantitative research carried out by the Gentt group (Textual Genres for Translation, http://www.gentt.uji.es) in the context of a research project funded by the Spanish Ministerio de Economía y Competitividad (2013-2015). The practical aim of the research can be understood in terms of both the translation act and the translation event, because it is twofold: i) With regard to the event, to improve written communication aimed at national and foreign patients in the Spanish context (especially hospitals) and thus to improve social interaction and ii) with regard to the act, to provide medical translators (English-Spanish) with useful resources by means of an expert documentation management system (García-Izquierdo & Borja, 2014) that includes a list of patient information genres in English and Spanish; a corpus of real documents; a list of documentary resources; International, European, Spanish, UK and USA legislation related to these genres; and monolingual and bilingual glossaries. It is expected that all these resources will enable translators to improve production of the genres involved in the new context.
Professional translation is a cognitive activity that is necessarily situated in a physical setting within an organizational structure. Most translators work within dynamic systems that require various degrees of collaboration with clients, peers, and other colleagues coupled with intensive human-computer interactions. In addition to the usual office equipment and communication systems, the typical setting of professional translation includes language technology tools designed to relieve translators of repetitive tasks and to increase their efficiency. The implicit assumption behind deploying such tools is to have machines do what they do best in order to let humans do what they do best – creative work requiring intense use of cognitive resources. The organization usually determines which tools are appropriate for which tasks, with more, less, or even no input from the ultimate users. Time and economic pressures often preclude the good practice of structured, systematic feedback loops.

On the basis of a large corpus of translation processes recorded at professional translators’ workplaces over the past few years as well as translator commentaries, interviews, and survey results, we claim that the increasing segmentation of the translation process and consequent increased number of agents involved in the translation ‘event’ (cf. Chesterman 2006, 2009) is restricting translators' autonomy and decision-making in the cognitive ‘act’ of translating (cf. Toury 2012). While engaging in a demanding bilingual cognitive activity, the translators we have observed and interviewed indicate that they are struggling to manage their responsibilities to a range of actors and factors (the source text, target language norms, readership needs, client style guides, and reputation issues) as they deal with the economic and temporal pressures to which they and their organizations are subject (cf. Ehrensberger-Dow & Massey 2013). Findings from our workplace studies suggest that disturbances in the workflow or non-optimal ergonomic conditions can throw this complex system out of balance, increasing translators' mental load (cf. Muñoz 2012) and potentially preventing them from using language technology efficiently or from producing the quality that they are capable of. In addition, the professional translators we have investigated often have little opportunity to receive constructive feedback on their work, actively increase their expertise, or express their needs to language technology developers. We argue that it is not enough to rely on advances in external language resources or on cursory target-text revision processes. Instead, organizations would do well to exploit the expert knowledge of their human translators by incorporating effective feedback loops into every stage of the workflow.
From loner to team player: studying the translator's cognitive processes in a changing professional landscape

Birgitta Englund Dimitrova

Research on the translation process has evolved from its beginnings in the 1980ies into a productive paradigm within Translation Studies (Muñoz 2014). Original points of departure were theories and methodologies mainly from psycholinguistics and cognitive psychology, with data elicited mainly from short whole translation tasks performed alone by translators or students, and after some time, with due attention to ecological validity. Conclusions were drawn e.g. on different processes depending upon experience or under various experimental conditions, regarding the execution of the task and its subtasks (reading the source text, drafting the target text, revising while drafting, revising after drafting, etc.), as well as on problems and decision-making. However, in the last decade or so, IT and globalization have profoundly changed the translation profession(s): in the growing translation industry, there is increasing task specialization and cooperation, and translation management, other-revision, TM and MT + post-editing are regular parts of the process. Hence, the design of many process studies, both earlier and more recent, seems to reflect a translation concept that is in many ways outdated: a short source text and a lonely individual, doing the whole task herself. This raises the question of the validity of the findings of such process studies in these new professional contexts. Against a short background on recent translation profession developments, the main body of this presentation builds on two analyses, which are compared and contrasted: 1. a meta-analysis of selected earlier process studies on tasks and subtasks in the translation process; 2. an analysis of approx. 15 hours of interviews with approx. 10 very experienced Swedish translators, regarding their habitual translation process. Guided by questions based on results of earlier process studies, the interviews elucidate differences in approach and processing, depending on the amount of cooperation with other actors in the overall process and task division, but also source text length, text type and on individual process characteristics. The principal question to be answered is: To what extent are findings from earlier process studies, where the cognitive processes of "the loner" were analyzed (translating as an act, cf. Toury 2012, Chesterman 2013), also relevant and valid in contexts characterized by distributed tasks, where the translation process needs to be conceptualized as an event (Toury, Chesterman)?
Transferring meaning is a fundamental task in interpreting, especially in the consecutive mode. This is affirmed by previous discussions of interpreter training as well as survey-based explorations of interpreting quality. However, research on how to assess this very important aspect of interpreting within the pedagogical field of consecutive interpreting (CI) has rarely been done and assessment methods have been largely intuitive and subjective. This research brings the inter-textual analysis under the framework of Systemic Functional Linguistics (SFL) into the assessment of students’ CI products and investigates whether this approach can yield more objective and systematic assessment results. Three commonly adopted quality criteria are associated with the three meaning streams of SFL in the proposed assessment model, namely accuracy with ideational meaning, appropriateness with interpersonal meaning and coherence with textual meaning, which are checked on both register level and lexicogrammatical level. The implementation of the model involves four steps. Step 1 is the analysis of the source text (ST). It begins with the description of the situation context of ST and a brief statement of the register, which are followed by the analysis of the ideational and interpersonal meaning on the clause-level. Textual meaning is examined with interpreting segment as the unit. Step 2 is the ST and TT contrasted analysis in the micro-level that lexicogrammatical realization of meaning is scrutinized using parameters from SFL. Meaning deviations are marked and counted with a set of analytical codes. This step is then supplemented by the macro-level analysis in step 3, which looked into the register consistency of the ST and TT. Step 4 yields a general statement on the error patterning and meaning-dimension quality of the interpretation, supported by concrete examples from step 2 and 3. The proposed model was applied to assess students’ interpretations to test its feasibility. 10 students’ interpretations between Chinese and English were randomly selected out of 76 pieces of interpretations collected in two quasi-exam sessions. They formed a corpus size of around 80 minutes, which were transcribed and tagged. The empirical evidences collected through the implementation of the IQA model leads to the following findings: First, by marking and coding, the error patterning generated in step 2 can reflect the major sources of interpreting problems.; second, the assessment indicates the underlying reasons for respective interpreting problems; Third, as the assessment is supported by the SFL’s philosophy of language use, the teachers could give SFL-supported solutions on how to make due improvement.
Discourse and Ideology in Translated Children's Literature. A Comparative Study

Juliane House and Themis Kaniklidou

Children’s literature in translation has long remained a rather side-lined and under-researched domain. More recently, however, it has attracted increased attention (cf. e.g. van Coillie and Verschueren 2006; Lathey 2010; Ruzicka Kenfel 2014). Many researchers today agree that children’s literature in general, and translated children’s literature in particular, play an important role in children’s socialization. In this paper, we examine changes which original children’s literature frequently undergoes when it is translated into different languages. Using the discourse-comparative method outlined in House (in press), we specifically investigate how ideological manipulation of original texts leads to shifts in the translations in different languages and on various linguistic levels. We use a multilingual corpus of selected English children’s books translated into German, Greek, Czech, Arabic, Spanish and Korean. This corpus is currently put together by members of a research group interested in children’s literature in translation. In this comparative research we want to describe and possibly explain the surprising liberties taken by translators in their covert translations into different languages. Preliminary findings reveal a number of shifts that highlight a) underlying cross-cultural discourse preferences reflected in the translations through massive ‘cultural filtering’ b) ideological leanings of translators who tacitly guide reader assumptions, c) educational and didactic adjustments to stock societal ideas and ‘official’ narratives, d) patterns of a ‘discourse of sentimentalization’ revealing translators’ and editors’ ideological assumptions about childhood and the role relationship between adults and children. Given this innovative, corpus-based intercultural discourse approach to translated children’s literature, we hope to reveal both shared and divergent patterns of ideological manipulations.

Changing Focuses in Translated News for Target Readers: A discourse approach to Global Times’ stance and positioning in Snowden’s Disclosures

Meifang Zhang

In recent years translation scholars have explored different ways to the study of translation phenomena, one of which is to employ the appraisal framework in the analysis of translated texts and in evaluating attitudes in the texts. The appraisal framework, which was developed by Martin and White and their colleagues (2005) upon Systemic Functional Linguistics, includes three aspects: engagement, attitude, and graduation. According to Martin and White, Graduation “is a general property of values of affect, judgement and appreciation that they construe greater or lesser degrees of positivity or negativity” (2005: 135). This paper employs the concept of Graduation from the appraisal framework to examine the Chinese and English versions of news reports on the Edward
Snowden disclosures. All the data in this research comes from the Global Times, which offers a Chinese edition and an English edition. The Global Times is a Chinese-based news agency, it is owned and published by People’s Daily (which is possessed by the Communist Party of China). The data for the analysis are from the news released by Global Times during the period of June to December 2013. By adopting both the quantitative and qualitative methods, the analysis is conducted with an aim to find out what has been highlighted and fully translated, what has been changed and what has been omitted in the translation. It also attempts to identify the news agency’s stance and politics in translating sensitive news such as the Snowden case. The paper also discusses other possible reasons for the changes in the translated news.

Challenges of the translation of syntactic structures and cohesive devices in conceptually spoken registers – the case of ellipsis
Katrin Menzel

The aim of this paper is to investigate challenges of the analysis and translation of certain syntactic structures in conceptually spoken registers. Text and discourse types can be placed along a written spoken continuum (Koch/Oesterreicher 1994) according to aspects such as naturalness, communicative closeness, co-spatiality or dialogicity. Conceptually spoken registers typically, but not necessarily, are medially spoken. They are characterized strongly by certain features associated with orality, i.e. they might be more spontaneous, less edited, less coherent or show less structural complexity than conceptually written registers. Prototypical conceptually spoken language is everyday face-to-face communication, while prototypical conceptually written language can be found, for instance, in legal document or academic publications. If texts are written to be spoken, performative orality (Speyer, 2013) might also be considered among the features contributing to the general orality of a register.

Text and discourse analysis (Halliday&Hasan 1976, 1985/2004, De Beaugrande/Dressler 1981, Fairclough 1989/2001) when applied to translation studies (Reiss 1983, 1986, Nord 1989, 1999, Hatim/Mason 1990) often have a focus on the functionally equivalent translation of conceptually written text types with relatively standardised features. Text types that are frequently used in translator training include technical and scientific texts, newspaper articles, tourism leaflets, legal documents etc. Although discourse analysis itself has contributed much to the monolingual analysis of spoken language in linguistics in general, the specific syntax, cohesive devices and crosslinguistic aspects of conceptually spoken registers often do not get enough attention in translator training.

This paper provides an innovate perspective on crosslinguistic discourse analytic approaches using comparable texts from conceptually spoken corpus registers. The corpus texts are part of the English-German GECCo corpus (http://www.gecco.unisaarland.de/GECCo/en.Home.html) and cover various symmetric and asymmetric communication scenarios as well as different types of monologic and dialogic discourse,
such as political speeches, interviews, talkshows, doctor-patient communication or internet forums. The corpus allows an intensive contrastive investigation of cohesion.

This paper takes ellipses as an example of syntactic patterns and cohesive ties frequently used in conceptually spoken registers and puts them into a wider context of other syntactic structures and cohesive devices. For this purpose, crosslinguistically comparable core categories of ellipsis and fine-grained annotation guidelines have been developed (Menzel, 2014, project-internal ellipsis annotation guidelines) and ellipses have been annotated. In a corpus of the size of GECCo (ca. 1,44 mio tokens in total), manual annotation was not extremely time-consuming and lead to consistent, reproducible annotations. The data will be used for improving automatic identification methods for ellipsis subtypes. The corpus data of the analysed registers indicate typical frequencies and distribution patterns of ellipses in various English and German conceptually spoken registers. Among other things, it can be demonstrated that there is a connection between the social role and different knowledge backgrounds of discourse participants and their use of certain syntactical patterns and elliptical structures. This will be relevant for discourse analysis in general and for the training of translators who need to have a crosslinguistic awareness of the specific linguistic features of conceptually spoken language in different communication scenarios.

**Representing Culture through Images: A Multimodal Approach to Translations of the Chinese Classic Mulan**

*Xi Chen*

Mulan is a Chinese maiden who impersonates a man and takes her father’s place in a war to counter a fictitious Hun invasion. In China, the legend of Mulan first appeared in The Ballad of Mulan during the Northern Dynasties (386-581) and gradually became a part of Chinese classical literature. The Chinese American writer Kingston introduced Mulan to the western readers in the book The Woman Warrior (1976). Since the 1990s, a number of children’s picture books have been published in America with some adaptations of the original story. Then Disney’s animated films Mulan (1998) and Mulan II (2005) made Mulan a national heroine in the West.

This paper attempts to investigate the translations of Mulan in China and in the U.S. with special attention paid to the cultural transplantation of different images of Mulan in picture books. The study refers to theory of multimodal discourse analysis (Kress and Van Leeuwen, 1996, 2006) and the idea of intersemiotic translation (Jakobson, 1959) as the theoretical basis for analysis and discussion. Two bilingual picture books are examined: The Song of Mulan (2011, Shanghai People’s Fine Arts Publishing House) and Mulan (2012, Foreign Language Teaching and Research Press, imported the copyright by Disney Studio). The data from the bilingual picture books are divided into textual and extra-textual materials. Textual materials are the Chinese and English texts in the picture books, and extra-textual materials refer to the images of Mulan in these picture books. Firstly, a detailed comparison between the Chinese and English texts is made to
examine the shifts in translation in different picture books. Secondly, the images of Mulan in different picture books are investigated with multimodal discourse analysis of the two important semiotic resources: color and line, with the focus on the dressing, hairstyle, facial expression and background setting in the picture books. Thirdly, the analysis of textual and extra-materials are combined together to investigate the building and rebuilding of Mulan’s images in the picture books as a whole. Finally, the findings in relation to possible constraints affecting the translations and images are also discussed. It is hoped that this research can shed some light on the future researches in this field.

**Peeping into Europe’s liquidity through CADS and MD-CADS**

*María Calzada Pérez*

Already in 2006, Maria Tymozcko (2006: 15) proposed a way for Translation Studies to move forward -- the constant questioning (and often rejection) of presuppositions about our field and the subsequent enlargement of our object of study (which surpasses linguistic transfer and enters the realms of representation and transculturation). “In broadening the definition of translation”, argues Tymoczko (2006:27), “it may also be helpful to consider forms and modes of intercultural interface that are related to translation but distinct from it”.

Europe is one such hybridized interface. Described by Bauman (2004:89) as “a homeland of perpetual translation”, Europe is not just a multicultural society where linguistic transfer occurs, it is also the embodiment of translation as unstoppable transformation/representation/transculturation. For better or for worse, it is one of globalization’s main faces and, as such, it is a form of vorhanden rather than zuhanden, where standing still is forbidden.

In order to peep into (a small part of) the “liquid” constellation of meanings Europe encapsulates, the present paper chooses to work within the terrain of Discourse Analysis, which has proven to be an important source of TS innovative research protocols since the early 1990s. In the past, innovation has often come from theoretical flexibility, and the borrowing of goals and methods from other fields. The same is true at present, in the case of CADS (Computer-Assisted Discourse Analysis, see Partington et al. 2013) and MD-CADS (Modern Diachronic Discourse Analysis) (see Taatvitsainen et al. 2014), the main frameworks within which this research is developed.

In sum, this paper commutes from the macro to the micro levels, drawing on qualitative methods (e.g. Munday 2012; Wodak et al. 1999) and quantitative corpus-based procedures (e.g. Sinclair 2003, Tognini-Bonelli 2001, Xiao and McEnery 2006, Bayley 2004, Partington et al. 2004). It focuses on the coalescence of macro-strategies, strategies, themes/topos, “rich nodes” and textural (lexical/syntactic) realization.

The paper uses the afore-mentioned theory and methods in the analysis of the European Comparable and Parallel Corpora (ECPC), a bilingual archive of parliamentary speeches from 2004-2011’s proceedings of the European Parliament (EP), the Spanish Congreso
de los Diputados (CD) and the British House of Commons (HC). The archive draws on work done in projects such as the OPUS open source parallel corpus (OPUS, Tiedemann 2009), the Translational English Corpus (TEC, Laviosa 1998, Baker 1999) and the English Norwegian Parallel Corpus (ENPC, Johansson 1997, 2007). However, it incorporates contextual (sociolinguistic and sociocultural) and metalinguistic (i.e. speakers’ status, gender, constituency, party affiliation, birth-date, birth-place, post, and institutional body and sub-body of representation) data, through XML annotation, that makes it unique.

Investigating translation through analysis of lexical priming

Jeremy Munday

This paper proposes to investigate the potential of lexical priming (Hoey 2005) for explaining evaluative translation choice and translator intervention. Lexical priming presents a theory of language which is organized around preferred patterns of collocation and is linked in some ways to the concept of semantic association (Hoey) or prosody (Louw 1993), where a denotatively neutral word such as consequence may tend to occur in negative contexts and attract negative meanings.

Hoey himself has briefly applied his theory to the analysis of translation and concludes by suggesting that “translation is a potential source of drifts” in a word’s priming because “the translator has the choice of either preserving the primings of the target language or importing the primings of the source language (or, of course, a mixture of both)” (Hoey 2011: 167). But his view adopts a perspective of diachronic linguistics rather than of translation studies. What I propose here is to investigate how far lexical priming choices in translation are an indicator of translation orientation as well as those factors which influence those choices. In particular, I wish to examine two concepts of Hoey’s theory in the context of translation: (1) that primings may “crack” and be mended and, concomitantly, (2) that each individual is exposed to a unique linguistic experience, which means that their productive primings may vary, but that this is countered by the harmonizing forces of education, the media, etc. (see Hoey 2005: 11).

The paper will analyse specific examples of translation, using close analysis of both longer text pairs and of individual lexical primings in larger corpora. This will be supported by analysis of discussions on translator forums and from translator correspondence to try to uncover the reasons behind drifts or crackings. The ramifications for the theory of translation will be discussed, especially the potential usefulness of lexical priming for interdisciplinary discourse analytic approaches, such as stylistics, systemic-functional and Critical discourse analysis models, that may enhance descriptive studies and translator training.
Modeling translation as instantiation
Chenguang Chang

This paper is an attempt to investigate translation from the perspective of functional discourse analysis and theorizes translation as a process of instantiation of the meaning potential of the source text. In systemic functional linguistics, the instantiation hierarchy relates system to instance. The analogy of climate and weather has been used on many occasions in the literature to characterize the complementary relationship between system and text. It is argued that, just as the climate is the potential that lies behind all the weather instances, the system of language is the potential that lies behind all text instances. Since a text can be read in different ways, depending on the social subjectivity of readers, we can actually represent any text to be translated as itself a meaning potential and the different translated versions as instantiations of that meaning potential. In modeling instantiation, there are two main factors we can focus on, coupling and commitment, where commitment refers to the amount of meaning potential activated in a particular process of instantiation. In this paper, I will try to explore commitment as manifested in the novel Pride and Prejudice and its various simplified and translated versions and compare how meanings in the systems are taken up and the degree of delicacy selected within systems. The analysis will focus in particular on the different degrees of ideational and interpersonal commitment in the adapted versions. It is found that, in general, the adapted versions are less committed both ideationally and interpersonally, due to the drastic reduction in details and projections, and that between the adaptations there are also significant differences in the amount of meaning potential activated. It is shown that the different choices made by the authors and translators are constrained by the different purposes that they set out to achieve, and each translated version represents different degrees of commitment.

What happens when translation assessment meets social activism in cyberspace?: The discursive construction of the 'assessor' role on the web
Ji-Hae Kang

This paper explores the ways in which translation assessment is discursively constructed by readers participating in an online translation debate. Focusing on a controversy over the Korean translation of Steve Jobs, the present study examines how the readers participating in a translation debate in Daum Agora, the largest online discussion forum in South Korea, enact the 'assessor' role in evaluating the quality of translation. Based on discourse analysis of messages posted in Agora, including 908 reply messages, and drawing on the concepts of ‘social role,’ ‘activity role,’ and ‘discourse role,’ the study examines how online assessors formulate discourses about translation and assessment. I argue that these assessors perform the discourse roles of ‘expert-judge’, ‘social activist’,
and 'assessment evaluator'. As the assessor role category is neither stable nor uniform, the discourses of assessment are fraught with varied, and even contradictory, portrayal of translation and quality.

The study shows that translation assessment in cyberspace is far from neutral or objective evaluation of fixed meanings; it is a contextualizing process where value and meaning are often a matter of uptake. Assessors’ critiques of capitalist structures and calls to correct unethical practices in the translation/publishing field play an important role in enhancing social awareness concerning translation problems. What has hitherto remained the object of interest to only a small community of translators and translation scholars is now more widely discussed in cyberspace due to the conflation of online assessment and activist modes of resistance. Furthermore, in using the discourse-based method to examine the ways in which assessors discursively perform distinct roles in cyberspace, this study shows that discourse analysis is an effective tool in examining translation assessment in cyberspace as a socially situated act that involves intricate negotiation of meaning, complex workings of power, and a reconstitution of local social positioning within global cultural flows. Regardless of whether this method is used in the process of comparing source and target texts, multiple target texts of the same source text, translations and nontranslations, or of analyzing the discursive construction of translation assessment-related phenomena, the findings suggest that discourse-based approaches play critical roles in illuminating the complexity and intricacy of translation and assessment.
Training translators to use corpora hands-on: challenges and reactions by a group of 13 students at a UK university.

Ana Frankenberg-Garcia

With the proliferation of online off-the-peg corpora over the past decade or so, the use of corpora is no longer restricted to a small community of researchers working on language description and natural language processing. Anyone with an internet connection is now able to access corpora to help them with everyday questions about language, including questions for which dictionaries, grammars and other language resources do not always have clear answers. Translators are among those who have much to gain from using corpora, as widely acknowledged in the literature (see, for example, Zanettin 1998, Bowker and Pearson 2002, Zanettin et al 2003, and Beeby et al 2009). Yet in contrast to the pressure that exists to train translators in the use of computer-assisted translation tools, there seems to be little or no incentive to teach translators to use corpora. Moreover, most of the research at the crossroads of translation and corpora seems to focus on the use of corpora in Translation Studies, and there is not yet enough information about the use of corpora in actual translation training and practice. This paper discusses some of the challenges of training translators to use corpora, and then describes how a group of 13 students studying for an MA in Translation at the University of Surrey reacted to a hands-on module on learning to use corpora in everyday translation. The analysis of the students’ reactions draws on (1) their responses to an anonymous questionnaire and (2) a corpus of graded assignments, where the students were required to write a report on their use of corpora in translation (after having been asked from day one to keep a diary with examples of using corpora in their everyday translation practice). The corpus of student reports was submitted to both a quantitative and a qualitative analysis. The quantitative analysis focuses on verifying the extent to which the students made reference to terms such as concordance, lemma, collocation, part-of-speech tagging, normalized frequency and so on, and the extent to which the actual queries described in the reports involved the use of those concepts. The qualitative analysis details a selection of examples of how different students used corpora and also their views of the experience. The students’ opinions of corpora were generally very favourable, despite the steep learning curve entailed. The analysis also indicated that while some students remained underusers of corpora, others were quite capable of carrying out sophisticated queries that provided them with answers which they would not have been able to find in other more conventional tools and resources.
Normalization in literary translation: a semi-automated test for the normalization of creative bigrams in a parallel corpus of contemporary Dutch novels and their English translations

Imogen Cohen

This paper will present a corpus of contemporary Dutch novels and their English translations compiled as part of a research project being carried out at the University of Amsterdam. It will show how this parallel corpus – in combination with reference corpora and new lexical analysis tools – can be used to operationalize the research question “Has the creative language of Dutch fiction been normalized in English translation?”, by focusing on the translation of creative bigrams. This study has been inspired by two key works on creativity and normalization in translation: Vanderauwera 1985 and Kenny 2001. It is now 30 years since Ria Vanderauwera published her seminal work, arguing that creative language in Dutch literature had been normalized in translation. Since then there have been numerous studies in various languages into the normalization of translated fiction. One study that stands out in particular is Dorothy Kenny’s 2001 monograph on German novels and their English translations. It stands out because it was the first of its kind to draw on a two-hundred-million-word digital corpus of entire novels and their translations, and because it applied some of the latest developments in lexical analysis software to the study of creative lexis in translation. Like Vanderauwera’s, our research focuses on Dutch literature translated into English. Like Kenny’s, our research focuses on creative collocations and profits from recent innovations in lexical analysis software but, coming almost 15 years later, is able to profit from the developments to a greater extent. Whereas Kenny generated frequency lists from her own corpus to then hand-pick prominent words and their collocates (Kenny 2001: 135-6), innovations since Kenny’s publication have allowed us to semi-automatically extract from our corpus ALL two-word creative collocations for any given grammatical class. This has been made possible by 1) improvements in corpus annotation, 2) the relative ease with which lexical analysis software (e.g. ANTCONC) can now process tagged data, and 3) the possibility of automatically matching lists of bigrams to their frequencies in reference corpora, which themselves have grown vastly in recent years. Whereas Kenny conducted empirical tests for normalization using as reference corpora the then new 100 million-word BNC, as well as 117 million words of the Mannheim corpus (ibid: 125-126), the emergence of multi-billion word corpora (e.g. the BYU corpora holdings and NLTenTen [2014]) since Kenny’s publication now provides a broader empirical base for testing for normalization in translation. This paper will show how the research question “Has the creative language of Dutch fiction been normalized in English translation?” can be operationalized by measuring the creativity of ADJ+NOUN and NOUN+NOUN bigrams in source and target texts using vastly expanded reference corpora as a tertium comparationis. It will also present a case study of one novel and its translation, demonstrating how the concepts of creativity and normalization have been operationalized in practice.
Corpus-based research has yielded important insights into translation; however, single types of corpora have been traditionally privileged, thus neglecting the advantages of combined corpus-based methods. This study aims to introduce a unique methodology of corpus triangulation where corpora (diachronic, synchronic, comparable and parallel) can be used complementarily for the analysis of linguistic features of translated texts and their impact on non-translated texts. The language pair examined is English-Greek. The corpus analysed is a diachronic (1990-2010) corpus of Greek non-translated and translated popular science articles, along with their English source texts, consisting of approximately half a million word, and divided into three subcorpora. The first subcorpus consists of non-translated Greek texts published in 1990-1991. The second subcorpus consists of non-translated and translated Greek texts articles published in 2003-2004, as well as the source texts of the translations. The third subcorpus includes non-translated as well as translated texts and their source texts, all published in 2010-2011. The analysis of the corpus consists of three stages: (a) the diachronic analysis of a corpus of non-translated texts to examine whether there is any development in the language over time, (b) the synchronic analysis of the comparable corpus to examine whether this development is mirrored in translated texts; and (c) the synchronic analysis of the parallel corpus to trace the development back to the source texts. Results suggest that certain linguistic features, such as the frequency of passive voice reporting verbs, in Greek texts have changed under the influence of translation from English and are now closer to the patterns found in respective English texts. Through the systematic application of the methodology to data from the genre of popular science, the study demonstrates how the proposed methodology can be fruitfully employed to deepen our understanding not only of translated texts, but also of the texts influencing and being influenced by them.

An annotation system for sign language corpora

Jennifer Wehrmeyer

The proposed paper presents a transcription and annotation system for sign language corpora which allows transcripts of interpretations to be analysed using readily-available text-based corpus packages such as WordSmith Tools and Antconc. The annotation system built onto the transcription system is designed to overcome the many obstacles faced by researchers in recording features of face-to-face communication. The transcription system is based on context-free lemmatized glosses that distinguish between different aspects of the sign language lexicon such as established signs, the productive lexicon, finger-spelling and the number system. The annotation system allows the concise description of four aspects of signed interpretation of interest to a researcher in Interpreting Studies. Firstly, phonological features of sign language, such as handshape,
movement, direction, facial expression and head/body movements can be recorded. Secondly, production features such as clarity and accuracy of sign articulation, signing speed, lag time, background noises, hesitations and chunking segmentation can be included. Thirdly, it allows for the categorization and analysis of interpreting features such as additions, omissions, skewed substitutions or strategies, as well as interpreting errors and corrections. Fourthly, the system allows for further annotations in terms of language use, such as parts of speech, different features of the productive lexicon and sign language discourse features such as topic marking and referencing. The system was designed in order to investigate issues relating to incomprehension of news broadcasts interpreted into South African Sign Language (SASL). It adapts existing annotation systems used by corpus-based researchers in sign language linguistics, but specifically redesigns annotation codes so that they can be used in readily available software packages, thereby allowing the researcher to analyse and compare multiple interpretations. Although primarily designed for sign language interpreting research, the annotations can also be used or adapted to meet the requirements of corpus-based/driven research into spoken language (i.e. oral) interpretation, especially in terms of annotating non-verbal features of interpretation as well as interpreting strategies.

Assisting comprehension in specialized fields using corpus data: Comparing the effectiveness of raw and annotated contexts
Elizabeth Marshman and Marie-Claude L'Homme

Student translators must acquire a number of new abilities: translation strategies, research techniques, and--especially when working in specialized fields--domain knowledge. This knowledge can be gained in several ways. Scholars including Meyer (2001) and Bowker (2011) have highlighted the potential of corpora for accessing domain and terminological knowledge. Some terminological resources (e.g. L’Homme 2012; Marshman forthcoming) have incorporated contexts extracted from corpora and annotated with key information to assist users in acquiring this knowledge. However, choosing and annotating contexts requires significant investment of time and effort from resource developers, which multiplies as the size of the resources increases. This raises questions: What is the return on this investment? Are annotated contexts more useful and effective than access to the raw corpus data?

In this study, we will compare translation students’ comprehension of a small sample of concepts in the field of renewable energies achieved after exploiting either “raw” corpus data in English or French or selected contexts from the same corpora, annotated with frame elements (based on principles of frame semantics, cf. the DiCoEnviro at http://olst.ling.umontreal.ca/cgi-bin/dicoenviro/search-enviro.cgi.) By studying how a sample of approximately 20 students match terms with their definitions from existing resources, we will investigate whether students are better able to differentiate between closely related concepts after studying the annotated contexts as compared to the raw corpus data. By evaluating how these students write their own definitions, we will look
for possible differences in definition content and quality when students use the raw and annotated contexts for knowledge acquisition.

Through quantitative and qualitative analysis, we hope to better evaluate and describe the usefulness of annotating contexts, and ultimately guide the development of terminological resources that can effectively and efficiently assist users in understanding specialized concepts.

New computational tools in Corpus-based Translation Studies

Marion Winters

The aim of the present paper is to establish the profile of style of an author and translator using corpus-based methodologies. It is based on literary German-English parallel corpora of specific authors (F. Scott Fitzgerald, Natascha Wodin) and specific translators (Hans-Christian Oeser, Renate Orth-Guttmann). While corpus-based investigations of translator style, features of translation etc. have mostly used well-established text-analysis softwares in corpus-based translation studies (CTS), such as Wordsmith Tools, ParaConc and other concordancers, I intend to explore a variety of other softwares and methods. I will explore which softwares used in corpus linguistics or computational linguistics could usefully be applied in CTS and which information on author/translator style could be extracted from a corpus, for example, through application of tools for semantic profiling, semantic mirroring and distributional semantics. Concluding remarks will reflect upon strengths and limitations of corpus-analysis tools for profiling the style of an author/translator and identify desirable features of these tools for a more efficient application in CTS. Thus this study is also a call for collaboration between corpus-based translation studies and computational linguistics in developing and optimizing suitable corpus-analysis tools for CTS.
A manageable combined assessment approach: competence and decision-making

Catherine Louise Way

Training in competences is not new to Translation Studies trainers who have, for some time now, used different models of translator competence (Krings, 1986; Ammann, 1990; Hurtado, 1995, 2007; Gile, 1995; Neubert, 1994, 2000; PACTE, 1998; Kelly 1999, 2002, 2005) to develop objectives and learning outcomes for their translation programmes. Competence based training (CBT) is also used increasingly in translation courses, however, assessment of such training has received little attention. Whilst training in certain competences with specific activities or exercises is common in early training stages, it is in the later stages of training, nevertheless, when all the competences intertwine to intervene in the creation of the final product. This is when assessment becomes a much more complex question. If students are to be assessed not only on the quality of their final product, but also on how their translator competence develops, assessment requires an individualised approach. We have tried and tested the use of Project Management with authentic translation briefs in the final stages of undergraduate courses in order to draw the trainees’ attention to their different competences and the translation process, without neglecting the final product. This provides a clear working framework that emulates professional practice. Furthermore this team work approach is combined with the use of the Achille’s Heel sheet (Way, 2008), thereby allowing students to see where their strengths and weaknesses lie in their own translator competence and pinpointing areas to be improved, whilst allowing discussion of the strategies to do so.

When faced with the task of assessing trainees’ competences and their development during a translation course, many lecturers consider individualised assessment of the process a complex and time consuming alternative. In the methodology that we propose, assessment is both individual and collective and performed as the trainees explain and discuss the process they have pursued to reach the final translation product. Despite fears that this may be labour intensive, we will discuss how to perform these tasks in an efficient, manageable way. In this paper we propose to present examples of practical ways to introduce both project management and the assessment of trainees’ competence in translation courses which are based on a structured framework of decision-making (Way 2014) by using practical examples of tried and tested methodologies, that have proven to be successful in large student groups over recent years in our translation programme. This approach has not only increased student participation and motivation, but has also improved trainees’ final results.
Context: Criterion-referenced descriptors offer a transparent approach to translator training that promotes the development of higher-order cognitive skills (Bloom 1973) - in particular analysis and evaluation, which are crucial to professional translators - and develops the interpersonal competences essential to efficient teamwork and specified in European tertiary education since the initiation of the Bologna process (Pagani 2002) but often ignored by academics. Descriptors in the form of rubrics provide students with scaffolding (Kiraly 1999, 2000, 2003) that supports and directs their development through essentially social constructivist activities (Robinson et al 2008), undertaken both in- and out-of-class, when the criteria they embody are in harmony with curricular objectives and the activities themselves allow for structured incremental growth in learning (Vygotsky 1978). Objectives: Our hypotheses are that (1) rubrics provide learners with tools they can learn to use and apply with substantial certainty that the grades awarded will gradually coincide with the tutor-set "standard" grades; that (2) the application of rubrics in team- and individual self- and peer-assessment activities will enhance the quality of their learning processes by developing higher-order cognitive skills; and that (3) the use of self- and peer-assessment of collaborative teamwork competences can broaden the learning experience at the tertiary level bringing actual learning closer to the aims of the Bologna process by including transverse competences. Method: In the present communication, we describe the use of rubrics as formative tools that provide valuable feedback in the context of our approach to their use in the classroom (Olvera-Lobo et al 2007; Robinson et al 2006; Robinson et al In press [a]). We draw on extensive data in order to measure their success in providing feedback during translation quality self- and peer-assessment workshops. Participants: Our sample consists of three consecutive generations of final year students (2010-11 n1=73; 2011-12 n2=73; 2012-13 n3=92) using a single rubric for self- and peer-, team and individual assessment (Robinson 1998). Furthermore, we present initial results on the use of a pilot rubric developed for the individual self- and peer-assessment of collaborative processes in team-based activities (Robinson In press [b]) with data drawn from the 2012-13 cohort (n3=92). Statistical analysis: We use the Shapiro-Wilk test to assess the normality of the grades awarded by individuals, teams and the tutor, ANOVA (for normally distributed grades), and the Kruskal-Wallis test and Friedman test (for non-normal distributions) to compare the average grade assigned by the different sources of variability (individual and team [self- and peer- awarded] and tutor) and detect possible differences between them. Finally, we use Cohen's kappa coefficient and the intraclass correlation coefficient, to compare interrater agreement in grades assigned by participants self, team and tutor. All statistical analysis is with R software. Conclusions: We believe our results will confirm the reliability of this approach and encourage the wider application of rubrics and the consequent collection of data from other contexts that will shed further light on their value in translator training.
In this paper we focus on assessment instruments in translation teaching, and we propose various assessment instruments taking competence-based training as a starting point. Translation teaching's foremost assessment instrument has traditionally been a text's translation. The translation of a text only accounts for a specific action carried out by the student. It does not provide information on the process they have followed, their ability to identify and resolve problems (the internal and external strategies they have used), their assimilation of implicit theories, their ability to regulate their own learning process, etc. Therefore, it is insufficient for the purpose of obtaining information on a student's level of competence, and other instruments are needed. Assessment proposals specifically for translation teaching which focus on more than just the correction of translations remain scarce. Some examples are: Hurtado Albir (1999) who puts forward various assessment instruments for diagnostic, formative and summative assessment with the translation-task-and-project-based approach as her framework; Presas (2012) suggests criteria and instruments for appraising annotated translation assessment tasks; Kelly (2005), Hurtado Albir (2007, 2008, 2014) and Galán-Mañas (2009, 2010) advocate the use of portfolios as an alternative method and put forward a possible organisational structure for them. In a competence-based approach, assessment instruments should serve to collect information about the acquired competences, to assess the end product and the process, to promote student self-assessment, and to obtain a maximum amount of information on a student's competence. Furthermore, a criteria-based form of assessment should be developed, using indicators, assessment criteria and performance levels in every case. In this paper we will analyse the current situation of assessment in Translation Studies and we will propose examples of various instruments that can be used for diagnostic, formative and summative assessment in translator training:

- Texts to translate with prototypical problems according to the level of competence.
- Reports of different kinds. For instance, in the translation report the student can identify problematic fragments encountered when translating a text, explain the process followed, specify the sources consulted, etc.
- Questionnaires for diagnostic purposes (Orozco and Hurtado Albir 2002), self-assessment questionnaires, and questionnaires to collect information on translation problems or translation knowledge, etc.
- Reflective diaries with students’ on their reflections on their learning process.
- Translation process recordings to analyse the process: pauses, corrections, type of searches, etc.
- Students portfolio with questionnaires, gist translations, comparative translation analyses, reports, translations, etc. carried out and selected by the student to illustrate their progress.
Finally, different types of rubrics for various assessment tasks (translations, reports, students’ portfolio, self-assessment, etc.) will be presented.

Troubleshooting note-taking issues in Consecutive Interpreting: methods and tools for (self)diagnosis

Karl McLaughlin

The initial stages of note-taking for consecutive interpreting can often constitute something of a double-edged sword both for students and trainers. The acquisition of this crucial new skill is attractive and exciting for students who – following several arduous weeks of memory development, speech structure work and presentation enhancement training – invariably pin their hopes on notes resolving the difficulties encountered in the accurate reproduction of speeches just heard. At the same time, however, this acquisition process can prove daunting and highly frustrating if it does not embed properly through an adequate pedagogical approach. In many cases, students who initially struggle to master the multiple demands of note-based consecutive tend to perceive that they simply “cannot do it”, although without necessarily being able to identify the precise reasons for their unsatisfactory performance. This oral communication discusses various strategies for consolidating the new technique by helping students focus more clearly on the different components involved in note-taking, avoiding the hit and miss impression that can often set in. The strategies include second-listening note repetition and revision, the use of a video camera to analyse individual note-taking technique and, in particular, the use of a structured questionnaire for diagnosing more precisely where individual and collective problems arise. By breaking down the job into its various phases (listening, writing, pre-production and the actual reproduction of the speech in the target language) and investigating students’ self-perception of their performance in each, the diagnosis helps pinpoint specific and improvable aspects on which to focus in subsequent exercises, while also helping mitigate what can often be an initial and excessive fixation with symbol learning as the basis of their note-taking approach. The practical diagnosis strategies offered are based on the author’s extensive experience of teaching consecutive interpreting on postgraduate courses in Britain, Spain and other countries.

Assessing products and processes: developing process-oriented criteria to measure translation performance

Gary Massey, Peter Jud and Maureen Ehrensberger-Dow

Since Krings’ (1986) groundbreaking exploration of translators’ cognitive processes, translation researchers have been developing tools and techniques to investigate the processes behind translation products, and the effects of those processes on target-text quality. Process research methods have also found their way into translator education,
serving to complement traditional product-oriented teaching by encouraging metacognition and self-regulation. Alongside more established techniques to access and evaluate translation processes, such as written commentaries and dialogue protocols, those currently proposed and successfully deployed in recent didactic and diagnostic experiments include screen recording combined with various forms of retrospection, self-evaluation, peer evaluation and trainer-student dialogue (e.g. Angelone2013a, 2013b; EnríquezRaído 2013; Massey & Ehrensberger-Dow 2013). Over the past few years, all the compulsory entrance tests for our institute’s MA in Professional Translation have been recorded on-screen, introducing a process-oriented component to the diagnostic assessment of, and the formative feedback on, the performance and potential shown by candidates. Building on studies of process-oriented teaching and testing methods already implemented at our institute (cf. Massey & Ehrensberger-Dow 2013), as well as on work indicating how certain process measures may correlate with translation quality and even predict subsequent performance (e.g. Massey & Ehrensberger-Dow 2014), we have been attempting to identify indicators and predictors of performance in the processes of candidates taking and retaking our MA entrance tests. After reporting on the design and results of these exploratory studies, this paper discusses the possible applications and implications of our findings in the diagnostic, formative and summative assessment of translation competence. The ultimate objective of our research is to extend and refine traditional product-oriented measures by generating readily applicable criteria with which to evaluate observable screen-recorded actions and behaviour. It is hoped that these will offer hard-pressed staff and institutions an efficient, feasible means of assessing translation performance based not only on target-text products, but also on the processes that went into their making.

Assessment in competence-based, technology-enhanced, collaborative translation classes

Viviana Gaballo

This paper rests on the assumption that assessment should be consequential to the methodology used in the learning and teaching approach adopted, so as to prevent the “pedagogical schizophrenia” (a phenomenon which unfortunately seems to be still widespread and which can be defined as the inconsistent relation between the chosen pedagogical approach and the relevant assessment methodology), which brings many students to repeatedly fail their exams or to fail to achieve the expected outcome. Since the digital turn of the 21st century has affected many aspects of teaching and learning in general, programme design, course delivery and assessment shall have to be re-thought to host the digital world. Furthermore, as network technology rapidly expands, and internet-based teaching and learning increasingly replaces traditional classrooms, also Language Studies (LS) and Translation Studies (TS) programmes need to apply updated pedagogical approaches that can meet the emerging needs of the Net g learners of today. Based on previous research on translator education (Kiraly 2000; Pym 2009; Göpferich & Jääskeläinen 2009; Stewart, Orbán & Kornelius 2010) and on the systemic-
PANEL 16 - ASSESSMENT OF STUDENT LEARNING ON TRANSLATOR (AND INTERPRETER) EDUCATION PROGRAMMES

A functional model of translation competence developed by Gaballo (2009), this study aims at providing a coherent picture of how to apply innovative approaches to the assessment of student learning (Goodyear, Banks, Hodgson & McConnell, 2004) on competence-based, technology-enhanced, collaborative translation programmes.

An empirical study on summative assessment instruments and tasks in translation teaching.
Stefano Pavani and Amparo Hurtado Albir

The purpose of this paper is to present an ongoing research project on summative assessment in translation teaching between Spanish and Italian. The general hypothesis of this research is that the “traditional” summative assessment system (the translation of a text) that is often used in translator training centers is not a completely reliable instrument and does not gather enough data about students’ translation competence.

This research is approached from two perspectives: a descriptive one and an empirical one. This dual perspective is reflected in the structure of our paper: in the first part, we will discuss the results of a survey administered to a number of translation professors in Italy and Spain (modeled on Martínez 1992, Waddington 2002 and Kelly 2010) about the type of tests used to assess their students, their use of correction scales, assessment rubrics (if it is the case), etc. In the second part, we will present a proposal of summative assessment for students of translation from Spanish into Italian, which will be empirically validated with a group of students of the B.A. in Linguistic Intercultural Mediation at the University of Bologna. In addition, preliminary results of the research will be presented.

For the elaboration of this proposal of summative assessment we designed a teaching unit about the translation of tourism texts and it was administered to a group of Italian students of Spanish into Italian general translation. The teaching unit was designed following the translation task-based approach (Hurtado 1996, 1999, 2014) and many types of instruments are used: texts (to analyze, compare, correct and translate), questionnaires, information sheets, contrastive tasks, translation process recording, etc. The unit presents a multidimensional assessment and has various formative and summative assessment tasks. In addition, after the completion of the teaching unit, students will prepare a portfolio and perform a "traditional" summative evaluation exam (the translation of a text).

Subsequently, the results and the information collected using the different assessment tasks and the portfolio will be compared with the traditional test (the translated text) by means of ad hoc questionnaires answered by expert translation teachers.

The paper will emphasize diversified assessment instruments and tasks, which are multidimensional, criterion-referenced and competence-based. Our proposal aims at gathering more information about the degree of acquisition of students’ translation competence (including the different subcompetences) and about the translation process and the strategies used by students as it does not assess translation only as a product.
Our assessment proposal not only can be used to teach translation between Spanish and Italian, but also in other combinations of close languages as it has a theoretical and pedagogical apparatus that allows reproducibility.

**Implications of ATA Examination Data for Student Assessment**

*Geoffrey Koby*

To assess student learning, one must first understand the kinds of problems that can arise in professional translation. Marking examinations for summative assessment differs from marking for formative assessment, yet important insights can be obtained from summative data. This paper examines the categories and numerical breakdown of error markings from one year of American Translators Association (ATA) certification examinations. The error types recorded fall into two large categories, transfer errors and errors of language mechanics. This paper analyzes a variety of aspects of error marking, including frequencies of error types in each language pair and across all language pairs, proportion of transfer errors vs. errors of language mechanics, distribution of error severities, categories never used, etc., as well as error types/frequencies broken down by score bands. This information can inform teachers’ choice of marking categories and scales. Simply providing feedback to students using these categories and severities is useful in and of itself, but combining this feedback with qualitative/analytical comments adds additional dimensions to the feedback process. In addition, students can receive papers marked in this way for self-correction before teachers provide additional feedback.

For the present paper, numerical error data has been collected from 527 ATA certification examinations from 2006 in 23 language pairs (11 languages into English and 12 from English into other languages), and recorded on the ATA Framework for Standard Error Marking. For each examination, this data includes the language pair, passage score, passage type (A, B, C), pass/fail result, and individual errors by severity and category. This data is then aggregated to show patterns of error severities and categories for each passage within a language pair, and across passages, and across languages.

The ATA examinations are marked using the ATA error marking scale, in use since 2002 and designed for use in standardized testing conditions (see Koby/Champe 2013). Passages are corrected by two graders who assign a category (e.g., Omission, Usage) and error points to each error using a severity scale (1/2/4/8/16 points, based on the ATA “Flowchart for Error Point Decisions”) focusing on each error’s effect on text usefulness. ATA’s pass threshold is 17 points (18 points fails), with no limit on the number of points that can be assigned.

Previously published research on this scale has shown methods to adapt it to classroom teaching (Doyle 2003, Koby/Baer 2005), and analysis of reading-level difficulty correlated to errors made (Howard 2009). This paper will expand this research by providing a large-scale analysis of the categories assigned in an actual testing program.
The availability of systems capable of producing fairly accurate translations has increased the popularity of machine translation (MT). The translation industry is steadily incorporating MT in their workflows engaging the human translator to post-edit the raw MT output in order to comply with a set of quality criteria in as few edits as possible. The quality of MT systems is generally measured by automatic metrics, producing scores that should correlate with human evaluation.

In this study, we investigate correlations between one of such metrics, i.e. Translation Edit Rate (TER), and actual post-editing effort as it is shown in post-editing process data collected under experimental conditions. Using the CasMaCat workbench as a post-editing tool, process data were collected using keystrokes and eye-tracking data from five professional translators under two different conditions: i) traditional post-editing and ii) interactive post-editing. In the second condition, as the user types, the MT system suggests alternative target translations which the post-editor can interactively accept or overwrite, whereas in the first condition no aids are provided to the user while editing the raw MT output. Each one of the five participants was asked to post-edit 12 different texts using the interactivity provided by the system and 12 additional texts without interactivity (i.e. traditional post-editing) over a period of 6 weeks.

Process research in post-editing is often grounded on three different but related categories of post-editing effort, namely i) temporal (time), ii) cognitive (mental processes) and iii) technical (keyboard activity). For the purposes of this research, TER scores were correlated with two different indicators of post-editing effort as computed in the CRITT Translation Process Database (TPR-DB) *. On the one hand, post-editing temporal effort was measured using FDur values (duration of segment production time excluding keystroke pauses >_ 200 seconds) and KDur values (duration of coherent keyboard activity excluding keystroke pauses >_ 5 seconds). On the other hand, post-editing technical effort was measured using Mdel values (number of manually generated deletions) and Mins values (number of manually generated insertions).

Results show that TER scores have a positive correlation with actual post-editing effort as reflected in the form of manual insertions and deletions (Mins/Mdel) as well as time to perform the task (KDur/FDur).

* CRITT Translation Process Database: http://bridge.cbs.dk/platform/?q=CRITT_TPR-db
Published research on the topic of post-editing is plentiful but translation professionals still might predict that the product of machine translation (MT) combined with post-editing is inferior in quality to the human translated product. Fiederer and O’Brien conducted a study, which evaluated the quality of the sentences produced by MT and subsequently post-edited, and sentences translated by humans. They concluded that MT plus post-editing could be equal to or even higher than human translation quality, but highlighted that more search is needed especially in terms of linguistic quality and end users’ acceptance. Other studies have shown some positive points of this method, both in productivity and in quality. Taking quality aspects into consideration, this presentation aims to correlate and assess, especially regarding linguistic quality issues, the potential of machine translation (MT) output, post-editing and human translation of scientific articles through the use of risk criteria methodology. Our corpus consists of 200-source text sentences (around 5,000 tokens), extracted from an article in the Bipolar Disorder Journal (2010), which were compared and analyzed between the outputs of the Omega-T software, of a professional translator and a post-editor. Our assessment methodology was based on an adaptation of Pym’s model of risk criteria analysis, in which “translations problems can be described as high-risk, low-risk or anything in between”. Pym’s adapted model helped us to assess the outputs in a more objective way, although clarity and style aspects of the translated texts were also verified, especially concerning their proximity to the discourse inherent to the scientific community of psychiatric disorders. The risks were categorized as follows: a) Word non-equivalence: low risk, b) Word category: low risk, c) Term non-equivalence: medium risk, d) Word order: medium risk, and e) Term non-equivalence and word order: high risk. Results so far have shown that the recurrent post-edited linguistic feature (50%) is noun/adjective/verb collocations, which falls into the high-risk category (syntactic and pragmatic aspects are affected) and not seen in human professional translation. Recordings on AntConc have been made to keep a record of the post-editions and help with the recognition of other problems encountered in this phase such as cognitive efforts caused by the amount of language inadequacies presented by the machine. Although these results partially show that the linguistic quality might well be an issue in post-editing, they are far from conclusive. Results that are more concrete, based on a larger corpus, will be reached at the beginning of 2015.
This paper reports on an ongoing empirical-experimental project (AuTema-PostEd) which aims at tapping into translation and post-editing processes as a source of insight into the role of translators’ understanding in task problem solving. It analyses data gathered from translation and post-editing task logs by subjects working with the language pair Portuguese-Chinese in both directions (L1 into L2 and L2 into L1), Chinese being the subjects’ L1 and Portuguese their L2. Sixteen professional translators performed two translation tasks (L1 into L2 and L2 into L1) and two post-editing tasks (one in their L1 and another one in their L2) using machine-translated input provided by the software PCT (Portuguese-Chinese Translator). Eye movements and keyboard and mouse activities were logged using the software Translog-II connected a Tobii T120 Eye Tracker in order to capture translators’ behaviour (user-activity data, UAD) while translating and post-editing. Retrospective protocols were recorded immediately after each task. Source texts were short news reports (80-word or character-equivalent long) selected on the basis of distinctive cohesive chains running throughout them. The assumption was that identity chains whereby discourse participants are introduced and tracked throughout the text would require the translators to retrieve the identity of what is being talked about by referring to another expression either in the co-text or the context of situation and culture; retrieval movements were thus expected to be captured by eye movements and keyboard activity during reading and writing. Machine-translated inputs were expected to have an impact on source text understanding, especially in instances of ambiguity, predetermining, whether correctly or wrongly, the final target text rendition. Task logs were analysed to investigate text production of selected cohesive chains. To achieve that end, UAD from eye tracking recordings (look backs, look forwards, fixation count and duration) and keyboard logging (text production between pauses, and recursiveness) were collected using the methodology proposed. A linear mixed-effects regression model (LMER) was applied to the data set, and retrospective protocols were analysed for subjects’ verbalization of problem-solving decisions regarding the cohesive chains under study. Quantitative results showed that, regardless of task type (i.e., translating from scratch or post-editing), the cohesive chain type had an impact on producing the target text, but not on understanding the source text, while retrospective protocols suggested impact on both. The results highlight the relevance of a fine-grained analysis of all data sources (i.e., eye tracking, key logging, and retrospective protocols) along with an analysis of the quality of the final renditions. Translation process research has borrowed a number of measures of research in other domains, such as reading and writing researches, and only combined analyses may be able to show what measures are really applicable to studies focusing on translation and post-editing.
The academic field of Architecture in Brazil is not as strong as in the United States and other European countries, but it has been increasing in the last few years, bringing about an burgeoning number of Brazilian academic architects who need to present papers and projects and submit articles abroad. Even though Architecture is an area in which English is frequently used, professionals of the field usually lack English writing and speaking skills, demanding fully technical research from translators and interpreters who, thus, narrow the gap between offer (low English proficiency level) and demand (the need to publicize research overseas). Architecture, like other fields, contains specialized terminology and a substantial amount of terms is commonly used on a daily basis. The terms in Brazilian Portuguese "pé-direito," "plana tipo," and "cortes," for example, are often translated as "right foot," "plant type," and "cuts" respectively, by machine translations in general; however, their English equivalents are "high ceiling," "standard plan," and "sections. This study, of a qualitative nature, aims at describing and analyzing the cognitive effort of post-edition in terms of productivity and quality, concerning specifically the issue of direct translation frequently offered by the MT (in our study, the Omega-T). We selected five articles on Architecture in English (3,000 tokens), which were inserted in the software AntConc to generate the frequency list of candidates to terms. As an example, in one text with 675 tokens, 34 were candidates to terms, which were repeated throughout the text at least twice each, and around 2/3 of them – not considering the repetitions – presented a direct translation by the MT and, consequently, lexical and pragmatic inadequacies. Although this research is still incipient and only provides initial results, we tend to believe that MT quality, regarding the appropriate equivalences of polysemantic words, is low, which consumes time and demands high cognitive effort from the post-editor. Far from conclusive, this research will present statistical data analysis - larger corpus and specific methodology based on Controlled Language (CL) rules – at the beginning of 2015. We will also describe and analyze the amount of cognitive effort spent while post-editing lexical inadequacies before and after applying the CL rules. The think-aloud method will be used to evaluate the translation process and the target text revision. A professional architect will help revise the MT output to verify the adequacy of the terms translated to keep them close to the discourse inherent to the technical community of the Architecture field.
Monolingual post-editing: an investigation of temporal, technical and cognitive effort during task execution

Norma Barbosa de Lima Fonseca

This study draws on Krings (2001) to investigate temporal, technical and cognitive effort during the execution of monolingual post-editing processes (Koehn, 2010) in Portuguese texts that were machine translated by Google Translate from English, Spanish and Chinese. Furthermore, it also investigates if there is evidence of metacognition (Flavell, 1976, 1979, 1987) in think-aloud protocols (TAPs). In order to do that, we have carried out a study with 56 brazilian participants with some knowledge of post-editing who post-edited the machine-translated texts without access to the source text. Data was collected using key logging, eye tracking, free and guided written protocols, and TAPs. The analysis focused on task execution time, on the number of mouse and keyboard movements, on eye-tracking measures and on evidence of metacognition in TAPs. Results indicate that verbalization and differences in source languages can influence temporal, technical and cognitive effort. They also point to evidence of metacognition in the protocols, specifically metacognitive knowledge of person variables, in which subjects show they are aware of the problems they face during task execution, knowledge of task variables, by recognizing, for example, the nature of the task they perform, and knowledge of strategy variables, by knowing how to deal with problems and when adapting strategies to solve them.

Post-editing of machine translation output: an analysis of productivity and quality regarding the cognitive effort in decision-making processes

Débora Montenegro Pasin

The following paper aims to analyze productivity and quality issues regarding the cognitive effort in decision-making processes when it comes to post-editing machine translation (henceforth, MT) output, in order to reach language accuracy and text adequacy in an optimized way. For the purposes of this paper, and yet, to enhance and disseminate the representativeness of Locke’s work worldwide, an excerpt of the article about "Some Thoughts Concerning Education", a 1693 treatise on the education of gentlemen written by the English philosopher John Locke, was extracted from the online encyclopedia Wikipedia.com and translated from English to Brazilian Portuguese with the use of a translation free software; once the MT was accomplished, post-edition was started. It is relevant to mention that this paper is qualitatively based on the premises of risk criteria and productively based on the observations of post-editing metric correlations on productivity. According to a model of risk criteria, translation matters are related to their risk levels – low-risk, medium-risk or high-risk – and those are associated to the text suitability, which not only comprises grammar features, but also - and more importantly
- text meaning and intention. Recent researches and reports from industry indicate that it is possible to increase productivity by using MT and post-editing; however, it is not yet clear what productivity can be realistically expected from a post-editor: the one concerning the ratio of quantity and quality to time, the one related to the cognitive effort expended, or both. Partial results have shown that the higher the effort the lower the productivity, on the other hand, high quality in socio-discursive pertinency is expected. The excerpt chosen consisted of 1,193 tokens and the following percentages were reached so far: (a) Requires complete translation: 20% (high risk); (b) Little post-editing needed: 40% (medium risk); (c) Fit for purpose: 40% (low risk). Although these results enhance the need of post-editing when it comes to language accuracy and text adequacy – text quality per se – time-related productivity results are far from conclusive. Further studies are to be concluded until the end of 2014.
Since the 1980s, with the so-called cultural turn in Translation Studies, there has been a renewed scholarly interest in unraveling the discursive and ideological aspects of literary translations, which can be attested by groundbreaking works such as “Manipulation of literature”, edited by Theo Hermans (1985) and “Translation, rewriting and the manipulation of literary fame”, by André Lefevere (1992). Other studies have placed translation at the center of power relations such as “Apropos of ideology” and “Translation and power”, respectively edited by Calzada Pérez (2003) and Maria Tymoczko and Edwin Gentzler (2002). More recently, “Translation, resistance and activism”, edited by Tymoczko (2010), delves into the different contexts in which translators are politically engaged with particular translation projects. Such references represent the theoretical framework of this paper that will address the role of translators’ (non) engagement in disseminating African-American literature in Brazil, with focus on translations of “Native Son”, by Richard Wright, undertaken by Monteiro Lobato (1944), Jusmar Gomes (1987) and Aurora Maria Soares Neiva (her translation was not published but included in her doctoral dissertation defended in 1995). We analyze the extent to which African-American literature could be interpreted as a model of inspiration for social criticism in regard to “racial” inequalities in Brazil. The communication investigates how the analyzed translations might get closer or not to a politically engaged perspective that could be reflected on the translators’ options. In that regard, Tymoczko (2010: 12) argues that “engagement as a metaphor for activism in translation can aim at more direct and more powerful forms of action than mere attitudinal shifts.” This implies that engagement in translation could only be properly conceived if it is encouraged by a politically articulated collaboration of translators working towards a shared agenda (an example of which is the case of the Irish Literary Revival, in late 19th and early 20th centuries, when translations of early Irish mythological texts were meant to construct a truly national literary tradition for Ireland despite the long-standing British imperial domination). However, this paper, based on the comparative analyses of the aforementioned translations of “Native Son”, intends to discuss the extent to which the notion of political engagement in translation could be conceived, in fact, as a particular form of textual interpretation, in its own right, undertaken by the translator, even if the translation itself may not ultimately achieve the goals established by the former. The translator’s political engagement, despite grounded in an ideological and aesthetical rationale, may lead to unforeseen results, one of which is that he or she may end up not getting his or her translation published. In other words, the notion of translator’s engagement should not be necessarily restricted to “more direct and more powerful forms of action,” but rather, it could also be understood as a matter of “micro-forms of action” in which the translator’s textual options themselves become the first significant condition for political engagement in translation.
One of the marked characteristics of the present-day literary production of Black women in countries where people from Africa were enslaved in the past is their commitment to cultural heritage. If both the United States of America and Brazil have been influenced by African and African descendant cultures throughout their history, it is certain that this influence has produced distinct cultural manifestations, especially when it comes to contexts that are generated by encounters forced by slavery. Taken broadly, this issue is related to African Diaspora, which is “understood in academia to imply geographical localities where Africans and Africa-descended persons have (im)migrated (forced or otherwise) and contributed to the formation of nation and national culture” (TILLIS, 2009). That is to say, the social problems from the colonial situation have not been forgotten by the contemporary African-American and Afro-Brazilian literatures in both countries. Hence, the literature of current Black writers tackles issues that are noticeable for conflicts in their respective socio-cultural contexts. This paper is primarily devoted to the works of the Black female writers Maya Angelou (1928-2014) in the United States and Mãe Beata de Yemonjá (1931-) in Brazil, investigating the religious implications embedded in their works. As this is research in Comparative Literature, the purpose is to draw comparisons and distances between their respective texts and contexts. Close attention is given to the images, myths and traditions of neo-African religions in the New World such as Candomblé and Black Protestantism as they are portrayed in their creative writings from an individual point of view. Assuming that the contemporary literary production of Black women constitutes the main form of the cultural materiality to be read, it is crucial to inquire how both of them have been able to survive and resist by using the narrative form of storytelling, despite all the odds in their cultural and historical contexts. After all, by writing from their very personal experiences, Angelou and Mãe Beata tell stories based on what they have lived in order to pass their wisdom to the readers. Through the lenses of a cultural paradigm, culture is understood as a site of political and social discussion and struggle in terms of race. Such is the multidisciplinary nature of Cultural Studies and African Diaspora Studies that it is exactly their broad perspectives that demand critical investigation in different fields of knowledge if they are intended to go beyond the formality of literature. Therefore, in this paper, literature, translation and cultural issues do not exclude each other, because they become fundamental tools to enrich the critical readings.
The Dalit communities of India are the “blacks” of South Asia. They have historically been oppressed and marginalised by dominant sections of Indian society for centuries. Despite many efforts at political and economic restoration of the Dalit community, marginalization continues especially at a social and cultural level. From the second half of the twentieth century, Dalit writers have emerged who for the first time have been able to give voice to the oppressive conditions that they live in postcolonial India. Like Black writing from Africa and North America, Dalits have used literature and language as a tool to speak of their ‘blackness’. Even now, however, much of their writing is kept out of literary canons of Indian language literatures, or postcolonial “Indian Literature” and even fewer works are deemed worthy of translation. This paper will focus on literary texts written by Dalits to pick out the literary strategies that they employ to speak of their blackness. In particular, Tamil Dalit writers use a range of non-standard Tamil language registers as a political strategy of resistance, i.e. from regional ‘Dalit’ dialects, colloquialisms that mark the language as ‘Dalit,’ themes of resistance to their use of ‘black humour’, swearing and obscenity. Together, these question conventions of good writing in Tamil (and Indian) literature and thus disrupt entrenched hierarchies of literary taste, social caste and political oppression. Translating their satirical writing is therefore not only challenging but itself an act of intervention, where translators must go against the grain of what is considered ‘literature’ in the Indian context. The paper will demonstrate how concepts of the comic from literary theory can be useful tools to study translation contexts that engage with non-standard language use. It will draw on critical theory of the comic to study the social interventionist politics of writers, translators and their audiences, i.e. how the comic can function as a powerful political tool of resistance and radical questioning. The paper will analyze how the role and visibility of the translator as mediator of marginal cultures is affected by such strategies adopted to convey non-standard language registers and literary themes.

Translated literature and power relations: Beloved in the Brazilian cultural context

Luciana Mesquita

This paper will investigate the relationship between translation and power, which includes “political control and subversion, the power of translation to construct political discourses, and the power of the translators as agents, as well as ideological aspects of culture governing translation such as discourse structures and censorship” (Tymoczko, 2007: 45). Therefore, this study will focus on the African American female author Toni Morrison and the reception of her translated literature in Brazil. Our aim is to describe
the different historical contexts relative to the translations of her novel “Beloved” (1987) into Brazilian Portuguese, published under the title "Amada". The first translation was done by Evelyn Kay Massaro and launched by the publishing houses ‘Best Seller’ and ‘Círculo do Livro’, in 1989 and 1994, respectively. The second one was written by José Rubens Siqueira and published by ‘Companhia das Letras’ publishing company in 2007 and 2011. Our proposition will try to show how translation is related to the target language culture, values and ideology and how it changes over time. Questions as the following ones will guide our analysis: ‘How are the paratexts of “Amada” constituted in its different editions?’ ‘How is blackness approached, especially in the case of African American English (AAE)?’ ‘Considering such components and the reception of “Amada”, what would be the representations of Morrison and her work in Brazil?’ ‘Are they similar or different from the ones that can be observed in the American context?’

Concerning its theoretical basis, the paper will include the ideas on translation proposed by scholars such as Bassnett and Lefevere (1990), Toury (1995), and Tymoczko (2007). Moreover, works by Hall (2003) and Ashcroft et al (2005), related to Cultural Studies – Post-Colonial Studies in particular – will be important to the discussion of the political, ideological and cultural factors involved in the translation activity.

The representation of Irish Chick Lit Heroines in Vietnamese translation

Nhat Tuan Nguyen

In the light of introducing a new literary genre to Vietnamese audiences, since 2009 publishing houses in Vietnam have begun to publish several series of contemporary female popular fiction, or Chick Lit as it is popularly known, following the success of the movie P.S I Love You in Vietnamese cinemas in 2008 as well as the warm welcome for translations of the same genre of fiction among Vietnamese readers. These fictional works have been marketed in Vietnam as voice of the new generation of women and a must-read for contemporary women who love modern, fast-paced and glamorous life. This present study makes use of a set of Irish contemporary women-centered fictional texts written by Marian Keyes, Cecelia Ahern and Cathy Kelly and their Vietnamese translations in order to investigate the re-creation of the representation of women in Irish contemporary female popular fiction.

The research argues that the representation of women in the translations is a synthesis of paratextual elements, cultural references, and a number of textual elements associated with women. Applying the framework of Descriptive Translation Studies and using Toury’s (1995) coupled-pairs method, the research aims to investigate the recreation of the representation of Irish women in Vietnamese translation and observe the translation strategies used in the translation process. This approach has revealed subtle differences between the representation of women in English source texts and their Vietnamese translations, and these findings have contributed some new understandings to the issues of representation in translation.
Firstly, it demonstrates that paratextual elements and cultural references play a significant role in understanding the identity of female characters in fictional texts.

Secondly, the thematic approach to the popular fiction translation corpus enables this research to create a bridge between translation studies and culture and gender studies. Thirdly, the descriptive approach to both the source texts and translations constitutes a useful tool for understanding the values of contemporary female popular fiction in our time. Lastly, this study is the first research that attempts to study literary translation involving the English and Vietnamese language pair in the context of translation of contemporary female popular fiction, therefore it can be seen as a platform for future research in this field.

Afro-Brazilian Literature in Translation: Ponciá Vicêncio in the North-American Context

Marcela Iochem Valente

This paper intends to investigate some aspects related to the translation of Conceição Evaristo’s “Ponciá Vicêncio” (2003) into English. This novel, written by an Afro-Brazilian female writer, was translated by Paloma Martinez-Cruz – Assistant Professor of Latino Cultural and Literary Studies at Ohio State University – and published in the United States in 2007, by Host Publications. Considering that translation is not merely an interlingual process, but that it also involves many cultural issues, in addition to the fact that the systemic place occupied by a certain work in its source culture is not necessarily repeated in the target culture due to political, social and cultural differences, this paper seeks to understand the systemic places occupied by Conceição Evaristo and her work both in the Brazilian and North-American cultural polysystems. This study takes into account aspects such as the motivation to perform the translation of this work, the critical reception of “Ponciá Vicêncio” in the source and target cultures, as well as the systemic places occupied by the writer and her work in the cultural polysystems of origin and reception. This investigation intends to clarify some questions such as to what extent the insertion of Afro-Brazilian literature can influence or even change the image of Brazilian literature/culture in the North-American polysystem, and the possible impact that Evaristo’s image in the U.S. may have on the position she occupies in the Brazilian literary polysystem – or even in the recent establishment of an Afro-Brazilian literary system. The study of the process of insertion of Conceição Evaristo in the North-American literary polysystem via translation will be informed by the polysystem theory, as proposed by Itamar Even-Zohar, the Descriptive Translation Studies – DTS, especially by the ideas of Gideon Toury and André Lefevere, and some ideas by Lawrence Venuti on the generation and manipulation of cultural images. Thus, this paper will show how translation is inextricably intertwined with cultural, political and ideological questions.
Minority languages and translation - the "Camilleri case" in Brazil

Solange Carvalho

Italy is characterized by the coexistence of standard Italian and other languages, nowadays called “minority or regional languages”, and in Italy itself known as “dialects”, such as Sicilian, Piedmontese, Calabrese, Friulan. In Italy there has always been a suggestive output of literary works written either in part or fully in one of these dialects. In his work “Passione e ideologia” (1960), Pier Paolo Pasolini analyses the strong trend of dialect-written poetry produced in the first decades of the 20th century, and also mentions some prose works, including among these latter Carlo Emilio Gadda’s novels, with their innovative use of Italian and many dialects, besides the use of technical lexicon and terms adopted in bureaucratic texts. During the two last decades of the last century, Italian literature witnessed a renewed interest in the depiction of regional characteristics, including the presence of dialects, both in poetry and in prose. And in the 1990s one writer started publishing novels which, ere long, became the focus of attention both from critics and the general public, first in Italy, and soon afterwards abroad: Andrea Camilleri. Born in Sicily, his works are characterized by the highly unconventional use of both Sicilian and Italian languages, which became known as his “hybrid language” and helped to strengthen the Sicilian language that seemed to have been losing its power in Sicily, thanks to the major influence of standard Italian among the younger generations. This “hybrid language” also became the most distinctive point of Camilleri’s works all over the world, and it challenges translators with one very important question: how to convey to foreign readers, in cultures so different from the Italian, the writer’s “Sicilianised” Italian? If we consider the linguistic and social situation in Brazil, we understand that here this coexistence of one standard language and several regional languages does not exist. This can be seen as one major issue for translators, since we have to find different strategies to convey the hybridization adopted by Camilleri and at the same time, produce a text that can be appealing to the public as a whole. Translation studies have analyzed different proposals for presenting what does not belong to the standard language, with meaningful insights offered by Chapdelaine (1994), Lane-Mercier (1997) and Pym (2000), among others. Considering the many possible approaches to the use of Sicilian language in Camilleri’s work – sociolinguistics, stylistics, linguistic – and having in mind the arguments discussed by Eco in “Dire quasi la stessa cosa”/“Experiences in Translation” (2000), that since it is not possible to present all the characteristics of the source language in a given translated text, we propose in the first place an interdisciplinary analysis related to the camillerian style, besides a study of characteristics of non-standard Portuguese, and then we’ll proceed to an analysis of chosen excerpts of some camillerian novels, allowing a deeper evaluation of the possibilities and strategies for the translation of minority languages into Portuguese.
The instant of the poetic glimpse – Black women’s voices and representations of childhood in the African Diaspora

Susana Fuentes

Affirming distinct contexts of age, class, gender, territories and cultures, the purpose of the present study is to perceive the aesthetic glimpse translating memories and reinventing childhood, as well as reshaping cities, landscapes, streets. Through the lenses of transnational spaces, the focus will be on Afro-descendant contemporary women writers living in cities as different as Rio de Janeiro, São Paulo, and Berlin. Each author reinvents her own places in fiction where she creates a new home. New sights inform the imagined territories and the polyphonic qualities within an imagined unity, elaborating new subjectivities. Preserving something by means of resistance - ‘resilience’, their strategies are seen here as translation of the ancient, transferring, transforming, in order to re-open the gap, to arrange the fissures and inhabit the earth. To take back and forth, to bring forth within the language – transforming it – and hence making way to something new. As Paul Gilroy announces, a movement “that struggles to repeat the unrepeatable, to present the unpresentable” (GILROY). Women, memories, childhood, renewed qualities of desire displacing the imagined borders; nurturing reinventions of the self in that Black Atlantic. As in Molara Ogundipe-Leslie’s raising voice: “We must discover ‘diaspora literacy’ and, through it, strengthen our similarities through our differences and our inalienable historical common origins and experiences” (DAVIES, C.B and OGUNDIPE-LESLIE). Memories take place by reinventing the self, and in this movement of dealing with silences, gaps, loss, finding a place to come back to – the experience of return. How to inhabit the text, to recover the body within the context of contemporaneity, and the issues of a globalized world? Afro descendant women have been elaborating their homes in the context of exile. How do they create this space to say: here and there? Which are the strategies? Which characters are portrayed as able to translate this movement? Different works will be analyzed, from short-story to essay and poetry, written in English, Portuguese, Spanish and German. Transcultural representations contributing to depict memories, and to delineate a history of memories built by women in the African Diaspora, blurring the borders, producing spaces in-between (BHABHA). This is the recurrent tension we may grasp – bringing different outcomes: “standing for the return and rediscussing its shape – tradition; or standing for the creation and acknowledgment of something new – translation” (SALGUEIRO, on HALL). The intercultural activity, the plurality of paths in the texts installs the source of one’s power in creative speech. As Carole Boyce Davies points out, “women come to voice in writing or speaking - or break through silence by: […] locating oneself in society and speaking from there.” Here we depict the ‘diaspora literacy’ as a place on the world stage, as resilience, as a resistance and a ‘getting over’. Spirits and bodies find their word and redefine the world; nurturing the gap, founding or simply reorganizing spaces to dwell on earth. The investigation includes reading of GATES, SAID, SPIVAK, DERRIDA, and also works on intercultural translation by GENTZLER and VENUTI, among others.
Migrant writing and a much-anticipated return: translation as reconciliation with the lost mother tongue.

Tiziana Nannavecchia

Cultural practices born out of contexts of itinerancy invite us to reconsider the way selves are created and transfigured across physical and cultural borders and boundaries. More than statistics or economics-related data about migration and its actors, artistic productions — and more specifically literature — are where transnational identities are best formed and depicted. In fact, regardless of the type of narration and how fictitious characters may or may not be, the narratorial voice in migrant literature reveals a lot about the experience of leaving a homeland to settle and adjust into a new, foreign environment. Recently, as a consequence of the steep rise in world migration and coincidental to the increasing interest in the subject of ethnicity and cultural hybridity, there has been a noticeable growth in attention to the narratives dealing with migrancy. These literary productions are considered emblematic of how (cultural) identities are built and relationships between self and others develop in situations of multi/transculturalism. Furthermore, the increasing interest in migrant literature seems correlated to the rise of Cultural Studies, which have nurtured the ongoing debate around the dichotomies of I/Other and familiarity/foreignness at the core of our age of migration. A parallel interest in Cultural Studies has also been observed within the field of Translation Studies starting in the 1980s, the so-called ‘cultural turn’; meanwhile, as suggested by Susan Bassnett, a ‘translation turn’ in Cultural Studies has been mutually taking place. Within the framework of the concepts of cultural translation and translation of cultures, which are raising an increasing interest in the current internationalized and interdisciplinary field of Translation Studies, the proposed study discusses the role played by the translation act in disseminating and promoting itinerant (minority) voices – which represent some of the most valuable works of our times, but are often confined to geographically limited areas – across geographical/linguistic/cultural world frontiers. Supported by textual evidence (specifically, linguistic and thematic elements) from Italian-Canadian migrant narratives, the present work intends to support the claim that translation may finally represent, for some of these authors, the much anticipated and rarely fulfilled dream of returning to the (idealized) motherland. This ‘return migration’ is not only a rapprochement to the native soil, but it can also be read as a reconciliation with the lost mother tongue, symbolized by the translation of the English and/or French language Italian-Canadian migrant narratives into the abandoned Italian language.
Multilingual self-narrative: identity construction in the context of migration

Aurelia Klimkiewicz

Since the cultural turn in Translation Studies in the 1990s, the emphasis on cultural contact and exchange has allowed to “unpack[…] the regimes of difference that shape our identity” (Karpinski 2013: 11). Considered an ideologically charged activity, translation becomes context-dependent and is consequently investigated in light of the conditions of its production that reveal historically structured power imbalances, as well as mechanisms that maintain cultural boundaries and established hierarchies. Additionally, the recent mobility turn (Sheller & Urry 2006) has emphasized the relevance of translation in the context of social and cultural instability provoked, for instance, by exile or migration. In such a context, translation plays a crucial role in both the production of the narrative of displacement (sense of belonging) and in the reconfiguration of the self (identity). Translation thus actively participates not only in the communication between the self and the foreign, but more importantly in the meaning making that is processed through an enlarged network of languages and cultural connections, including the context of the host society, the country of origin or other ethnic entities. Over time, this network becomes a dense space of intersubjective adjustments that requires translation as a main tool of exchange with multiple others. If ‘sameness’ relies on the common origin (space, language, history, etc.), in contrast, difference and multiplicity have to rely on translation because only the latter can establish a connection with others who are foreigners, as well as with the altered uprooted self that strives for a sense of belonging and aims to rebuild social ties in the new environment. Therefore, the presentation will pertain to the role that translation plays in the production of both the ‘narrative of displacement’ and the ‘narrative identity’ (Ricoeur 1990) that take place in the context of migration marked by the trauma of separation (Cyrulnik 2012). The Heideggerian grounded self (‘at home’) will thus be contrasted with the scenario of the uprooted self that is situated in ‘the spatiality of synchronicity’ (Sakai 1997) and that deals with tensions between ‘the here’ and ‘the there’, and the overall instability of subject position, as well as the problem of intergenerational transmission of cultural memory. Paper will conclude with the discussion of the ethics of non-translation.
De-positioning Standard Written English: A Literacy Experiment in Linguistic Crossings

Dunja Baus and Paola Bohorquez

The increasingly visible and audible presence of multilingual students, English as a second language learners, and speakers of non-privileged varieties of English in Canadian university classrooms has shifted the terms of the debate regarding the effectiveness of traditional Standard Written English (SWE) pedagogies. Writing curricula across Canadian Universities increasingly incorporate readings and teaching materials that, either in content or form, challenge the standard language ideology, while vernacular and cross-cultural texts have become regular additions to the previously carefully guarded canon of "English Literature." While this diversification of the curriculum has been of critical importance for the inclusion and historical recognition of the place of other Englishes and linguistic traditions in the make-up of Canadian society, these problematizations have produced little to no change in current writing pedagogical strategies which continue to be grammar and correctness-oriented, and, for the most part, product-focused. We argue that these pedagogical innovations have had a very limited effect on the writing classroom's hidden curriculum[1], where the unquestioned authority of the native English speaker, the myth of the inherently superior nature of the Standard variety, and the notion that linguistic diversity needs to be contained rather than engaged[2] remain dominant and unquestioned. It is in this gap between the explicit and the hidden curriculum that deeply entrenched and oppressive language attitudes are maintained and reproduced. These experiences have prompted a pilot project that produced pedagogical methodologies that incorporate translation strategies and metalinguistic skills to the teaching of writing outside of the "deficit paradigm" inherited by TESL educators. In this presentation, we will showcase the students' use of translative competencies and ability to shuttle between languages through an examination of their writing pieces and metacritical essays on the pedagogical experience. Grounded on Derrida's translation theory, our project builds on current efforts to release linguistically diverse students from monolingual instructional models by approaching the Standard as both multiple and incomplete and therefore susceptible to deformations, transformations, and miswritings. This process of crossing between languages involves not only semantic and syntactical registers but also grammatical constraints, rhetorical modes, and genres. We are particularly interested in thinking with and through the following questions: What are the pedagogical effects of systematically examining and actively promoting the linguistic and inter-semiotic modes of transfer that multilingual students intuitively practice? How do such translative strategies impact students' approaches to English and writing? How does a broader understanding of translation that considers transfers between academic and vernacular languages and discourses and between diverse rhetorical patterns impact the teaching and learning of Standard Written English in mixed classrooms?
Translating a bilingual text: from theory to practice
Chiara Montini

Generally speaking, we refer to multilingualism when the author is multilingual. But what is a multilingual text? What are the expressions of multilingualism in the 20th and 21st century literature? I assume that the 20th and 21st multilingual literature is representative of a subversive approach to language, territory and their politics. If this assumption is true, is there a way to understand the poetics of the multilingual text, the work of language(s) in order to become a political tool? And how can we define multilingualism in a literary work? Can we say that a text containing some foreign words is multilingual?

Eva Hoffman’s Lost in translation contains some words in Polish, but it is written in English while her fictional writings are mainly monolingual. But Eva Hoffman has adopted a foreign language because she was forced to leave her country. On the other hand, if we read a text by Samuel Beckett, let’s say, in French, we may not be able to say that it is multilingual. But if we analyse its language together with the twin text in English (as he systematically translated his texts from one language to the other), we would recognise his poetics as bilingual and his texts as multilingual. Beckett also decided to adopt a foreign language without abandoning his first (hybrid) language, his Irish-English. Irish-English is also the language of James Joyce who is unequivocally multilingual, but writes “only” in English. Thomas Kinsella considers the author of Ulysses as: “The first major Irish voice to speak for Irish reality since the death of the Irish language.” Truly, his English hides different foreign languages and makes his own language foreign. Nicole Brossard fictionalises a translation from French to French (Le Désert mauve) and she thus implies that one language is always, so to speak, foreign.

Leaving in Montréal she has to deal daily with bilingualism. Of course, translation is also a multilingual practice, but it can also be a means against multilingualism through the domestication of the foreign text. Drawing from these general considerations, I would like to tackle the question of the status of the multilingual text, and propose some strands of inquiry that may help to define a poetics and a politics of multilingualism.

Linguistic Ecologies: Multilingual Poetics, Translato(n) and the Question of Citizenship. Examples from Canada.
Elena Basile

This presentation explores the work of three Canadian poets who grapple with the existential and political implications of bearing witness to violent geographies of linguistic border zones, where the fuzzy boundaries between multilingual practices and heavily ideologized vectors of translation constitute intractable realities of everyday life. Specifically, I look at Gail Scott’s The Obituary (2010), Erin Moure’ The Unmentionable (2012), and Rachel Zolf’s Neighbour Procedure (2010) as texts that perform alternative re-inscriptions of boundaries of corporeality, indigeneity and (exilic) citizenship, through
a purposefully jagged staging of stratified linguistic diversity. This staging, I argue, eschews essentialist inscriptions of corporeality, citizenship and belonging, and enables readers to start thinking through new ecologies of being, unmoored from the historical violence of dominant territorial anchorings of cultural identity. I am particularly interested in showing how Scott, Mourè and Zolf probe how bodies and lands are welded into hierarchies of legitimate and abject existence via a poetics that makes visible border zones of underworld "translatio" (Apter) – that is, border zones of linguistic seeping, clashing and re-routing whose affective charge powerfully surfaces the open wounds of genocidal histories haunting life in geopolitical regions as diverse as North-America/Turtle Island (Scott, The Obituary), Palestine/Israel (Zolf, Neighbour Procedure) and the Ukraine/Poland border (Mourè, The Unmentionable). While seeming written in English, all three of the texts I examine very quickly undercut monolingual dominance by means of a range of techniques (sudden insertions of foreign characters, words or word-strings in a sentence; use of hybrid word formations; apparent juxtapositions of translation), which mobilize the reader's uneven multilingual competence while simultaneously frustrating her hermeneutic desire for full textual comprehension and mastery. All three poets oblige us to sift through the solderings and rifts between the constitutive opacity of multilingual inscriptions and translation's promise of transparency and infinite circulation of meaning. Each text's jagged multilingualism enacts the drama of the violence and of the failures of translation – especially when the latter is employed in the service of epistemological mastery and political appropriation, typical of settler-colonial contexts and historically contested border zones. At the end of my paper, I will argue that a potential space of poetic healing is made visible through these poetries' insistence on the opaque ontic weight of language difference, one that demands a particular kind of ethical approach to language on the part of readers, which can be understood as a mode of bearing witness.

**Spaces of Translation in the Americas: Languaging from the Borders**

*Maria Guzman*

Linguistic heterogeneity and fluidity are often overdetermined by fixed national cartographies. In the Americas, spaces of language heterogeneity are often obscured in national discourses informed by the geopolitical borders that condition national languages, frame nations and communities, and delimit them culturally and linguistically. National cartographies inform identity discourses which often privilege homogeneity, fail to incorporate contact zones, and result in a national consciousness that is often at odds with the identitarian possibilities emerging from lived linguistic and cultural multiplicity on the ground.

In this paper I investigate cultural and editorial projects in the Americas in which multilingualism is transacted. I look at spaces of linguistic multiplicity—including various border spaces, as well as the Caribbean—as sites of multilingual existence where notions of nation, identity and language are both intertwined and contested. Specifically,
I take the case of cultural projects that originate in these “spaces of translation” in the Americas, which claim their relation to these multilingual spaces, and participate in one way or another in negotiating linguistic heterogeneity.

Looking at specific cases—e.g., editorial projects such as cultural journals—I identify a range of narrative practices that relate to the negotiation of linguistic difference in the Americas, from translation as such to various forms of narrative hybridity and languaging. In so doing, I explore the possibilities of placing translation within a larger frame of multilingualism; in turn, I posit translation as a conceptual possibility to understand multilingualism.

In addition, and taking the opportunity of having done a comparative examination of multilingual narrative practices, I also seek to understand the way in which notions of space specific to the Americas—e.g., specific borders, the Caribbean, Latin America—are constructed and produced via the relationship between narrative praxis and linguistic plurality. That is, how the idea of Latin America, for example, takes shape through the symbolic constructions emerging from specific narrative practices. In this regard, I look at whether the cartographies created by narrative praxis perpetuate colonial mappings or if they engage space productively, exploring counterhegemonic and decolonial possibilities. Finally, I discuss the value of examining translation and multilingualism specifically in, and from, the Americas.

Multilingualism and translation are undeniably becoming the language of the world, a necessity that cannot be ignored, and the foundation of all relations in the global society. After literature, which for a long time has invented a language permeated with adaptations and has even turned translation into a narrative theme, contemporary art is integrating it into its discourse now.

The works of various writers like Abdelfattah Kilito, Edouard Glissant, Patrick Chamoiseau show that multilingualism and translation are at the root of a ceaseless quest of the other. A lot of writers produce multilingual texts conceived like confrontation, conversation and interlocution. Therefore at present, in this field of research, after the concepts like hospitality or identity/alterity, is urgent to introduce the concept of dialogos. Dia-logos: this interesting notion allows us to analyze the use of multilingualism and translation in literature and visual arts in pedagogical strategies and civic education in Italy and France.

The French artist, Clara Halter, has recently produced a work of art through which she underlines that in today’s world translation, understood as a step taken in the direction of the other, is the only way to step out conflicts and to build an exchange between individuals.
PANEL 19 - MULTILINGUALISM AND TRANSLATION: SEEKING INNOVATIVE AND INTEGRATIVE APPROACHES TO LANGUAGE RESEARCH

Her work of art, entitled « Pathways to peace", is made up of a collection of sheets of paper on which the word “peace” is written in several hundred languages, each of them exalting the ornamental aspect of its alphabet. For Halter translating is travelling from one language to the next, and the artist taking the first step, making the first move of an invitation to settle in Other’s house, to share the “common house” of our planet Earth.

Marco Nereo Rotelli is an Italian artist that works in the same direction when he paints small canvases with forgotten languages: the Rapa Nui pictograms, the Bushman graffiti, and the symbols of Native American tribes. The artist reveals a world of figures and magic between the shadow zones of contemporariness where forgotten languages still survive. The golden doors (2010) are the central work in Marco Nereo Rotelli's research. On each door alphabets of the world and verses of contemporary poets are painted. Save the Poetry, created for the 53rd International Art Exhibition of La Biennale di Venezia in defense of minor languages, is a project to build a bridge for multilingual dialogue connecting cultures and peoples.

We will consider too the role of “Site specific projects” in civic education realized in Italy and in France in collaboration with artists that works in multilingual perspective.

Translating Finnegans Wake in Portuguese: Multilingualism of a Target Language

Marie-Hélène Paret Passos

Antoine Berman argued that linguistic position marks the translator in his relationship to languages and his maternal language. Donaldo Schüler, writer and translator of Joyce's novel, Finnegans Wake, in Portuguese, appreciates languages and masters many: Greek, Italian, Spanish, German, Hebrew, and English. It is this multilingual substrate that supports his translation process and is also from it that the translator sets his discourse, imbued with multilingualism. In this paper I will analyze aspects of the 11 notebooks of Schüler's translation work, in order to show how the process of (re) creation of Joyce's (multi) text language into Schüler's (multi) text language takes place.

In one of the notebook's comments, Schüler writes: "The narrator addresses the Babel writers. As there was a confusion of languages, there was also confusion of texts. Diversification never stops. Writing keeps moving." This position opens a path to the emergence of a third language or a third degree of language that appears in the source text as much as in the translated text.

In the Joycean text, an exasperated process of linguistic overlay transforms the English of the source language, and provides the translator with a text that is given to read in a unique language, that implies a prototypical task of reading and translation, which imposes the necessary invention of new words that will ultimately enrich the target language, Portuguese. Yet, is still possible to say that the target language is, indeed, Portuguese? How is it equally possible to say that the source language was English? We will concentrate on the analysis of this so called target language to try to emphasize its
multilingual features that make it "language-more-than-one". And, if Joyce wrote in a multiplied language, creating some sixty languages and neologisms, Schüler, the translator who transcreates the text, must follow in Joyce's multilingual footsteps. This process leaves, in his comments, traces of multilingual and multi-shaped passages. Finally, we will try to characterize the translating language as a sort of third language, which, in turn, also nourishes the translation process because it shapes the target text. It sustains the translated discourse, it hosts and creates it out of the norm and linguistic system of the target language. As previous readings are mobilized at each new reading, at every new translation the languages known by the translator are mobilized in a kind of fusion, creative, innovative, and most of all, unique.

[1] By Hidden Curriculum we understand the system of values, attitudes, and principles which reinforces the unequal distribution of cultural capital and which is implicitly conveyed through injunctions which are hard to resist and identify because they are "silent and insidious, insisting and insinuating" (Bourdieu 51).


The Cultural Politics of Contemporary Canadian Multilingual Theatre: The Option of Non-Translation"
Eva C Karpinski

Despite the fact that most societies are multilingual, monolingualism is perceived as the norm, much the same as national languages are viewed as unitary rather than heteroglot. Mandated Canadian bilingualism confirms rather than disproves the monolingual nature of the modern liberal nation-state with its policy of multiculturalism without multilingualism. However, multilingualism itself is structured in relations of domination, and not all multilingualisms are created equal. In multilingual contexts, languages are deployed not just horizontally, that is, in synchronic contiguity, or next to each other, but also vertically, one above another, reflecting stratified hierarchies of extra-linguistic agency and symbolic power. We must consider these stratifications when we try to account for unequal vectors of cultural exchange and uneven flows of translation and non-translation that operate in multilingualism. Looking at the scene of Canadian multilingual theatre, where very little of local production by linguistically minoritized communities ever gets translated into one of the dominant two languages, I want to reflect on different valences of multilingualism and translation in the geopolitical and cultural space fractured by colonial legacies and uneven paths of migration and globalization. For this purpose, I find useful Alison Phipps’s distinction between multilingualism “from above,” linked to economic privilege, free mobility, and commodity exchange, and multilingualism “from below,” associated with “minor” languages, non-marketability, and invisibility. Given the richness of multilingual theatre in Canada, on mainstream, fringe, and community stages, I will focus on some selected productions of contemporary Asian Canadian and Afro-Caribbean Canadian drama, as well as Indigenous performance, in order to explore the
PANEL 19 - MULTILINGUALISM AND TRANSLATION: SEEKING INNOVATIVE AND INTEGRATIVE APPROACHES TO LANGUAGE RESEARCH

...politicized choice of non-translation. Specifically, I will interrogate the deployment of multilingualism “from below” in front of mainstream Anglophone audiences in such plays as debbie young and naila belvett’s yagayah.two.womyn.black.griots, Betty Quan’s Mother Tongue, and Monique Mojica’s Chocolate Woman Dreams the Milky Way. The decolonial politics of non-translation embraced by these playwrights contributes to the trend of “diversifying diversity” and promotes more balanced linguistic ecologies. Rather than softening the hard edges of difference in a global spread of equivalences, multilingualism “form below” embraces radical heterogeneity and incommensurability, radically confronting the meaning of ethnicized, hyphenated multiculturalism. However, at the same time, these minoritized forms of multilingualism throw into high relief the selective cultural politics of translation that privileges Canada’s official bilingualism, even if the balance between French and English is tilted toward the latter.

Community translation and civil rights in contemporary Mexico
Danielle Zaslavsky

In post-revolutionary Mexico, national identity was defined on the basis of hibridity (mestizaje). While the indigenous history was granted an important part in the official historical narrative of the Mexican past, cultural and linguistic diversity, which are characteristics of rural areas, kept being associated to poverty and underdevelopment, and were thus considered as obstacles for modernity. Things seem to have changed today. In spite of having imposed Spanish as the national language in the public sphere, Mexican official discourse has provided a list of over 60 indigenous languages. Admitting linguistic diversity requires the implementation of translation policies, in particular, in community settings. Some public institutions have undertaken initiatives for training translators and interpreters of indigenous languages, who more often than not, belong to an indigenous community. There is a lot to be done, and this is only the beginning of a long process. In this context, translation is presented as a State task. Public institutions are responsible for guaranteeing that every indigenous citizen’s rights are protected, whether s/he is being accused or is the plaintiff in a judicial process. However, restricting translation between a dominant language, i.e. Spanish, and a dominated language, i.e. indigenous languages, to legal setting provides a highly reductionist representation, both of translation practices and of indigenous languages. Translating and interpreting in conflictual settings, that is, those involving legal and political action, has been studied and analyzed by a number of translation studies’ scholars (Mona Baker, Jan Bloomaert, Ian Mason, Robert F. Barsky, among others). These studies have foregrounded the social, cultural, and linguistic power differentials, and the assymetrical interactions that take place between the agents involved in these translation/interpreting processes. On the basis of some case studies, this paper will focus on analyzing the discourses articulated through translation in legal settings in contemporary Mexico. The study will be instrumental in showing how translation is used to build a social representation, both of the languages involved and of the translator’s task.
Since 2009, California State University, Long Beach has been engaged in the application of multilingual pedagogies in the teaching of French and Italian for Spanish speakers courses in a three course series. Additionally, a course on the Intercomprehension of the Romance Languages has been added to the curriculum for students who know English and one Romance language. Drs. Donato and Oliva have each taught the French and Italian for Spanish Speakers courses as well as train new instructors in the multilingual pedagogies used. They have also team taught the Intercomprehension of the Romance Languages course in which 22 students were enrolled. This presentation will report on the results from their ongoing research in the pedagogies of Intercomprehension and Multilingualism and the role of translation. Reflecting the European influence of its continent of origin, Intercomprehension and the materials used to teach it have glossed over the role of translation in the acquisition of passive reading or listening comprehension skills in the materials they have created (Escudé 2008, Bonvino and Caddéo 2011), due to 1) the philosophy of Intercomprehension, which focuses primarily on 1) the transparency of language and the ability of speakers of related languages to understand each other with little to no effort; 2) the “native” or “near native” quality of the Romance language that functions as the reference language in each individual case; 3) the exclusion of English from the mix of languages being taught and considered.
Translating humor may well be the most challenging of all literary translation procedures, given that humor, among other things, may change from one culture to another. Moreover, funny rhymes and alliterations, not to mention puns, will almost always require on the part of the translator that she invent a brand new, let us say, punch line. The obstacle in translating humor could be either phonetic or morphologic, syntactic, semantic, rhetorical – or else all of these.

Viégas-Faria has an academic background in Linguistic Pragmatics (implicit meanings), including Relevance Theory (ostensive-inferential communication), and this workshop aims at presenting a brief introduction to Spanish scholar Francisco Yus's work, who has been publishing constantly on the theme of humor translation since 1997. With the aid of his more recent work, that presents an interesting Scale of Translatability for jokes, participants will practice analysis and translation of humorous passages from different texts (provided by Viégas-Faria), with different levels of difficulty.

Session plan:

The workshop centers on the presentation of Professor (Universidad de Alicante, Spain) Francisco Yus’s idea for “An inference-centered analysis of jokes: the Intersecting Circles Model of humorous communication” (2013), which includes his Scale of Translatability for jokes. Subsequently, the participants will be asked to apply his model to humorous passages of texts originally written in English, analyze the different types of humor according to his Scale of Translatability and translate the passages into Portuguese, either individually or in pairs, thus exercising their creative translation abilities.

Participants profile:

Participants should be proficient in both English and Portuguese, and be willing to practice creative (literary) translation.

Empirical Translation Process Research with Translog-II

With the availability of novel key-logging and eye-tracking methods, empirical translation process research is becoming increasingly popular amongst translation scholars. While the logged data allows for an exact reproduction of a translation session, the raw logging data needs to be post-processed to be analyzed with readily available tools, such as excel or R. This workshop provides an introduction to Translation Process
WORKSHOPS

Research (TPR) with Translog-II, and to the Translation Process Research Database (TPR-DB).

Background:

Since its beginning in 2005, the Centre for Research and Innovation in Translation and Translation Technaoligy (CRITT)at the Copenhagen Business School has been developing software for recording and investigating human translation- and post-editing behaviour and elaborated methods for studying the cognitive processes underlying these tasks. Until now, more than 400 hours of translation sessions have been recorded and made publicly available under a creative commons license in the CRITT TPR-DB (http://bridge.cbs.dk/platform/?q=CRITT_TPR-db).

In this workshop, we explain how to set up and run a translation experiment with Translog-II and how to convert the logging data into a TPR-DB. We will discuss the structure of the TPR-DB tables and its various features. We apply simple methods to extract basic statistics and explain their relevance for translation process research.

Session plan:

Introduction to Translog-II (2 hours):
- setting up a project in Translog-II
- data collection with Translog-II
- tools for post-processing the log-files

Introduction to the TPR-DB (2 hours):
- The structure of the TPR-DB
- hands-on exercises with Cygwin and Excel

Participants profile:

Dr. Carl has organized numerous workshops, scientific meetings and panels on translation and translation process related topics in the past couple of years. He is the co-organizer of the TPR summer school in Copenhagen and several summer projects. See list under http://bridge.cbs.dk/platform/?q=events

"If you fake it, you can make it": Presenting your research orally in English

Jenny Williams and Minako O'Hagan

The aim of the workshop is to provide training in delivering oral presentations of research in English for non-native English speakers. While it is primarily aimed at early-stage (i.e.
WORKSHOPS

doctoral and post-doctoral) researchers, it will also be of interest to more established researchers who find themselves required to present their work in English for the first time. Drawing on their personal experiences, the trainers will share tips and tricks. The workshop will be interactive and participants will have an opportunity to practise their skills as well as to receive and provide constructive criticism from their peers. With this in mind, numbers will be restricted to a maximum of 30.

The workshop participants will learn:

* Basic techniques to deliver the key message effectively
* How to structure a presentation according to given specifications
* What not to do with a PowerPoint presentation
* How to evaluate a presentation

Session plan:

1. Introduction: Discussion of participants' experience, expectations and requests.
2. Discussion of Dr O'Hagan's presentation.
3. Discussion of Prof. Williams's presentation.
4. Preparation and delivery of 5-minute presentations on topic provided by trainers. Evaluation of performances and establishment of evaluation criteria.
5. Presentation and evaluation of 5-minute presentations on the participants' research.
6. Summing up and feedback on workshop.

Participants profile:

The workshop is tailored to meet the needs of early-stage (i.e. doctoral and post-doctoral) researchers, who are not native speakers of English. It will also be of interest to more established researchers who find themselves required to present their work in English for the first time.

Experimental Methodology Applied to Translation Process Research

*Erica dos Santos Rodrigues and Renê Forster*

This workshop is aimed at showing the participants how to design and implement experiments employing psycholinguistics techniques in order to investigate topics in translation studies. Although translation process research has recently been considering adopting experimental methods, the attempt to establish a dialog between Translation Studies and Psycholinguistics is still a challenge. Considering specificities of translation
process research, designing an experiment with strict control of all the variables is extremely challenging. As Jakobsen (2011) pointed out, there are problems related to the type of text to be used (genre, size, level of difficulty) and also to the selection of subjects (regarding number and group of participants). Moreover, performance among the translators tends to be enormously different even in a theoretically homogeneous group of translators. However, as translation process research is focused on the observation and analysis of language processing in translation, it is clear that these two fields are interconnected (Hatzidaki, 2007). From this perspective, this workshop is aimed at providing information on how to develop experimental activities by engaging the students in group activities so as to develop experiment outlines focusing on their own investigation issues and research questions. In order to do so, in the first half of the workshop, we present some brief historical background on the development of experimental methodology, focusing on topics/concepts such as: hypothesis, predictions, definition and control of independent variables, specification of experimental conditions, preparation/selection of stimuli and inferential processes based on dependent variables. Then we offer practical examples of attempts to bridge the gap between Psycholinguistics and Translation Studies made by researchers of the latter field. In the second half of the workshop, we encourage the participants to consider which phenomena in the area of translation studies would benefit from an experimental approach along the lines of psycholinguistics. We propose a hands-on activity in which participants are invited to discuss a study case as well as design an experiment based on their research topic.

Session plan:
It will be required that participants develop, in group, a possible experimental activity with focus on any topic related to the Translation Studies field. In order to do this, participant will be asked to:

1 – devise an experimental question;
2 – define the independent variables, taking into account the experimental question;
3 – define the dependent variables, linking the addressed phenomenon to a measurable behavior;
4 – report experimental conditions;
5 – establish predictions based on theoretical approaches;
6 – list required apparatus for the experimental procedure;
7 – report the procedures to check measures

Participants profile:
This workshop is directed to Portuguese speaking students and researchers interested in cognitive aspects involved in the translation process, mainly those concerned with methodological issues.
Graphic design as a challenge in translating poetry
Natalia Azarova, Svetlana Bochaver and Vladimir Feshchcenko

In translation theory, little attention has been paid so far to the reproduction of verse graphics, though practicing translators constantly face this problem, especially in translating from non-cognate languages or languages with different writing systems (e.g., Russian and Chinese).

Modern translators cannot pay attention to the text’s verbal component only, standing aloof from its visual characteristics. Furthermore, the visual is not perceived as something external and decorative in relation to verse. Quite on the contrary, it is treated as an essential sense-making principle. The text’s page layout, its configuration and quantitative ratio of word and space length, and typographic characteristics of the text play a major role in the graphic design of verse. The vertical interaction of signs provides for the possibility of non-linear reading of the text. Moreover, the translator must solve problems arising from different orders of words in various languages.

Besides, commitment to graphic design may be seen as a translation strategy based not only on the idea of assimilation to the original but also on taking a step towards the universal language. The roundtable will discuss modern translations of Medieval Chinese poetry into European languages. Translations of Du Fu into Russian, English and Spanish, included into bilingual editions, will be compared.

How does graphics contribute to change the text’s coherence and cohesion?

In what ways graphic innovations lead to the text’s iconicization?

Is it possible to compensate the difference between hieroglyphic and non-hieroglyphic writing systems? How does this strategy contribute to expose the iconicity of language?

Up to which extent can be transformed the visual aspect of verse in its translation?

Is the problem of graphic design relevant only considering translation of avant-garde poetry in the modern situation? Are the cases of avant-garde poetry, visual poetry and radical vers libre (e.g., G. Apollinaire and St. Mallarmé) are special?

Up to which point can graphics of the verse be conventional in translated poetry?

Can the avoidance of capital letters and punctuation marks allow to find a correlation of Cyrillic script with hieroglyphics?

Can the length of words and spaces compensate general visual layout in translation of texts in different writing systems (e.g., Russian, English and Chinese)?

Participants perspectives:
The roundtable discussion is represented by three varying opinions:

1) position of a philologist-and-translator-and-poet (convenor N.M. Azarova)
Basically, there is not limit up to which a poet is allowed to modify his/her native language in process of translation of foreign poetry. The translation should follow the original text in its graphic design, moreover it should try to find the new tools to represent the visual layout of the original text. The avoidance of capital letters punctuation marks in translation of Chinese poetry can be perceived as a tool. The usage of diacritics in Russian text allows enriching the capacities of Russian language of poetry, finding important similarities between the modern poetical practices and classic text belonging to different cultural and literature traditions.

2) position of a philologist-and-translator (contributor V.V. Feshchenko)

A philologist-and-translator can combine certain aspects of positions of a philologist and of a translator-and-poet. It is a rather moderate position. For example, in translations created by a philologist-and-translator can be omitted the punctuation marks but capital letters are conserved or vice versa depending on a particular case and based on analysis of the original text.

3) position of a philologist (contributor S.Yu. Bochaver)

Translator should consider tradition of his/her own culture and language. Graphics in translation of classic poetry has to be conservative and traditional. Thus, avoidance of capital letters and punctuation marks in translation of Chinese classic Du Fu is considered to be a modernization of his texts.

Translations should also take into account the typographical parameters of journals and serial editions where the text is published. The translator can not set his own format of page or spaces, etc. For instance, the Russian translation of “Ode Marítima” by F. Pessoa shouldn’t include diacritics and symbols not belonging to Cyrillic alphabet. Although the significant differences in visual aspect of the original text and its translation can be discussed in the preface or commentaries in this kind of editions.

A Latin American Association for Translation and Interpreting Studies: Challenges and Perspectives for Translation and Interpreting Studies in Latin America

Danielle Zaslavsky, Gertrudis Payàs and María Constanza Guzmán

In this roundtable, María Constanza Guzmán, Danielle Zaslavsky, and Gertrudis Payàs will engage with the following questions: How can a hemispheric and multilingual approach foster a Latin American translation and interpreting studies? What are the institutional challenges that a Latin American Association for Translation and Interpreting Studies can help to meet? How can the Spanish and Portuguese languages contribute to an international translation and interpreting studies without reproducing colonial practices?

Participants perspectives:
As a geographical hemisphere, Latin America is increasingly becoming the site of a renewed interest in translation and interpreting. In this context, several journals and books account for the significance of translation and interpreting practices for literature, translation pedagogy, history, sociology, and discourse analysis, among other disciplines. (This editorial approach will be discussed by María Constanza Guzmán). The languages that shape these academic and theoretical interests are in general the dominant national languages –Spanish and Portuguese-, which more often that not reach a very limited circulation, not only because of their asymmetrical status vis-à-vis English-speaking translation studies, but also because of the small number of researchers who self-identify as translation/interpreting scholars. Needless to say that Portuguese and Spanish-speaking translation studies are themselves sites of tension between former colonial languages and autochthonous languages. (This multilingual approach will be discussed by Danielle Zaslavsky)

It is clear that this state of affairs has still to meet important institutional challenges in several Latin American countries. Among them, it is a priority to make graduate studies in the field of translation and interpreting an available option to potential researchers. It is also important to provide the necessary institutional support for translation and interpreting studies, so that they are considered as academic disciplines in their own right. This is to say that besides considering the need for translation and interpreting as professional practices –a pressing need, indeed, in a context of global trade, and multicultural conflicts- research in translation and interpreting studies should be recognized for its potential to produce knowledge.(This approach will be discussed by Gertrudis Payàs).

We believe that a Latin American Association for Translation and Interpreting Studies is an instrumental tool for meeting these challenges. In the first place, it will enhance the circulation of research among Latin American translation and interpreting scholars, as well as among other academic disciplines. Secondly, it will fulfill the pressing need of linguistic diversity in an international context in which English-speaking translation studies is pervasive. Thirdly, a Latin American Translation and Interpreting Studies Association can serve as a locus for a truly multilingual interaction between the dominant languages (English, French, Spanish, and Portuguese), and the autochthonous languages of this geographical hemisphere. Ultimately, perhaps it is this multilingualism that will provide a Latin American translation and interpreting studies with a distinct approach.

Legal translation quality: issues and approaches

Fernando Prieto Ramos and Catherine Way

The roundtable will focus on the distinctive features of legal translation as the basis for quality evaluation, including:

• the need for benchmarks aligned to the communicative conditions of legal translation;

• the variables of legal translation decision-making to be integrated into quality evaluation;
ROUND TABLES

• the implications of tailored approaches to quality assurance for legal translation assessment and management;

• the role of “lay readers”, “expert readers” and “client satisfaction” in legal translation quality evaluation.

Participants perspectives:

Two complementary approaches will be presented to stimulate debate. After a short introduction, the chair will present a holistic approach to quality that combines variables of decision-making and competence requirements for achieving and evaluating the adequacy of legal translation product. The second discussant will focus on how quality can be ensured in legal translation, when and by whom. Special attention will be paid to how legal translators can include quality assessment in their work methodology before, during and after translating by assessing both their translation process and the translation product.

Multilingual Mediations: the conceptual work of technological innovation

Sarah Maitland, Megan Berkobien and Claire Larssonneur

New practices, such as cloud computing or integrated translation platforms, have necessarily entailed rethinking the possibilities of translation practice through digital media. How do we reconcile the poetics of these media with the pragmatics of digital use? The proposed roundtable will inquire into the conceptual work behind recent innovations in the digital realm, with an eye to investigating the historical/technological conditions of possibility that have allowed for our current modes of configuration.

Each of the three participants on the round-table will provide a brief series of screenshots showcasing specific example of digital translation performances, based on their field research, that illuminate the following set of questions: How do recent translation tools serve to call into question the status of the translator and the work of interpretation even as they map, showcase, quantify and/or archive the hitherto hidden work of translation? How do we then understand the role of the internet user in such a scenario, and the translated object itself? If the multimodal nature of online communication means that traditional conceptual frameworks (the text, the author, what reading means) do not hold, then how might we instead theorize the acts of interpretation necessitated by these fast-paced digital migrations through transnational, translational language currents?

Participants perspectives:

Sarah Maitland contends “that the multimodal nature of online communication means that frameworks predicated on the study of ‘text’ do not hold,” and asks how we might
ROUNDTABLES

“combine the performativity of digital culture with the ethical, political and linguistic complexities of online intercultural communication, when the ever-changing nature of internet material refuses models of translational analysis based on the presence of a stable text?” Her proposition is that, following Paul Ricoeur, we might “read the things people do in the same way as we read the things people write” – that is, as work open to interpretation. The implication, she suggests, is that “online materials can be viewed as a series of meaningful human actions in which we find internet users acting as 'translators': undertaking interpretive processes of explanation, understanding, agency and subjectivity we associate closely with the theory and practice of translation.” The examples she plans to discuss can be found at: http://www.sarahmaitland.co.uk/iatis-2015/

Meg Berkobien likewise contends that “a host of interdisciplinary online projects have become home for a radical rethinking of our relationship with texts, especially those that have digitally migrated through transnational, translational language currents.” Focusing on the Translation Networks project at Michigan (http://translationnetworks.lsa.umich.edu/iatis/)

that she has been involved in developing, she asks: “How do new digital systems working within and through translation practice and moving out from core textual practice help us rethink the translational object?” She emphasizes the hopeful suggestion that, “Working among the vast online archives, translators may better confront past notions of translation as a “secondary” activity by mapping—making visible—the diverse material and conceptual origins of any one work, including their own.”

Claire Larsonneur also takes up the trope of visibility, asking how “these new tools counter the prevalent ‘invisibility of the translator’ by showcasing, quantifying and archiving the hidden work of translation.” She looks to specific instances of translation practiced via cloud computing (Google Drive) and translation platforms (TLHUB and TraduXio) to argue that “because of their collective nature and their emphasis on categories pertaining to consultancy” these tools “potentially question the status of the translator as author” and possibly “the distinction between target text, source-text and side-text.”

Imagining Macondo: Latin America in Translation and Circulation
Nicholas Cifuentes-Goodbody, Norman Valencia and Raúl Verduzco

How do the producers of Latin American cultural artifacts negotiate the translation of their work for foreign audiences, when their work has spawned market forces that affect the very products those markets demand?

What were the effects of translators flattening the cultural diversity of Latin American writers – especially in the case of the "Boom"?

How do authors challenge the expectations that the Western literary market imposes on Latin American letters?
How are popular culture products (such as telenovelas) adapted for other non-western markets, such as the Middle East?

Participants perspectives:
Norman Valencia will look at the flattening of cultural diversity as a sometimes necessary process that nonetheless needs to be identified and challenged by literary scholarship.
Raúl Verduzco will show how authors themselves can challenge this sort of flattening.
Nicholas Cifuentes-Goodbody will propose that the models put forward by Valencia and Verduzco have only limited applicability when considering popular entertainment.
Together, the panelists will discuss a more encompassing model to understand the flow of Latin American culture into foreign cultures and markets.

Conference interpreter training in Africa - Leveraging new technologies and pedagogical innovation for regional cooperation
Carmen Delgado Luchner, Manuela Motta and Jayne Mutiga

Africa and in particular sub-Saharan Africa is one of the most under-represented continents in the field of translation and interpreting studies. While a decade ago only a small number of universities offered training in these two disciplines, a number of new Master's programmes in Conference interpreting and Translation has been created during the past years, as the United Nations and other stakeholders have identified a growing need for trained language professionals, namely translators, public service interpreters and conference interpreters in Africa. Since 2010, three Universities in sub-Saharan Africa, the University of Nairobi (Kenya), Legon University (Accra, Ghana) and the Universidade Pedagogica (Maputo, Mozambique), have started to train Conference interpreters at Master's level, using English, French, Portuguese and Swahili as main languages for training. However, given the current situation in higher education in Africa, the specificities of African multilingualism and the scarcity of qualified interpreter and translator trainers on the continent, these training programmes have been faced with a number of challenges. Our roundtable thus offers to explore the following questions:

What are the challenges and specificities associated with interpreter training in Africa?
How can curricula and training methods be contextualized in order to take these challenges and specificities into account?
How does African multilingualism impact interpreter training?
What are the challenges and opportunities of partnerships between European and African universities in the field of interpreter training?
How can technology be leveraged in order to share existing training resources across institutions?
How can technology empower learners and help them take charge of their personal skill acquisition process in interpreting?

Participants perspectives:

Jayne Mutiga will discuss the experience of setting up the pilot programme for Translation and Interpretation at the University of Nairobi and the institutional and structural limitations and bottle-necks encountered in the pilot programme. She will argue that Africa has specific training needs peculiar to its own linguistic terrain and educational structures. One of these peculiarities is a context of high indigenous multilingualism which co-exists with the exogenous languages that are used as official languages of education and work, within the continent. This can make determining the A-language and mother tongue of training candidates particularly challenging.

Carmen Delgado Luchner will discuss some of the constraints the current public higher education environment in sub-Saharan Africa, which is characterized by an ever-increasing demand for training as well as scarce human, financial and technological resources, presents for interpreter training. She will explore and analyse the bilateral cooperation between the University of Nairobi and the University of Geneva between 2010 and 2014, and discuss how North-South cooperation between universities can contribute to closing the existing resource-gap in interpreter training, while at the same time addressing some of the pitfalls of North-South approaches that are oblivious to the specific needs of African training programmes.

Manuela Motta will focus on the use of technology in interpreter training and its potential contribution to empowering learners and sharing human resources across institutions. Based on the example of a virtual collaboration project among the Universities of Geneva, Nairobi and Accra, she will argue that technology, if implemented as part of a learner-centred pedagogical framework, can provide an answer to many of the challenges currently faced by interpreter training programmes in Africa. She will provide examples of how tutoring and peer-tutoring can enhance the learning process in this context.
Translation involves the complex interaction of word, image, and different forms of media and the ways knowledge is constructed, accessed, and circulated. The focus of this presentation is on how translation can increase the visibility of sites of unfinished cultural business so that they continue to be seen as part of the present, by attention to process. Using the Minamata disease ‘incident’ as a departure point, it considers how volunteer translators, engaged in the English translation of the Japanese oral narratives of four different storytellers -- Minamata disease patients and activists -- in an effort to circulate these stories in booklets in Japanese and English distributed at the international Conference of Plenipotentiaries on the Minamata Convention on Mercury, held in Kumamoto, Japan in October 2013. The ‘goal’ of the volunteer translation activity translation was to alert readers to Minamata disease as unfinished business, not a sad chapter of environmental pollution which had been critiqued, addressed, and closed. However, the translators found that their work was unfinished, as well: they all went to Minamata to meet the storytellers and see the place they were writing about. A further bilingual report of their own experiences followed, as the translators found themselves inside the story. This presentation continues this process in telling this story in Brazil, where mercury poisoning in the Amazon makes clear that Minamata disease is not only “unfinished business” but that its narratives are found and travel in linguistic, regional, and media translation. This presentation looks at this generative process and how student translator involvement in this process continued beyond the initial project ‘goal’ and led to a recognition translation as a site of contact where learning in situ takes place as well as a site of intervention where knots of social unease continue to be scrutinized and reconsidered. In doing so, it also introduces the notion of “contemporaneous translation” as a generative site where stories are both specific and shared in a number of media at once. This positions translation as an intermedial cultural practice that expedites understanding of change in terms of relationships instead of being constrained by its stubborn association with a sense of loss, inferiority, or failure. It is expected that this research will draw attention to the hyper-local environment and community and the tangible tactile embodiment of handwriting; found materials; and sentient beings that therapeutically counters growing online dependencies. Contemporaneous translation is not relegated to the ‘afterlife’ of a narrative event; instead it marks the presence of an event, and is mindful of the body and place that holds a story and bears witness to it, and passes it on.
This talk aims at presenting an approach that I have been following in my Comparative Stylistics classes at a translation course in Brazil. The focus has been on marks of idiomaticity (or linguistic identity) of English and Portuguese in the translation process. The increasing demand of intercultural exchanges may lead to a final product that jeopardizes the cultural and linguistic differences of the target language, especially given the widespread use of electronic tools and resources. Some theoretical lines emphasize that the translation must be open to the foreign, tending to embrace a more letter-oriented approach to translation (Berman, 2002). On the other hand, other scholars (Seleskovitch, Lederer, 1984, 1995; Pagura, 2003, 2010) emphasize the sense/meaning of the original text and the need to preserve the vernacular of the target language. In this context, the following questions arise: How can we preserve the identity of each language in the globalized and multicultural context of contemporary times? What would be possible marks of cultural and linguistic identity in both English and Portuguese? Would style be only a translator’s feature or the result of language identity? So far, my approach has been somewhat empirical and intuitive as my students and I participate in and analyze the translation process. Such analysis has raised the students’ interest in that they include practical tips concerning marks of idiomaticity in the stylistic, syntactic, semantic, lexical, structural and cultural levels in both languages. The main assumption of the study is the importance of understanding the people and culture in which each language has evolved (Quenelle and Hourquin, 1987). I have drawn on the contributions of structuralist linguistics and comparative stylistics such as that of Vinay and Darbelnet (1958, 1995), in an attempt to apply the same approach to the English-Portuguese combination. I wish my reflections could motivate researchers to take this topic forward and turn them into pragmatic tools to make the translation job more conscious and efficient. I would like also to foster the creation of tools for assessing translation quality and enhance teaching strategies in training courses for translators. Further research could also be done to validate, mainly through parallel corpora research (Kenny, 2011), the “contrastive principles” I have systematized. In short, following the lead of researches such as Boase-Beier (2011, p. 82) and Stockwell (2002), I’d like to have two final purposes: help provide translators and would-be translators with “stylistic knowledge” that may become a “part of the cognitive schema of translation”, and contribute to the “pedagogy of translation, leading to the integration of stylistics into the training of translators”.

Development of New Disciplines about Computer-Assisted Translation Tools: a Pedagogical Approach to Optimize the Use of Learning Objects
Kelson dos Santos Araujo and Paulo Maria Bastos da Silva Dias

This paper shows the results from a study carried out in the scope of a Master of Arts dissertation on Education - Specialization in Educational Technology - which has been
presented to the Institute of Education and Psychology, University of Minho - Braga, Portugal. It describes the problem of lack of specific disciplines in the Curricula of undergraduate courses of languages (Translation) in Brazil as to the practical teaching of free and open source CAT (computer-assisted translation) tools. The study includes an electronic survey which results identify the CAT tool of highest importance or preference for everyday translation working. The survey's answers were obtained from a number of participants from Trad-Prt, one of the most important Yahoo-Groups electronic discussion list on translations to/from Portuguese. On the basis of the chosen CAT tool, an HTML-based Learning Object (LO) has been developed by means of eXe Learning, a free and open-source software editor. The LO's prototype has been submitted to usability evaluation from a group of experts in the field. As conclusion, we make a proposal for effective implementation of teaching CAT tools by means of learning objects in the scope of the Curricula of language courses ministered at undergraduate level. Teachers could make good use of LOs aiming to provide their students with adequate knowledge to match the strong demands from nowadays global market, i.e., mastering the use of the most updated CAT tools available. A reference to a PhD thesis to be presented to Open University of Lisbon, Portugal, by the second half of 2016, which enlarge the scope of this M.A. study to Portuguese Universities - in the frame of Distance Education and e-Learning context - is also made.

Investigating interculturality, self-translator’s style and normalisation features of translation through corpus

Diva Camargo

This paper examines the particular case of João Ubaldo Ribeiro as an author and a self-translator by observing cultural markers and normalisation features present in An Invincible Memory in relation to its respective original novel Viva o Povo Brasileiro. In the source text, a common theme is the strong presence of popular culture, which highlights manifestations of Afro-Brazilian religions, feasts, habits, legends, as well as a wide range of culturally marked terms, and fragments of Afro-Brazilian language. Its respective target text describes the kind of world that the self-translator has chosen to recreate. It is a highly vivid and passionate world within its own boundaries, and the English reader is invited to watch it, but perhaps from a distance that reflects marked dissimilarities between source and target cultures. Our investigation takes as its theoretical starting point Baker’s (1996, 2000, 2004) proposal in order to carry out the study of this self-translator’s use of stylistic patterns as well as the identification of typical characteristics of the language of translation. For observing cultural markers, we draw on works on cultural domains (Nida 1945; Aubert 2006) in order to examine various aspects of material, social, ecological and ideological culture. The results indicate that, while participating as a self-translator, Ubaldo Ribeiro reveals individual, distinctive and preferred stylistic patterns which present less lexical variation; in contrast, in the situation of participating as an author, Ubaldo Ribeiro shows stylistic patterns of higher lexical diversity. Observed normalisation features reveal conscious or subconscious use of fluency strategies, making the target text easier to read. Due to his renowned command
of the target language, the results suggest that the challenges he faced as a self-translator during the translation recreation process may have been greater than those he faced as an author in the creation of the original text. The results also show the way in which discourse and cultural markers are laid down in the Portuguese and English languages as well as how interculturality reflects the context of both source and target texts.

William Julius Mickle’s translation of ‘Os Lusíadas’: a performative re-enactment of a ‘translatio studii et imperii’

Claudia Santana Martins

‘The Lusiad; or, The Discovery of India’, the translation of Camões’s ‘Os Lusíadas’ by the Scottish poet William Julius Mickle, published in Oxford in 1776, was a success in its time and in the ensuing century, and is to this day the most widely read and quoted among all the poetic translations of ‘Os Lusíadas’ into English. This presentation draws on Douglas Robinson’s (2003) discussion of translation as a performative act and Lenita Esteves’ (2012) concept of translation as political engagement (one of the ‘families’ of translation acts described in her work), and aims to analyse Mickle’s translation (and the paratextual elements added to it) as a re-enactment of the medieval theory of ‘translatio studii et imperii’ (the transfer not only of imperial power, but also of knowledge and culture from East to West). As Suvir Kaul (2000) has shown, during the 17th and 18th centuries poetry became a privileged vehicle for the celebration of the mercantile ideals of the rising British Empire, under the paradigm of the theory of ‘translatio studii et imperii’. Many topoi related to this theory were created by the British poets; ‘the arms and the arts’, commerce and liberty were praised as virtues that distinguished Britain from other countries. London was portrayed as the ‘New Rome’, and Britain’s expanding territories were proclaimed the new Roman Empire. Just as the Roman Empire justified its domination over the rest of the world by extolling the benefits of the ‘Pax Romana’, the British poets claimed that British domination would bring peace to the world. According to the myth of ‘translatio libertatis’, Britain’s legal liberties would be transferred to the British colonies. Mickle’s translation reflects the intricate network of conventions, norms and interests prevailing in Britain in the late 18th century, and the great liberties he took with the original poem are connected to historical, social and economic factors, as well as the cultural norms of the time, a transitional period between the Augustan Neoclassicism and Romanticism. Mickle adapted Camões’s epic for the late eighteenth-century British audience, labelled it as ‘The Epic Poem of Commerce’ and added ideologically charged paratexts. By manipulating the original poem both poetically and ideologically, Mickle transformed ‘Os Lusíadas’ into a narrative at the service of the British Empire and contributed, as the other ‘poets of commerce’ analysed by Kaul (2000), to forge a poetic and cultural identity for the British Empire.
While my aunt was ladling out my stirabout’: translating the Hiberno-English of James Joyce’s Dubliners in Portuguese.

Vitor Amaral

“Either the translator leaves the author in peace as much as possible and moves the reader toward him; or leaves the reader in peace as much as possible and moves the writer toward him” (trans. Susan Bernofsky). This 1813 formulation of Friedrich Schleiermacher’s still reverberates in present investigations that encompass literary translation and transcultural representations. One of the linguistic and cultural features of James Joyce’s works is the presence of Hiberno-English. The purpose of the present paper is to discuss how the elements of this very peculiar English, mainly those used by Joyce in the short stories of Dubliners (1914), have been translated into Portuguese.

Hiberno-English (Hibernia is the Latin word for Ireland), sometimes called Irish English, can be defined as “a variety of English in Ireland, used mainly by less educated speakers whose ancestral tongue was Irish Gaelic. […] It preserves certain Gaelic features in pronunciation, syntax, and vocabulary” (Oxford Concise Companion to the English Language). For instance, “stirabout”, found in “The Sisters”, first story in Dubliners, is a classic case of Joycean Hiberno-English – the standard English word being “porridge”.

Bearing Schleiermacher’s thought in mind, the issue raised by the presence of Hiberno-English in James Joyce is whether one should bring the lexical and syntactic foreignness of Hiberno-English to the translating language or keep it away from the perception of the readers. In other words, should the translator leave the reader in peace and translate it as if it were standard English; or should the translator puzzle the reader by rendering the original elements, so deeply rooted in the Irish culture, in a Portuguese much less routinely used by contemporary readers?

Anticipating to the audience that the second option is to be advocated by the presenter of this paper, another crucial question is how to convey the minoritizing and heterogeneous flavor (applying Lawrence Venuti’s perspective) of Hiberno-English to the Portuguese language? Can this purpose ever be achieved? This paper will present and analyze examples from different retranslations of Dubliners both in Brazilian and European Portuguese.

Towards a scenes-and-frames approach for translating Chinese hybrid texts: with the translation of Chan Koon Chung’s Fiction Jindu cachcanting as a case in point

Dechao Li

The translation of hybrid texts, which are characterized by the mixed-ness of cultures they represent, has been areas of interest for translation scholars since the 1990s. Hybridity in Translation Studies has been approached by three perspectives so far. The first views
hybrid texts as results of interlingual translation process. They are translation products out of the translator’s conscious and deliberate decisions and show features that somehow seem ‘out of place’/ ‘strange’/ ‘unusual’ for the receiving culture, i.e., the target culture. (Schaffner and Adab 2001: 169). The second perceives hybrid texts as multifunctional texts, namely, texts that are normally displaying “features of more than one type and constantly shifting from one type to another” (Hatim and Mason 1996: 185). Adopting a post-colonial perspective, the third regards hybrid texts as those that are written by the ex-colonized in the language of the ex-coloniser, hence creating a ‘new language’ and occupying a space ‘in between’ (Snell-Hornby 2001: 207). The current paper adopts the third approach, but expands the definition to include texts that are written by the ex-colonized in their own language and show features that somehow seem ‘unusual’ in their own cultures either grammatically, stylistically, culturally or literarily. Echoing Snell-Hornby 2001, the paper argues for a scenes-and-frames approach to translate hybrid texts, especially fiction, by developing translation strategies from a top-down and holistic model. Specifically, the analysis of hybrid texts proceeds from the general linguistic frames (including references, allusions, forms of address, culture-bound items etc) inherent in the texts that evoke associations of target culture to the more concrete language varieties, rhetoric, syntax and style in the texts that contribute to the hybrid style of the texts. The paper also proposes general principles and specific procedures for dealing with rhetorical, syntactic and stylistic hybridity by taking the English translation of the hybrid Chinese short story Jindu cha canting as a case in point.

The influence of creativity on the Audio Description process

Marina Ramos, Ana Rojo and Purificación Meseguer

The study of AD has flourished beyond expectation over the last decade; from the creation and analysis of guidelines (Rai et al., 2010) and the description of existing scripts (Jiménez, 2010) to its reception (Ramos & Rojo, in press), AD has become a broad research area in its own right. However, the experimental research of the processes involved in the creation of AD is still scarce and has mainly focused on the information selection stage of AD, either by analysing sighted participants’ verbal description of scenes (Mazur & Kruger, 2012) or by using eye-tracker technology to identify where sighted audiences most commonly focus their visual attention (Orero & Vilaró, 2012).

In contrast, the study of psychological traits of describers has so far been a rather unexplored area in AD studies, despite becoming an emerging topic of interest in Translation Process Research (TPR; Hubscher-Davidson, 2009). The present study focuses on creativity as one of the main professional competences required for AD (Díaz-Cintas, 2007:52). Our main hypothesis is that highly creative describers will most probably depart from the objectivity principle present in the vast majority of guidelines (AENOR, 2005; American Council of the Blind, 2009). In order to test this hypothesis, we measured the creativity of 10 professional describers through two validated creativity tests (CREA, Corbalán et al., 2003; TTCT, Torrance, 1998) and then analysed their AD of poetic film scenes, following textual analysis techniques of creativity (Bayer-
Hohenwarter, 2011). The results show that describers with highest creativity scores will adhere to the objectivity principle less often than those with lower scores, making more frequent use of rhetoric and linguistic devices that serve to create a more poetic and creative AD.

**Commercial and cultural agendas behind literary translation: their effects on Italian publications of Seamus Heaney’s poetry**

_Debora Biancheri_

Recent developments within the discipline of Translation Studies have shown that, in order for a translation to be effective, the identity of the source language culture must be articulated in ways which are recognizable and accepted by the target language culture. This means that the linguistic and cultural context of reception often dictates its own terms of intelligibility. This paper, by examining the act of selecting and choosing how to present Seamus Heaney’s work made by the Italian publishing industry and professional translators, will provide examples of modalities of introduction of foreign texts into the receiving system. By assessing the degree and quality of the domesticating pressures exerted on Heaney’s poetry, this paper will actively engage with the translation process not only in terms of linguistic transfer and textual re-elaboration, but also in the shape of editorial norms, time constraints and commercial pressures: all factors that may significantly impinge on the qualitative nature of the translations.

The main line of investigation is related to Heaney’s anomalous position within the Italian market, as he is one of the few poets to be translated by one of the major Italian publishers: Mondadori. A comparative analysis between these translations and those by smaller publishers will shed light on the alternative policies they employ, and the impact these may have on the reception of literary works as complex and at times culturally specific as Heaney’s poetry. Two of the major aesthetic concerns that critics have attributed to his work are past and memory, themes whose appreciation often relies on the reader’s familiarity with elements which are strongly rooted within Heaney’s cultural identity as a Catholic from Northern Ireland. This makes the practice of translation particularly challenging, hence providing ideal case studies to gauge to what extent the publishers’ preoccupations with the target readers’ expectations may affect the translation strategy.

An appraisal of both paratexts complementing the translations proper and peritexts related to the releases of Heaney’s Italian collections will demonstrate alternatively how a target text can be used to consolidate preconceptions about foreign identities, or else how translation can challenge them. Therefore, the critical assessment of the poetry of the Nobel Laureate in Italian translation will stimulate important reflections about the international projection of Northern Irish identity. The aim is to evaluate potential fluctuations between Irish and British discursive representations, and how stereotypes deriving from these alternative representations may affect the translation’s strategy adopted or the readers’ understanding of Heaney’s work in Italy. At the same time, the linguistic variants and paratextual elements inserted in the target texts in order to mediate Heaney’s work to Italian readers will often highlight connections with topoi and authors.
belonging to the Italian literary tradition, thus allowing for a discussion of the valence and specific contribution Heaney is perceived to have within the Italian literary tradition and cultural paradigm. In this sense, practical considerations about translations strategies will support theoretical reflections on literary translation as a proactive force with the potential of redesigning canons in supranational terms.

Translating through the cloud: no longer invisible, no longer authoritative?
Claire Larssonneur

Together with the exponential rise of online publishing, the recent development of online translation platforms and cloud computing is bound to change both the creative process of translation and what we expect from a publication. I wish in this paper to focus on three such tools, chosen for their wide availability and ease of use: Google Drive as a representative of cloud computing, and two translation platforms: TLHUB and TraduXio. Google drive (launched in 2006) offers a word processing solution, in which documents can be edited, shared and stored online, for free. TraduXio (since 2009) and TLHub (since 2012), both of which require registration, have been specifically designed by translators as writing tools increasingly incorporating social media features.

My aim is to study the various textual practices and strategies implemented by translators when using these tools to translate literary works, collecting evidence via interviews (Pierre Ducrozet, who translated Canción de tumba, by Julián Herbert, from Mexican to French entirely on TLHUB.) and first hand experiments conducted with the students of the master programme in translation at Paris 8. We will focus mainly on two points: the influence of the interface on the translation process (for instance segmentation, colour-coding, evaluation and chronology) and the status of what I call side-texts (comments and discussions, notes to self, research material).

It seems to me these new tools counter the prevalent “invisibility of the translator” by showcasing, quantifying and archiving the hidden work of translation. These tools however, because of their collective nature and their emphasis on categories pertaining to consultancy, also potentially question the status of the translator as author. The notion of authorship may be giving way to agency, in the words of M. Cronin. at the same time, the nature of the text, maybe even the distinction between target text, source-text and side-text, are bound to evolve since the « manuscript » is definitely no longer a linear body of work but rather a reticular structure, strongly constrained by the specifications of the software. Will this correspond to developing trends in enriched publications, such as the Candide app?
News translation has been in the past decade academically addressed with increasing attention, and translation in news agencies, as an act or process of reproducing news stories, is noted as being carried out as part of an institutional routine. However, previous studies on translated news discourse mostly gave their attention to text analysis and usually ignored the extra-lingual factors involved. This paper, based on an empirical investigation of the actual practice in a Chinese news agency, is to show how the institutional practice acting as a crucial extra-lingual factor can exert significant impact on the reproduction of news stories. The agency investigated is Reference News Agency (RNA), the one responsible for the publication of Reference News (RN), a most prestigious Chinese newspaper translating news of other languages into Chinese and long served as the only authoritative source of information for Chinese leaders about international events and other countries’ policies and views towards China. This paper incorporates the responses from interviews of its editors and the questionnaires filled by its in-house translators. With the empirical research on the actual practice in translating news discourse on China, the study aims to find out answers for the following questions: 1) How are the news reports translated by RNA for its domestic audience in China? 2) What are the producers’ assumptions of their target reader and understandings of their responsibilities in transferring such news reports? 3) What is the possible impact of the institutional factors involved in such kind of transfer on their decision making and the actual products? With the investigation and the descriptive account of the actual practice of the Chinese news agency, it is hoped to help to better understand the mediating role of news institute in translating news discourse between different cultures and ideologies and provide a clearer picture of the impact of the institutional practice on translating news on sensitive domestic realities in China.

Church Name Translation in Macao: A CDA Approach

Hanting Pan

Church is one of the key cultural icons of Christianity. Journeying through the dissemination of Christianity eastward, many European missionaries chose Macao as the first stop in China. Upon their arrival, churches were built for religious practice. In order to get the new religion recognized by the local people, translating the foreign church names into Chinese became an important task.

In view of this historical background, this paper conducts an empirical survey of church name translation in Macao with the application of critical discourse analysis (CDA) approach. CDA in this study, particularly refers to Fairclough’s three-dimensional framework (1992), namely, text, discourse and social practice. Following this framework, this study firstly identifies the linguistic patterns of both original and translated names. It
then examines the associated translation strategies with special reference to the concept of cultural translation. The results show that different translation strategies, in particular, the source culture oriented strategies and target culture oriented strategies were used in different socio-historic contexts. The study further interprets the textual evidence and reveals the features of the discourse of Macao church name translation. These features are in discussion as the reflection of certain social practice.

All in all this paper argues that translation plays a crucial role in integrating the immigrated culture into the host culture, particularly in the case of church name translation in Macao. The choices of different translation methods and strategies are decided by the needs of the targeted social groups, and therefore they are also subject to changes in different periods of time. In addition, the translations of church names not only reflect the social changes and social relationship of the host society, but also shape the social movement. It is hoped that the methodological combination of CDA with cultural translation can offer some insights into the innovation of discourse analytic approaches to translation studies.

Theorizing the Exhibition of Translated Objects in Cyberspace

Megan Berkobien

For translators laboring in intellectual cyberspace, the digital interface has become a space of constant textual and visual negotiation. Working among the vast online archives, translators may better confront past notions of translation as a “secondary” activity by mapping—making visible—the diverse material and conceptual origins of any one work, including their own. Yet, with this increased access, translated texts must also enter a larger, more competitive, ecosystem, a paradigm dominated by what Wolfgang Ernst has called “semiotic sublimation.” Throughout this process of digitization, where discrete materialisms converge through binary code upon the interactive screen, not only are “objects”—videos, books, photographs—transformed, but the users are as well, taking on a semi-digitized quality. Texts are now made to live among diverse medial forms, and made to interact through museal infrastructures.

In light of this, a host of interdisciplinary online projects have become home for a radical rethinking of our relationship with texts, especially those that have digitally migrated through transnational, translational language currents. Indeed, as Michael Cronin argues, ours is the age of the Digital, but a Digital that is unconditionally aligned with mechanisms of translation. Drawing on the work from our project “Translation Networks,” this paper seeks to discuss the challenges and serendipities of designing applications through the lens of translation, especially considering the pedagogical implications that a digitally mediated translation practice can provide. From the precarious positions that new technologies instill and provoke in our intellectual work, it would seem an opportune time for scholars of translation to rethink just how this “immateriality” might help promote the presence of multiple narratives within one archival frame. As such, our project has taken root as one that seeks to extend the intellectual networks around the “envisioned user” as they begin into their own translation
projects. Students are continually prompted to seek out the webs of text that influence their own choices as translators, leaving behind a visualized path centered in the word as both object and as experience. Thus, our project not only works through a museal gaze that seeks to contextualize translation practice, but also becomes a type of museum—private and public—in itself. Moving into new textual paradigms that demand ongoing investigation, we ask, how do new digital systems working within and through translation practice and moving out from core textual practice help us rethink the translational object? There, of course, is no clear answer. Moreover, these finished projects, and the labor spent in an effort to align code with theoretical vision, often obscure the intense confrontations between that which exists, is imagined, and is finally implemented. By interrogating both the failures and successes of our work with both traditional text-based and media translation, we can better understand how even well worn strategies of translation are redefined through digital inquiry. Using the semiotic sublimation as a tool, rather than a death threat, to literary studies, this paper traces our team’s endeavors to extend the possibilities of locating the academic self in a grander medial-ecological system.

**Analysing the translation of figures of speech and key-words in three books written by Clarice Lispector: a corpus based study**

*Thereza Lima*

This study is part of a bigger project, PETra II – (Padrões de Estilos de Tradutores), coordinated by Prof. Diva Cardoso de Camargo. The corpus is composed of three books, written by Clarice Lispector – A Descoberta do Mundo (DM), translated by Giovanni Pontiero as Discovering the World (DW); Uma Aprendizagem ou O Livro dos Prazeres (ALP) translated by Richard A. Mazzara and Lorri A. Parris as An Apprenticeship or The Book of Delights (ALP); and Água Viva (AV), translated by Elizabeth Lowe and Earl Fitz as The Stream of Life (TSL). As one of the main characteristics of the author is repetition, we have also compiled a corpus of similar fragments, which have been repeated in either two or three of the books analysed and, consequently, have been translated by the different translators mentioned. The methodology employed is that of corpus-based translation studies proposed by Baker, 1993, 1995, 1996, 1999, 2000 and 2004; Scott’s study concerning normalization, 1998; Camargo’s research studies and research project, (2003a, 2003b, 2004, 2008), and that of corpus linguistics (Berber Sardinha’s studies, 2004); as well as Lispector’s critical heritage (studies by Gotlib, 1993, 2009; Nunes, B., 1995; Sant’Anna, 1997; Ruggiero, 2000; Sá, O., 2000; Franco Júnior, 2000; Ranzolin (1985), Varin, 2002; and Cherem, 2003). The investigation has two main objectives: the first one, concerning a qualitative analysis, aims at investigating aspects of normalization, mainly in relation to figures of speech used by the author and translated by the three translators mentioned above; the second one, concerning a quantitative analysis, aims at investigating the amount of repetition of key-words used by the author, comparatively to the amount of repetition of translated key-words used by the different translators. In order to help us achieve our purpose, we have used the computer software WordSmith Tools. Based on Scott (1998), we analyzed the translation of the selected words in relation to normalization aspects, mainly concerning the translation of figures
Catering for Customers’ Emotions: A Research on the Auto-Ad Translation from the Perspectives of Appraisal Theory

Tian Luo

Emotional appeal, which elicits customer's affective response, is very important to the success of advertisement but its translation is not adequately investigated. Nor is the topic of auto advertisement thoroughly researched by translation scholars. This paper aims to discuss, under the framework of Appraisal Theory, the issue of appealing to customer’s emotions in auto translation. The relevant data are collected from the online English and Chinese version of BMW 7 Series advertisement. Firstly, a general quantitative survey is made of three types of attitudinal resources in affect, judgement and appreciation: their number and percentage, the positive and negative ratio, as well as their distribution among different parts of texts. The survey reveals that there is a high frequency of attitudinal resources used in both the ST and TT, and the overwhelming majority of them are positive. It also finds out that there is an increase in the number of attitudinal words in the TT, together with a change in emotional focus in order to execute desired emotional appeal. In the following discussion, it is discovered that the present mainstream advertisement strategy of prioritizing the customer’s emotional needs may determines the high frequency use of attitudinal resources. Specifically, the BMW brand positioning and marketing campaign “Joy is BMW” sets the tone of its advertisement: to create a sense of sheer pleasure by using affect resources, in partnership with a much larger number of appreciation and judgement items. Target customers also exert an influence in the choice of attitudinal resources, especially in the change of emotional focus in the TT. Other influential factors may include linguistic difference as well as cultural disparity. Finally, this paper concludes that the using of attitudinal resources in the ST and their translation into the TT is not a random act, but a choice conditioned by a set of commercial, linguistic and cultural factors.

Translating Hong Kong: Urban Mapping as Translation Strategy

Zoran Poposki and Marija Todorova

Altermodernity is emerging as a centerless chronotope of global negotiation and interchange between agents from different cultures. Contemporary lives have become
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journeys in a chaotic universe, transforming it into a territory which may be travelled both in time and space. In such a changing terrain, individual’s daily practices, as well as their sense of self, rely on constant translation and mediation between identities and cultures, an ongoing process of negotiation of cultural meanings. “Hong Kong Atlas” is one such example of a contemporary artistic project that explores this emerging network of new pathways of translation between multiple formats of expression and communication. Focusing on performativity and intersemiotic translation, the project starts off with Kai-cheung Dung’s novel "Atlas: The Archaeology of an Imaginary City", a book of postmodern fiction about the palimpsest nature of Hong Kong, the city as a place of translation between English and Chinese, between the old and the new, the West and the East. This project traces performatively the locations in the book onto the real terrain of today's Hong Kong by means of a psychogeography documented in digital photographs, which through a series of translations are transcoded into visual form embedding the artists’ own experience of Hong Kong. To the meaning and memories of local inhabitants, the project adds the experience and impressions of a newcomer, trying to negotiate one’s place in the city and cities culture, leaving one’s own traces: cultural and linguistic. “Hong Kong Atlas” is a work about positionality, a sense of place, about cultural translation and transcoding, and about mediating between different cultural flows. Relying on practices of mapping and performative encounters with the cityscape that account for translation zones and flows, the project’s own remapping of Hong Kong with its successive overlays of meaning, attempts to merge both the real body of the city as well as its numerous locations of memory and virtuality.

The problems of linguistic segmentation in the Subtitling for the Deaf and Hard-of-Hearing (SDH) in the Brazilian soap opera Cheia de Charme.

Maria Helena Gabriel and Jessica Nobrega

The problems of linguistic segmentation in the Subtitling for the Deaf and Hard-of-Hearing (SDH) in the Brazilian soap opera Cheia de Charme.

Some important researches on audiovisual translations and accessibility are increasingly demonstrating that Deaf and Hard-of-Hearing viewers must be seen as a demanding audience, mainly when receiving subtitling in audiovisual programs. For this reason, Subtitling for the Deaf and Hard-of-Hearing (SDH) must be paid great attention in its parameters. Among these parameters, segmentation is a crucial one. Focusing on problems of linguistic segmentation, this present communication intends to show the results of our research on linguistic segmentation in the Subtitling for the Deaf and Hard-of-Hearing. This work aimed at describing and analyzing the problems found in the SDH in the Brazilian soap opera Cheia de Charme. The corpus of this research was consisted of the SDH of one chapter of Cheia de Charme and belongs to CORSEL project (Corpus, Segmentation and Subtitling). The corpus was extracted automatically with the program CCExtractor. To achieve these goals, we used the methodological principles of Corpus Linguistics. More specifically, we used the WordSmith Tools 5.0 and its tools Wordlist
and Concord. The problems of segmentation were identified from tags proposed by Chaves (2012) and Assis (2013). The results of this research showed the occurrence of 19% of linguistic segmentation problems in the corpus. The problems came up with more frequency in verbal phrases, 45% and noun phrases, 31.6%, as well as in 3-line subtitles with high speed. These results indicate the need to focus on linguistic segmentation when translating the spoken text of an audiovisual product in these kinds of subtitles. It will probably avoid a great number of linguistic problems on segmentation, mainly the kinds which have been presented a higher number of occurrences. Furthermore, the results lead us to analyses and reflect on linguistic segmentation in the SDH, in order to answer effectively the needs of its target audience.

**Manga de Dokuha or (mis)Reading through Manga: Reinforcing or Subverting the Canon?**

*Nayelli Castro*

Manga de Dokuha, literally translated as « reading through manga », is the name of a comic collection inspired by literature and philosophy classics, such as The Odyssey by Homer, The Social Contract by Rousseau, or the Antichrist by Nietzsche. Launched in 2007 by East Press Co., this 129-volume collection is a remarkable exercise of intersemiotic translation, which is carried by Kosuke Maruo (writer) and Variety Artworks (illustrators). « Illustrations not only re-create the literary and cultural values of [a] text, but multiply those values into different cultural systems each time the work is illustrated » (Pereira 2008). This re-creation of cultural values is reinforced by the renderings of the Japanese manga collection, which proposes whole new narratives based on classic literary and philosophical works, using manga illustrations as a medium. The repackaging of the classics in a manga format is given an extra level of complexity in the Spanish translations of the 9 volumes that Herder (a Catalan publishing house) has published since 2011. Maité Madinabeitia, translator at Daruma Serveís Lingüístics, a Catalan translation company, translated all the 9 volumes. Besides the adaptation challenges she had to face (the reading flow, onomatopoeia, etc.), these translations invite us to revisit the tensions involved in the representation of a Western literary/philosophical canon from another cultural perspective, namely that embodied by the stories written by Kosuke Maruo. How to make Rousseau look Japanese and French at the same time? In this paper, I will consider these 9 translations as a corpus of study in order to examine how the repackaging carried out by the Spanish translations builds a particular representation of their authors and cultural backgrounds, i.e. Rousseau and French philosophy. I will use a combination of a qualitative approach and quantitative methodology. A qualitative approach explores «how meaning is constructed within the text itself » (Duncan and Smith 2009:283), while a quantitative approach is « interested in the patterns of meaning as they appear accross mediated messages » (Ibid.). In particular, an examination of paratextual discourse, along with the opinions of readers expressed in blogs and fan fora, plus a close reading of these translated narratives will be the main strategies to answer the following questions : What are the paratextual discourses foregrounded in order to enhance the circulation of these books ? Does the manga medium allow for a counter-narrative of the
In what has come to be called the age of globalization (a phenomenon marked by the growing hegemony of Western culture), translation politics, or the power imbalances and relations of inequality that govern the flows of scientific and academic communication at the planetary level, have a major impact on the constitution and development of the different fields of knowledge. In a country such as Spain, translations of foreign theoretical texts have played, and continue to play, an important role in the academic debates that characterize the field of Feminist Studies. Within the process of Western hegemonization, the Spanish university (understood here as the space where academic knowledge is produced) has a double-sided position. On the one hand, it occupies a peripheral or consumer position in relation to what I will denominate briefly here as the powerful Anglosaxon centre. On the other hand, however, it occupies a central position with regard to knowledges from other geographical areas, to which the mainstream politics of Western knowledge confer an epistemic status of subalternity. This double position is undoubtedly reflected in the translation politics operating in feminist studies, whilst, at the same time, it affects the development of this field. Furthermore, a tenacious Western tradition - that tends to naturalize the translation phenomenon, to conceal the selection process that often underlies it and to consolidate the idea of its transparency - hampers the development of a critical consciousness concerning the extent to which the politics of translation may alter or determine the development of a field of study. However, as some trends of translation studies have posited for some years now, the translation phenomenon is inevitably permeated by local social institutions that heavily influence the selection, production and distribution of translations. Therefore, it is relevant to bear this in mind when studying the effects of particular translation policies on the field of women, gender and feminist studies. For its part, feminist thinking is one of the theoretical productions that has most reflected, in recent decades, on the fact that knowledges, even those claiming to speak from nowhere, are always situated. A significant corpus of works is being built by feminisms of different orientations, although mainly postcolonial and decolonial orientations. They show that place - whether race, class, sex, or age, among other factors - does in fact matter, because it shapes the production of knowledge. This paper will present an introductory reflection on theoretical contributions from other fields which, particularly from the field of feminist studies, allow us to question the current theoretical paradigms in Translation Studies. Our reflection is supported with data and analysis of the repertoire of translated works published by
Spanish publishing houses and academic journals involved in the dissemination of knowledge concerning gender, women and feminism.

Catalan connectives on both sides of the translation divide: a study based on a comparable and parallel corpus

Josep Marco

The aim of this study is to analyse the behaviour of Catalan connectives in a comparable corpus of translations (from English) and non-translations, and to account for possible differences by looking at the source texts matching the translations. The parallel corpus is constituted by the English-Catalan section of COVALT (Valencian Corpus of Translated Literature), a multilingual corpus made up of the translations into Catalan of narrative works originally written in English, French, and German published in the autonomous region of Valencia from 1990 to 2000, together with their corresponding source texts. The English-Catalan sub-corpus currently includes 23 pairs of source text + target text which amount to 1,161,359 words (571,909 English, 589,450 Catalan). As to the comparable corpus, it is made up of the English-Catalan translations just mentioned and a set of 17 narrative texts written originally in Catalan amounting to 588,100 words. Comparability criteria include size, time of publication (between 1990 and 2000), place of publication (the autonomous region of Valencia) and genre (fiction, both full-length novels and short story collections). Analysis will include all connectives listed by Cuenca (2002) and classified on a semantic-pragmatic basis into connectives conveying meanings of addition, disjunction, contrast or consequence. Corpus analysis will be carried out by means of WordSmith Tools (Scott 2004) and AlfraCOVALT, a bilingual concordancing programme developed within the COVALT research group by Josep Guzman (Guzman and Serrano 2006; Guzman 2007).

Cohesive devices in general and connectives in particular have been regarded as fertile testing ground for the explicitation hypothesis, “which postulates an observed cohesive explicitness from SL to TL texts regardless of the increase traceable to differences between the two linguistic and textual systems involved” (Blum-Kulka 1986: 19). In recent years there have been serious attempts to re-define this hypothesis, such as Becher (2010), who suggests replacing it with Klaudy’s asymmetry hypothesis, or Krüger (2013), who uses cognitive linguistic theory to distinguish between explicitation and addition, on the one hand, and between implicitation and omission, on the other. Therefore, the results of the present study will be examined in light of the explicitation hypothesis. Where relevant differences in frequency of occurrence are observed between translated and non-translated texts, analysis will focus on the distinctions put forward by Krüger and on how sensitive explicitation techniques are to the type of linkage involved (cf. Puurtinen 2004 and Englund Dimitrova 2005).
Audio description in textbooks
Deise Silveira

Given the fact that we have many students with visual impairments in the classrooms of public and private schools, knowing the volume of images associated with texts, poems, artwork, formulas, etc., present in textbooks, and the importance of those to the stimuli in the understanding of verbal content, students with visual disabilities face a situation of inequality and exclusion by having been, for a long time, denied access to the imagery polo of this duality. Therefore audio description allows you to understand and mentally work out the interrelationships between image and text, so, the offer of audio description of images present in the teaching material is crucial in establishing these mental connections between image and narrative for students with visual impairments. In Brazil, the audio description as a feature of assistive technology, is being used in textbooks since the year 2009, when the Ministry of Education presented the Mecdaisy, a technological solution that allows the publication of books in accessible digital format on standard Daisy - Digital Accessible Information System, in compliance with the decree number 7084/2010, article 28. The Mecdaisy was developed through a partnership with the Federal University of Rio de Janeiro and enables the generation of talking books and their reproduction in audio, either recorded or synthesized. Given the above, this research which is in its early stage, aims at evaluating the extent to which the audio description of these images include relevant aspects to the understanding within the whole, in this case, the theme of the unit in study, or whether they relate to details scattering the focus of understanding the whole to the parts of the image described. It also aims to assess the need for audio description of all the images present in the unit, as some of them have a merely illustrative role and, as such, can bring too much information to blind students.

Critiquing Issues of Certificate Translation
Leong Ko

Certificates such as marriage certificates, birth certificates, medical certificates, graduation certificates, degrees, driver’s licences, business licences and industrial permits exist in all countries and are issued for different purposes. Translation of certificates is a very common occurrence in the translation market. Due to different cultures, administrative practices and purposes, certificates in different languages are often written in different ways, and contain different information. The appropriate translation of certificates therefore poses challenges for translators. This paper presents a study on the translation of various certificates from Chinese into English, and compares and analyses the different features of certificates in Chinese and English. It attempts to identify issues encountered in the translation of certificates and explores different translation strategies, taking into account linguistic, pragmatic, cultural and communicative factors. Based on the findings of the data analysis, the study suggests practical approaches for translating...
Chinese certificates into English so that the relevant and required information can be correctly and appropriately conveyed.

The Translator as Performer
*Marko Miletich*

Translation is often characterized by solitude. Most translators translate in isolation, often without personally ever knowing their target audience. When translators perform in front of an audience, the task becomes, especially for the uninitiated in translation matters, less an operation of interlingual alchemy than a linguistic feat that can be observed and later discussed by spectators. A public translation event entitled “TAP: Translation as Performance” was recently staged in order to conduct a live translation of a short microstory from Spanish into English. The event paired two students translating in front of an audience while their actions were projected into two adjacent screens. Camtasia and Translog were utilized to record visited websites and keystrokes. Retrospective Think Aloud Protocols were also used in order for the participants to reflect on their translation process, express their impressions and discuss decisions they had made. The experience, therefore, involved not only the individual translators but also an audience that attended the “performance” and watched as translators translated in real-time. After translators’ reflection and comments, audience members had a chance to ask questions and make comments regarding the experience they had just witnessed. Emphasis was placed on the translation process rather than on the product, although the product was also discussed. It was made clear to the participants, as well as to the audience, that the experiment was not considered a competition and that the main purpose of the experience was to discuss the translation act. The event provided a window into cognitive processes in an observable practice. Besides learning about the translation process, the two participating students had a chance to learn about their own processes and methods while the audience was able to see, first-hand, the complexities of the translation process. In addition, the experience served to peak the interest of potential translation studies students.

The influence of bad linguistic segmentation on the reception of subtitles for the deaf and hard of hearing (SDH) in the journalism tv program ‘Globo Reporter’
*Patricia Vieira, Silvia Malena Monteiro, João Francisco Dantas and Alexandra Seoane*

Since the year 1997, the audiovisual programming of Brazilian TV has been translated by means of Subtitling for the Deaf and Hard of Hearing (SDH), using the system known as closed caption for its emission. Since 2002, the group LEAD (Subtitling and Audiodescription), together with the State University of Ceará, has been developing exploratory and descriptive research on subtitling, searching for a model of SDH that meets the needs of Brazilian deaf and hard of hearing spectators, permitting an
Individual Communications

Improvement in the quality of the subtitles done currently. Early studies at UECE tried to find the relation between the parameter of subtitle rate and reception problems presented by the deaf spectators. However, an exploratory research with deaf people from four regions in Brazil suggested that, instead of subtitle rate, bad segmentation would be the possible responsible for the bad reception of subtitles. Thus, the following researches have focused on the parameter of segmentation (ARAÚJO; NASCIMENTO, 2012; ARAÚJO; MONTEIRO; VIEIRA, 2013; CHAVES, 2012; ASSIS, 2013). Segmentation is the subtitling parameter related to the distribution of information present in the subtitles. They can be: linguistic – based on syntax; rhetorical – based on the speech; or visual – based on scene cut. Concerning the linguistic segmentation, literature emphasizes that, when the subtitles are well segmented, respecting its highest linguistic level, the spectators will have a more comfortable reception. This way, the present pilot study may become an important step for the understanding of the influence of bad linguistic segmentation on the reception of SDH in subtitled audiovisual programs for deaf spectators. Two spectators (a hearing person and a deaf person) will watch parts of a TV documentary (Globo Repórter – Globo TV Station) with SDH presenting bad linguistic segmentation in the line breaks of the subtitles. The spectators will have their eye movement recorded by an eye-tracker. The data generated by the eye tracker, which are related to the measures of fixation (time that the spectator fixes the eye on a specific point), deflexion (time between the last fixation on the image and the first fixation on the subtitle) and regression (rereading of words and characters), will be triangulated with the questionnaires about content and details of the videos. The research is in progress. From the analysis of this pilot experiment we intend to develop a doctoral experimental thesis, by using a greater number of deaf participants, aiming at comparing the ocular behavior of the spectators when watching a documentary with SDH presenting good and bad linguistic segmentation.

Subtitling for the deaf and hard of hearing (SDH): a pilot study about the reception of the subtitling of the political campaign in the city of Fortaleza in the year 2010
Silvia Malena Monteiro, Patricia Vieira, João Francisco Dantas and Alexandra Seoane

On June 27th 2006, the Brazilian government launched the ordinance number 310, which establishes that all Brazilian open TV programs must be accessible for the deaf/hard of hearing and blind/partially blind, by means of subtitling, Libras (Brazilian Sign Language) and audiodescription, until the year 2018. Regarding party political campaigns on TV, the President of the Supreme Court for Elections mandated that parties must provide subtitling for the deaf and hard-of-hearing (SDH), or a Sign Language window, to promote audiovisual accessibility (ARAÚJO, 2009). Currently, subtitles made in these campaigns follow the ordinance, but some of them may not meet the needs of Brazilian deaf/hard of hearing. Research, such as the one developed by the LEAD (Subtitling and Audiodescription) group at UECE (State University of Ceará), suggest that these subtitles need some technical and stylistic changes in their parameters, so that the accessibility can
INDIVIDUAL COMMUNICATIONS

be guaranteed. Among these observed parameters, segmentation stands out. This parameter consists on the distribution of the text and on the division of the subtitles and it may occur between two different subtitles or inside one subtitle – line breaking (CHAVES, 2012). Segmentation can be: linguistic – based on syntax; rhetorical – based on the speech; or visual – based on scene cut. The present study consists on a pilot research that aims at observing the reception of political campaign subtitles, focusing on the linguistic segmentation. The research will be developed with two participants, a deaf person and a hearing one. Each participant will watch a video with segmentation problems and its reception to the subtitles will be observed. The instruments to be used in the research are a pre-collect questionnaire, free and guided retrospective reports, besides the data provided by an eye-tracking set. By means of the eye-tracker, we will observe the following measures: fixation (time that the spectator fixes the eye on a specific point), deflexion (time between the last fixation on the image and the first fixation on the subtitle) and regression (rereading of words and characters), so that we can obtain data about the ocular behavior of the participants. Based on previous studies, we work with the hypothesis that a bad segmentation can hamper the reading process of these subtitles. This aspect will be observed through the triangulation of the resulting data of the questionnaires, the reports and the use of the eye-tracker. The research is in progress and its results will guide future experimental research on subtitling reception and, more specifically, the development of a doctoral thesis from the State University of Ceará. Besides, it also fosters the academic discussion about the role of segmentation on SDH (Subtitling for the Deaf and Hard of hearing) and contributes to a conscious formation of the subtitling professional.

Visualization of Translation Processes through Progression - and Gaze Connectivity Graphs

Akshay Minocha, Alena Konina, Srinivas Bangalore and Michael Carl

In order to enable a deeper investigation into the human translation process, the capture and analysis of translator's activities - keystrokes, eye gaze, mouse clicks-involved during the translation process is paramount. Translog[1] is a computational environment in which a translator’s multimodal events during the translation process can be tracked and logged. In this talk, we focus on the analysis and visualization of these multimodal events and discuss a few interesting insights that we glean from such a rich information stream.

We present two alternate visualizations-Progression graphs(PG) and Gaze Connectivity Graphs(GCG) of the translator's activity for a few translation sessions.

The progression graphs visualize the gaze fixation trajectory of a translator during the translation process. In Figure http://web.iiit.ac.in/~akshay.minocha/iatis/Figure1.pdf , the X-axis is the time in milliseconds and the Y-axis has the source words/positions on the left and the target words/positions on the right. Each point in the graph is the gaze fixation (blue for source words/green for the target words) and its duration. The consecutive gaze fixations in time are connected by a line.
It is clear from the progression graph that the translation activity can be separated into three phases: the orientation, drafting, and revision phases. In the orientation phase (up to 92016 milliseconds) the translator reads to the end of the source text (notice that there are no green dots during this period) and in the drafting phase there is reading of the source text intermingled with typing and reading of the target text. Finally, after the drafting phase is complete, the revision phase commences (from 757140 milliseconds) and the gaze fixations are localized on the target text. While this figure illustrates one translation process pattern, there are several other patterns followed by translators.

A second visualization of the translation process can be summarized by the gaze transitions between words and their connectivity patterns as illustrated in the Gaze Connectivity Graph (GCG) as shown in Figure http://web.iiit.ac.in/~akshay.minocha/iatis/Figure2.pdf. The nodes of the GCG are words of a source sentence and the links indicate the gaze transition between two words of the sentence. Each edge between two nodes in this graph is also associated with a number that represents the number of times the gaze transitioned between those two words. This visualization makes it apparent that the word at position six is in someway “important” since the node is connected to most number of nodes. It turns out that this node represents the main verb (imprisoned) of the sentence. Furthermore, the densely connected subgraphs of this graph illustrate the segments of the source text where the gaze fixations were localized. These segments might represent comprehension and translation units.

Such visualizations provide the possibility for a rich area of visual analytics in translation process research.

Personality Matters When Learning and Teaching Translation: A Case Study in Taiwan

Yu-Ling Chung

In order to improve translation teaching at university level apart from enhancing foreign language learning, the correlation between translation students and practicing translators in their respective personalities was investigated and the HEXACO personality trait test was used in a series of our studies. Our previous study focusing on translation students (undergraduates) in Taiwan found that higher conscientiousness, emotional stability, and openness were positively correlated to students’ translation performance in class. Then practicing translators in Taiwan were investigated to see what personality traits they have, on the assumption that their personality traits affect their choice of job and the result of their translation performance.

This study collected data from the HEXACO personality trait test taken by 39 practicing translators and 92 translation students in Taiwan. It is found that there is difference between practicing translators and translation students, and also between high grade and low grade translation students. The common personality traits between practicing translators and high-performing translation students are higher openness and conscientiousness. Since high conscientiousness will generally predict higher
performance in the workplace, “openness” becomes the unique trait to reflect translators. In the HEXACO model, openness refers to the bipolar descriptions in terms of some representative adjectives such as “Intellectual, creative, unconventional, innovative, ironic versus Shallow, unimaginative, conventional”.

Based on this result, it is suggested that translation courses to set goals and arrange tools to increase students’ personality trait of openness so as to better fit them into future careers in translation and interpreting industry.

Subtitling for the deaf and the hard-of-hearing: a corpus-based analysis of line break in movies broadcasted by Brazilian TV

*Daniel Arraes*

Easy access to technology allows the less favored to fight for equality. In the case of people with some form of auditory impairment, a very important step was making the larger media provide accessibility to audiovisual products. A major example of this is the broadcasting of subtitles for the deaf and hard-of-hearing (SDH) through television. However, only recently such a mode of audiovisual translation has started to become object of scientific investigation. Since 2002, the LEAD group from Ceará State University has been researching SDH aiming to establish parameters that attend to the needs of Brazilians with some sort of auditory impairment. A recent focus of the group has been the issue of segmentation. Defined as either the transition between subtitle flashes or as line break within the same flash, segmentation is one aspect of SDH that so far has received a rather scarce attention (e.g.: Karamitroglou, 1998; Perego, 2008, 2010). One consensus about segmentation seems to be that proper line break should happen at the highest syntactical levels; however such assertion is based mainly on mere theorizing. Successive research done by the LEAD group (Franco; Araújo, 2003; Araújo, 2004a, 2004b, 2007, 2008; Nascimento; Araújo, 2011) has shown that proper line break (preserving phrase structure) may allow for comfortable reading even at very high speeds (160 and 180 words per minute). This is especially important given that people with auditory impairment tend to have slower reading speed. The present work is part of a larger research project of the LEAD group, the CORSEL project (Portuguese acronym for: Corpus, Segmentation and Subtitling), and aims to describe and analyze line break problems in the pop-on SDHs of movies broadcasted by Brazilian TV. The corpus selected was the movie Stick It (2006), captured from TV by means of filming the screen with two cameras simultaneously – a webcam and a digital camera – to insure the consistency of the data. The subtitles were then transcribed and marked up with proper display timing using the software Subtitle Workshop 2.51. In terms of methodology, it consists of a descriptive and corpus-based research involving both quantitative and qualitative analysis. Once transcribed, the subtitles were then marked with tags developed by the LEAD group (Chaves, 2012; Assis, 2013) based on the grammatical description of spoken Brazilian Portuguese (Castilho, 2012). These tags contemplate both linguistic (phrase structure) as well as technical (number of lines and speed) parameters of the subtitle. This tagged corpus was then analyzed quantitatively with the software
INDIVIDUAL COMMUNICATIONS

Wordsmith Tools 5.0, later on, being analyzed qualitatively with theoretical support of Audiovisual Translation. The two above-mentioned studies of the LEAD group have shown that most of the line break problems occur in high speed subtitles and that most of those are related to noun phrases and verb phrases. The results of the present study will be compared with the previous ones in order to try to confirm or refute them.

Ethics and translation in a global context
Caroline Mangerel

This paper proposes an exploration of the relationships between translation and ethics. It starts by interrogating the relevance and cultural significance of the faithfulness/treason paradigm in translation theories.

A historical favourite of French translation theorists, the faithfulness paradigm can also be approached using Andrew Chesterman’s notion of supermemes in translation (1997). Chesterman never specifically defined a faithfulness supermeme. However, he did mention how the concept of loyalty was a “recurring issue”, tied as it is to the theme of visibility. The latter is in turn closely related to power issues such as considerations of imperialism, colonization and various types of imbalance between the languages and cultures involved in the operation.

Susan Petrilli’s semioethics (2004) envision the possibilities and duties of semiotics in a global-communications context where a highly homogenised vision of the world dominates all production and communications. Semiotics thus has a detotalising function, a duty of critique that has given rise, in the past years, to an extension of the discipline into biosemiotics and complexity theory.

The reductionist dynamics of globalisation and homogeneisation are confronted with non-global-language or multilingual translation contexts. Kobus Marais (2014) describes the working conditions of translators in development contexts and how factors such as informal economy, large-scale multilingualism and difficult physical circumstances (from lack of healthy food to non-existent road infrastructures) impact their activities and their deontological decision-making, both from a source-environment standpoint and from a target-context perspective. To reinforce multilingual contexts, Brigitta Busch’s (2012) notion of linguistic repertoire effectively highlights the heteroglossic abilities and resources of multilingual individuals and societies.

Based on these three key concepts, this paper aims to situate the notion of responsibility within a linguistic and cultural globality. It will ask what translation theories must take into account, including broadening their disciplinary scope to include intersemiotic translation. By challenging the faithfulness/treason paradigm, an old, well-worn theme that still pervades a significant part of discourse on translation, this paper's aim is to bypass reductive dualist logic and propose a set of translation theories based outside of coloniser-colonised power dynamics.
Storyteller, Poet and Playwright: The Changing identities of Shakespeare in Odia Translation

Lipika Das

In this paper I will make an attempt to throw some light on the effects of Western impact on Odia literature taking into account three Odia translations of Shakespeare produced over fifty years from 1908 to 1959. These few Shakespearean translations in Odia deserve cultural significance and worth the critical attention. Most of them have been undertaken by inconspicuous translators, and might have possessed a meager readership. But, they do not deserve negligence as they reflect the evolution of modern Odia society and qualify the Shakespearean appropriations with growing social and ideological concerns. They reveal changing responses to Shakespeare by the changing contemporary contexts in Odisha. The purpose of this study is to explain rather than to offer any kind of value judgment. Instead of deciding whether the translators have done justice to the original text or arguing how far they have departed from it, the paper aims to show that translation is more than a linguistic effort as it is housed in some specific historical circumstances, and therefore be studied and understood ultimately on the basis of such a context. It is interesting to see how the translators’ conditioned decisions present three contrasting identities of Shakespeare in Odisha, i.e. story-teller, poet, and playwright. Through a study of these translations, it will be seen how the translators do not simply project an Elizabethan Shakespeare but use him subtly to intervene in the cultural-political contexts of their own times and implement their own agenda.

Agents of Theatre Translation and Adaptation in Performance: the case of ‘Hamlet in the Dark’

Vasso Yannakopoulou

In theatre, the interpretation of a playtext is not merely tolerated but celebrated as an expression of creativity on the level of mise en scene. When it comes to translation, though, it has been strongly disputed theoretically in the form of the perennial dilemma between readability or performability as championed primarily by Susan Bassnett (1991) and Patrice Pavis (1989) respectively. Agreeing with Nikolarea (2002), who claims that this dilemma is but a “reductionist illusion,” this paper will attempt to show that a playtext, or any other refracted text for that matter (Lefevere 1982), is necessarily mediated by the agents involved in its production and reception. Apart from the shifts that take place in the text’s recontextualization in a different sociocultural and historical environment, the translator as intercultural mediator will inevitably leave his/her fingerprint (Baker 2000) in the refracted text, no matter how invisible (Venuti ‘95) s/he wishes to remain and how faithful to his/her ST. In theatrical translation in particular, there are more than one mediators and various levels of mediation, and particularly the translator, but also the director and the actors. The staging as an end product is a vector of all these voices. Each agent provides an additional layer of interpretation, the actual
performance being a palimpsest of overlaying strata of added (or subtracted) values in its form and content or what Venuti (2007) calls thematic and formal interpretants. The importance of the playtext in a theatrical staging has traditionally been downplayed. Nevertheless, the paper will attempt to show how the translated playtext is critical in how the Source Text is received by the director as a first informed reader, who then adds his/her own interpretation to it, handing it over to the actors, and eventually to the audience and critics. The above theoretical concerns will be tested against the case of an adaptation of Shakespeare’s Hamlet that was staged under the title Hamlet in the Dark in an industrial venue downtown Athens in 2008. The playtext comprised extracts from Hamlet’s soliloquies in the rendering of Yorgos Himonas (1988). What is interesting in the particular case is the fact that one can unmistakably discern different interpretations of the tragedy between the translator and the directors, which in turn are deviant from other traditional critical analyses of Shakespeare’s tragedy. Shakespeare’s basic theme that crisscrosses the whole tragedy is that of illness and decay. Himonas added a strong focus on sexuality and death. A final layer of meaning was added by the directors, who showed a special interest in madness, violence, and the impasses faced by modern man. Finally, with its dramatic shifts in style, the extensive cuts and additions, including an addition of the translator’s own finale to Shakespeare’s tragedy, the particular rendering is an ideal case to study the fine line between translation and adaptation.

Analysing Don Quixote – a new tool to compare adaptations
Silvia Cobelo

Don Quixote’s 400 years celebrations (2005/2015, first and second book) globally heated the publishing industry, which released dozens of new publications related to the famous novel. The reception in Brazil was not different. New rewritings were sided by re-editions of older Don Quixote’s versions, with new paratexts and a repackaged graphic design, orthography update, presented also in comics and e-books formats, assuring a market place for those adapted works from the last century trough marketing strategies. We offer a comparative descriptive analysis of the ten most published adaptations and their reprints/re-editions, mapping their adventures in relation with Cervantes’ book, follows the history of adaptations of the famous knight, some aspects from Brazilian society and educational trajectory during the last 127 years. We developed an analytical tool that involves mapping of the source text, dividing each chapter into parts, to which are attributed values from 1 to 5, according to its importance to the research being made. Adaptations are also mapped, divided in excerpts, valued without prescriptive intent: Omits (0); Only cites (1); Develops and adapts (2); Emulates / translates (3). These values are placed in the Analytical Weighted Table, that in our research was set for Don Quixote; with excerpts of the 52 chapters of the first book (1605) and 74 of the second (1615). The tool allows features like charts and graphs, facilitating quantification and visualization of similarities and differences between different adaptations of the same book. One can also observe as a version approaches or moves away from the source text, considerations related to what we now call domestication or foreignization. The first book was issued in 1886, reprinted until 1982, signed by the German teacher Jansen. For fifty years, this was
the only available adaptation, until the legendary publisher and writer Lobato created Dom Quixote das Crianças in 1936. Two versions were made during the military government, one in 1970 by the publicist and writer Orígenes Lessa, and other in 1985 by the former guerrilla and writer Jose Angeli; all books are still being republished to the present day. Six other adaptations were release between 2002 and 2008, republished more than five times, written by famous public figures, as poet Ferreira Gullar, telenovelas’ author Waleyrr Carrasco and the renowned children´s writer, Ana Maria Machado. Retranslations have been discussed in translation studies for a long time, and there has always been a concern with the reasons for systematically retranslating certain books. Like Lathey (2010), our results clearly disagree with the quality linear progression postulate in the Retranslation Hypothesis (Berman, 1990; Gambier, 1994), also confronted by others such as Gürçağlar (2008), since later Don Quixote adaptations are not all close to the source text, as we found fluctuations. Do we really need so many Don Quixotes? Cervantes work has always been seen as an indispensable item in any serious children’s classic collection. Moreover, one of the peculiarities in the Brazilian case is that every element of the corpus is linked to the educational system.

Narratological analysis of parameters of audio-description for short film: an exploratory study and based on corpus.

Jéssica Barroso Nóbrega and Maria Helena Clarindo Gabriel

Audio description (AD) is a sound feature that allows retrieval of pictorial elements by the visually impaired persons. In the social sphere, it promotes accessibility by allowing visually impaired persons to access cultural facilities without the need for monitoring of a someone who sees. It falls within Audiovisual Translation studies and it is classified as an intersemiotic translation by transmuting images into words (two different semiotic means). With regards to films, it is an additional narration inserted between the dialogues of the film that describes narratological and cinematographic elements that appears in the scenes. This study was aroused from the Bidding PROCAD, an agreement between: State University of Ceará and Federal University of Minas Gerais. The main objective of this study was to test two parameters of AD for films in cooperation with the visual disabled public. The first parameter tested praised primarily the actions of the characters. The second one praised the narratological elements in more detail: characters, setting and actions. The methodology used was descriptive and exploratory of qualitative and quantitative nature. The exploratory dimension tested the reception of two groups of visually impaired in the state of Ceará with the two parameters of audio description entered in three short films. In this exploratory stage, we test the research question of what type of AD would provide better reception to the public: a detailed AD or actions AD. Thus, we sought to confirm the hypothesis that a detailed AD of a film would provide a more effective reception than an AD which focus on actions. The descriptive analysis of the scripts was performed electronically via Corpus Linguistics by WordSmith Tools software, following the narratological tagging of the scripts. We seek to answer the following research question: how the narratological elements would be present in the script of detailed AD and actions AD? In other words, how each type of script of AD
presented a description of the actions, the characters and the setting within the filmic narrative. We believed, at first, that the scripts based on details would present descriptions beyond actions, details of its characters (physical attributes and mental and emotional states), the setting (spatio-temporal locations and props). Our results showed that both types of script provided an effective reception for the visually impaired viewers, although the script based on the actions, of one of the short films, present some gaps concerning the description of the characters and spatiotemporal settings. This was confirmed by the data obtained through Corpus Linguistics which identified the existence of detailed descriptions of narratological elements in the two parameters of audio description.

Segmentation of subtitling for the deaf and the hard of hearing (SDH) in Ceará TV news: a corpus-based analysis
Geórgia Leonardo and Élida Chaves

Researches in the field of Audiovisual Translation (AVT) have demonstrated that subtitling for hearing people, as well as subtitling for the deaf and the hard of hearing (SDH), present problems of segmentation that may affect subtitles reception and the understanding of the audiovisual product (PEREGO, 2008; ARAÚJO, et al., 2013). Segmentation or line break of subtitles can occur in three different ways: grammatically (on the basis of semantic units), rhetorically (on the basis of speech rhythms), or visually (on the basis of shot cuts). This research aims to analyze and describe the grammatical segmentation (GS) in roll up closed captions of an edition of TV news CE TV 1ª Edição, broadcasted from Monday to Saturday by TV Verdes Mares, a Globo TV affiliate in the state of Ceará. The research was guided by the questions: What are the most common problems of GS in SDH of TV news CE TV 1° Edição? What are the characteristics of TV news SDH? The methodology has a descriptive and corpus-based dimension, guided by qualitative and quantitative analysis. Once the roll up SDH does not allow extraction for the analysis or editing, the subtitles of the TV news were transcribed with the help of the free subtitling software Subtitle Workshop. Then, to identify the problems of GS, a corpus annotation was made with the set of tags used in the CORSEL project (Corpus, Segmentation and Subtitling), led by PhD Professor Vera Lucia Santiago Araújo at the State University of Ceará - UECE and which has as an objective the analysis of segmentation in the Brazilian TV programs. The tagged corpus was analyzed with the help of the linguistic analysis software Wordsmith Tools 5.0, in which we use only two of it tools: the wordlist generator Wordlist and the concordancer Concord. Results of previous researches with subtitles from DVD movies (CHAVES, 2012 and DINIZ, 2012) and Brazilian soap operas (ASSIS, 2013, and GABRIEL, 2013) showed that the problems of segmentation occurred more frequently in the level of verb phrase. Thus, we find whether these results corroborate those of this research.
Subtitling for the deaf and the hard of hearing (SDH): a corpus-based study of segmentation in closed caption of Brazilian TV series.

Renatta Pires Franco and Élida Gama Chaves

This work is in the field of audiovisual translation (AVT) especially in Subtitling for the Deaf and Hard-of-Hearing (SDH). This kind of subtitling differs from hearing people's subtitles because it has to indicate the speaker and the sound effects. Previous studies showed that the closed caption subtitles available in the Brazilian TV channels are not efficient as it might be. Araújo (2004, 2007, 2008, 2009) and Araújo and Nascimento (2011), indicate that the parameters used in these subtitles do not satisfy the audience. The first study (ARAÚJO, 2004) believed that the problem was related to the lack of synchronism and subtitle rate. Since then, several parameters were examined such as lexical density (number of words per minute), segmentation (division of dialogues in one or more lines), additions (words added) and reductions (words excluded or transformed). However, the results showed that when subtitles are well segmented, the reception can be better even when the subtitles is based on reading speeds of 160 and 180 words per minute (ARAÚJO; NASCIMENTO, 2011). This work aims at describing and analyzing how linguistic segmentation happens in closed caption pop-on in Brazilian TV series. Segmentation is a subtitling parameter related to the subdivision of subtitles and distribution of the text that can be seen: grammatically (on the basis of semantic units), rhetorically (on the basis of speech rhythms), or visually (on the basis of shot cuts). The methodology was based on a descriptive dimension making use of a quasi-quantitative analysis. The corpus is part of CORSEL project (Corpus, Segmentation and Subtitling), coordinated by PhD Professor Vera Lúcia Santiago Araújo, that is comprised of one episode of each series: A Grande Família, Pé na Cova, and Tapas e Beijos. To the analysis were made procedures of subtitles extraction, with the aid of CCExtractor software; tagging, without tagger software; and computerized analysis via WordSmith Tools 5.0. The research is ongoing, thus we cannot be sure what problems we will identify in this corpus. However, we have some results from previous research with DVD movies (CHAVES 2012 and DINIZ, 2012) and TV soap opera (ASSIS, 2013, and GABRIEL, 2013), in which the frequent segmentation problems in each corpus was studied at the level of verb phrase.

Lost in Translation Tools: Evaluation in Question Answering Systems

María-Dolores Olvera-Lobo, Juncal Gutiérrez-Artacho and Bryan Robinson

Cross-language information retrieval (CLIR) is an active sub-domain of Information Retrieval (IR). Like IR, CLIR is centered upon the search for documents, reconciling queries and documents which are written in different languages. CLIR covers a wide range of tasks that enable users to access information in languages other than their own, including IR, Question Answering (QA), information extraction and summarization. CLIR enables users to find information in languages they do not know, but CLIR search
results are not immediately useful because a separate translation techniques must be applied before the user can read the results. This type of systems has opened a new research field that examines the most effective methods for IR and investigates which resources are required for a correct translation.

QA systems are an alternative to traditional IR systems, they give correct and understandable answers to factual questions, rather than just offering a list of documents. The benefit is that users do not have to read whole documents to find the desired information. QA systems were intended to stimulate human language behavior, therefore being able to answer natural language questions. As a result, the machine attempts to understand the question and thus responds by answering. Cross-language Question Answering (CL-QA) systems differ from other CLIR systems because they do not retrieve whole documents and instead respond to queries with a short answer. Normally, CL-QA systems are similar to monolingual QA systems, the main difference being the incorporation of a translation module and/or linguistic tool for CLIR.

Translation is crucial in CLIR because queries and documents do not always share the same language. The main translation problems identified are: lexical ambiguity, lack of translation coverage, multi-modal lexemes, and errors in lexical resources (Diekema, 2003). There are some researches about the different linguistic resources and tools used by the multilingual QA systems (Olvera-Lobo and Gutiérrez-Artacho, 2011, 2012).

An empirical methodology was adopted for this study and the collection of data about the translation techniques employed by these systems; as well as their use and implementation. The first stage of the study focused on finding, analyzing, and comparing the translation techniques and tools. The second stage of the study is to categorize the specific language resources and tools and how many different translating techniques are used and combined by these systems, so, it enabled us to monitor the progress made by these developers.

In a second phase we explored the resources used by existing CL-QA systems. For some systems, it was relatively easy to obtain information because the linguistic resources were freely accessible and developers provided all the relevant literature. However, these were the exceptions. Most of the systems were partially developed prototypes and access was not available. For this reason, the documentary observation phase of our study was so important because it enabled us to monitor the progress made by these developers.

The research in this paper bridges the gap between cross-lingual applications for QA systems, and translation techniques and tools by exploring them both in this context.

Trauer und Melancholie retranslated into Portuguese: Freud’s lexicon from the perspective of Corpus Linguistics
Rozane Rodrigues Rebechi and Marlene Desiderio Andreetto

This paper aims at making a comparative analysis of the five retranslations of Freud’s Trauer und Melancholie in Brazilian Portuguese in order to investigate to what extent the
source-text terminology influences the target-text. Sigmund Freud reported the results of his research primarily in German. Therefore, translation played a key role in the dissemination of Psychoanalysis. Several studies in different languages have been dedicated to the analysis and consequences of the translation choices for understanding the extensive work bequeathed by the scholar. In general, these studies seek to evaluate if the lexicon, the concepts and the style of the precursor of the domain are recovered in the translated texts. Freud’s works’ most influential version – known as The Standard Edition – is accused of having distorted the author’s thoughts by making them more scientific than the original (Bettelheim 1983). An example is the translation of Ich [I] for the Latin ego. Despite the criticisms, this English version was retranslated into several other languages, including Portuguese. For Berman (1990), retranslation may help translation reach completeness since more attention is dedicated to the subsequent versions, both in terms of content and style. From a quantitative approach based on the assumptions underlying Corpus Linguistics, we intend to perform a qualitative linguistic analysis of the five Brazilian Portuguese versions of Freud’s text. A Tristeza e a Melancolia was first published in Brazil in the 1950s as a retranslation of the Spanish Duelo y Melancolía. The four other published versions were titled Luto e Melancolia: in 1976, it was retranslated from Mourning and Melancholia, included in the Standard Edition; between 1992 and 2010, it was retranslated directly from German three times. In order to accomplish our task, we first identified the keywords in the original text and in the five retranslations. This analysis showed that most words are recurrent in the retranslations as prima facie translations of the original text (ex.: Melancholië → melancolia). Others, though, recurred in most retranslations but with different keyness. Totally absent from the first retranslation, the neologism objetal(is) has nineteen hits in the text retranslated from English, four in the first direct retranslation, six and eight, respectively, in the latest direct retranslations. Using ParaConc to align and search words in the original and retranslated texts, we found that the text retranslated from English used objetal(ais) to qualify nouns, following the same strategy used in the English version. Despite not following a pattern, the three retranslations from German also used the term. Results demonstrate that despite the criticisms towards the indirect retranslations, the three more recent texts analyzed could not help being influenced by the Standard edition. In a sense, having been produced in a time when the systematization of Terminology had not come to the fore yet, the first version was the most faithful to its source-text and, therefore, most faithful to the original text. We conclude that translators are always influenced by cultural, social, background etc. factors which may speak louder than the source-text itself (Venuti 2009).

Think Aloud in Groups for Children: the reception of Cecília Meireles' poems in Portuguese vis-à-vis their English translation

Telma Franco Diniz

In this communication, I shall present the first results of a multidisciplinary research (Translation Studies, Reading and Cognition) that aims at studying the reception of poetry by 10 year-old children, preferred readers of Ou isto ou aquilo [Either this or that], written
by Brazilian poet and educator Cecília Meireles (1901-1964). Poetry reading at schools can be attained through different approaches; this study aims to investigate the use of Think Aloud in Groups (TAG), a technique already employed with adults and young adults (Zanotto, 1998; 2006; Cameron, 2008), though not yet experimented with children: readers work collaboratively, expressing their ideas out loud and co-constructing meaning based on the comments made by the participants. One of the ideas behind TAG technique is to make readers realize they can be protagonist of their own learning experience (Sugayama, 2011), so mediators interfere as little as possible. Fifteen poems selected from Ou isto ou aquilo and their respective English translations constitute the corpus of this study, which adopts a qualitative methodology of interpretive orientation. Since the TAG technique draws upon poems' incongruities and metaphors' multiple meanings, the selected poems must somehow puzzle the readers, and prompt them into re-reading and re-interpreting the text, as does the 13-line poem "A égua e a água" analyzed in this communication. When commenting on it and on its corresponding English translation [The mare and the waters], I emphasize the poetic features in both the original and the translation (inner echoes, alliterations, rhyming scheme) and the elements that can generate multiple meanings and thus prompt children's reflexive thoughts and imagination, such as suggestive images and metaphors, and the mare's seemingly eccentric behavior, among other things: although thirsty, the mare stops short of drinking the water of the lake (mere) and keeps her pace, wandering far and wide, in search of a puddle of water to drink from. The poem ends enigmatically with the verses "Utter despair! For a drop of dew is way too scarce and the meres are ever so vast". The originals will be read by Brazilian children, whereas the English versions will be read by English-speaking children. All comments will be recorded in audio (or video) and transcribed, to enable the further studying of the process of collective construction and negotiation of meaning. Since the ability to understand one thing by reading another (inference) is fundamental in the development of rational thinking/cognition (Piquer-Piriz, 2008), TAG might be a good tool to observe the development of this faculty during childhood, and thus contribute to the teaching of reading/learning. And since the TAG technique works with the interpretation of figurative language, translation assessment shall be contemplated at final analysis, when I must be able to infer and draw some conclusions by comparing the results produced by the Portuguese-speaking children who read the originals, vis-à-vis those produced by the English-speaking children, who read the translation.

Gonzalo Kenny’s blog on Liliana Bodoc’s tetralogy. A case of “plastic translation”

María Inés Arrizabalaga

La saga de Los Confines is a tetralogy produced by Argentinian fantasy writer Liliana Bodoc. From 2000 to 2004 the first three volumes – Los días del Venado, Los días de la Sombra, and Los días del fuego – were launched into the market by multinational publishing house Editorial Norma. In 2012 a last volume of “lost tales” – Oficio de Búhos – was added to the first three, thus completing the tetralogy as we know it today.
La saga… has become a book market success, with translations into French, Italian, German, Dutch, Portuguese, Japanese, and only recently English. As an epic fantasy product, this tetralogy combines elements from Northern European imaginaries and at once reverses certain components typically found in the genre. The time and place settings are just prior to Christopher Columbus’ discovery of the Americas, thus the first nations and the folkloric dimensions around them date back to pre-Colombian days. This is what makes La saga… a sui generis product for the epic fantasy canon considered in European-centered terms.

Around 2010, Argentinian sketcher and graphic design artist Gonzalo Kenny opened a blog entitled “El arte de Los Confines.” With his drawings and exploiting a variety of visual art techniques, Kenny “turns” Bodoc’s work in the direction of Western Europe. This presentation has two purposes. On the one hand, it seeks to provide a structural analysis of La saga… within the scope of the epic fantasy genre, but one in which character identities and fictional spaces will be explicitly referenced in pre-Colombian archives. On the other, judging from a selection of Kenny’s productions, it aims at discussing that Bodoc’s poetics is “relocated” in a European-centered scenario, thus causing Kenny’s “plastic translation” to exert an aporetic effect on La saga….

This case will combine the categories of “total translation” by Peeter Torop (2000 [1999]; see also Lotman, 1993; Salupere, Torop & Kull, 2013) and “adaptation” by Linda Hutcheon (2013 [2006]; see also Murray, 2012). The former was coined to hint at all the procedures which, inside the framework of culture, either “repeat” or “translate” information in different formats. The latter points at the creative trigger intrinsic to all works of art, particularly those adapted from Literature, which allows for the structural components of a literary piece – as in the present analysis – to be “translated” into a number of adaptive aesthetic traits on a digital platform.

The relevance of this case for Translation Studies, especially when it comes to exploring and understanding contexts of production, circulation and consumption of translated literature, lies in its explanatory value about the manner in which “plastic translations”, conceived as variations of the more general and encompassing concept of “total translation”, could be accountable for decisions on book cover design (Cf. the Seuil/Métailié 2007, the Mondadori 2008, and the Suhrkamp 2008 editions), editorial series programming, target-readership planning, and eventually literary success according to the professional review arena.

The illustrator as translator and performer in the illustrations for Dickens’s David Copperfield

Nilce M. Pereira

This presentation associates translation studies and art history, by positing the examination of book illustration as a form of intersemiotic translation of the text in illustrated books; and, consequently, the role of the illustrator as translator in the mediation of the verbal and visual media. As such, the illustrator also acts as a performer...
INDIVIDUAL COMMUNICATIONS

not only because his/her drawings are the product of an interpretive reading of the literary text (which, consequently, implies a performing role on his/her part) but also because he/she has to act in different levels of narration so as to articulate (and make sense of) the events making up the story. In the particular case of the illustrations for Dickens’s David Copperfield (1850), for example, the illustrator has to deal with David Copperfield both as a character-narrator and as a figure in the drawings, and, at the same time, the fact that he narrates, in the present, facts of his past, which involves especially the question of the point of view from which the events are being described. Hence the idea of applying Mieke Bal’s concept of focalization in the analysis of narrative texts (Narratology, 2009) to the examination of the pictures in this novel. According to Bal’s theory, focalization is an aspect of narration which expresses “the relation between ‘who perceives’ and what is perceived” (p. 8). The advantage of the use of this concept is that, first, it presupposes a distinction between the subjects who see and those who tell that they see, and also because it deals with various levels of focalization, that is, with various subjects and the respective angles, positions and time from which their “vision” takes place in the narrative. Thus, applied to the illustrations in David Copperfield, it can explain how the original illustrator, Hablot Knight Browne (best known as Phiz), as an external focalizor dealing with internal focalization in the level of the character-figures, performed a multiple role in the construction of meaning.

Proposal of descriptive parameters for capacitation audio descriptors

Marisa Ferreira Aderaldo

This paper discusses the Accessible Audiovisual Translation, a sub-area of Translation Studies, specifically, the Audio Description (AD), which consists of the translation of images into words so that visually conveyed information can be shared with the blind and visually impaired. Likewise, AD can afford them to make up mental images, stimulating them to think with autonomy and enjoy their lives in society. Given the wide scope of good practices with respect to disabled people over the past decades, this work has chosen to delimit its focus on the blind and visually impaired and their access to visual arts. The reflection here is based on the thought that, when made available to the public – including, of course, visually disabled people – art can provide everyone, even a lay person or someone who is not used to having contact with it, with conditions for aesthetic fruition. This experience is fundamental on their process of self-constitution and essential on the broad scope of human history formation. The translation of images into words itself is an immemorial activity, although the translation that aims at the empowerment and social inclusion of visually disabled people dates from the twentieth century, especially after the two World Wars. If, in its beginnings, the translation of images, artistic and non-artistic ones, was carried out by volunteers with only goodwill, its progressive expansion has demanded the professionalization of audiovisual translators, today named as audio descriptors, and, consequently, has required the adoption of descriptive methodologies so as to make this activity replicable. Aderaldo (2014) adopted the descriptive systemic-functional model of O’Toole ([1994] 2011; 1995), which is aimed at sighted people, and expanded it so as to provide a replicable tool for the capacitation of audio descriptors of
INDIVIDUAL COMMUNICATIONS

artistic paintings. The author used this semiotic model and demonstrated the possibilities of these descriptive parameters in the visual analyses of the painting Girl with a pearl earring (c. 1665) de Johannes Vermeer, and include a proposal of audio description.

Teacher Training in Distance Learning accessibility: Audiodescription of video classes
Klístenes Braga

This paper aims to present strategies that can be adopted in teacher mode of Distance Learning (DL), involving audiodescription (AD) for the production of accessible educational materials for teaching students with visual impairments. The AD is a form of audiovisual translation, which is a description of the information visually apprehended, that are not contained in the dialogues, nor the sound effects of an audiovisual production. According to Nunes (1992), the video classes are audiovisual resources, which play a didactic function, whose information transmitted can be heard and viewed. Therefore, the visual information of video classes also need to be accessible to students with visual impairments. Motta (2011) recommends that, once teachers have knowledge about audiodescription, they may use it as a teaching tool, which will allow students with visual disabilities have access to the world of images. To provide consultancy services on accessibility for the Federal University of Rio Grande do Norte (UFRN) in 2013, analyzed the composition of the five (05) video classes Course of Public Service, produced by the Department of Distance Learning of UFRN, identified gaps to be filled by AD and presented a proposal for strategies to be adopted in the production of video classes accessible to students with visual impairments. After the analysis, did distribution of strategies in four steps to follow: pre-production, the teacher guidelines, production and post-production. Therefore, in addition to allowing students with visual impairments access to visual information from video classes, in that it describes their nonverbal visual elements, the formation in AD may allow the teacher to DL a more appropriate planning of their video classes, making accessible to students who cannot see. Therefore, we can say that AD is also presented as an important tool for inclusion of people with visual impairment in the teaching and learning process, especially in the form of distance learning.

Visual literacy for students with visual impairment: audiodescribing images in educational books
Bruna Leão

The objective of this paper is to propose the analysis of images contained in a textbook of elementary education in the light of studies of Multimodality and Visual Literacy in order to verify the importance of images in the construction of meaning in the text and, from there, offer audiodescription of the material to make it accessible to students with
visual impairments. With the changes in the social scene, the textual modalities have also become more dynamic. The texts circulating in our society is increasingly present in multimodal formats, in other words, comprising more than one semiotic means simultaneously. It is understood by the use of multimodal semiotic modes different in designing a product or event semiotic and particular ways in which these methods are combined, since it can confirm or supplement other or hierarchically ordered relative to one another (Kress and van Leeuwen, 2010). From this new reality of textual composition, understanding the use of each of these modalities is needed, and also understanding how they fit together and relate to each other in the construction of meaning. Studies designed to promote a more satisfying multimodal reading are growing and one of the main objectives of these surveys is to bring their contributions to the schools. However, if we consider a situation in the classroom, especially from today's perspective the inclusion of people with disabilities in regular schools of basic education, understand how far is visual literacy these students, in other words, if the literacy look is not something accessible to the student that sees through vision, perhaps for students with visual impairments. Then analyzed two images of the textbook "Open Door - Portuguese Language" in the 5th year, the publisher FTD, based on the interactive function of the Grammar of Visual Design (GDV) and supported by the research Jiménez-Hurtado (2007-2010) about audiodescription. According Jiménez-Hurtado, this new type of intersemiotic translation and its social function to other low active textual communicative macrofunctions different types that depend on multidimensional text that is subordinated. Therefore, at the end of the analysis, could identify a range of knowledge that can be generated from the written text and image integration and deepening the possible meanings generated by the interaction of the represented participant and observer, which contributed greatly to the process of audio description proposed for the images analyzed.

Are audiodescriptions of movie neutral? A description of scripts in English and Portuguese via Appraisal Theory

Lindolfo Junior

This study is situated in the 'Audiovisual Translation Acessible'-AVT Affordable and subarea' Audiodescription'-AD interfaced with Systemic Functional Linguistics through the SLF-Theory appraisal-TA. The AD is the art or not visual verbal description of visual elements present in products (audio) and considered relevant for the access of people with disabilities-visual PcDVs these products. The literature on AD also argues that the descriptive text of movie scenes and plays without dialogue, paintings, sculptures etc.. must be neutral (Snyder, 2008). However, the impossibility of neutrality has been demonstrated way SLF-TA, as the scripts of paintings AD (PRAXEDES SON; MAGALHÃES, 2013th, b), films short film (OLIVEIRA JR; PRAXEDES SON, manuscript) and full-length movies film (SILVA, 2014). Although audiodescriptioners part 'Blindness' have been informed that interpretive / evaluative, this study aimed to confirm whether or not this information empirically. This objective is doubly justified: 1) script was developed at a time when the prescription of neutrality was still strongly present; 2) there are no studies on the (non-) presence of neutrality AD scripts of
INDIVIDUAL COMMUNICATIONS

portuguese/english. Methodologically, treated a case study of descriptive and quantitative, whose corpus consisted script AD Part 'Blindness'. The screenplay was analyzed for terms / choices available in the appraisal systems proposed by TA (MARTIN, WHITE, 2005) network. Those Results were quantified in order to verify the presence or absence of interpretations / reviews of 'attitude', 'engagement' or 'grading'. We confirmed the absence of neutrality by the presence of the three evaluative interpretation areas. As it is the case study, further research is needed so that we can generalize the result to the log 'script of the play AD'. We hope that this study contributes to the Affordable AVT as the consolidation of Brazilian parameters for AD scripts and can bring significant collaborations for future research about AD scripts of movies in portuguese /english.

On translation of politeness strategies in dialogues involving female characters in novels translated before and after the Islamic revolution of Iran and their effects on the image of women: A polysystem approach
Katayoon Afzali

Reception environment has considerable effects on accepting a translation. As the expectations of a target culture and its values and needs change throughout history, its criteria for accepting a translation or rejecting it will change accordingly (Gentzler, 2001). The expectations of Iran, as the reception environment in the present study, have changed after the Islamic revolution. In other words, as social, cultural and historical situations of texts in Iran have changed, their translations have changed in terms of their contexts accordingly. In this regard, the translations of linguistic politeness as one representation of cultural elements have been analyzed in the translations of three novels: Pride & Prejudice, Sense & Sensibility and Rebecca, translated before and after the Islamic Revolution of Iran. To this end, politeness strategies used by the translators in translating dialogues involving female characters classified based on House's (2011) model of politeness were put into the spotlight. The classified examples were then analyzed based on Brown & Levinson's (1987) theory of politeness. The results indicated that translators have used more politeness strategies in their translations after the Islamic Revolution of Iran.

Uncanny encounters: dubbing, film and performance.
Charlotte Bosseaux

Popular TV culture series and films reach millions of people and are usually remembered through their main characters. However, as they travel the world in translation audiences may perceive these very same characters differently, even though the images remain the same. The premise of my work is my deep conviction that translation is a complex multi-layered process which has an impact on the way fictional characters are presented to their new audiences. Specifically, my point of entry is characterization; the way characters are
created and presented in original and translated texts in an audiovisual context. Audiovisual texts are complex to deal with in translation since there are elements from various channels to take into consideration: translators have to deal with images and sounds, including words.

Research in Audiovisual Translation (AVT) and dubbing has been very prolific in the past few decades. There is now a wide variety of works covering issues such as the search for translational norms or conventions in target cultures, the translation of ideological and cultural elements, the impact of censorship, and the challenges posed by multilingualism. All of these studies have helped understand the history as well as the inner workings and impact of dubbing worldwide. However, the majority of these works is largely concerned with linguistic aspects and studies emphasizing the importance of other features such as visual and acoustic elements are few and far and between, as highlighted by Frederic Chaume (2012) who encourages AVT scholars to go beyond the linguistic code when analysing dubbed products.

Against this background, my research attempts to fill a gap in AVT research by investigating dubbing from the point of view of AVT and Film Studies research. I specifically argue that dubbing products ought to be viewed, understood and analyzed holistically in terms of their visual, acoustic and linguistic composition. My ultimate goal is to uncover the impact dubbing has on performance and characterization. To this end I have created a tripartite model devised to investigate how oral, visual and linguistic elements combine to construct characters and their performance in original versions and how these are deconstructed and reconstructed in translation through dubbing. In this talk then, I present the methodology elaborated in Bosseaux (2015); a multimodal model designed to investigate the way visual and oral elements (including linguistic) combine to make meaning in original and dubbed versions.

Translating Sign Language Poetry
Markus J. Weininger and Rachel Sutton-Spence

The Law of Libras (2002) established Brazilian Sign Language (libras) as an official language in Brazil, recognising the cultural identity of the Deaf community. The strengthened sense of identity has made Sign Language Poets more visible. Sign Language poetry affirms the cultural identity of Deaf people as a valid expression of the language and experience of a still largely oppressed minority that the hearing majority frequently labels ‘deficient’. Thus, as Burch (1997:121) puts it, "[American] Sign Language poetry subverts both the hearing and written paradigms normally associated with poetry."(1) Deaf poets work in a visual modality, creating embodied performances of their linguistic art-forms and contributing a different poetic view on universal phenomena. Translating signed works into Portuguese validates the Deaf poet’s view and cultural identity, and contributes to a greater awareness of the hearing majority by making the unseen minority's views heard, and yet it poses extremely challenging questions both on the cultural and linguistic levels. Culturally, many deaf poets create and perform for deaf audiences, encouraging expression of deaf ways of being, and drawing support from
their audiences (Rose 1992, Sutton-Spence and Quadros 2014). Thus, the poets’ ethos situates them within the deaf community, not hearing audiences. However, other deaf poets wish their work to cross boundaries of nationality, race, religion and hearing status. Translators and poets face the paradox that signed poetry troubling deaf people’s place in a majority hearing world can only be understood by hearing people if the work is translated. Signed poetry, mixing language and gesture, goes beyond linguistic structure, being a performed visual art-form. Glosses translate the language structure of the poem and freer translations show the meaning in more detail but Rose (1992) observes: “Written translations are incapable of capturing the full impact of ASL’s visual and spatial form” (109,110) We argue that different settings and target audience profiles will require / enable different forms of translation to obtain the aforementioned main goals. As Spivak (2014:65) affirms, "Paradoxically, it is not possible for us as ethical agents to imagine otherness or alterity maximally. We have to turn the other into something like the self to be ethical. To surrender in translation is more erotic than ethical." (2) To maintain the validity of the texts as valid poetry in an oral language, forms and discourse traditions of oral poetry are mandatory, at the same time, the minority's views are to be preserved, cultivating alterity, balanced with allowing identification.


Professional Ethos and Self-Images in Collaborative Translation: The Yastikname Project
Duygu Tekgül

In their introduction to the special issue of Translation and Interpreting Studies on “Profession, Identity and Status”, Rakefet Sela-Sheffy and Miriam Shlesinger highlight a “contradiction between the potential power of translators and interpreters as cultural mediators, on the one hand, and their obscure professional status and alleged sense of submissiveness, on the other” (2009:124). In this paradoxical context, precisely which circumstances encourage translators to assume powerful roles and which lead them to submissiveness is a question not yet explored in detail.

On the other hand, discussions of the translatorial professional identity have often focused on the struggle for the accumulation of symbolic capital (Sela-Sheffy 2005, 2008, 2010), which implies competition. This project proposes that collaboration between literary translators is equally conducive of illusio: “a feel for the game” and a belief in the value of its stakes (Bourdieu 1996[1992]: 159). Analyzing descriptive statements by literary translators involved in a collaborative project, the study seeks to illustrate the link between collaborative translation and the professional ethos and reflexivity of literary translators.
In an unprecedented collaborative project, a total of 83 translators working from English, German, French and Spanish rendered Sei Shōnagon’s classic The Pillow Book into Turkish as Yastıkname (2006). The translation process coincided with the establishment of the Turkish Translators’ Association (ÇEVİR), witnessing a heightened illusion in championing translators’ rights, promoting professionalization and cooperation. Not surprisingly, such illusion found its reflection in the various paratexts where the translators chose to be quite visible and to defy the submissiveness that is “expected” of their professional selves (Simeoni 1998). This study will feature a discursive analysis of the lengthy preface written by the editor, reviews of the book, and contributions by 15 of the Yastıkname translators on a forum dedicated to the project in a literary magazine. The role-images foregrounded in these texts will be contrasted with the traditional status of the profession of literary translation in Turkey.

As part of their collaborative occupational ethos, Yastıkname translators mobilize two prominent role-images: cultural gatekeeping and cultural translation (cf. Sela-Sheffy 2014: 50). It is evident from the paratexts that the team see their endeavour as introducing, and siting, a work of canonical Japanese fiction to the Turkish reading public. Moreover, the editor in the preface engages in cultural translation, making explanations and establishing analogies. The book is annotated with copious endnotes, followed by several informative appendices. A close reading of the paratexts indicates that these role-images are supplemented by the expression of collegiality and of professional anxieties, and the use of discursive devices, such as jargon and colloquialisms.

To conclude, this article extends a relatively new line of inquiry in translation studies, professional self-images, to an underresearched aspect of literary translation, collaborative translation. By doing so, it offers a new perspective to collaborative translation, which has hitherto been discussed in non-literary contexts.

**Computer Assisted Human Translation for Cultural Texts: TraduXio 2.0 as a Multilingual Web Platform**

*Philippe Lacour, Aurélien Benel, Franck Eyraud, Diana Zambon and Any Freitas*

Along with the idea that linguistic diversity is less an obstacle to be overcome than as a wealth to be sustained, we claim that collaborative ICT can help create a new age of literary translation. Provided one uses an interpretive and corpus-driven linguistics, CAT can foster the precise translation of cultural texts on the Web and therefore the sustainability of one’s identity. All the more since contemporary legal tools (open licenses) allows for appropriation, sharing and mutual cultural recognition. We present an open source platform which is dedicated to this goal: TraduXio.

TraduXio is a web based collaborative environment for Computer Assisted Human Translation. Aiming at precision and customization, instead of approximate mass-translation, it has been developed using innovative technology that is especially suited to tackling the challenges of cultural (non commercial, non repetitive) texts. Inspired by the
strong collaborative spirit of “Web 2.0”, the platform promotes the creation of common goods, guided by a logic of pooling (gradual feeding of the database).

TraduXio is original in several ways. Its basic assumption is that one does not translate from a language to another, but rather from a singular text to another one. Whereas traditional technologies are limited to two languages (source / target), its concorder enables the comparison of different versions of the same text in various languages. It also offers a classification of the source according to the history, genre, author, etc. This means that information can be easily managed, assessed and treated, within a specific cultural context.

TraduXio is designed to encourage the diversification of language learning (in particular the learning of a wider range of languages) and to promote a reappraisal of translation as a professional competence, especially in research activities. Language students can for instance use the platform to propose multilingual translations of assigned texts, either individually or as a group. Language teachers (and/or translation specialists) can easily supervise the translation through the online interface, propose corrections, compare different drafts, and also evaluate students' questions and hesitations. It is also suited for scholars and Academic Departments, particularly in Literature and the Social Sciences: creating multilingual glossaries or building a dedicated ‘translation memory’ for any topic or author, managing text privileges, etc.

The presentation will focus on the second version of TraduXio (2.2), which is being currently designed and developed (The version 2.0 has been presented at the Department of Translation of the University of Brasilia, in August 2014)

http://traduxio.sandbox.hypertopic.org (please ask for the access code at: traduxio@philippelacour.net)

Translating Bound For Glory, by Woody Guthrie: new perspectives on the translation of linguistic varieties in Brazil

Cassiano Fagundes

This communication focuses on new perspectives of the translation of linguistic varieties in the Brazilian literary polysystem. It is a given fact that in Brazil, representations of stigmatized linguistic varieties of literary source texts are dealt with normalizing translation strategies that often result in target texts with monoglossia. The less prestigious discourse is rarely distinguished in the target text and a more prestigious one within the target culture often substitutes it. Consequently, the function of the variety according to its role in the source text is lost. This practice is contrary to the idea addressed by Lane-Mercier (2010) of translational creativity as an ethical practice that engages the translator’s responsibility to otherness within a given cultural, social and political context. The translation of linguistic varieties in literature poses a challenge of socio-cultural, ethical, creative and linguistic nature. In order to translate an excerpt of Bound For Glory (1943) by Woody Guthrie, we focused on an exception to the prevailing trend in the
Brazilian polysystem to identify procedures and strategies, as described by Rosa (2012) that could be adopted in our own translation. The exception is Ratos e Homens (2005), a Brazilian Portuguese translation by Ana Ban of Of Mice And Men (1937), by John Steinbeck. Our methodology was based on a study of Johnwill Costa Faria (2009) on the three published Brazilian translations of Of Mice And Men. Our corpus comprises of three Romance languages translations (in Spanish, Italian and French) for Bound For Glory. Our goal was to create a translation of an excerpt of Guthrie’s book containing linguistic varieties into Brazilian Portuguese that would characterize them according to their role in their context of origin. We based our approach on the notion described by Pascale Casanova (2002) of translation as a mediator of asymmetrical relations of cultural exchanges between dominant and dominated literary spaces. In the latter, the author noted the introduction of orality in their literatures as a strategy of acquisition of literary resources. It is worth examining whether this process could also happen through the translation of linguistic varieties.

The impact of R environment as a methodological tool for parallel and comparable multiregisterial corpus investigation

*Leonardo Nunes*

This work lies within the realm of applied and descriptive translation studies and reports on the use of new methodological tools for empirical research, namely R environment for querying parallel and comparable corpora. R is a programming language that can be used to retrieve data from annotated texts and to process findings within descriptive and/or inferential statistical analyses, thus providing insightful contributions to product-oriented translation studies. Such was the case in the work of Nunes (2014), in which R was used to query linguistic elements in a bilingual parallel and comparable corpus named Klapt! comprising text samples in English and Brazilian Portuguese and across eight different registers: research article, political speech, science popularisation, fiction, instruction manual, tourism leaflet, review and educational website. By combining data both from the parallel and from the comparable monolingual and bilingual subcorpora, R conveyed multiple probabilities as to word frequencies impacted by language typology and by register variation. Significance testing on token frequency in POS-tagged texts (Schmid, 1994) from the corpus was performed in R as to general word classes and, more specifically, as to the frequency of conjunctions (Vieira, 1984, Blum-Kulka, 1986, Matthiessen, 1995, Neumann, 2008). The findings from chi-square goodness-of-fit and z tests corroborated hypotheses as to significant occurrences of conjunctions in translated texts in both languages as well as in original and translated texts in Brazilian Portuguese. By comparing z-scores magnitudes retrieved by R both in the parallel and in the comparable perspectives, statistical significance was also observed in frequencies of such a word class within educational website texts, therefore suggesting different patterns of occurrence in texts of this register. The statistically grounded results obtained through such a programming language could shed light on the development of machine translation resources as well as provide insights to language description involving the English and the Brazilian Portuguese languages.
The translation of general medical information represents a case of expert to non-expert communication where register and lexical usage have to be adjusted to the knowledge and expectations of the target end users (Montalt and Davis 2007). Nevertheless, research has shown common shifts in register and lexical usage in translations. These shifts often result in translated medical texts being difficult to understand (Askehave and Zethsen 2003; Raynor 2007; Jensen and Zethsen 2012). For example, studies have found that medical professionals tend to translate using a higher percentage of Latin-Greek (LG) terms than translators (Jensen and Zethsen 2012), or that general medical texts translated from English into Spanish contain 3.1 times less LG terms than similar non-translated texts (Jiménez-Crespo and Tercedor 2014). This later study also found that reformulations or explicitations of LG terms differ considerably between the translated and non-translated medical texts.

The empirical study addresses both lexical and register differences between translated and non-translated texts as well as their impact of these differences on reception. The study combines corpus and empirical methodologies following the programmatic agenda of Halverson (2010) and Alves and Vale (2011) to combine corpus-based translation studies and experimental studies. Following a previous study that used the 40 million word comparable corpus TWCoMS, the Translated Web Corpus of Medical Spanish (Jiménez-Crespo and Tercedor 2014), the corpus-based section of the paper analyzes the differences in the percentage of use of explicitation techniques when a Latin-Greek term is accompanied or not by a reformulation (Muñoz-Miquel 2012: 189-190), i.e. “dyspnea, shortness of breath”. The LG terms will be selected from the VARIMED research project database on lexical variation in the medical field (www.varimed.ugr.es). The hypothesis for this part of the study is that, since English has a lower tolerance for Latin-Greek terms, a higher percentage translated texts will contain LG terms accompanied by an explicitation. The study will also provide a database of the types of explicitations that accompany LG terms in both sections of the corpus.

Using a triangulation model, the corpus study will provide the data to develop the testing instruments of the experimental part of the paper. The hypothesis for this experimental study is that non-translated explicitations previously identified in the corpus will be perceived on average as more effective than those found in the translated corpus. Three experimental groups will take part of the study: (1) Bilingual Medical professionals in the USA, (2) Translation students in the USA and (3) Spanish-speaking non-specialists living in the USA. Subjects will be requested to rate on scale of 1 to 5 a randomized sample of translated and original sentences with LG terms and their respective explicitations found in the corpus. The study will provide an insight into whether translated texts are as usable and efficient for fulfilling the intended communicative purpose as the non-translated ones and, additionally, whether different target populations perceive these translated texts differently.
Over the last two decades the translation profession has undergone a significant transformation that has resulted in (1) increasing levels of complexity requiring subject matter expertise, and (2) a widespread usage of computer-assisted-translation (CAT) tools and internet-related technologies. Specialization and complexity are specific attributes of many translation tasks, making the use of CAT tools indispensable in order to meet project requirements. As a result, it is important to strengthen the translation curriculum by incorporating additional translator competences and new content that aims to bridge the gap between translator training and rapidly evolving industry practices. This paper presents the curricular content of a course on computers in translation that incorporates such teaching methodologies as virtual reality simulation (VRS) in conjunction with task-based learning (Hurtado Albi 2007, González Davies 2004, Washbourne 2009).

It is generally agreed that a course on CAT tools is a crucial component of the translation curriculum. However, such a course is challenging for students since it is significantly different from general translation coursework (typically involving cultural studies or linguistics-related content). Furthermore, students usually lack an understanding of the professional aspects of translation as well as crucial concepts and principles in project management. This paper proposes an introductory course on computers in translation that is characterized by four main factors: (a) refining learning outcomes for the CAT classroom in order to help students in accelerating the acquisition of technical skills; (b) increasing hands-on practice by implementing VRS with task-based learning; (c) incorporating laboratory components with real life examples to simulate industry projects; and (d) enhancing critical thinking in problem recognition and problem solving during the translation process. The proposed course has been piloted with two graduate level courses. The control group for this study has been chosen from a graduate class taught at the University of Louisville (USA), which is taught using task-based learning. The experimental group is also a graduate class taught at the University of North Carolina at Charlotte (USA), where the VRS as well as task-based learning approaches are implemented. Results from this pilot study demonstrate that both the teaching methodologies have an impact on student performance. Preliminary assessment data has been gathered and is presented in detail along with an evaluation of the learning outcomes. Additionally, the rationale behind the approaches used in the design of the curriculum and key considerations from both learning methodologies are discussed.
to be aware of the relevant contextual parameters or features before determining the choice. Systemic Functional linguistics is an explanation of potentiality and provides relevant contextual parameters for translators. This article aims to investigate the influence of modality type of “could” in Harry Potter and its Chinese translation, within the framework of modality system in Systemic Functional Linguistics. Results show that “could” does not express “usuality” in the source text, but in the target text it can be translated into “usuality”. In the English source text, 22.01% of “could” does not have equivalent modality expressions in its Chinese translation. Also, for “could”’s that male speakers and the narrator uttered in the English source text, Chinese translators tend to omit the modality or change the modality type in the target text. The gender of speakers of “could” affects the translator’s other strategies as well, for example, when handling “could” as “probability” uttered by male speakers, translators tend to use expressions for “obligation” and/or “inclination” in Chinese. In our study, even though the narrator of Harry Potter is a female writer (J.K. Rowling), we can not simply classify her as a female speaker as the narrator’s speech role and its interpersonal relationship with the readers and the speakers in the literary world is quite different from those by other speakers presented in the text. Our results indicate translators apply specific strategies when they approach “could” used by the narrator. For example, when handling “could” as “inclination” uttered by the narrator, translators tend to use expressions for “usuality” in their Chinese translation. One important reason for the above findings lies in the difference between the source culture and the target culture, which lead to different translation strategies that the author and the translator chose to establish the interpersonal relationship between the speakers/narrators in the text and the readers of the English source text and the Chinese translation.

Interpreting for better or for worse – the court interpreter’s perception of their role in videoconference interpreting.
Jerome Devaux

With the implementation of new EU regulations that emphasize the use of new technologies, the court working environment has changed in Europe. For the last decade, criminal courts in England and in France have increasingly been using videoconference (VC) technologies to increase safety, reduce costs, and speed up the legal process. VC allows a hearing to take place in a courtroom, whilst a witness or expert gives evidence from a remote location, and/or the defendant remains in prison. Although the role of the public service interpreter in an institutionalised face-to-face setting (including courtrooms) has been the focus of various studies since the 90s, the potential impact of VC settings on the role of the interpreter needs to be explored. Despite some studies carried out in the area of videoconference interpreting (such as Braun & Taylor 2011), it is currently unclear whether the use of VC technologies influences the court interpreter’s perception. This paper will therefore aim to examine the extent to which the use of VC technologies may affect the court interpreter’s perception of their role. The discussion will be framed within the sociological paradigm of Actor-Network Theory, and more particularly within the principle of Translation, as defined by Callon (1986). Sociology
has been used as an interdisciplinary research tool in Translation and Interpreting Studies (Wadensjö, 1998; Inghilleri, 2005; Hannah, 2006). However, ANT and especially Translation is a lesser-known alternative. A brief review of the current literature framing the role of the court interpreter will first be given. It will then define ANT and the four phases that constitute Translation, namely problematization, interessement, enrolment, and mobilisation. This will be then applied to interviews that were conducted with court interpreters in two parallel case studies in England and in France. By selecting two countries that abide by the same European regulations and a methodological framework that gives new technology a potential key role, this approach will help uncover what intrasocial factors affect the court interpreter’s perception of their role in a VC court setting.

Glossary: defining the term for Translation Studies
Ilse Feinauer

The term glossary appears inter alia in both translation and lexicography with what looks like different applications. It seems that the term more frequently occurs in the metalanguage of both practical (literary) translation and lexicography than in the metalanguage of translation studies and lexicographic theory. In both cases however the term is used in a less coherent, less uniform and more fuzzy way, than would be expected from a term used in a scientific discipline. Problems regarding inconsistent and unclear terminology is not new in the field of translation studies. Arguments range from assumptions that the “terminological chaos” could impact negatively on the “social prestige” of translation studies, since “a coherent use of terminology is surely part of the toolkit of the longest established professions” (Marco, 2009: 77) to Snell-Hornby (2009: 132) who speaks for a “compatible discourse which cultivates an awareness of differences in usage and where terms are clearly defined within the language and the school of thought for which they apply”. See also Gambier & Van Doorslaer (2009) and Pym (2011). In this paper I will try to distinguish the diverse applications of the term glossary in a systematic way since it might be impossible to define glossary unambiguously. To try and curb this pragmatic and functional vagueness of the term (as Toledano Buendia (2013: 151) sees translators’ notes in general) the textual and extratextual character of glossaries will be described and defined. I will also see whether there is any overlap in the application of the term in these separate subject fields. The question will also be addressed whether the use of one term with separate meanings within diverse academic settings leads to the same conceptual difficulties if one deals with inconsistent and ambiguous terminology within the same subject field. This research wants to stress that if one moves onto new paths in translation studies and intercultural studies, scholars should see to it that the relevant terms are first defined as unambiguously as possible since no discipline that wants to be taken seriously could afford dealing with terminology seen as motley or fuzzy. This could also lead to collaborative research with the domain of metalexicography.
Mediation and Manipulation in Translating News: A Case Study of the 
Paper’s Translation of Western News 
Binjian Qin and Meifang Zhang

News translation plays a significant role in disseminating information and, at the same time, reflects the political stance and attitudinal position of the news organization. This study explores translated news from Western media by the Paper, a Chinese news portal with one of its columns focusing on translations of China-related reports released by foreign news agencies. It aims to find out how the international news is transmitted or even manipulated from the source texts through trans-editing, and to identify what changes are made and how the attitudinal positioning is realized through linguistic choices. The study adopts the Appraisal Theory proposed by Martin and White (2005) as the theoretical framework for the analysis. The Data is collected from the column “Translating China” in the Paper with the source texts written in English. Our pilot study shows that there are changes in the translations through adopting a variety of translation methods such as omission, amplification, adaptation and rewriting. Possible factors influencing the translation decision making may include purpose of translation, stance of the news agency, its target readers, and differences in social values. But further investigation and discussion will be conducted on these aspects. It is hoped that the findings of this study will help to shed some light on news translation, especially on how to examine stance and attitudes in the translation of media discourse.

Interacting with the Past: Translation, audio guides and prosthetic 
memory in the memorial museum 
Sharon Deane-Cox

This paper sets out to explore the role of translated audio guides in the mediation and transmission of cultural memory within the context of French memorial museums. For many visitors, translation provides a fundamental means of access to the personal and collective stories of the past: written texts appear in a range of languages, video-recorded testimonies or documentaries are shown with subtitles, and, of particular interest here, audio guides offer multilingual commentary. The original content of such exhibition material tends to be carefully constructed in line with the communicative, pedagogical and/or ideological aims of the institution; in other words, memorial museums make meanings that will facilitate a particular understanding of, and elicit a particular emotional response to, the people and events being remembered. However, scholarly inquiry into museum translation has been scant beyond contributions such as those of Sturge (2007) on metaphoric and applied translation in the ethnographic museum, Neather (2008; 2012) on semiotics and non-expert translation in a Chinese context, and Guillot (2014) on pragmatics and fine art translation. Significant questions still remain about the relationships between translation, memory and technology in the museum in general, and about the use of translated audio guides in particular. This paper hopes to encourage more
sustained and critical thinking about how these audio guides serve as vehicles of cultural memory, as well as the ways in which they might guide the visitor through the space and the content of the exhibition, thereby shaping their experience of and engagement with the past.

In order to explore these issues in more depth, and to encourage interdisciplinary dialogue, this paper will be informed by concepts and debates from Memory Studies and Museum Studies. Specifically, it will draw on Landsberg’s notion of ‘prosthetic memory’ in order to discern whether and to what effect translation modifies how the museum visitor ‘takes on a more personal, deeply felt memory of a past event through which he or she did not live’ (2004: 2). Prosthetic memory lends itself to an exploration of the various ways in which technology can bring the visitor closer to the past on both a physical and affective level. Its scope will subsequently be broadened in order to acknowledge that translation functions as an additional mediator in this process. The discussion will centre on comparative examples from the French and English audio guides available in selected memorial sites in France that deal with Nazi occupation during WWII, namely the Oradour-sur-Glane Remembrance Centre and the European Centre of Deported Resistance Members. In short, this paper proposes a new approach to understanding how museums and translation come together to steer the interaction of the visitor with the past.

Portuguese to Brazilian Sign Language (LIBRAS) translation process in the context of lexical ambiguity: searching for a representation model to build a bilingual electronic dictionary

Jorge Bidarra, Mirna Fernanda de Oliveira and Tania Aparecida Martins

In the field of Linguistics, Pragmatics indicates the use of language as a locus for sense negotiations. However, when there is the need to translate words and/or sentences from one language into another, this negotiation depends on a series of factors that can pose minor or major difficulties. In the case of the translation process between Portuguese and Libras (Brazilian Sign Language), this process tends to be more complex. Such complexity is mostly due the distinct expression modes on one and the other language (Portuguese is an oral-written language, whereas Libras is spatial/visual/gestural). Similarly to what happens in the translation process between languages of the same modality, translation from Portuguese to Libras requires from translators the same linguistic skills but a great attention to the socio-cultural aspects surrounding both universes. One of the major problems found in this kind of translation is the frequent use of what technical literature calls direct translation technique. Such practice, however used, produces a very literal translation output, closer to the source language and therefore barely compatible with the syntactic structure and lexicons that belong to the target language. Current studies have been demonstrating that adopting such technique, some relevant factors are neglected and whose absence will directly affect the expected quality of translation results. Specifically for Libras as a target language, beyond issues of mere linguistic and pragmatic natures, factors such as cultural origins assume a crucial role in the translation process. It is exactly at this point that the material that results from the
The translation process between Portuguese and Libras finds resonance. The fact that the deaf community has a natural language does not minimize the effects of the interference of Brazilian Portuguese over Libras. In this sense, special attention should be spent on how the signs in Libras are formed and, more specifically, to how meanings are attributed to those signs. Considering that many concepts assumed by the deaf community derive from inherent habits, beliefs and cultural background from hearers and speakers of Portuguese, into which group the deaf are forcefully inserted, many signs from Libras, when created, become naturally ambiguous. Aiming at studying the lexicon from Libras in comparison with Portuguese in order to identify differences and similarities in terms of meaning/sense representations, this paper investigates the phenomenon of ambiguity between lexical entries of both languages as a way to propose a model of representation that might allow the implementation of a bilingual electronic dictionary, as a response to a demand from both Portuguese and Libras teachers/instructors and the deaf community itself, that lacks an adequate tool suitable to use for linguistic purposes.

Online Social Media Literacy and Competencies: A Key Topic in Today's Translation Curricula

Renée Desjardins

While the topics of translation technologies, automatic and computer-assisted translation (Sin-Wai, 2015), as well as the Web and translation (Folaron, 2012) have been explored to varying degrees, research focusing specifically on translation and online social media remains a relatively new and under-researched area of academic inquiry. Perhaps this can be explained by the initial stigma associated with online social media (e.g. a form of distraction; a passing trend; a trivial subject) or by the ephemeral and transient nature of technologies and applications in general. The omnipresence of online social media (OSM) has undoubtedly impacted the way humans communicate. From marketing, to the dissemination of news, to soft diplomacy, to even more personal interactions such as online dating, various OSM platforms have become the interfaces by which and through which humans interact. This reality has had significant ramifications for translation theorization, practice and translator education. First, while the definition of “text” has been conceptualized as something going beyond the verbal, printed page (Geertz, 1973), especially since the “cultural turn” (Snell-Hornby, 2006), the translation of OSM platforms and content brings about new modalities, including the interplay between visual and kinesthetic interaction. As texts are now increasingly multimodal interfaces, the definition of translation and the role of the ‘traditional’ translator will have to adapt accordingly (Gouadec, 2007). Second, new modalities and textualities will invariably influence translator training and current translation practice alike. At the time of writing, translation schools (in Canada) do not offer robust OSM-focused translation courses. This lack of OSM training is problematic, as it limits the scope of practice of translation graduates. The current translation market is increasingly focused on the localization of products, applications and platforms. Without an updated and relevant skill set, translation graduates are likely to be dismissed in favor of elite bilinguals with...
INDIVIDUAL COMMUNICATIONS

backgrounds in computer programming, software engineering, web design and communications. Third, as translating OSM content becomes the norm, translators will need guiding best practices, particularly during their formative years (Desjardins, 2011; Desjardins, 2013). These ‘best practices’ are not necessarily meant to be prescriptive, but through the descriptive and empirical study of current professional practice (i.e. the translation of social media platforms and content), it is possible to glean what is most effective under a given set of constraints or what has been observed as most functional in a particular context. This presentation will overview the current literature pertaining to translation, the web, and social media—and social media trends more generally—in order to then focus more specifically on adapting translation curriculum design to answer to new OSM market demands. Examples from Canadian translation programs and the Canadian market will be presented. The paper addresses an evolving field of interest within Translation Studies (i.e. translation and social media), as well as the need for innovation in translator training more broadly. Empirical evidence and descriptive analysis are provided to substantiate recommendations.

Translation of Translingual Texts

Özlem Berk Albachten

In the last few decades, literature has begun to be seen beyond the national boundaries because, as has been recognized, a number of literary texts do not fall neatly into one or another national literature. Scholars have started to pay increasing attention to spaces where national, cultural, and linguistic entities meet, and a number of terms—such as migrant, exile and diaspora, multilingualism, heteroglossia, border writing, transnational, postcolonial, hybrid, and translational—among others, have been used to describe such spaces and the new cultures, identities, and writing these spaces create.

In this paper, I will use the term translingualism and translingual literature (Kellman 2000; Liu 1995; Wilson 2011) to describe writers Emine Sevgi Özdamar and Junot Díaz whose works will be the foci of this paper. Following Cutter (2005), my understanding of translingualism is close to the one proposed by Ruth Spack (2002), who argues that translingualism involves not only a language choice but also “the transformation of [writers’] linguistic and cultural identities, for their worldview was now being mediated through a new language” (p. 112). Although there has been an increasing focus on hybrid texts as cultural translations, problems arising in translating them have received little attention. Translingual texts defy the notions of original language and the authenticity of the mother tongue. In many instances the distinction between original and translation disappears when language itself becomes a topic, creating one of the main problems in translation. Translation of texts by translingual writers creates a number of problems, especially when they are translated into their supposed “source” languages. In other words, translation of such texts creates challenges when a literary work is translated into one of the languages that make up its original fictional universe.

This paper will discuss various strategies used in the works of Özdamar and Díaz and in the translations of these writers’ works into Turkish and Spanish respectively. Of special
focus will be the translations of Özdamar’s Mutterzunge (1990), and Diaz’s The Brief Wondrous Life of Oscar Wao (2007). The paper will discuss the strategies used in transferring these translingual texts, such as non-translation, literal translation, and creative rewriting arguing for strategies that stand against assimilation and marginalization.

Self-Translation of Poetry as the Search for a Universal Language

Vladimir Feshchenko

The paper analyzes poetic texts by 20th century writers engaged in self-translating or multilingual interactions in verse.

The search for a universal language urged some avant-garde and modernist poets to recourse to other languages in self-expression. It is this attitude that led the painter Wassily Kandinsky to create a bilingual version of his early book of poetry “Klange” / “Zvuki”. He not only sought to address his texts to different reading audiences (German and Russian), but also experimented with recreating a poetic text using a different language, with a view to finding synaesthetic equivalents in another sign system, just as he did in his abstract painting. Though not primarily a poet, by verse experiments Kandinsky was developing a new ‘language of art”. Self-translation was for him a key strategy of expressing the ‘inner necessity’ of a work of art.

Some other Kandinsky’s contemporaries, such as R.-M. Rilke and M. Tsvetaeva would use bilingual writing as a means to break the cultural barriers of self-expression. Meanwhile, as will be shown in the paper, a poem written in another language created a kind of obstacle in the creative process. The other language, however alluring it could be for an author, could only remain a delusion, a utopian sketch of a universal human language. For Samuel Beckett, for example, poetic self-translation was some kind of proof that human communication is never successful, what a poet is left with is registering these inconsistences in language as a means of understanding the world.

Nonetheless, the situation changes in late 20th century poetry characterized by a freer multilingual interface. Contemporary bilingual poets still adhere to the idea of a ‘universal language’ of poetry, but they have many more ways of interacting with their translations into other languages (and self-translations, too) than a century ago, given today’s increasingly globalized linguistic and cultural infrastructure. I will discuss a few examples of self-translations from contemporary Russian poetry -- N. Skandiaka, W. Weber, B. Shapiro – from the perspective of the idea of a universal language. This study contributes to the recent discussion of self-translation as an intercultural transfer (Cordingley 2013).
Game localisation and user affect: Measuring user experience of localised games

Minako O'Hagan

The video game industry has grown to be a global business in which localisation plays a critical role in making games available in different languages and cultural conventions. Game localisation allows a distribution of games in international markets beyond their countries of origin. Despite vastly improved localisation quality today anecdotal evidence suggests that end users still find localised versions sometimes inferior to the original, leading to a lesser overall gameplay experience (Chandler and Deming 2012, p. 5). It seems that localisation QA testing, focused mainly on functionality and linguistic errors, is generally not geared to addressing broader end-user experience of the game. This is contrary to the significant attention paid to user reception in the game industry. This article therefore investigates methodological issues on detecting user experience of localised games as part of game localisation testing. The article discusses previously conducted pilot studies inspired by affective computing and kansei (emotion) engineering methods with a focus on user affect. Combined with subject interviews and individual gameplay trajectory recordings were biometric data such as the subjects’ facial expressions and eyetracking as well as heart rates and galvanic skin response (GSR) which resulted in varying outcomes. Implicit in this article is a call for re-examination of the issue of quality assessment of localised games which are primarily designed for hedonic purposes rather than for pure functionality. Such an end goal would arguably prioritise user affects as key criteria. This line of enquiry is also associated with the newly emerging direction of research in user-centred translation (Suojanen et al. 2015, forthcoming) together with an emphasis on empirical translation research. Finally, the increasing interest in affect in computing and engineering suggests a potentially fruitful interdisciplinary collaboration opportunity for translation studies scholars seeking to understand the role played by user affect in perceived translation quality. Such a quest will ultimately make a useful contribution towards eliciting the relationship between humans and their increasingly technologising environments which are mediated by translation.

The Arabian Nights after Orientalism

Tarek Shamma

This paper analyzes the major English translations of the Arabian Nights in the context of the evolving history of orientalism and surrounding controversies. Examining the four translations by Edward William Lane (1840), Richard Francis Burton (1885), Husain Haddawy (1990), and Malcom Lyons (2008), I focus on the last two as indicative of the groundbreaking impact of Edward Said’s Orientalism. Said’s influential critique of orientalist practices instigated a paradigm-shifting revaluation of Middle East studies. Given its iconic status in connection with the Arab World, the Arabian Nights has been
at the center of this debate. Thus, Haddawy tried to recover the Arabic classic from the hands of orientalists who assumed “the work to be other than what it was intended to be” (Haddawy xxxi). His own translation strove to reproduce the “authentic” style of the original—prosaic, almost oral, and free from the lavish literary flourishes added by later scribes who wanted to give orientalists the “complete” Arabian Nights. The context of orientalism is equally relevant to Lyons’ translation, for which the introductions and annotations were provided by British Arabist Robert Irwin, according to Lyons himself, “the protagonist of this project”. One of the most outspoken critics of Said, especially in his For Lust of Knowing (2006), Irwin had argued that orientalists were inspired by a genuine desire to learn about the Other. He placed their works within a humanistic tradition in which Western scholars actively promoted and enriched Arabic and other “oriental” literatures. It is within this tradition that Lyons and Irwin attempted to situate the 2008 translation. Irwin’s introduction emphasized the universal and strictly literary appeal of the Nights, focusing on “the fundamental patterns of the genre of storytelling … in the universal history of storytelling” (I, xxi). In reading the modern translations of the Nights through the prism of the orientalism debate, the paper investigates how translation strategies may be shaped by self-reflection and revaluation, not only in translation studies proper, but also in other fields.

**Prefigurative Politics and Creative Subtitling**

*Mona Baker*

One of the cornerstones of contemporary movements of protest is a commitment to prefiguration, or ‘prefigurative politics’. Prefiguration involves experimenting with ways of enacting the principles being advocated by an activist group in the here and now, rather than at some future point when the conditions for the ‘ideal society’ have already been created, thus collapsing the traditional distinction between means and ends. Experimentation and innovation are central to this process. Melucci (1996) talks of contemporary social movements as ‘laboratories of experience’, and Yates (2013:15) explains that “[e]mphasis on experimentation … is what differentiates prefigurative politics from other political logics”. In practice this often means that both the political vision and the means by which the vision might be actualised are significantly different from those characterizing mainstream society and regulating interaction among its members.

Commitment to prefigurative politics also distinguishes some groups of activist translators and interpreters – such as Babels, Tlaxcala, Translator Brigades and Translate for Justice – from other groups who offer volunteer translation to humanitarian organizations and similar institutions. In many ways, discursive as well as behavioural, activist translators and interpreters practise the principles they support themselves, rather than remaining within the rigid boundaries of their professional role and entrusting the political work to others, at the same time as advocating these principles and enabling others to articulate them in a range of languages. They further apply the principles, often in highly innovative ways, in the present, rather than work towards applying them at some
INDIVIDUAL COMMUNICATIONS

point in the future, when certain tangible and well defined political aims have been achieved (Baker 2013).

This presentation will aim to explore various aspects of the prefigurative practices of volunteer subtitlers involved in contemporary protest movements. The focus on subtitling acknowledges the growing reliance of activist projects on the circulation of video clips of varying lengths, subtitled into a variety of languages. Forms of prefiguration can include both interactional practices among subtitlers, or between them and film makers and other activists, as well as textual and aesthetic innovations directly evident in the space and format of subtitles. The presentation will engage with both actual practices of prefiguration as well as potential strategies that are not attested in activist subtitling but could be deployed to enhance its political import.

Cultural Mediation in the Translation of Culture-specific Lexis
Vivian Lee

This paper looks at the cultural mediator roles of learners in the translation of texts involving culture-specific lexis (CSL). Translators require the ability to make connections between and across the cultures they are dealing with, and to negotiate and overcome any differences, conveying the message of the source text to the target readers with optimum effect. The translator is “first and foremost a mediator between the producer of a source text and whoever are its TL receivers” (Hatim and Mason 1990, 223) and it is the translator’s role to identify differences in things which may have significance or value in one culture but not another (Hatim and Mason 1990). The translation of culture-specific lexis (CSL), which is rich in connotations, warrants the making of such connections. The translation of words which are specific to a culture is a challenge for all translators, and requires knowledge of any connotations the words may contain. The translator will then need the ability to communicate such words and connotations into the target text. In communicative translation, translators need to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership (Newmark 1988). Five translation classes which placed emphasis on optimal relevance in translation (Gutt 2000) were provided to 10 undergraduate students learning translation in Seoul, South Korea. This paper presents data from one of the five classes. The results highlight how participants’ roles as translators turned them into mediators between the source and target text cultures. As students studying translation, they already possessed an awareness of the differences between the cultures. However, through the translation of CSL and following the taught session which placed emphasis on optimal relevance and enabled them to think about communicating implicit information contained within culture-specific items in text, they seemed to have been motivated to go beyond simply ‘being aware’ to ‘actively mediating’. By drawing on the knowledge they had of the two cultures, the learners brought such knowledge into interaction and mediated, delivering messages contained within the source text to the target text audience. The current paper aims to highlight the
important role translation of culture-specific lexis can play in forming and developing learners’ identities as mediators between source and target text cultures.

An ABC to determining candidates' language combination
Nathalie Loiseau and Carmen Delgado Luchner

A recurrent challenge in the admission testing process for the Master's in Conference Interpreting at the University of Geneva is the fact that applicants do not have a clear idea about the requirements in terms of language mastery that are associated with an A, a B or a C language in conference interpreting, despite the written information made available to them on-line on this subjects. Applicants therefore frequently sign up for the exams with an inadequate language combination and seem to be unable to establish a direct link between the theoretical requirements for an A, B and C language and their own proficiency in their respective languages.

The existing literature on conference interpreting and conference interpreter training does not provide a detailed definition or description of the exact skills associated with an A, B and C language, and existing frameworks for performance assessment in foreign languages are not designed to cover the very advanced range of language mastery associated with an A or a B language in conference interpreting.

To fill this gap and deepen our understanding of what characterizes an A, B or C language, the authors of this paper have reviewed the existing literature on language classification in interpreting, foreign language acquisition, and analysed frameworks for performance assessment in foreign languages as well as archives of feedback given to interpreting students regarding their respective languages, and derived expectations in terms of language mastery from them in order to develop a tailor-made self-administered online test that allows applicants to assess whether their mastery of a language, in our case French, corresponds to the level normally expected for an A, a B or a C language. The test was calibrated in several iterations using three different groups of subjects (native speakers of French, professional interpreters with French as their A, B or C language and interpreting students with French as their A, B or C language) and has proven very accurate in identifying the language classification of the subjects in all samples. Furthermore, the detailed analysis of the results has allowed us to identify key skills associated with the different active and passive languages in a conference interpreter's language combination, thus opening promising avenues for further research.

Our presentation will cover the development and calibration of the test and propose a refined definition of the A, B and C language skills required of applicants to interpreter training programmes at graduate level; we will furthermore present potential applications of the test, for instance as far as its extension to other languages is concerned, as well as the associated methodological challenges, and discuss the potential for similar self-administered tests in the context of aptitude testing in conference interpreting and translation.
Translating Soviet non-fiction: cultural exchange or spreading ideology?

Hannu Kemppanen

It has been claimed that literary translation in the Soviet Union may well be the largest more or less coherent translation project the world has seen to date (Witt 2011). The same could be claimed about translating non-fiction in the Soviet Union. The history of both areas of translation is still for the most part unwritten. This paper focuses on translation of non-fiction from Russian into Finnish during the Soviet Era. The material consists of translations published in Finland and the Soviet Union in the 1970s and 1980s.

The study aims at examining the function of these translations. It discusses the following research questions: 1) What was translated? 2) For what purposes? 3) Who were the publishers? 4) Who were the translators? 5) Who were the readers? The function of the translations is studied by using various research methods, including an analysis of the publishing information and peritexts of the books, as well as interviews of individuals involved in the translation and reception processes.

The preliminary analyses showed that translations published in Finnish deal with different areas of knowledge. Philosophy, political science and economics (with special reference to political economy) are clearly the most popular fields. However, the study revealed that also other areas of knowledge are represented in translations. One of the focal fields of translated Soviet non-fiction is psychology, including Vygotsky’s and Leontiev’s classical works. Other examples encompass books on zoology, geography (including travel books) and various games, especially books about chess.

The function of these translations was studied by analyzing peritexts, such as book jacket texts, forewords, introductions and epilogues. The analysis revealed that the peritexts in the Soviet Era translations very clearly inform the readers about the “right” framework for their interpretation. The following repeated discourses are foregrounded: scientificity, Marxism-Leninism, popularized science, addressing the reader, modernity and actuality, many-sidedness and detailedness. Discourse on translation occurs as well. The focus is again put on many-sidedness, particularly on the wide distribution of information through translations into several languages.

The remaining research questions will be examined by interviewing the key actors involved in the translations process – the publishers, the translators and the readers.

Profiles of conference interpreters’ L2 proficiency, working memory capacity and performance in simultaneous interpreting

Stephanie Díaz-Galaz

This communication will present the preliminary results of a research project (currently in data-collection phase) aimed at establishing profiles of linguistic and cognitive ability
across different stages of development of interpreting competence. In particular, this study seeks to explore the relationship between proficiency in L2, working memory capacity and performance in a simultaneous interpreting task on a group of conference interpreters with varying degrees of professional experience. The study of expertise in (simultaneous) interpreting has found high variability rates of performance when participants have been a priori assigned to novel/expert groups according to their years of professional experience. Recent studies (Liu 2001; Tiselius 2013) have shown that years of experience do not necessarily translate into superior performance and therefore innovative methodological approaches to the study of development of interpreting competence are much needed. The ability to comprehend a message, to grasp its meaning or sense in order to render it in another language is at the core of the competence for interpreting (Seleskovitch 1976; Gile 2009; among others). Listening comprehension is, therefore, one fundamental component of the interpreting process that usually involves comprehending information in the listeners’ second language. Several studies show that factors that significantly predict second language listening comprehension are the listeners’ proficiency in L1 and L2, working memory capacity, and prior knowledge about the oral text’s topic, as well as other factors related to the oral text (information density, speed of delivery, foreign accent, etc.) (see a recent review in Bloomfield, Wayland, Rhoades, Blodgett, Linck and Ross 2010). A number of studies have explored the role of those variables in performance in simultaneous interpreting, but the relationship among linguistic proficiency in L2, working memory capacity and years of experience in simultaneous interpreting remains unclear (Christoffels, de Groot and Waldorp 2003; Christoffels, de Groot and Kroll 2006). In this study, 24 conference interpreters are being tested for proficiency in the second language (English), working memory capacity and performance on a simultaneous interpreting task. The participants’ professional experience ranges between 1 and 20 years. Standardized tests are being used for measuring proficiency in L2: the Oxford Online Placement Test, the Lexical Test for Advanced Learners of English (Lemhofer and Broensman 2014) and the VocabSize Test (Nation and Beglar 2007). Working memory function is being measured by the Listening Span Test and the Reading Span Test (Daneman and Carpenter 1980) in both English and Spanish, the Auditory Digit Span (Lumiley and Calhoon 1934) and the Letter-Number Sequencing Test (Weshler 2004). Performance on English-Spanish simultaneous interpreting is being assessed by rating delivery and accuracy against the source speech. We expect to present descriptive evidence on how individual differences of a group of professional interpreters vary at different stages of competence development and observe how these standardized measures of L2 proficiency and working memory capacity can be associated to varying levels of performance in simultaneous interpreting.

Towards a broader view of dialogue interpreting: foregrounding primary participants

Aida Martinez-Gomez

Definitions of dialogue interpreting (DI) have traditionally incorporated several assumptions which tend to frame our conceptualization of such encounters when
undertaking research in this area. Absolute monolingualism of primary parties (Davidson 2002:1293) and thus the pivotal role assumed by the interpreter, who inserts his/her utterances after their every turn (the notion of adjacency pair turned into adjacency trio, as phrased by Merlini & Favaron 2005: 271) are two of the most common ones.

Nevertheless, different patterns are evidenced in actual practice. The notion of “transparent or partially transparent language constellations”, when applied to DI encounters (Müller 1989, Anderson 2012, Meyer 2012), has shed light on how communication patterns change to accommodate partial foreign language knowledge by the primary parties. Other studies have challenged the pivotal role of the interpreter and have foregrounded his/her coordination tasks (Wadensjö 1998), including recent trends highlighting “reflexive coordination” activities (Baraldi & Gavioli 2012). In most cases, however, the interpreter still remains at the center of these explorations and it is his/her performance what eventually appears to determine success or failure in the communicative event.

This presentation aims to move primary participants to the forefront in the study of DI and describe how their backgrounds and behaviors during an interpreter-mediated encounter may lead to shifts in traditionally-assumed interactional dynamics and interpreting practices. Conversation analysis is applied to a corpus of 19 interpreted interviews between public service providers and users to provide examples of such shifts, which generally fall within one of the following three categories: (1) joint co-construction of meaning, going beyond clarifications or repetitions and requiring adaptation of communicative strategies; (2) communication breakdown triggered by primary participants’ actions; and (3) alterations of interpreters’ pivotal role in partially transparent language constellations.

Innovating in our approaches to (apparently) known communicative events –e.g. through new analysis models or, in this case, by shifting foci in terms of research objects– may inform further the development of our background and normative conceptions (e.g. in terms of conversational dynamics, participation frameworks, role definitions, etc.), and their adaptation to the diverse and ever-changing nature of dialogue interpreting.

Can translator training benefit from non-professional subtitling communities?

David Orrego-Carmona

Some non-professional subtitling communities have succeeded in tailoring structures where newcomers learn from their peers in collaborative environments, essentially by exploiting the advantages of team effort and constant interaction. This exploratory study intends to shed light on how non-professional collaborative environments and mechanisms could be used in translator training. A study was carried out in 2013 using Amara and aRGENTeaM, two non-professional subtitling communities, as training experiences for undergraduate students of translation at the Universitat Rovira i Virgili in Tarragona, Spain. Each student was asked to translate for both Amara and aRGENTeaM,
and to adapt to their translation guidelines and time constraints. The activity with Amara took place during a class session: students were asked to either translate or transcribe a video using Amara’s online platform. In the case of aRGENTeaM, they were asked to translate a segment for a TV series in 48 hours, using Subtitle Workshop. Six aRGENTeaM members agreed to participate as revisers and provided instructions and feedback to the students, allowing for an analysis of the translator-reviser interaction in non-professional environments. Seventeen students (15 women and 2 men) from the class completed all the activities. Data was collected using questionnaires about the participants’ attitude towards non-professional subtitling, their willingness to participate in these endeavors during their free-time, the advantages or disadvantages they saw in these environments, how they perceived the quality of the subtitles and how they felt about having their work exposed to revision and criticism by people exterior to the classroom. The benefits for the learning process are evaluated in terms of the students’ degree of participation and feedback. The results show students considered the two non-professional communities an adequate environment that could offer them the possibility to produce translations. By the end of the two activities there was an increase in the number of students who considered these environments could help them improve their translation competence. Students pointed out the importance of creating an authentic product that will benefit someone else. The peer-review process was generally perceived in positive terms, but it was felt that a longer interaction period would allow them to reflect on their mistakes and to improve. In general, there was a positive evolution in the perception of the translation activity as a purposeful activity, a growing interest in translation practice, and signs of greater acceptance of peer-revision.

**Translation-Substitution of labels of infant products**

*Cristiane Roscoe-Bessa*

Translating labels of infant products is an intricate process. The analysis of different topics has shown that bringing together various elements is a vital precondition for arriving at an adequate translation of industrialised infant products. As a country with an enlarged poor population, Brazil campaigns for breastfeeding, what is set out in the laws of the land.

Since Brazilian law does not necessarily coincide with that of a product’s country of origin, a literal translation will not be satisfactory. In case of bottles, nipples, pacifiers, and powder milk, this fact has a great importance and the translator should make adjustments so that there is correspondence between the back label, and local norms as well as the local habits. That means, in the eyes of the law, a linear translation will not be satisfactory. But a great concern of mine remains how to legitimate a process which presupposes no linear translation of the original, where it is expected, on the contrary, a complete restructuring of the contents of the original.

In theoretical terms, this restructuring of the contents of the original has led to a functional equivalent target-text. For purpose of this matter, these elements have been linked to the concepts of localization, along with our concept of translation-substitution. With the help
of this study, we hope Brazilian consumers can have access to more reliable and adequate back labels.

Translation: forming the EFL teacher, transforming the self

Tatiany Pertel and Sávio Siqueira

While translation is today a theme of various researches which claim it must be reintroduced within the foreign language (FL) classroom, little investigation has yet been done on the implications of its use for the professional preparation of pre-service FL teachers pursuing their certification at the undergraduate level. Yet, as English is now being used as the language for international communication, it is also important to prepare these future language educators for the challenges this new concept of English will certainly bring about. In this way, this research work proposes i) to bridge the gap in the literature between translation studies as a resource for language learning and the formation process of pre-service English as a Foreign Language (EFL) teachers; ii) to discuss the importance of preparing pre-service EFL teachers to deal with English as a global language in its various facets; iii) to show in practice that translation is a resource that contributes in many aspects for the development of linguistic abilities and intercultural competence through the use of authentic materials. In order to achieve such goals, this longitudinal study that was carried out in the first and second term of an undergraduate group of English as a Foreign Languages students in a public university in Brazil in 2014, employs qualitative methods that go from ethnographic notes taken from classroom observations to interpretations of questionnaires, interviews, and of the translated activities undertaken by the work’s participants. As for the interpretation of data and the development of the study, we relied on the deconstructive perspective which views translation as a process of meanings construction, a new reading process that is affected by time, history, objectives, various other circumstances, and the personal perspective of the translator himself (DERRIDA, 2006; ARROJO, 2003). A focus is given on English as the language of international communication (CRYSTAL, 2003; GRADDOl, 2006), once the future English teachers must be prepared to face and deal with this “new language” and its new speakers in a world characterized by complex international, economic, technological and cultural changes. Therefore, these future educators also need to develop the intercultural competence (KRAMSCH, 1993; MENDES, 2007; BYRAM et al, 2013), which was also tackled by the translation activities previously planned, with the objective of preparing them to deal with the dynamicity and the changeability with which cultures (within and outside the classrooms) are formed. The results indicate that when translation activities are well planned and fully used in language courses, pre-service teachers develop important linguistic abilities and, especially intercultural competence leading them to build self-confidence and autonomy, but mostly important, to develop critical thinking skills.
During recent years, more and more companies have started to promote themselves as providers of transcreation. A large amount of these companies operate in a marketing and advertising context and generally see transcreation as a potential growth market for advertising in an intercultural context. In this paper, I will present the preliminary results of an on-going study on the emerging practice of marketing and advertising transcreation. Transcreation is broadly seen as consisting of changes in words, visuals and meaning in general, in order to obtain the same persuasive effect among the target audience as did the original. It could be argued that this is the goal of any translation, but in spite of its clear links to translation, the transcreation industry seems to strive towards being something more and something different than what is sometimes referred to as “just translation”.

Against this background, the present paper is primarily guided by the following question: What are the similarities and differences between transcreation and translation in terms of work processes and perceptions?

I have sought to answer the above-mentioned question through a field study at a marketing implementation agency that specialises in providing both translation and transcreation services. Within this agency, there is a distinction between translation assignments and transcreation assignments, determined by factors like genre, text length and client needs. The notions of translation and transcreation in the study appear as defined by the agency itself. The field study lasted for four weeks and was divided into two weeks of participant observation in several different departments dealing with both translation and transcreation, and two weeks of participant observation within one specific transcreation department. In this case, participant observation covers a wide range of different activities ranging from more or less passive observation to actual participation in work-related tasks.

Ethnographic studies of translation have been performed before, e.g. by Koskinen (2008) and Risku (2009), but this approach has yet to be seen within the transcreation industry. My study has the dual purpose of, on one hand, comparing transcreation and translation processes, and, on the other hand, investigating perceptions of transcreation and translation within the transcreation industry itself. In order to do so, I have gathered ethnographic data that consist of observations of everyday activities, interviews with employees, examples of both transcreation and translation products, and reports from my own experiences with carrying out transcreation-related tasks for the agency. In this paper, the preliminary results of the study will be presented and discussed.
The relationship between Translation Research (TR) and Interpreting Research (IR) has always been complicated. While often regarded as a subordinate branch of TR, IR has gradually gained its position as an independent discipline (cf. Pöchhacker, and Shlesinger, 2002). The debate on the convergences and divergences between TR and IR gave rise to an individual volume contributing specifically to this issue (see Schäffner, 2004). Though it is commonly agreed that TR and IR should form a partnership relation (ibid), questions still remain as to how and in which respects should the two benefit each other. The ambiguous relationship between TR and IR brought great inconvenience for the positioning of training in relevant institutions: Should translator training cover interpreter training, or should interpreter training be independent from translator training? Are there any shared grounds between translator training and interpreter training? Is interpreter training perplexed by the same or different problems as translator training? Do we investigate translator training and interpreter training differently or in the same way? These are the questions to be addressed in this paper. The present study, drawing evidence from a database composed of refereed journal articles on translator and interpreter training since the new millennium (cf. Yan, Pan, Wu & Wang, 2013), reveals the differences and common ground between studies on translator and interpreter training in respects of research themes, research methods and certain socio-geographic features. Results show that translator training and interpreter training were usually addressed separately in research; yet the two share the same framework of research interests and methods. More importantly, certain prominent research themes may distinguish one from the other. The active authors and institutions of research on translator and interpreter training seem to differ greatly as well. Findings of the study shed significant insight into the relationship between TR and IR. In addition, this study provides important information to the positioning of the teaching and practice of translation and interpreting.

Global Trends of Translator Training after the New Millennium: A Data-Driven Approach
Honghua Wang, Jun Pan and Jackie Xiu Yan

The past decade has witnessed an upsurge of translation programmes worldwide. For instance, the number of universities in China authorized to run BA in Translation and Interpreting Programmes has increased from 3 in 2006 to 42 in 2011 (TAC, 2014). The growth of these programmes has brought increased attention to research in translator training. However, current research in this field focuses mostly on translator training in European countries. The field of translator training is in need of a systematic and data-driven review on the developments in different countries and regions. The present study is designed to fill in this gap. This study aims to look into translator training (in written
translators (translation) through a database of articles from 10 translation and interpretation (T&I) journals from year 2000 to 2012. Mixed research methods were employed including thematic analysis, corpus analysis and scientometric approaches. The research themes and methods were analyzed based on the procedure developed in Yan et al. (2013). Comparisons were made in the five continents according to the themes identified and the research methods employed. Other geographical features were also discussed such as productive authors and institutions. Three major themes were identified, “teaching”, “learning” and “assessment”. Findings of the study show that “teaching” was the dominant research focus in all five continents. This study draws a global picture of translator training, presents the regional training features and points out future development trends. This study will shed light on translation pedagogy and translation studies. It can serve as a bridge for trainers in different countries and regions, through which they may learn from each other and improve the quality of translator training. Besides, researchers, practitioners and even trainees may all benefit from this study and use the findings as important reference for their respective development.

Time(ly) Considerations Concerning Revision Behavior

Kyriaki Kourouni

Time(ly) Considerations Concerning Revision Behavior This paper reports on an exploratory study of the revision behavior regarding 25 students of translation during both drafting and post-drafting phases. The study focuses on the nature of self-revision behavior under increasingly tighter deadlines. It employs the independent variable of time as a means for increasing the richness of results, on the basis of earlier studies including the time factor (Jensen 2001; Jakobsen 2002; Bayer-Hohenwarter 2008; Alves and Limparini 2009; Pym 2009). From a pedagogical perspective, training the ability to perform under time constraints serves an effort to reinforce students’ progress toward professionalization. Data were collected by means of keystroke logging, screen recording, retrospective questionnaires as well as by means of post-task commentaries, reflecting participants’ views on the translation experience as a whole. In the analysis, process data from drafting and post-drafting phases are correlated with quality features of corresponding translation products, using a modified version of Mossop’s criteria for revision (2007) and complemented by self-report data offered by participants for reasons of triangulation and in order to draw meaningful links between the quantitative with the qualitative, as well as between the objective and the subjective. The nature of revision is systematically examined. Revision is split into two categories: a) light revision, including simple re-reading of text, modifications such as correction of typos, punctuation and spelling mistakes; b) heavy revision, including more substantial modifications, such as term insertion following internet search, and sentence restructuring. We formulated hypotheses springing from the following questions: a) what happens during drafting and post-drafting phase in terms of revision behavior? b) does time availability (or lack thereof) affect the nature of revision and how? c) how does revision behavior in the current framework relate to translation product quality? Tighter deadlines negatively affected time for revision. Results indicate that they affected the nature of revision itself:
participants either do not revise or revise heavily within the given context. Moreover, results corroborate that revision improved most participants’ products. Although evidence from screen recordings supports that those who opted for a heavy revision pattern scored higher than those who did not revise at all, data reveal that the principle of “golden medium” turned out to be the most beneficial. In addition, while participants compromise on revision as the post-drafting phase, they focus more directly on drafting, as available time decreases; the phenomenon of “blending” (Pym 2009) occurs. Many participants exhibit revision behavior mainly during the drafting phase [cf. findings by Massey, Ehrensberger-Dow, Hunziker Heeb 2013 in Shreve, Angelone and Lacruz 2014: 227], an approach bringing forth the concept of linearity. Interestingly enough, however, analysis suggests that the more time participants dedicated to the drafting phase, the lower their overall product grade. We hope to illustrate the potential of such investigation in order to inform translator training essentially by highlighting the importance of coaching regarding the translation process and revision behavior in particular, the predictive and therapeutic dimensions, but also in order to spur professionals to reflect on their own working styles.

**Modes of Collaboration and Learning in a Buddhist Volunteer Translator Community: the Buddhist Texts Translation Society as a Community of Practice**

*Robert Neather*

Research on volunteer and non-professional translation networks has hitherto focused primarily on online wiki communities (e.g. TED and Wikipedia), political activist networks, or fansubbing. By contrast, volunteer translation in other collaborative environments such as religious communities (whether on- or offline) has received far less attention, yet can add much to expanding our understanding of such key considerations as volunteer motivation, the participatory mechanisms that shape member interactions within particular communities, and learning and expertise acquisition in non-professional collaborative contexts. In this regard, Neather (in a forthcoming study) has employed an ethnographic interview methodology and Wenger’s (1998) theory of “communities of practice” (CoPs) to analyze one such community, the "Encyclopaedia of Buddhist Arts" translation project at Foguangshan Monastery in Taiwan, looking at issues of role differentiation among members of the translation and editing team, discursive and operational authority, and ways of learning. As part of a larger research project that seeks to assess shared features of member interaction and learning in Buddhist translation CoPs, the present paper builds on insights from that study by examining another community with a substantial volunteer input, the US-based Buddhist Texts Translation Society (BTTS). This community is distinct from that at Foguangshan in that it focuses on the translation of religious classics and is a continuous community not limited to a single project. Moreover, much of its member interaction takes place virtually, rather than on-site, through online channels such as Skype. In addition, through its website, its translation activity has greater external exposure and offers possibilities for open
volunteer recruitment, unlike the Encyclopaedia project, which is internal to Foguangshan and not publicly accessible. CoP theory – which has thus far seen little application in translation studies – again provides the theoretical framework for this study. Approaching the BTTS as a type of overarching CoP that itself comprises several sub-CoPs (in the form of different sutra translation projects and language teams), the study combines documentary analysis of the Society’s online materials (including its lengthy volunteer translation guidelines and published volunteer newsletters) with ethnographic data from a range of volunteer participants. It aims to map the stages of translated text production in one representative English-language translation project and to analyze the nature of collaborative interactions between what Wenger calls “novices” and “old-timers” in the CoP – often senior monastics – to show how expertise is acquired through the collaborative production of a given Buddhist sutra translation. The paper concludes by considering how such collaborative processes and novice/expert interactions might be situated in relation to historical traditions of Buddhist collaborative translation that are explicitly referenced in the Society’s online literature.

Teaching Graduate-Level Translation Studies: Some Ethical Considerations

Lyse Hebert

Recent editions of Translation Studies manuals have contributed significantly to conceptualizing and presenting translation and translation theory from multiple perspectives (e.g. Munday 2012). Traditions other than European and North American ones, past and present translation practices that challenge “Western” ideas of translation, and scholars whose work foregrounds these perspectives are now in evidence in many works of this type. Such resources, along with the growing number of collections (e.g. van Doorslaer & Flynn 2013) and journals (New Voices in Translation Studies, JoSTrans, TranscUlturAl) that provide a forum for these “lesser known” perspectives and voices, are of incalculable value in multicultural, multilingual graduate-level TS courses. They provide a starting point for both instructors and students to engage in broader and more inclusive discussions of multiple approaches to translation and Translation Studies. Beyond presenting plural voices in the field, however, teaching in the multicultural graduate-level classroom requires openness to other ways of knowing. With students of various academic, cultural and linguistic backgrounds, the instructor must create and cultivate an environment where all participants are encouraged to examine their a priori and to engage critically with other epistemological traditions as well as with their own. This self-reflective process can be destabilizing for students (“what do I really know and does it count as knowledge?”). It also implies new challenges for the instructor who, as a model, must embark on a similar process, the ultimate goal of which is to foster the development of socially conscious, self-reflective, and ethical translation scholars. This paper presents some of the pedagogical strategies and tools I have used in an effort to produce the conditions for more polyvocal exchanges with graduate students in Canadian classrooms, where as many as 15 different languages and cultures may be represented.
More specifically, it outlines some of the challenges and successes I have encountered in a course titled “Ideology of Translation and Translation of Ideology”.

Audiovisual translation and cross-cultural representation: Towards a research framework and database

Marie-Noelle Guillot

With globalisation, foreign films have acquired unprecedented currency as a medium of cross-cultural exchange, but we know little of the linguistic and cultural representations they convey to the public, and of their societal impact. A basic issue is access to dedicated research data in usable form, on the interlingual depiction in subtitling and dubbing of how people talk and express interpersonal meaning, i.e. of communicative practices governed by different cultural schemata and linguistic encoding, and the constraints and specificities peculiar to the intersemiotic film medium. Research in audiovisual translation drawing on accredited methodologies to analyse communicative practices cross-culturally has been confined to a few specialised studies, i.e. studies with an explicitly identified pragmatics focus and methodological framework, on politeness, speech acts like greetings, compliments and advice, swearing and insults, interpersonal address, implicature, conversational moves, for example (e.g. Bonsignori et al. 2011, Bruti 2006, 2009a/b, Desilla 2009, Greenall 2011, Guillot 2010, 2012, Hatim and Mason 1997, Pavesi 2009a/b, 2014, Pinto 2010, Remael 2003). In many others observations are incidental to other concerns, too fragmented and methodologically uncoordinated to cohere in a dependable body of knowledge - studies of dialects, non-standard varieties, humour, orality, for example, where sociocultural factors inevitably link to language in use in specified contexts and pragmatics (e.g. Forchini 2013, Longo 2009, Matalama 2009, Romero Fresco 2009, etc.). Studies of this kind are more numerous and cumulatively generate a bulk of relevant observations and findings, but these need to be extracted, accounted for methodologically, and synthesized. A reliable critical synthesis and incentive to boost research in this relatively new domain of AVT research is urgently needed. Pooling findings and methodologies is a crucial step to promote their comparability, reliability and complementarity, and to build up a catalogue of recurrent aspects and features, translation strategies and, critically, pragmatic specificities, as a platform for related research, on reception, for example. This communication will report on a project that has been addressing this need. The aim of the project has been to develop a principled framework to record research on cross-cultural linguistic representation in AVT, with a view to compiling an online database as an expandable primary resource for research in this field, and a drive to innovation in exploring the challenges of representation in AVT.
The contemporary theoretical and practical field of Translation Studies, epistemologically impacted upon by Cultural Studies, especially in the last decade, has been paving its ways into the problematics of intercultural and interlinguistic relations between territories geopolitically marked by the afro-diasporic experience. In Brazil, specifically, the social-discursive dissemination of the black diasporic culture has been proliferated more clearly throughout music and performative arts which use the body as a media support. With respect to literature, more recent trends towards the academic discussion and institutionalization of Afro Brazilian Literature at various levels have been opening channels of connection to practices and theoretical reflections that explore the powers of a translational movement between our afrodescendant literary production and the American one. Following this flow, this communication will be taken as an opportunity to trigger the academic collective reflection and the translational praxis connected to the contemporary possibilities of translation between these two aesthetic and historical discursive fields; to its pragmatic challenges as well as to its political forces as an interdiscursive device of identity and intellectual construction in the Black Atlantic, in Paul Gilroy’s sense. For this purpose, the theoretical mediators to be used are constituted by a set of concepts from Jacques Derrida’s philosophy (différance, undecidability, erasure, supplement, solicitation), that have been highly influential to the thinking of intellectuals such as: Homi Bhabha and his concepts of “liminality”, in-betweenness and intercultural negotiation; Gayatri Spivak (politics of translation and subalternity); Anthony Appiah (thick translation). The corpus of research in dialogue with this theoretical apparatus will be formed of a set of cuttings of literary texts of some African-American authors (Toni Morrison, Janus Adams, Langston Hughes, Maya Angelou) and Afro-Brazilian writers (Conceição Evaristo; José Carlos Limeira, Cidinha da Silva, Guellwaar Adún). Finally, the articulations between theory and literary material will be aiming at investigating some pragmatic possibilities of intercultural translation as a form of political practice active in the creation and reinforcement of discursive bonds and imaginary borders in the wider space of the Black Atlantic.

Translator Training and the Development of Strategic and Instrumental Subcompetencies
Tânia Liparini Campos and Camila Nathália de Oliveira Braga

The main goal of this study, developed under the project Competência Tradutória e Formação de Tradutores: o desenvolvimento das subcompetências específicas do tradutor - CNPq 485158/2013-2 (Translation Competence and Translator Training: developing subcompetencies specific to translators), is to investigate the development of strategic and instrumental subcompetencies in translation students through the identification of the
main strategies for solving translation problems adopted by the subjects under investigation. It is an ongoing longitudinal study, to be conducted between the years 2013 and 2016, which draws on PACTE’s (2003) holistic model of translation competence and its concept of translation competence (TC): “the underlying knowledge system needed to translate”. According to PACTE’s TC model, translation competence consists of five subcompetencies: bilingual, extralinguistic, knowledge about translation, instrumental and strategic. The instrumental subcompetence is related to the use of documentation sources, while the strategic subcompetence is related to the management of the translation process and the development of strategies for solving translation problems. Data were collected using the programs Translog (logging keyboard activity and pause duration) and Camtasia (screen recording). Drawing on Jakobsen’s (2002), PACTE’s (2005) and Liparini’s (2010) methodologies, the type of pause (orientation and revision) and support (internal and external) used by the subjects during decision taking were identified and classified, as well as the main documentation sources. Results of the first research phase indicate that the occurrence of orientation pauses prevails over the occurrence of revision pauses and the main type of support adopted by the translation students investigated was simple internal support. The main sources of documentation used by the subjects were Google Translator and WordReference. The next steps of this research consist of triangulating results of the first phase and data about the quality of the translations rendered by the subjects as well as data to be collected in the second (year 2015) and third (year 2016) phases of this research in order to map three different development stages of the instrumental and strategic subcompetencies of the translation students under scrutiny.

Subtitling and Resubtitling Andrea Camilleri’s Montalbano
Margherita Dore

Adrea Camilleri’s vast literary success in Italy and abroad is mainly due to his most famous fictional character, Inspector Salvo Montalbano, who appeared for the first time in 1994. He started as a fictional character and has subsequently become popular in a large range of other media: television, radio, comic strips, the Internet and computer games (Mikula 2005: 31). The fascination of Camilleri’s novels lies mainly on the language that the author managed to create. He makes use of (neo) standard Italian, a Sicilian local dialect, a mixed form of Sicilian and Italian (or “Italicized Sicilian”) and a so-called “macaronic language”, which is “a mix of bureaucratese, popular Italian and Sicilian dialect” (Consiglio 2008: 50, and cf. also Vizmuller-Zocco 2009). All these distinctive textual features have been successfully transferred onto the small screen by the Italian national broadcasting company RAI that so far has produced and broadcasted 9 TV series for a total of 26 episodes. This has certainly contributed to enhance Montalbano’s popularity not only in European countries such as Germany, France, Spain and the UK but also in Australia and the USA. Interestingly, all three Anglophone countries have opted for producing their own subtitled versions. The British public corporation BBC created its own subtitles to cater for British public whereas the Special Broadcasting Service produced new subtitles for the Australian audience. Similarly, the MHz Networks has broadcasted and marketed a new subtitled version of the all 26
episodes for the American viewers, claiming on their website they created an “improved translation of English subtitles” (http://www.mhzworldview.org/about/press/detective-montalbano-back-better-ever). This pilot research study concentrates on the first four Italian original episodes of the Montalbano TV series Il ladro di merendire (The Snack Thief), La voce del violino (The Voice of the Violin), La forma dell’acqua (The Shape of Water) and Il cane di terracotta (The Mystery of the Terracotta Dog) and their subtitled BBC (TT1) and the MZH Networks (TT2) versions. The systematic investigation of all three datasets seeks to bring to the fore those translation issues that such a peculiar audiovisual text can pose during its transfer. Most importantly, it will seek to understand on what ground the British and American versions differ and whether (and if so, to what extent) each country’s cultural and linguistic peculiarities have affected the translator’s decision-making process.

**Word Repetition: A Portuguese-English Contrastive Corpus Linguistics study**  
*Paulo Kloeppe*  

Aiming at contributing to improvements in linguistic performance of translators and Brazilian students of English, the communication addresses an ongoing research that has been investigating a possible link between Corpus Linguistics and Psycholinguistics, via a contrastive corpus-based study that approaches word repetition. Following the assumption that word repetition in English is not as problematic as it is in Portuguese, as asserted by Dr. Lourdes Bernardes Gonçalves, a researcher affiliated to University of São Paulo (USP), three hypotheses related to textual cohesion, polysemy and lexical ambiguity, and lexical priming were set as the main axes of the research. The first two, concerning internal relationships found in the English linguistic system, have been being investigated in order to provide theoretical argumentation to explain the empirical data obtained from the approach to the study corpus. The third one, linking frequencies of collocations in English to lexical priming notions, has been being studied in order to seek for evidence that can support the proposition that the effects of word repetition are neutralized in the lexical processing in English. Given this picture, the communication consists of two dimensions: (1) presenting and explaining some quantitative data that highlight higher frequencies of occurrence of lexical repetition in English, when compared with lexical repetition in Portuguese, and (2) presenting a couple of outcomes of some studies that can help in tracing ways to a better understanding of the effects of lexical repetition on English speakers cognition. The first dimension, coming from the application of the software WordSmith Tools in horizontal and vertical approaches to an 854,167-word bidirectional parallel corpus, are theoretically underpinned by some studies of Sinclair, Berber Sardinha, McEnery and Xiao, Halliday and Hasan, Baker and Olohan. The second dimension is comprised of some argumentation found in the Lexical Priming Theory as presented by Hoey, the Framing Theory proposed by Goffman, which was later applied by Marcuschi in his Textual Linguistics, Klein and Murphy’s studies on processing and storing homonymous and polysemic words and some tests undertaken with words, under laboratory conditions, as one conducted by Meyer and Schvanefeldt.
The research, in sum, assumes that English speakers accept repetitions of words more easily than Portuguese speakers do it due to internal relationships of the English language, which possibly neutralize the effects of lexical repetitions on cognitive processing in English. Besides, it is believed that being this notion internalized by translators and Brazilian students of English, it can help them make better lexical choices when struggling with deciding whether or not repeating lexical items.

Translation expertise is understood as the attitudes, skills, abilities and knowledge translators possess to adequately perform their professional activity (Munday, 2009:234). It is assumed that experienced translators produce higher-quality translations than inexperienced translators. Even though a number of studies have confirmed this assumption, Jääskeläinen (2010) points out that some studies have shown that not all experienced translators produce high-quality translations. Professional status does not necessarily equate to high-quality translation performance and, conversely, inexperienced translators may display behaviour characteristic of expertise (Tirkkonen-Condit, 2005:406), so that sometimes translation students outperform experienced translators. Translational creativity is one dimension of translation expertise (PACTE, 2009:209; Göpferich, 2009). In a corpus-based study of translation expertise, Redelinghuys and Kruger (in review) find that inexperienced translators are more creative lexically than professional translators based on the higher number of neologisms and loanwords in their translations. These results raise questions about the nature of this lexical creativity, and its relation to expertise. In particular, Redelinghuys and Kruger (in review) speculate that for professional translators normativity overrides creativity, as part of professionally conditioned risk-avoidant behaviour. Alternatively, for inexperienced translators, lexical creativity may be the effect of inexperience. In this reading, what appears as innovative coinages are translation errors; and the higher frequency of loanwords is a transfer effect caused by poorer language proficiency, susceptibility to priming, and dependence on literal translation to minimise cognitive demand. This study explores these hypotheses, by studying the occurrence of lexical creativity in the translations of experienced and inexperienced translators in terms of the degree of cognitive effort used to translate source-text neologisms. It is assumed that creative translation processes are cognitively more demanding than the invention of words on the fly because the translator switches from a more automatic translation mode to a more effortful mode. A quasi-experimental combined process- and product-oriented design is used, in which an extract of Roald Dahl’s The BFG containing instances of neologisms is translated into Afrikaans by experienced and inexperienced translators. Cognitive effort is measured by eye-tracking, keystroke-logging and EEG-recording data, and correlated with translation choices to investigate the expertise-related cognitive profiles associated with the translation of creative lexical items.
This paper proposes a mediation approach to investigate the relationship between language and power in the translation process and develops an integrated theoretical framework for mediation investigation. The notion of mediation is first proposed by de Beaugrande & Dressler (1981) in a monolingual context and is redefined in the bilingual context of translation in the paper, which accentuates such “expunging or altering” (Tytler 1978:54) in the text as an intention-based activity in the process of linguistic / cultural transfer. The translator as mediator intervenes in the translation process by guiding the translation in favor of particular translating parties wherever necessary, and the particular ways of mediation in translation represent ideological orientations of particular translating parties. In this connection, this paper argues that a systematic mediation investigation is effective in assessing the impact of the underlying power and ideologies in the translation process and unveiling how the source text is altered for the purpose of power balance in the translation process.

Primarily informed by Critical Discourse Analysis, Text Linguistics, and Systemic Functional Linguistics, the theoretical framework for mediation investigation contains a linguistic as well as a socio-cultural approach. The linguistic approach invests most attention in mediation operation at the text level, i.e. mediation in translation is traced by examining how mediation operates at the two stages of translation (i.e. the stage of information selection and configuration and the stage of information presentation) to bear upon the world presented in the source text. The socio-cultural approach places mediation in a wider social context and examines the interactive relationship between discursive mediation and social structure.

To examine the applicability of the theoretical framework, a pair of English-Chinese parallel news reports are chosen for mediation investigation, given that “the language of news plays a major part in the construction of what Berger and Luckman have referred to as the ‘social construction of reality’(1976)” (Conboy 2007:5).
for the linguistic analysis of abstracts and reviews. Abstract repositories such as PubMed, Scirus, Ateneo Electronic Repository of Abstracts, INSPEC, the Cochrane Library, Dialnet and Jstor are useful for certain purposes but have many limitations. Corpora including academic texts, meanwhile, do not always feature the two genres in question. The possibility of access thereto being restricted is another problem, as is the fact that they may be obsolete, may contain merely samples, only oral texts or texts in just one language, or may not offer quality texts, resulting in them not meeting our project's requirements. Some examples of such corpora will be mentioned for English and Spanish.

The main objective of the project on which we are embarking is to build a multilingual comparable corpus of reviews and abstracts from the fields of Humanities and Social Sciences published in academic journals indexed in AHCI or SSCI (external criterion). The corpus contains relevant metadata and the review component will be tagged for discursive markers, which will allow for rich searches within the envisaged corpus exploitation platform. The corpus currently contains nearly 1500 abstracts in English and more than 500 in Spanish, plus about 250 reviews in English and 125 in Spanish. Some of the abstracts are actually in both languages, meaning that the corpus is not only comparable but also partly parallel.

The clearest and most straightforward applications of the corpus are the teaching of languages for academic purposes; the monolingual or contrastive analysis of genres; support for academic writing; translation; and discourse and metadiscourse analysis. The corpus is intended to act as a kind of multilingual model of well written academic texts in general, and quality reviews and abstracts in particular. Although the project is still in its infancy, an initial analysis of the corpus has provided interesting data ready for use in the classroom. Concordances will be presented for illustration purposes.

The Analysis of Processing Cost in the Translation Process of DPs with Multiple Premodifiers
Paula Diniz and Erica Rodrigues

This paper investigates procedural processing cost involved in the translation of complex DPs with multiple premodification (by two or three noun and adjective modifiers) in English from a psycholinguistic perspective applied to Translation Studies. Three experiments were conducted with experienced and novice translators and were aimed at investigating the DP translation process regarding the position of heads and modifiers in DP structures in both languages, the influence of the number and types of modifiers on the renderings and the potential syntactic ambiguity present in some types of DPs. The experiments were designed by employing the techniques and software used in Translation Process research (Translog© and Camtasia©) and in Psycholinguistics (PSyscope). We also investigated whether the translators considered structural cost associated to the processing of correspondent DP structures in Portuguese, when judging the plausibility of a translation. We evaluated if translators took into account morphosyntactic aspects related to adjective position and gender of the modifiers in an attempt to avoid possible ambiguity in Portuguese. The results suggest that number and type of modifiers are
related to processing cost involved in the DP structure in English. The greater the number of modifiers, the greater the cost involved in the processing of DPs. In addition, the presence of a noun as a modifier seems to increase cost related to the DP structure. The results also show that experienced and novice translators are able to correctly identify the head of the structure and make use of strategies to reduce processing cost regarding the translated DP. Translators tend to reorganize the phrase in Portuguese and choose structures that are less cognitively demanding for the translator and the reader (non-ambiguous renderings), and they also avoid any option that could sound awkward in Portuguese. An integrated analysis of the translation processes revealed that the translators’ editing procedures on the translation macrolevel were also observed on the DP editions.

Rewriting the classics for new ears: The accommodation of Spanish plays in contemporary Britain and America

Jorge Braga-Riera

In the last four decades, drama translation (specially stage translation) has awakened scholarly curiosity, as seen in the unprecedented boom of conferences, seminars and publications on this particular field. This interest has continued and matured in the new millennium, with research focusing on performability, authorship and acculturation (Espasa 2013). In the case of Spain, the focus has been mainly on the rendition of the “otherness”, without much notice being paid to how Spanish playwrights are exported abroad. At the same time, theatre practitioners in the UK and America have approached Spanish Golden-Age drama with new eyes, resulting in new, actable versions that in many cases adopt postmodern perspectives. Within this particular context, this study has a two-fold objective: on the one hand, to analyse how the Spanish classics are retranslated for contemporary English-speaking spectators; on the other, to observe to what extent the cultural background of these audiences has a say in the ways current translators accommodate their discourse. To this aim, a number of English plays recently retranslated from Spanish Golden Age comedias and premiered in Britain and America will be taken as a means of exemplification. Results will prove how deep-rooted topics in the Spanish classical theatre (humour, the intricate code honour, sex and the submissive role of women, among others) are made performable in a different language and culture, sometimes leading to a total distortion of the original idiom and register. Besides, and given the performance-oriented nature of these fresh translations, non-verbal factors also emerge as essential elements of analysis: which plays are retranslated and why, the translator’s background, the role of the stage directors, the use of particular clothes and props, and how the final product is marketed are illustrative of how spatial and temporal boundaries are crossed now. Finally, the geographical component (Britain vs. the USA) will also be approached, as illustrative of play choice and of the way cultural elements are eventually retained, deleted or naturalized. Ultimately, this analysis intends to provide some insights into the concept of retranslation and present a different approach (verbal, non-verbal and paraverbal) to this area that might enrich Drama Translation Studies as a discipline in the 21st century.
This paper will focus on how the language of food and related practices travel across languages and cultures, a topic that remains under-researched and cannot be disregarded, as food is vital to a cultural identity. It will address the way food elements of Brazilian culture travel across time and cultures in the hands of different translators and publishers. It will deal with the translation of words which refer to or are related to food issues and themes in Brazilian translated literature, namely Machado de Assis’ Memórias póstumas de Brás Cubas into different languages, such as English, Italian, German and published in different countries (United States, United Kingdom, Italy, Germany) between 1930 and 2013. In order to compare and describe the strategies chosen by those translators and publishers, Polysystem studies (Even-Zohar, 1990) and descriptive translations studies (Lambert and Van Gorp, 1985; Lefevere, 1985, 1992) will be considered. A comparative reading of different translations into different languages/cultures of the same novel will reveal that all translation is inevitably a form of rewriting and every translator reorganizes a work considering the needs of his/her audience/culture in mind (Lefevere, 1985; Laraia, 2009). Data show that acculturation almost always takes place when the word of a food is transferred into another context, for translation is necessarily a form of appropriation, influenced by the values of the target culture (Marconi and Presotto, 2006). The evidence provided demonstrates clearly that one cannot think about translation as the straightforward linear transfer of a novel, for the transfer process and the strategies employed by any translator are conditioned by his or her context in different periods of time. Hence, there can be no such thing as a definitive translation. Research makes one understand how texts move across cultural boundaries and shows how the work of a canonical writer can be endlessly rewritten in a new context/culture.

A Corpus-based Formative Assessment of Interpreting Students’ Performance

Jackie Xiu Yan, Honghua Wang and Hui Wu

Increased attention has been paid to interpreting quality or interpreter performance assessment in the last decade (e.g. Pöchhacker, 2001; Sawyer, 2004). Besides, some scholars proposed to apply corpus approach to interpreter training as the traditional way of interpretation assessment is not enough to come to an objective and systematic evaluation (Lindquist, 2004; Sawyer, 2004). Under this backdrop, the current project is designed with an aim to look into interpreting students’ performance through a corpus-based approach. This project will build an Error Annotated Learner Interpreting Corpus (EALIC), incorporating authentic interpretation materials. Students’ interpretation will be transcribed, tagged and stored in WordSmith 5.0. Both linguistic and paralinguistic
individual communications

Information will be tagged to the errors including the effect of the error (altered meaning, altered or diminished rhetorical device, etc.) and the mechanics by which the error occurred (omission, lexical error, grammatical error, self-correction, false-start or excessive hesitation, etc.). Based on this tagging process, errors will be categorized to provide the students with more detailed and tailored suggestions to help them reduce interpretation mistakes and develop effective interpretation strategies. The corpus is of benefit to both students and teachers. On the one hand, the data gained will facilitate problem diagnosis and progress documentation of the interpreting students. In addition, allowing for self-assessment, peer review and extensive instructor feedback, the corpus will also empower students as self-regulated learners. On the other hand, teachers can realign their teaching in response to students’ learning needs identified based on analysis of errors or problems that occurred in interpretation. Moreover, the error patterns can be used not only as a diagnostic tool for the design of instruction, but also a window to look into the mental processes involved in interpreting which is not directly observable. Thus teachers can reflect upon a wealth of authentic and categorized examples to gain insight into the complex cognitive process of interpreting to improve their teaching. The traditional way of interpreting assessment cannot meet the requirements of providing objective and systematic feedback, due to the wide variety of error patterns students may display and the complex nature of interpreting quality. Therefore, this project aims to employ a corpus approach in assessing interpreting students’ performances at a tertiary institution in Hong Kong. Students’ interpreting works will be recorded and transcribed. An Error Annotated Learner Interpreting Corpus will be built including both the transcriptions and recordings. Both linguistic and paralinguistic information will be tagged to the errors, including the effect of the error and the mechanics by which the error occurred. Based on this tagging, errors will be categorized to provide the students with tailored suggestions to reduce errors and develop effective interpreting strategies. Teachers can realign their teaching in response to students’ learning difficulties and gain insight into the complex cognitive process of interpreting.

Self-translation, Self-representation and Repetition in Samuel Beckett’s Drama

Júlia de Melo Arantes

This oral communication aims at presenting my undergoing graduate research on Samuel Beckett, focusing on his task as self-translator and as director of his own plays. I intend to examine his best known work, En attendant Godot/Waiting for Godot, to analyse the relationship between the concepts of translation, repetition, theater and representation. I consider his work as a director as a further step in his “task” as a translator; his self-translation is therefore not restricted to the linguistic level alone, but also takes place when he creates the mise en scène. When I speak of his “task”, the allusion I make to Walter Benjamin is deliberate, as many of Benjamin’s notions of translation can also be seen in Beckett’s creative process, in which self-translation is one of the phases. If, on the one hand, Beckett was very possessive and resisted when other directors proposed changes in the staging of the plays, on the other, his writing was an ongoing process,
where he incorporated, in the written text, the changes he would make during rehearsals when he directed his work. In this sense, the performance was a means of textual revision and recreation and Beckett believed that publication would be an interruption to the creative development. The hypothesis that the continuous acts of self-repetition enabled the Irish dramatist the opportunity to revise and reinvent his own art has been raised by important Beckett scholars such as Ruby Cohn, Brian Fitch, Steven Connor. By deliberately setting his “mother language” aside and choosing to write in French, Beckett was able to avoid an embellished, literary language. That is what he meant when he said that in French it was easier to write without style. Considering the slight differences presented in the French and English texts, this paper also proposes to discuss the “invisible” text which appears in the space between the two versions of the play as a possibility for the construction of meaning, something that can also be seen in the writing of Nancy Huston and other self-translators. The play En attendant Godot/Waiting for Godot is an interesting example of the process of self-translation and self-repetition developed by Beckett. The repeated words, phrases, sounds and situations the characters Gogo and Didi go through during the two acts of the play confirm the author’s obsession with repetition in many different ways. The characters repeat the title and the endless waiting it suggests, while the audience also waits for some action in the play, but they are equally frustrated in their expectation. In order to understand how the concepts of repetition and representation relate to Beckett’s self-translated theater, I intend to explore Jacques Derrida’s concept of iterability and other studies that may shed light on the discussions proposed here.

Human Translation versus Post-Editing: A Study on Process, Productivity, and Quality

Jeffrey Killman and Mónica Rodríguez-Castro

The easy availability of online information resources and translation tools has reshaped translation processes and products. Research is thus necessary to determine how the efficacy of a translation process and the quality of a translation product are thereby affected. A tool that has made considerable progress over the past two decades is statistical machine translation (SMT). Recent translation studies (Pym 2009, Garcia 2010 & 2011, Lee & Liao 2011, Şahin & Dungan 2014) indicate that SMT now can be used by university students to attain a level of productivity and quality comparable to that attained by human translation. The SMT system implemented in these studies is the open-domain Google Translate (GT). The present study uses a mixed factorial design that draws on various methodological innovations of the previous studies and introduces a few new ones. It will include various experimental tasks where participants translate passages from Spanish into English (a language pair and direction not tested by the previous studies) either by translating without MT (i.e. human translation), or by post-editing GT output. Unlike in the previous studies, participants will consist of the following two groups: a group of professional translators and a group including students currently enrolled in a translation MA and recent graduates of that program. Time taken by participants to translate will be logged and the quality of their translations, assessed by independent
experienced raters from the American Translators Association. When translating without
MT, participants will be allowed to use internet resources. Additionally, they will be
allowed to use them when post-editing. Participants’ decisions to use or not use different
pieces of text from the raw MT output will be observed to determine a positive or negative
impact on the quality of the post-edited translations they hand in. Keystroke-logging
HTER (“Human-targeted Translation Edit Rate”) metrics, which have been used in recent
post-editing studies conducted by researchers in computer science (Kaponin, Aziz,
Ramos & Specia 2012, Koehn & Germann 2014), will be employed to determine how
much the post-editors change the MT output. Finally, screen recording will be
implemented as well to observe what participants do on screen while translating (the
internet resources they use and how they use them) and whether they are benefitted
accordingly. The broad research aim is to attempt to determine if it is temporally and
qualitatively advantageous to post-edit and how it might or might not be. Specific aims
include determining similarities and differences in behavior and error type and frequency:
within individual participants (when post-editing or translating without MT), between
different participants (when post-editing or translating without MT), within the same
group of participants (students or professionals), and between the groups (students vs.
professionals). HTER metrics may shed light on the cognitive effort involved in
correcting different error types in MT output by measuring edit times, while screen
recording might reveal the difficult aspects of each task, as evidenced when participants
visibly deviate from translation per se, such as when they launch a search online.

Collaborative Translation within the Realm of Collaborative
Literature: A Promising Field Lost in the Polyphony
Ceyda Elgul

Current translation scene suffers from an intractable conflict. In practice, we see that the
hierarchy between the author and the translator is still present (i.e. Marani 2012; Schulte
2003; Vanderschelden 1998). Theory, on the other hand, persistently propagates the
visibility of the translator and the subversive nature of translation (i.e. Arrojo 2002;
Lefevere 1992; Venuti 1998). One’s view on author-translator collaboration would differ
according to which edge she relies on. The notion of multiple authorship is in a similar
situation; in respect to the hierarchy among the collaborators, there is no reconciliation
between theory and practice (i.e. Bigliazzi&Wood 2006; Karell 2002; Krawczyk 2007;
Stillinger 1991; Stone&Thompson). At this point, the present study asks whether the
theories on translator’s authorship could prove to be utile for the dilemmas of co-
authorship (Bassnet&Bush 2007; Buffagni&Garzelli& Zanotti 2011; Lefevere 1992;
Marani 2012), and vice versa.

The collaboration by Guillermo Cabrera Infante and Suzanne Jill Levine in their 1971
translation of Tres Tristes Tigres into English is a mirror to this situation. This particular
case shelters both the post-modern and the traditional views on authorship, translation
and collaboration. Levine presents herself as the ‘subversive scribe’ of Three Trapped
Tigers, and by many, the translation is acknowledged to be an inspiring work of its own
literary values. However, the translator’s memoirs and interviews (i.e. Levine 1991, 2007; Schwartz 2005) raise the question that whether Cabrera Infante’s authorial superiority lies behind the subversions of the translator, which would eventually add to the hierarchy in between.

**Translating experimental, multimodal poetry. A case study of the translation of Katarzyna Giełżyńska's video collection C()nduit.**  
*Aleksandra Małecka*

Translation, or adaptation, of film poems, animated or kinetic poetry and other multimedia works, poses a number of questions for translation theory and practice. Dealing with such pieces involves bringing into the target language and culture multiple formal layers of the work, not only text, but also sound, image and motion. The interplay of signifiers between the various media layers of the work amplifies the constraints to be addressed by the translator, making the concept the basic unit of translation. The English translation of the 2013 online collection of 29 video poems by Katarzyna Giełżyńska was premiered at the ELO Media Arts Show in June 2014. This paper is an attempt to analyze the strategies for translating multimedia work, taking up the example of C()nduit as a case study. It attempts to place the new challenge within established paradigms and strategies for the translation of conceptual works of literature. Special attention is devoted to the political question of intranslatability and possible means of addressing it in the translation and curating of such projects. Even if through tackling sound, text and image, the wordplay, puns and multiple meanings are presented to the English-speaking audience, there remains the question of the context, which is particularly important in minimalist, conceptual works. In this case the context to be tackled is the Polish poetic tradition and its postulate to describe the world, as expressed in the essay *The World Not Represented* by Julian Korhauser and Adam Zagajewski. The translator/curator must address the question of whether the work should be presented visibly and markedly as a translation, alongside the original and with curatorial comments on the underlying cultural tradition, or as an independent whole. An extreme response to the cultural impossibility of translation is abusive subtitling. The supplement „abusive translations” added to the collection by Piotr Marecki constitute a performance that strongly comments on these issues. The review of possible approaches to equivalence in translating multimedia works is followed by a discussion of what this type of task entails for the description of the craft of translation and how it challenges conventional perceptions of the role of the translator. Multimedia translation requires often the collaborative effort of a number of specialists, posing questions about the status of the author and the translator, arguably redefining their relationship, as well as that between the original and the translated work.
The general objective of this paper is to present the first results of a descriptive study of the translation undertaken for the dubbing of the Spanish television series Física o química [Physics or chemistry] in Italy, with particular emphasis on the translation of sexual elements.

Física o química is set in a secondary school in Madrid. Its main characters are teenagers and teachers, and its storyline revolves around the relationships between them. The nature of the series means that it features dialogues containing many colloquial traits typical of the language used by youngsters, as well as scenes involving the issues that tend to preoccupy teenagers, such as religion, sex and drugs. We thus have two specific objectives in this paper. The first is to analyse, based on a quantitative and qualitative comparative approach, how the presence of signs of orality is tackled in Italian, in terms of naturalness or of distance between the spontaneous oral language used in the original version of the series and the more “prepared” oral language used in the Italian version. The second is to analyse how ideology has influenced the way in which certain social and cultural aspects have been translated, in some cases leading to the distortion or even complete removal of elements deemed taboo.

In our linguistic analysis of the colloquial features of Peninsular Spanish and their translation into Italian, we will describe the type of register used in the original and Italian versions of the series to ascertain whether they have an equivalent degree of naturalness. In our analysis of the translation of sexual elements, we will describe the techniques and strategies used to solve the translation problems that such elements pose from an ideological perspective, according to the norms of the target culture, as sex is a topic that is often the object of debate and censorship in translation practice.
INDIVIDUAL COMMUNICATIONS

professionalization remain scarcely studied. In fact, the most widespread and intuitive approach to the development of the profession has consisted of identifying the key characteristics of other occupations that have reached the status of a profession and using them as a benchmark for interpreting to reach the same positive fate. A complementary approach has consisted in exploring the development of the profession as a cyclical process and a collective effort that involves the labour market, the state, professional associations or practitioners.

Against this background, this presentation will adopt a sharp focus on players’ varying perspectives on the development of the profession, and their unequal and changing power, rather than on development stages or achievements. This is because the study presented here attempts to go beyond analysing the successes or failures of specific occupational groups in reaching a specific stage of professionalization and instead sets out to map overlapping and competing perspectives on the development of the profession in the field. Understanding how players think and experience the professionalization of their activity and the weight of their voice within the field are important factors to take into account if we are to cast analytical light onto the ways players enhance or hinder professionalization.

This analysis focuses specifically on “internal players”, i.e. professional bodies as well as training and research institutions, practitioners, scholars and educators. The core of this presentation examines the control wielded by professional bodies over the market. It focuses on two specific professional bodies which have regulated the interpreting market, professional standards and access to education, in the domains of Conference Interpreting and Sign Language Interpreting. These two bodies are the International Association of Conference Interpreters (AIIC) and the Registry of Interpreters for the Deaf (RID) in the US. Against this backdrop of two overlapping and diverging systems of professionalisation, the presentation moves on to discussing recent developments in the interpreting community with a particular focus on individual players such as practitioners, researchers and educators and opens up to future directions in Interpreting Studies.

As we shall see, the picture that emerges is one of a network-like ecosystem of positionings which discloses and forecloses possibilities of social innovation and transformation in interpreting and society. With the increased connectedness among interpreting actors scattered across the globe, the interpreting community is enlarging and its underlying power dynamics are being reconfigured in ways that may shape the face of interpreting in the years to come.

What can Experimental Translations Tell us about Translation?

Katarzyna Szymanska

Is Translation Studies too literary?, Jose Lambert provocatively asked in 2005, questioning the state of the discipline and thereby heralding a lot of methodological developments that have occurred since that time. The emphasis put on other approaches and non-literary translations, however, should not let Translation Studies neglect some
important shifts in literary/artistic translation practice and the emergence of new translation genres.

In my presentation, I would like to map and discuss a range of artistic experimental translations which have been intensely exercised from the beginning of the 90s and which oscillate between literary translation practice and translation criticism. Although mentioned and analysed by literary scholars, they often went almost completely unnoticed by Translations Studies researchers (with a few exceptions: e.g. Yao 2002, Brzostowska-Tereszkiewicz 2013). These practices include, for instance, literary “metatranslations” (cf: Cetera 2005, Hermans 2007), i.e. artistic and self-referential juxtapositions of multiple variants within the translation: Eliot Weinberger & Octavio Paz’s ‘19 Ways of Looking at Wang Wei’ (1989); Stanisław Barańczak’s ‘Fioletowa krowa’ (1991), Douglas Hofstadter’s ‘Le ton beau de Marot’ (1997); Caroll Bergvall’s ‘Via: 48 Variations of Dante’s Inferno’, Anne Carson’s ‘A fragment of Ibykos Translated Six Ways’ (2012) and four Polish translators’ ‘Ten cały Brecht’ (2012). All these works subvert the traditional concept of translation by pointing to its multiple and fragmented nature, which Marjorie Perloff identified as “the Oulipo Factor” (2013). Other examples of a similar kind are artistic pseudo-translations in which translators deliberately and provocatively perform literary hoaxes. These will include: Michael Donaghy’s fake Welsh translations (1998), David Solway’s translation of the non-existing Greek poet, Andreas Karavis (2000), Christopher Reid’s projection of Katerina Brac (2001), Derek Mahon simulating Gopal Singh in ‘Raw Material’ (2011), Patrick McGuiness alias Liviu Campanu in ‘Jilted City’ (2010). By deceitfully pointing to an imagined translated self, this type of performance demystifies our expectations about translations and challenges the usual way of reading them. Then, David Cameron’s hyper-literal translations of Baudelaire, ‘Flowers of Bad’ (2007), question the stereotype of crib/literal translations as being the “truest” and most accurate equivalents of the original. Finally, Clive Scott’s inter-medial (2013) and Christian Hawkey’s synesthetic experimental translations from ‘Ventrakl’ (2010) engage with the “phenomenological reading” of translation and what Douglas Robinson in his ‘The Translator’s Turn’ (1991) called “somatic” theory in Translation Studies. All these experimental translation practices have revealed an interesting trend in the last quarter of century, which is perhaps the changing perception of what literary translation is and what is its place in the culture.

I believe that such cases can be particularly interesting for Translation Studies. Not only are their authors’ aesthetic intuitions in accordance with the discipline’s academic diagnoses. By challenging the prevailing norms of making and reading translations, such bottom-up artistic initiatives can also have a major impact on the readers’ awareness and on the new developments within the discipline itself. *List of references available upon request.
Wikipedia translation: Collaborativity, translation and the web
Mark Shuttleworth

This paper offers one of the first in-depth studies of the complex subject of Wikipedia translation. Even though Wikipedia exists in nearly 300 different languages versions, it is generally accepted that most content is the product of original writing rather than being a translation of the content of another language Wikipedia. So what is the place of translation in Wikipedia? The aim of the paper is to investigate both the organised efforts to translate sections of the encyclopaedia (or even the encyclopaedia in its entirety) for particular purposes and the ad hoc (or sometimes semi-organised) translation of specific pages on the part of individual users. Major motivations behind the translation effort are shown to include the pursuit of personal interests, the tackling of the asymmetricality that exists between different language versions of the encyclopaedia, the planned promulgation of knowledge to as many language communities as possible and, it seems, the creation of raw data for use by MT systems. The identity of the translators is also looked into, as well as how the translation process is administered, facilitated and actively developed. The paper examines examples of different phenomena from different language pairs and along the way it suggests approaches to accessing and analysing for the purposes of translation studies research the large amount of information that is available regarding Wikipedia translation within the encyclopaedia itself.

The paper views Wikipedia translation as a special case of crowdsourced translation and, more generally, of collaborative translation: although it cannot be considered collaborative in all its manifestations, even every self-motivated instance of translation by an individual user contributes to the ‘massively collaborative environment’ that is Wikipedia (Cross Lingual Wiki Engine Project Proposal n.d.). The paper also proposes an additional context for understanding Wikipedia translation: not only in terms of its collaborativity, but also with reference to the medium of the material that is translated, as an example of what might be termed ‘translation and the web’.

Interpreting Evaluation Criteria Perceived by College Learners
Hui Wu and Jackie Xiu Yan

Much of research on interpreting is concerned with the elaboration of quality criteria (Pöchhacker, 2004). In professional interpreting, where quality criteria are often assessed by employers, speakers, receivers and fellow interpreters, there is still no consensus on interpreting evaluation criteria which are more or less independent of the perspectives of assessors (Bühler, 1986; Macdonald, 2013) and the context (Jiménez Serrano, 2011; Lesch & Saulse, 2014). Linking up the interpreting quality and assessment with interpreter training, numerous analysts (Riccardi, 2002; Wang, 2012) have speculated the interpreting criteria scale from the perspective of researchers and trainers, while only a few researchers have empirically investigated the learners’ perceptions about the criteria against which their self-evaluation (Bartłomiejczyk, 2007) and peer-evaluation...
procedures are actually measured. A lack of knowledge on learners’ evaluation criteria can be an important source for difficulties in helping them to achieve in interpreter training programs. This paper intends to investigate the interpreting evaluation criteria perceived by college learners in a consecutive interpreting course. The investigators will first review a variety of perspectives on interpreting evaluation criteria in interpreting studies, and then examine the special characteristics of learner perceived interpreting evaluation criteria based on interviews, survey studies and experiments. In addition, the comparison of learners’ perspective to other perspectives will constitute an important part of this study. Meanwhile the weighting of each criterion will also be identified to show the preference of specific criteria perceived by learners. Last but not least, the researchers will explore the convergence and divergence of interpreting criteria perceived by college learners in their self-evaluation, peer evaluation and evaluation of professional interpreters. The findings will provide the educators and the learners with an important source of exploring appropriate ways of conducting self-evaluation and peer-evaluation, understanding the learning process of the learners and predicting their potential to make further advance in the consecutive interpreting course.

### Translating story generators. Nick Montfort’s World Clock and its Polish translation, Zegar światowy – a case study

**Piotr Marecki**

Translating highly computational works means adapting the three levels of the piece according to Noah Wardrip-Fruin, the code, process and surface, into another language and culture. Such an approach means that the translator is responsible for tackling all of these components (non only the surface, or output, like in most conventional translations). When translating genres like poetry generators or story generators, the translator must predict all the possible outputs enabled on the input level. The goal of the paper is to focus on Nick Montfort’s World Clock (2013), a highly computational novel written and generated in Python, and discuss the challenges connected with this new type of task. The author’s artistic goal was to realize a literary work which will describe one human minute around the world. Nick Montfort's work was inspired by a fake book review written in the 1980s by the acclaimed Polish science fiction writer, Stanisław Lem. The program, written in English, consists of 165 lines of code and randomly generates 1440 short stories, which are coordinated with the Python pytz time zones application, which matches the generated stories to cities in different timezones. The final product was actually published in the form of a traditional print book, becoming a practical realization of Stanislaw Lem's concept.

This paper is a technical report with the goal of presenting the steps necessary to produce a Polish translation of this work, going through all the three above-mentioned levels. Because of numerous differences between the grammar of English and Polish, the Polish version of the program consists of 229 lines. The translator chose to make changes in the code in order to generate from the input stories with a similar structure, but accommodating for the specifics of the Polish language. Writing the code required
addressing a number of issues, like including grammatical gender or translating the names
of characters and locations. Some other changes were dictated by the use of

timezones definitions in Python, for which there is no Polish version

COMENEGO: A Multilingual Corpus of Business and Economics
Daniel Gallego-Hernández and Patricia Rodríguez-Íñes

Although there are various specialised electronic corpora for the business and/or
economics field in existence, the majority of them only include texts in English, do not
include a wide range of textual genres, are nowadays obsolete or too small, and are
certainly not translator-oriented. There was thus a definite need to compile a large, up-to-
date, freely accessible, multilingual, multigenre corpus of business and economics texts.

Through the corpus COMENEGO (Corpus Multilingüe de Economía y Negocios) we are
seeking to fulfill the need in question. The corpus, which has solid foundations and is
progressing steadily, includes Spanish and French components (Gallego-Hernández &
Krishnamurthy 2013) and an English component (Rodríguez-Íñes 2014), all of which are
currently undergoing analysis and expansion.

The main difference among them is related to the time when these corpora were compiled:
the Spanish and French pilot corpora were built using external criteria (pragmatic
parameters mainly based on Cassany 2004) and intuitive judgments. Furthermore, the
results of a survey on the practice of translation in the field of business and economics
from French into Spanish and vice versa to justify the choice of topics and genres
(Gallego-Hernández 2013a) were not available yet at the time when the two corpora were
being compiled. In contrast, the English pilot corpus was built after having the results of
the survey (Tolosa-Igualada 2014) and having started analysing the initial categories of
the French and Spanish corpus in order to justify the text classification into seven
discursive categories (commercial, didactic, legal, organizational, press, scientific,
technical) which were initially arrived at. (Krishnamurthy & Gallego-Hernández 2012;
Gallego-Hernández 2013b; Suau-Jiménez 2014).

In this presentation, first we will briefly discuss the characteristics of the three pilot
corpora and then compare results for the seven discursive categories.

In order to try to answer the question of whether these categories have any internal
linguistic features that support/confirm their taxonomic validity, we will use corpus
linguistics tools that allow us to obtain various kinds of analytical output from the three
corpora: Antconc’s word frequency lists, concordances, and n-grams. We will compare
potential category-specific content words and metadiscursive analysis based on Hyland
(2005) in the three corpora, Spanish, French and English.

The results of the analysis of the three pilot corpora should help us to identify imbalances
and deficiencies which should be addressed, and also to confirm or reject the
classification of the corpus texts so that it can be implemented in the virtual platform
which will be presented during this talk.
This paper will underscore the relevance of Critical Discourse Analysis and narrative theory for Translation Studies by analyzing the news coverage of the Russian-Ukrainian confrontation in Crimea in March, 2014 – a period which can be defined as a “critical discourse moment” (Chilton 1987) for the commentary and debate it has stimulated both in the region and abroad. Translation, in today's globalized world, is not only an act of intercultural communication but an integral part of political discourse. It is through translation that information is made available (or not) (cf. Schäffner 2004) and that particular interpretations of reality are promoted or contested on an international level. CDA can be of great value for the study of translation as “text” and as “act” in times of conflict (Tymoczko 2002), for it is primarily concerned with “the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk” (Van Dijk 2001: 352; see also Fairclough & Wodak 1997 and Wodak & Meyer 2001). Narrative theory, on the other hand, allows us to see how translation can either legitimize or contest existing political interpretations of violent conflict (Baker 2006). Our analysis will focus on the Russian news translation website InoSMI (ИноСМИ), a media project affiliated with RIA Novosti news agency that monitors and translates foreign press into Russian and features among the most read news websites in Russia. In order to understand how translation contributes to the creation of a particular discourse on the Crimean situation, we will look closely at the choices made by the translators and the editorial board on different levels: how is the news presented on the website? Which articles are selected for translation? To which textual and extratextual strategies do the translators resort? How are the opponents in the conflict identified? Which voices are heard and which muted? Special attention will be paid to strategies of recontextualization and framing.

This paper presents findings from a qualitative study of the work of Public Service Interpreters (PSIs, the UK term for interpreters who facilitate meetings between non-English speaking persons and public services such as health, social welfare, police and immigration services). It focuses on how PSIs learn to manage emotions in order to perform a neutral and impartial role, through their education and training as well as their workplace experience. The emotional aspect of PSI has been noted in previous research (see for instance Hale, 2011; Tipton, 2010; Valero-Garcés and Abkari, 2010; Edwards et al., 2006; Angelelli, 2004), but there is a dearth of literature which focuses in depth on the experience of emotion within PSI, despite its significance. The paper therefore provides new insights in Translation and Intercultural Studies by adopting an innovative approach to critical discourse analysis.
interdisciplinary approach that brings together critical interpreting studies with sociological understandings of professions and of workplace learning.

The paper draws on a completed doctoral project conducted within a critical interpretive paradigm. The data were generated through narrative interviews with 11 experienced PSIs in England to enable participants to reflect on their experiences (Schostak, 2006; Goldbart and Hustler, 2005; Sparkes, 1992), since narratives can reveal how these are bound up with power (Bathmaker, 2010). The data were transformed through narrative synthesis (Colley, 2010) in order to preserve the holistic nature of the accounts. These accounts were then analysed using Hochschild’s (1983) concept of emotional labour, which theorises the workplace requirement – notably in human service work – to manage one’s own and the client’s feelings in order to produce appropriate emotions as an integral part of the service offered.

Findings reveal that emotions are omnipresent in PSI, although there is limited guidance on how interpreters can deal with emotional challenges faced due to settings, users or providers. They provide empirical evidence on how the control and management of feelings is central to accounts of their learning in the workplace. Practitioners therefore learn to cope by spontaneously developing coping strategies, but sometimes have to pay a high cost for the emotionally-challenging nature of their work. In addition, the research also identifies the paradoxes that this affective aspect of PSI work involves. PSIs often work in emotionally-charged situations, yet they are officially required to control their emotions. Parties involved in interpreted interactions may feel trust or suspicion towards interpreters. Other professionals may expect PSIs to provide emotional support to clients and disregard their protocols of impartiality. Consequently, PSIs not only have to manage their own emotions, but the emotions of service users and providers. Yet in contrast with other professionals working with the same client groups, there is no supportive counselling provided for PSIs. The paper concludes that PSIs’ daily dilemmas in the workplace require a critical analysis of emotional labour that pinpoints the complexity of social interactions, power relations and the very global/historical context that has brought the practice of PSI into being.

Integrating Multimodality in the study of Dialogue Interpreting

Elena Davitti

Over the last few decades, the availability of video equipment has enabled a more sophisticated and in-depth analysis of social practices and talk in interaction. Since then, multimodality, i.e. the study of situated (para)linguistic and embodied resources (i.e. verbal ones combined with gestures, gaze, facial expressions, head and body movements), has been conceptualised and implemented in different ways by a number of different disciplines and research communities. Multimodal approaches to communication have provided methods and frameworks for identifying meaning-making resources which encompass visual, aural, embodied and spatial aspects of interaction. For instance, since the mid-1970s, micro-analytical and ethnomethodologically-oriented studies of monolingual spoken interaction have gone a long way showing how participants draw on
a rich range of multimodal resources to co-construct the interaction (Goodwin 2000; Mondada 2009; Stivers & Sidnell 2005; Streeck et al. 2011).

Despite the obvious relevance of multimodal resources in any type of interpreting activity, particularly face-to-face spoken and signed language interpreting where parties share a physical interactional space (Mondada 2009), very little research has attempted to investigate dialogue interpreting (DI) more holistically, as a situated, embodied activity where multimodal resources play a central role in the co-construction of the communicative event. The present paper argues the need to consolidate the dialectic between multimodal interactionist approaches and interpreting studies: DI will only reveal itself in full through integrated, rigorous and interdisciplinary methods designed to investigate the interplay between multiple levels of interaction, i.e. looking at verbal in conjunction with visual, aural, embodied and spatial meaning-making resources. The call for reflection on such issues is further strengthened by the emergence of new modes of interpreting, such as video-mediated interpreting, where interacting via screens without sharing the same interactional space adds a further layer of complexity to multimodal dynamics of such events.

Drawing on authentic extracts from interpreter-mediated interaction, the adoption of a multimodal approach will be exemplified and problematized. In particular, extracts showing how multimodality can enrich our understanding of participation dynamics in DI will be used as a case study to pinpoint systematic challenges and pitfalls which may arise in this type of analysis. Conclusions will highlight how moving towards a paradigm shift in interpreting studies is key for the advancement of DI as a professional practice and as a field of enquiry.

The Spanish "Hamlet" by León Felipe. Characteristics and history of a newly-discovered translation

Inmaculada Serón Ordóñez

At a moment when the translation and edition of Shakespeare’s works is thriving across the Hispanic world, a never-published translation of “Hamlet” by one of the most successful of Shakespeare’s into Spanish stage translators has come to light. The translator is León Felipe (1884-1968), a well-known Spanish poet. Of all of his Shakespearean translations (or “paraphrases”, as he used to term them), what we had available up until now was his versions of “Macbeth”, “Othello” and “Twelfth Night”, which he wrote while exiled in Mexico due to the Spanish civil war. The latter is the version of the comedy that has been staged more often and widely in the Hispanic world, with acclaimed productions in Mexico, Chile, Argentina, Spain, Costa Rica, Venezuela, etc. As regards León Felipe’s “Macbeth”, it sparked the enthusiasm of major Spanish actors to stage it under the direction of the eminent director Luis Buñuel – and, noteworthy, it was the effort that the poet held in highest esteem of all of his poetic works. It was known that León Felipe also rendered “Hamlet”, but the translation was thought to have been destroyed by him during a bereavement-related depression. Nothing else was known about it, until it was found in the form of a manuscript together with other
documents; these, for example, place its date of composition in the mid-twentieth century and show considerable interest on the part of the theatre world of the time in staging it. The interest that León Felipe’s “Hamlet” attracts today is evidenced in the attention that its discovery has drawn from mass media and from the worlds of both theatre and literary publishing. Close to one hundred media from Spain, Mexico and other Hispanic countries have covered the news, and actors, directors and publishers from both sides of the Atlantic have contacted the researcher responsible for the discovery, i.e. this paper’s author. The manuscript found demanded arduous editing work. This is why no information has been disclosed so far regarding the translation’s characteristics. The first available data in this respect will be provided in the present paper, where this data will be set in comparison with the main features of the other Shakespearean translations by León Felipe. The present paper will also attempt to reconstruct both the motivations behind the translation and its journey until it was found, besides shedding light upon the reasons why it was not published.

Translation as a key strategic tool for knowledge and intercultural transfer.
Louis-Marie Clouet and Sandrine Peraldi

This paper aims at analyzing the phenomena of meaning construction, and the key role that translation can play in knowledge transfer in multinational companies. Globalization, beyond the growing use of English as a new lingua franca, has greatly expanded economic, cultural and leisure exchanges, propelling our world into a plurilingual dimension. Although many firms are not always able to dedicate a whole unit to translation matters, the activity of translating and interacting with other countries has become an everyday reality. In these multilingual and multicultural environments, it has become essential for companies and large organizations to rethink the role of languages and consider translation as an “interlinguistic mediation that allows communication between members of communities of languages” (Ladmiral, Lipiansky 1989).

The authors will therefore study to what extent translation can contribute to meeting these needs for building of meaning, in organizations where people and groups from different culture and language coexist and have to cooperate. Inside multinational firms, managers find themselves more and more in this mediating role between cultures. What used to be and still is a particularly sensitive reality for collaborators in international mobility – be they impatriates (from the subsidiary abroad to the headquarters), expatriates (from the headquarters to the subsidiaries abroad), or Third Country Nationals is also a growing and significant reality for managers in charge of multicultural teams.

The translation process and therefore the translator’s competences can be helpful to decode what is at stake in a context where intercultural communication and management are needed, and could even constitute a paradigm of them. As we know, the process of translating is never purely a matter of rendering an unalterable meaning from one language into another, but is clearly the construction of a comparable and shared meaning (Porter, Samovar 1994). This interpretative activity (Seleskovich, Lederer 1984) can lead
to the implementation of comparable actions in different “universes of sense” (D’Iribarne 1989, 2002). In that sense, translation can be considered as a key managerial competency and a strategic vector of knowledge transfer in multinational companies.

To illustrate this, a case study, presenting the elaboration of managers’ performance review documents and their translation in various languages [1], will show how translation can be placed at the heart of managerial practices that tend to aggregate entities and collaborators on a shared meaning, then translated in various languages and cultures of an international firm.

[1] A project aimed at creating a “Managerial Competencies Model” (MCM) and the harmonization of performance evaluation (called “Annual Review Form” (ARF), for an international firm named Y (7000 people in 40 subsidiaries, operating in more than 200 countries.

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**Investigating conceptual and procedural encoding in human translation and in post-editing processes from Japanese to Portuguese**

*Kyoko Sekino*

This ongoing exploratory study aims at analyzing cognitive processes when subjects perform two tasks, i.e., when translating an original text from Japanese into Portuguese and when post-editing machine translation output produced by Google Translate. Drawing on Wilson (2011), we assume that the conceptual-procedural distinction postulated by relevance theory entails a cognitive commitment. According to the Blakemore’s consideration (1992) onto the procedural encodings, those seem to entail translators/post-editors more or as much effort as the conceptual encodings. To the extent that it does, Alves & Gonçalves (2013) have hypothesized that if most conceptual words also carry some procedural meaning, effort in translation should be greater when processing procedural encodings. Their results confirm their hypothesis that procedural encodings demand more processing effort from translators. In this paper, we test Alves & Gonçalves’s hypothesis in human translations and in post-editing of machine translated output from Japanese into Portuguese. We expected to identify distinctive characteristics in the process of translation/post-editing of two typologically distant languages. Considering a marked structural difference (SOV in Japanese versus SVO in Portuguese), we assume that the processing of procedural encoding in the source texts will entail more effort by translators and post-editors alike. To assess subjects’ performance we used the key-logging software Translog-II; the eye-tracker, Tobii Studio and retrospective verbal protocols to investigate the performance of 20 participants, namely 10 professional translators, 10 advanced Japanese language students. We based our analysis on the taxonomy proposed by Alves & Gonçalves, that is to mark; when (which stage of translation), what (lexical units which involve concepts or not) and what distance between micro translation units, observing the unfolding of micro and macro translation units (Alves & Vale, 2011). Our results for the Japanese-Portuguese language pair corroborate Alves & Gonçalves’s findings, showing that processing effort is greater when dealing with procedural encodings in both manual translations and post-editing tasks in the
quantitative analysis using data of editions as well as fixation counts and fixation duration. The results also suggest that there may be more processing effort when subjects deal with rearranging words’ order.

The native teacher in the Translation classroom: impact on teaching and learning

*Dorothy Kelly and Sara Horcas*

The majority of university level translation programmes are structured around practical modules on different kinds of translation in various language combinations and directions. Standard practice is for each module to centre on one language combination and one direction. One of the implicit givens of translator education is that the teacher of practical translation courses should be a native speaker of the target language, and programmes often cite this as an indicator of their quality. This paper analyzes the origin of and reasons for this practice, and goes on to question the unwritten rule on which it has come to be based. It will explore actual practices concerning the assigning of teaching to staff on university translation programmes in relation to directionality. It will then examine their impact on teaching and learning. A multi-perspective approach is taken, analyzing the issue from (1) institutional, (2) teaching staff’s, and (3) students’ points of view. The results of qualitative research into the perceptions of all three groups will be presented. Based on an analysis of the differences between the two major directions of translation, the paper will argue that the “native teacher rule” often imposes an approach to translation teaching and learning in which the specifics of the process in each direction of translation (principally into and out of students’ native language) are ignored. It further argues that it encourages students to be more passive, less confident and can be a source of frustration and demotivation. And that it ignores growing internationalization of the classroom. Finally, alternatives such as team teaching, teaching both directions of translation in the same module, multi-language or non-language specific teaching are considered.

Translation and Interpreting of Sign Languages as Affiliated to Interpreting Studies

*Teresa Dias Carneiro*

Inserted in the field of recent advances in signed and spoken language interpreting research, I would like to propose some reflexions on the potential affiliation of sign language research to the field of Interpreting Studies. As the PhD thesis by Sophie Pointurier-Pournin entitled "L'interprétation en langue des signes française: contraintes, tactique, efforts" (June 2014, ESIT - Université Paris 3) shows, taking as its point of departure the conceptual framework provided by the IDRC models (Interpreting- Decisions-Resources-Constraints) and Daniel Gile’s Effort model of simultaneous
interpreting between spoken languages, the analysis of the process of sign language interpreting and study of the cognitive load inherent in encoding information from a spoken language (an auditory-vocal modality of language production) into signed language (a vision and gesture-based modality) is grounded on the set of constraints involved in the exercise of sign language interpreting, as distinguished from those generally observed to apply between spoken languages (including languages syntactically far apart), such as socio-economic constraints, linguistic constraints and, finally, spatial constraints. As I understand, the support of Translation Studies is not enough to study this process (as advanced by Professor Maria Lúcia Vasconcellos, from UFSC, in her paper entitled "Tradução e Interpretação de Língua de Sinais (TILS) na pós-graduação: a afiliação ao campo disciplinar 'Estudos da Tradução'"), which have to be complemented by the support of Interpreting Studies applied to sign language process research. After rapidly presenting the most important conclusions drawn by Pointurier-Pourvier, the aim of my talk is to extend this discussion to Brazilian Sign Language research and question the dynamic potential of reflecting on LIBRAS through Interpreting Studies tools, methods and support, based on observations taken from my work as a professor of Translation Studies to undergraduate students of LIBRAS programs at UFRJ (Rio de Janeiro Federal University), either to become bilingual Portuguese-LIBRAS Elementary/High School teachers or Portuguese-LIBRAS interpreters.

Comparable corpus study and register characterization
Kelen Cristina Sant'Anna de Lima, Igor Antônio Lourenço da Silva and Adriana Silvina Pagano

This presentation reports on researched geared towards the development of a model to account for text production and variability within a multilingual environment (FIGUEREDO, 2011). It supports an interface between Translation Studies and Corpus Linguistics (MCENERY; XIAO, 2007; GRANGER, 2008) oriented towards the semiautomatic analysis of comparable corpora. It reports a study of patterns of language use (SINCLAIR, 1991; BERBER SARDINHA, 2004) in a comparable corpus compiled with texts on newborn screening for sickle cell disease ascribed to three specific text types and thus labelled by language users: 1) research articles, 2) technical guides (specialist-technician interaction), and 3) leaflets (specialist-layperson interaction). Text sampling was carried out following Biber (1990) as adapted by Neumann (2005). The texts were automatically and manually annotated and queried using the software R to obtain co-occurrence patterns of specific lexical and grammatical items. After classifying and computing these items, the analysis targeted patterns of use that account for how each text type could be classified according to their socio-semiotic process. The corpora were subsequently POS-tagged using Treetager. Chi-square tests, Fisher’s exact tests, and Z tests were carried out to identify patterns of word classes that could be taken to differentiate subcorpora and could support further analyses aimed at characterizing the registers with which the texts in each subcorpus were associated. Excerpts of 1,000 words were selected to represent each text type in English and Portuguese (BIBER, 1990) and classified according to language typology in the context of culture (cf. MATTHIESSEN;
INDIVIDUAL COMMUNICATIONS

TERUYA; WU, 2008). These texts were pasted to UAM CorpusTool® for annotation and semi-automatic analyses of choices within the ideational, interpersonal and textual metafunctions. The results pointed to registerial differences for lexical variation, lexical density, occurrence frequency of lexical and grammatical items, and provided a word class-based mapping of how these items are distributed in the texts. In the light of Systemic-Functional Linguistics (SFL), between-text differences and similarities were underscored building on the impact of context variables (i.e., field, tenor, and mode) on the lexico-grammar (EGGINS, 2004). The SLF-based description of the metafunctional profile of the texts showed that, ideationally, material and relational processes were the main processes used to construe the real world in all text types in both languages. Interpersonally, the declarative mood, with the semantic function of information supply, was predominant in all text types both in Portuguese and in English, and the imperative mood, with the semantic function of demands of goods and services, was found only in the pamphlets and patient information leaflets. Building on the prototypical metafunctional profile identified based on the metafunctional profile, a template was developed to serve as a basis for the production of part of an ENABLING text type that is based on SFL-informed metafunctional choices. The results reported are the first within a joint project developed by the Laboratory for Experimentation in Translation (LETRA, Faculty of Arts, Federal University of Minas Gerais) and the Center for Newborn Screening and Genetics Diagnosis (NUPAD, School of Medicine, Federal University of Minas Gerais).

Finding instances of acute processing effort in sight translation: an exploratory study

Luis Miguel Castillo, Karina Zpak and Castro Rodrigo Araujo

This paper will present the findings of an exploratory study that aims at identifying instances of acute processing effort during sight translation by means of eye-tracking technology. The study was carried out at Zürcher Hochschule für Angewandte Wissenschaften (ZHAW) in 2012. The source text in the experiment was the journalistic article in English “Email virus strikes in new form” used by the PACTE group in their research on translation competence (TC) and acquisition of translation competence (ATC), whose assessment was only limited to certain segments of the text that correspond to prototypical translation problems (Rich Points). The sample consisted of German native speakers; students from the Master in Linguistics specialized in Translation at ZHAW, with a B2 level of English according to the Common European Framework of Reference for Languages (CEFRL) and with English as one of their working languages. The apparatus used to collect data was a Tobii T60. In the main experimental task, participants were required to sight-translate the source text into standard German with no access to any external resources. Furthermore, participants were able to comment on those segments from the source text they found more difficult to translate or needed to consult some kind of external resource (TAPs). The reason behind choosing this kind of translation modality, and not the traditional written translation modality, was the extension of the source text and the limitations imposed by the data collection instrument,
which made important avoiding any scrolling down by participants during the experiment in order to obtain accurate data. Analysis was carried out at Laboratory for Experimentation in Translation (LETRA), Universidade Federal de Minas Gerais (UFMG). Transcripts were made for each of the 7 sight translations, establishing the exact timing the different segments of the source text were sight-translated or commented on. With the help of the transcripts and the sight translation timing, micro and macro translation units (macro and micro TU) (Alves & Vale 2009, 2011) were established for each of the sight translations. Individual scenes and AOIs were set for each macro TUs and were the focus of the whole analysis. Results from the analysis point out to participants investing more processing effort into the sight translation of many of the source-text segments selected by the PACTE group as Rich Points for this particular text.

A Holmes inspired map for Audiovisual Translation and a visual scheme for AVT modalities: perspectives for research

João Artur Souza

The milestone work of James Holmes (1978) in The Name and Nature of Translation Studies combined with the schematic organization provided by Toury (1995) apud Munday (2001) in Introducing Translation Studies - Theories and Applications provide the kernel for my proposal of a map and a schematic organization for a possibly emerging independent (inter)discipline, Audiovisual Translation Studies. The polysemiotic nature, the space and time constraints as well as the concern with accessibility and technology in AVT - to mention a few aspects - would justify such (inter)discipline, since these questions not necessarily nor exclusively must be encompassed by Translation Studies. Besides, AVT enjoys exclusive panels on major Translation events and academic and professional events of its own, and the last decade has witnessed an increasing number of research, thematic volumes of journals and exclusive publications on the subject.

In the present communication proposal, I have three primary goals and a secondary one. The primary goals are:

i) To present a supporting graphic tool to the understanding and discussion of Audiovisual Translation (AVT) and its status in the academy, discussing the criticism from Pym (1998), and to encourage the development and consequent sophistication of this tool;

ii) To present a schematic graphic organization of AVT modalities mostly inspired by Terminological and Conceptual Issues in the Field of Audiovisual Translation (AVT) (Franco & Araújo 2011). It must be highlighted that I diverge partially from the aforementioned authors and expect that the views exposed in the communication may be contrasted with that of other researchers in order to provide bases ever more solid for research on AVT.

iii) To reiterate, exemplify and discuss the idea that both the map and the modality scheme are open and as such must be extended, revised and updated in order to meet either specific or general purposes in the teaching and researching of AVT, bearing in
mind the fact that the discussion of any map or graphic/schematic representation is the discussion of the discipline itself. Translation politics, ideologies as well as translation concepts are fundamental parts of the tension underlying the organization of AVT Studies which, if do not come to emerge as an independent discipline, should at least come to have more focused and relevant efforts.

The secondary aim of this communication, inspired by my professional experience in subtitling, SDH and audiodescription and my interest in AVT in a broader sense, is to provide, in a straightforward manner, research perspectives in the field which, although widely considered as broad and prolific, lacks systematic efforts, as pointed out by Gambier (2013), who asserts "we still have piecemeal research". While demonstrating the dynamic quality of the map and how research efforts would fit into it and alter it, I intend to encourage the discussion of AVT as a field of research.

Challenges of Community Translation in African Higher Education: the Role of the Pan African University
Charles Tiayon

Translation and interpreting have been amongst the top priority disciplines of the African-Union backed Pan African University (PAU) curriculum since the inception of the University in 2011. From the objective perspective of the highly diversified language needs of the continent – with five of the major world, though mostly exogenous, languages (Arabic, English, French, Portuguese and Spanish) and well over 2000 endogenous, though mostly minority languages –, the decision to introduce these disciplines in the curriculum from the onset of the University is hardly surprising. In fact, the current experiment of the Pan African University Masters in Conference Interpreting and Translation hosted by the Advanced School of Translators and Interpreters (ASTI) of the University of Buea, Cameroon, is pregnant with interesting lessons. Indeed, there is evidence that community translation technically faces far more challenges than community interpreting, over and beyond expressions of skepticism with regard to the practicality and/or relevance of the introduction and recognition of such activities in a continent which continues to be plagued by ethnic conflicts and varying degrees of threats to national and continental integration. Nonetheless, on the one hand, community interpreting is welcomed with remarkable enthusiasm, seemingly because it is seen as a natural extension of the oral tradition of most endogenous language use throughout Africa; on the other, community translation is regarded with concern, in the face of challenges ranging from issues regarding the great diversity of potential languages to be involved, language standardization and normalization, competitive advantage in the professional market, practitioners’ profile to the unavailability of training models and qualified trainers as well as other resources. The complex question that comes to mind is whether and to what extent the African experiment in community translation can learn from models of community practice that have been experimented elsewhere. Besides, there is reason to argue that community translation practice within the African set-up does go beyond the major-minor language and exogenous-endogenous language dichotomies.
INDIVIDUAL COMMUNICATIONS

It is bound to involve all African languages as a matter of human rights. Moreover, while the diversity of languages as cultural entities can be a boon to translation and interpreting theory, community translation is a necessary complement to community interpreting, especially as developments in the former, notably with the provision of well-researched reference material through written evidence, are likely to contribute to the development of the latter.

Assessing processing effort in translation: the influence of directionality and facilitation and some implications for expert translation patterns

José Luiz Gonçalves

This paper reports on some results of an empirical-experimental investigation focusing on process-oriented issues in translation studies. One investigates encoding sub-processes and their implications for translating and translator’s expertise taking into account the impact of processing effort in different levels of analysis. The theoretical framework builds on relevance theory (Sperber and Wilson 1986/1995, Gutt 1991/2000) and some of its developments that have introduced the concepts of procedural and conceptual encoding. Relevance theory established a productive and powerful framework for describing and explaining human communicative interactions based on two scientific domains: pragmalinguistics and cognitive studies. The main focus of this theory is on inferential processes, as they are considered decisive for human communication, cognitive improvement and adaptation. There are, on the other hand, some works applying relevance theory whose focus is on encoding/decoding sub-processes (Blakemore 1987; 2002, Sperber 1993, Moeschler 1998, Wilson 2011), which are considered important as well, since they take place at the initial phase, or the triggering stage for the subsequent higher order processes, and are, therefore, essential for the cognitive processing in verbal interactions. Thus, the investigation in focus worked upon the same data as the Alves and Gonçalves’s (2013) and aimed at mapping and analyzing process-oriented data in the English-Portuguese language pair, through the accomplishment of two translation tasks, one in each direction, by eight Brazilian professional translators. The translation tasks used similar, comparable texts in order to assess the so called facilitating effect in translation sequential tasks. Directionality effect was also observed and assessed. The methodological tools used for data collection were the key-logging software Translog 2006 and the eye-tracking system Tobii T-60; for data analysis, besides Translog 2006 and the Tobii Studio software, one also applied the web-based system LITTERAE, developed by Alves and Vale (2009; 2011) for the annotation of macro translation units related to target text production. Three types of processing effort data were analyzed and discussed: the task total time; the eye-fixation time for the source texts, target texts and external support searches; and the encoding-related problem solving instances. The results point to some cognitive processing regularities in expert translation behavior and open an avenue for deepening the comprehension of processing effort patterns in expert translation development.
Inferential profiles emerging from translation tasks and summary tasks - a case study involving English - Portuguese language pair

Claudia Marchese Winfield

This was a small-scale research that intended to investigate the influence of reading purpose and readers’ experience on task products and inferential processes in two study conditions, namely reading for summary purposes and reading for translation. The theoretical background guiding this study stemmed from models discourse comprehension as well as models of translation processes thereby proposing an interface between discourse processing and translation studies. In terms of discourse processing, the study relied on the constructionist model (Graesser et al., 1994) the landscape model (van den Broek, Risden & Husebye-Hartman, 1995), and the models of discourse comprehension proposed by Kintsch and van Dijk (1978) and van Dijk and Kintsch's model (1983). As regards translation studies, models of translation processes include Bell's (1991) psycholinguistic model and Gutt's (1989) model. Additionally, previous studies investigating inferential processes in translation were taken into account (Alves, 2000, 2001, 2003, 2011). Six participants took part in this research, two of them were professional translators and four of them were undergraduate students from the seventh semester of the Letras Course at Universidade Federal de Santa Catarina (UFSC). Two narrative texts in English, (L2), were read, then summarized and translated into Portuguese, (L1). In addition, key-logging data stemming from the study tasks (i.e., reading for summarization and reading for translation) were collected using TranslogTM 2006, and retrospective verbal protocols were carried out after each study task. Analytic procedures involved triangulation of quantitative data from scores of the task products and total task times recorded in TranslogTM 2006, with qualitative data from retrospective protocols. Verbalizations were categorized using a framework adapted from Graesser & Kreuz (1993) in order to help identify inference types generated for narrative texts under the aforementioned study conditions. The previous experience variable indicated positive tendencies for the translators’ group and some trend towards beneficial effects for both undergraduate students. Qualitative data analysis resulting in the identification of inferential profiles was carried out to help explain efficient and strategic use of inferences in narrative comprehension. Implications of this study results led to pedagogical practices that foster the explicit teaching of inferences with a view to raising students’ awareness about inferences possibilities and functions for reading, summaries and translations. Furthermore the study suggests that there are mutual benefits in the interface between reading comprehension and translation study fields. For the purpose of this oral communication, emphasis will be given from methodological and theoretical contributions from translated-oriented research to L2 reading comprehension.
Interlingual translation is an activity that considers at least two linguistic codes, two societies and two cultures. In spite of that, the relationship between Translation and Linguistics does not seem to be taken into consideration as frequently as it could be. This paper aims at making a connection between two related disciplines, namely, Translation Studies and Language Contact Studies, whose relationship has not easily been perceived yet. In translation the processing of two languages takes place in the translator’s mind, which can cause some interference in the translated text generated by languages contact and proximity. Besides, the translated text also has to convey the cultural meaning present in the source text. In order to do that, there are some translation options available, some closer to the target language and culture so that the reader almost does not notice he or she is reading a translated text, others further from the target language and culture, which makes the translation more noticeable. This study also aims at verifying and quantifying the types of linguistic interference (Weinreich, 1970) and the types of translation modalities (Aubert, 1998) most frequent in the translation of culturally marked terms. Having this purpose, Notepad ++ will be used. This freeware software will help us quantify the categories of linguistic interference and of translation modalities after they have been annotated in XSL language on a template format file. Concerning the tags created for each linguistic interference category and each translation modality category, they will be created using abbreviations of the categories names of each one of them. After that, tags will be annotated between angle brackets, on a XML file, within Notepad ++ software. In order to generate quantitative data it is necessary to open the XML file in the same folder where the template format file (XSL file) is located. Combined with the template format file, the annotation of the texts will present the total amount of each category analyzed in the corpus on a HTML file. This will allow us to achieve absolute numbers. Awareness of interference of the contact between languages in the translated text can help translators become more familiar with some possible deviations caused by languages contact. Furthermore, if translators are aware of translation modalities, which they can use, they may achieve a translated text less susceptible to unsuitability, and consequently better accepted by the target language and culture.

Translation Studies Research at the Service of Translation Profession: a Case Study at Undergraduate Level

Maria Claudia Geraldine Chaia

This paper presents the evaluation of the didactic proposal designed for the Translation and Traductology subject, belonging to the translation training program at the School of Languages of the Universidad Nacional del Comahue. This is a case study encompassing the teaching proposal design, its implementation and its evaluation. The contents and
teaching method of the didactic proposal and the evaluation applied fit the educational, social and geographical context of the institution in which this study was carried out. Furthermore, the teaching proposal assessed seeks to contribute to change the current state of affairs of the discipline and translation profession in Argentina: the lack of recognition of translators as professionals, in spite of the important number of translation programmes at Argentine university level institutions, and the vacant state of translation studies research. These situations gave rise to the need to create awareness and interest in translation research and to train translators that can enter the labor market and behave professionally. The general objectives of syllabus design were that students acquire knowledge about the discipline; develop strategic and instrumental competences; besides, the transference ability of translation competence. In order to achieve these general objectives, the following specific objectives were proposed: that students understand the difference between translation and translation studies; acquire the terminology and specific concepts of the discipline; know the origin, evolution and current state of affairs of the discipline and translation profession; and apply the theoretical knowledge acquired to a specific translation problem. The syllabus content was organized in three units: translation history and translation theories, basic concepts on research methodology and translation profession in Argentina. The teaching-learning method employed consisted in translating texts about history of translation and articles written by translation theorists; in reading and analyzing articles about translation from research methodology point of view and finally, in the application of the theoretical knowledge acquired to a concrete, real situation. A formative evaluation was conducted during the development and for the improvement of the didactic proposal designed and subsequent remediation of problematic aspects and learner performance progress. Evidence that show the level of effectiveness of the didactic proposal designed was obtained by questionnaire application to students. Conclusions are also based on the assessment of research projects designed by students applying basic criteria for research program evaluation.

The early childhood experiences of English poet Kathleen Raine (Ilford, 1908-London, 2003) were marked by the necessity of displacement from the warm cocoon of her urban parental home in Essex to new temporary living arrangements with a close relative in a distant rural town: the poet was sent at the age of six to live with her maternal aunt in Northumberland, next to the Scottish border, at the beginning of the First World War, for protection from the dangers of a possible attack. In her first autobiography, Farewell Happy Fields, published at the age of 65 when she was a long-renowned poet and scholar, Raine narrates this childhood exile as a benevolent, Arcadian experience, from which she was sorry to return: reassuming her place in the family home was also growing, advancing unarguably towards the bitterness of an adolescent and adult urban world. This paper concentrates on one of the aspects which the poet develops extensively in the late construction of her lost childhood paradise: the recurrence to locus amoenus images of
natural beauty as the environment conducive to the growth of Romantic Imagination. This aspect takes on a special significance in the Spanish translation, which must recreate the highly evocative images of the Northern exile and the longing for lost Scottish traditions which especially resort to poetic description of a habitat-specific botanical world in order to reconstruct the environment of a lost Eden of natural beauty, unmarred by urban corruption. The specificity in the combination of transformative multilayered intertextuality, scientific botanical register, Neo-Platonic philosophical enquiry, English-French bilingualism and genre appropriation becomes a complex translation problem which requires an extensive design of strategies to honour the richness of the original text. The research that originates this paper is part of the personal collaboration to the research project "Kathleen Raine: relectura creativa de la tradición lírica en lengua inglesa" (Kathleen Raine: creative rereading of lyrical tradition in English), carried out in the IdIHCs/UNLP (Institute for the Research in Humanities and Social Sciences, National University of La Plata), Argentina.

Dealing with ancient theatre translation through performance

Renata Cazarini de Freitas

The translation of ancient drama has been under scrutiny for several years now, and in the process it has been exposed to interdisciplinarity, currently dialoguing not only with Reception Studies but more recently with Performance Studies as well (see HALL & HARROP, eds. Theorising Performance – Greek Drama, Cultural History and Critical Practice, 2010). Far from the old days when translating ancient drama was strictly understood as the transposition of its literary text into a living language and into a print version, even for the academy it is now conceivable to take into account translation’s ‘relational dynamics’, as Bella Brodzki (Can these bones live? Translation, Survival and Cultural Memory, 2007) put it. Accordingly, my challenge in translating the ancient Latin tragedy 'Medea' focusing on the stage (not necessarily for the stage once the translation in question has not been commissioned) has benefited largely from the interdisciplinary approach. Seneca’s tragedies, dated from the first century of our era, belong into a particular corpus of ancient plays largely reputed as unstageable although a few researchers and directors have put them on the stage (see Archive of Performances of Greek & Roman Drama. http://www.apgrd.ox.ac.uk/research-collections/performance-database/productions ). These plays have an episodic flavor in the sense that their scenes are not necessarily bonded to a straightforward plot and besides the conventional chorus, they are tainted by disruptive narrative and description. Some of the gory scenes also are taken as unstageable, such as Seneca’s 'Oedipus' so-called extispicium scene, the animal sacrifice with handling of the entrails (see FITCH, J. ‘Playing Seneca?’ In: Seneca in Performance, pp.1-12, 2000). The author of the recent The Dramaturgy of Senecan Tragedy (2013) Thomas D. Kohn points out to two other Senecan scenes, one in 'Phaedra', one in 'Medea' where pantomimic performance would do better than realist acting. Pantomime in ancient Rome was a dramatic performance featuring a solo non-speaking dancer under masks taking different roles accompanied by a narrative chorus or a singer and musicians. Tragedy and pantomime shared common
INDIVIDUAL COMMUNICATIONS

subjects which the pantomimus should bring forth intelligibly by means of gesticulation ‘as if the hands were tongues’ (Lucian, De Saltatione, 63). When proposing a pantomime-based performance for the 'Oedipus’s’ ‘unperformable’ extispicium scene, researcher Eric Dodson-Robson (see electronic magazine Didaskalia 8, 2011) said its ‘distinct advantage’ was the stylized yet dynamic staging over the static staging that relies exclusively on verbal description of events. A recently published work by Alessandra Zanobi (The Aesthetics of Senecan Tragedy and Pantomime, 2014) brings together text and performance illuminating a new reading of those difficult scenes. Features of the ancient pantomime can be detected in Seneca’s 'Medea' including several references to hands and the visible eyes under the mask, at the same time describing the protagonist’s erratic moves on the stage. These features might arise some discomfort within the process of translation of the ancient text into a modern theatrical play forcing upon the translator a naturalized version that displaces the embedded allusions to gesticulation. And thus a comparison of translations is here proposed.

Discourse objects in the context Portuguese-Libras (Brazilian Sign Language) Translation: a representation model for a parallel corpus aimed at building an automatic bilingual translator

Leidiani da Silva Reis, Jorge Bidarra and Mirna Fernanda de Oliveira

Present in oral-written languages and in the visual-gestural languages, referenciation strategies are a linguistic phenomenon that draws the attention of scholars worldwide. Despite the complexity of the matter, several significant advances are being obtained but with more intensiveness regarding oral languages. The same can not be stated in relation to the sign languages in general and in particular in respect to Brazilian Sign Language (Libras). The aim of this paper is to analyze how this process is conducted in Libras based on its interface with the Brazilian Portuguese language. Having it in mind, after selecting sentences from Portuguese language for analysis, an investigation of the phenomenon in Libras is carrying out. Through an interlanguage (Libras glosses), associated with their respective sign configurations, it has been possible to identify and describe the difficulties found during the translation process between those languages, particularly concerning to the way discursive objects behave in face of the retexualization. Among the results achieved so far, the use of anaphora and deixis are proving to be the most relevant expressions in Libras on cohesion and coherence. Based on that, a discussion on preliminary results show us the viability to build a Portuguese-Libras parallel corpus annotated not only with grammatical information, but also representing other important types of information.
LSP translation teaching and knowledge management
Flavia Lamberti, Jean-Claude Miroir and Lucie de Lannoy

This abstract intends to present a proposal to integrate subject matter into LSP (Language for Special Purposes) translation classes. Considering that LSP translation i) deals with a variety of fields of knowledge in different languages; ii) works with texts which can be pragmatically attributed to a specific type of discourse that ranges from highly specialized texts, such as scientific papers, to less specialized texts, such as newspapers and magazines articles or vulgarized scientific texts (Faulstich 1999); iii) needs to produce texts which are appropriate in respect to the conceptual, terminological and pragmatic dimensions (Sager, 1990), and iv) intends to concentrate on the learning strategies of subject matter instead of teaching subject matter and on training the student to recognize the information needs with regard to a given translation assignment (Kastberg; Ditlevsen 2007 and Kastberg 2009), this work intends to develop methodology in LSP translation classes which favours application of those four aspects. Terminology framework is adopted to carry out this proposal, drawing insights mainly from Sager (1990), Cabré (1999), Faulstich (1999), Pavel; Nolet (2000) and l’Homme (2004). Terminology i) approaches LSP under three dimensions: conceptual, linguistic and pragmatic, ii) considers terms (or terminological units) as fundamental elements to organize knowledge and iii) uses computer assisted tools to manage knowledge of subject matters and to promote information retrieval. Six terminological principles are regarded as methodological steps to integrate subject matter into LSP translation classes: i) thematic classification of texts; ii) construction of conceptual diagrams (knowledge maps) based on lexical-semantic relations, iii) identification of type of discourse; iv) selection of terminological and phraseological units, v) preparation of terminology records to enter terms and other textual support at databases (definitions, context, equivalents in different languages) and vi) management of databases, such as REPLET, created by Strehler (2011), SDL Multiterm 2014 (Trados), Thesaurus Builder Express, TROPES, created by Molette (2014) and ontologies such as Protegé.

From process to product: Analysing some indicators of target text quality
Igor Al da Silva and Aline Ferreira

Translation process-oriented research has developed a number of methods and variables to investigate the cognitive processes underlying the translators' performance while executing translation tasks, focusing specially on the notion of cognitive effort. However, most research has failed to quantitatively relate the effort the translators make in their tasks to the quality of the translation product, most probably because of the difficulty of assessing translated texts. Attempts to objectively assess translated texts date back to the 1970, including House (1977), Leuven-Zwart (1989, 1990), Hatin and Mason (1990), Baker (1992), and Teich (2001) among others, but have usually resulted in complex, time-
INDIVIDUAL COMMUNICATIONS

... consuming models to assess translated text. This study aims at investigating both translation process and product and to what extent a translator’s effort to producing a target text does equate to a “good” translation, following Reiss’s (1971) notion of equivalence and Braga’s (2012) methodology for assessment of translated texts. According to Reiss, “considering the linguistic and situational context, the linguistic and stylistic level and the intention of the author, target text and target text units have the same value, as the text unit is the source language” (1971, 11-12, translated by Lauscher (2000, 151). In this study, the translation process is investigated focusing on attention and effort allocation during task execution as measured by quantitative variables, namely time, pauses, recursiveness, and segmentation. To this end, Translog 2006 (Jakobsen and Schou 1999) was used to key-log the performance of eight Portuguese-speakers professional translators while executing two translation tasks, one from English into Brazilian Portuguese (L1 translation), and one from Brazilian Portuguese into English (L2 translation). The translation process, in both L1 and L2, is investigated by means of the linear representations provided by Translog 2006. Subsequently, following Braga's (2012) methodology, the target texts were analysed by three different analyst pairs (N=6): field specialists, English-speaker linguists, and Portuguese-speaker linguists. The quantitative data results show that the effort allocated to the task did not result in “good” translation considering the notion of equivalence, since the target texts did not achieve “optimum equivalence”, regardless language direction (L1 or L2).

Translation & Paratranslation of the Holocaust Literature in Brazil: the Memoirs of Stanislaw Szmajner

Xoán Manuel Garrido Vilariño

This paper is related to this thematic area: New perspectives on the relationship between literature and translation. It tries to answer this question: why didn’t the testimony of Stanislaw Szmajner, one of the few survivors of the Sobibor concentration camp, get into the canon of the literature of the Holocaust? The answer that can be inferred is that it was because the book was originally written in Portuguese and published in 1968 under the title of Inferno em Sobibor: a tragédia de um adolescente (Hell in Sobibor: the tragedy of a Jewish Adolescent) and it wasn’t translated into any of the languages that control the prevalent discourse in the literature of the Holocaust, basically English and French. In order to analyse the ideological frame control that the Cultural industry of the Holocaust exerts on these two languages, I will be using the concept of ‘paratranslation’ to describe the intentional cognitive processes, ideological forms and constructions behind the mechanisms of cultural transfer (Garrido, 2011) and it will be proved that the aforementioned cultural industry neither gets into the complex process of cultural negotiation (Vermeer 1989) with the original in Portuguese, nor moves, enters, or joins new cultural systems (Even-Zohar 1990). Stanislaw Szmajner’s memoir wasn’t translated but adapted by the American journalist Richard Rashke under the title of Escape from Sobibor (1982) in compliance with the publishing, cultural and ideological rules of the English-speaking host society. To achieve this, all criticism of the existence of God, of the Judenräte in the ghettos and of the extermination camps is removed from the book.
On this basis we will conclude that it is society through the paratranslating agents who decides when and how a new cultural asset in the form of a book is received, but always in accordance with the existing rules and values in that same society. In order to analyse the publishing process of this book we will use the concept of paratranslation that appeared after the comparison of the Italian original of Se questo è un uomo with its two translations into French, the ones into English, Catalan, Spanish, German and finally the two Portuguese versions, the one carried out in Brazil and the one in Portugal. With that we will show that the ideology of the power groups that control the reception of the Literature of the Holocaust selects the contents that are transmitted.
Translating and paratranslating the Brazilian legal system

Elisabete Ares Licer

This work proposes organising and classifying the Brazilian legal and administrative system, which will then be compared to the equivalent Spanish and Portuguese systems in Europe. The results of said comparison will become a knowledge base for translators who specialise in this field. The legal and administrative system of each country will be divided into three elements: legal bodies, the legal profession and legal documents. The duties, powers and jurisdiction of each element will then be established. Once the systems are categorised, equivalence methodology for legal and administrative terminology will be applied based on the concept of translation and paratranslation expounded by the Translation & Paratranslation (T&P) research group at the Universidade de Vigo (Spain). A sample of results will be presented using one example from each of the legal and administrative elements: the term vara (court) as a legal body, the term desembargador (judge) as a profession and the term acórdão (judgment) as a document. These three examples show that the three legal and administrative systems share a common root: a Romano-Germanic code-based legal system, as against the common law system of precedent. However, throughout the legislative, legal and executive history of Brazil, Spain and Portugal, these codes have changed according to customary law. Translators must therefore define the role of each element within a given system so that they can determine the equivalence between the systems. Note that legal equivalence is not the same as linguistic equivalence.

Corpus linguistics and intercultural studies: a contrastive study of the linguistic-cultural patterns in the language of tourism

Sandra Navarro

Tourism is a highly multicultural area in which translation plays a key role for successful communication and promotion of the sector. The communication in this area has the predominant function of presenting a product - in this case, a destination - in order to attract attention and induce a response from the reader (Snell-Hornby, 1999), coming close to publicity texts. Just like in advertising, texts tourism appeal directly to personal values and beliefs, which are determined by each individual’s culture and are closely linked to language.

The intrinsic relationship between culture and language has been explored in our master's research, which investigated the lexical patterns of tourism language with a view to creating a bilingual glossary aimed at the translator. Our corpus-based research evidenced innumerable cultural aspects that were included in the glossary. Our current PhD research focuses on interface between Corpus Linguistics and Intercultural Studies. Our goal is to contrast the most recurrent linguistic patterns in texts Tourism English and Portuguese and interpret them based on the theories of Intercultural Studies.
To that aim, we are currently compiling a corpus that is expected to contain about two million words taken from hotel reviews written by Brazilian and American travelers and posted on the TripAdvisor website.

Data will be interpreted based on theoretical models of Intercultural Studies such as High Context Culture (HCC) and Low Context Culture (LCC), Hall (1976), and Cultural Dimensions of Hofstede (2001).

**Allocation of cognitive effort in translation process: an eye tracking and fMRI study**

*Karina Sarto Szpak*

In the past 20 years, there has been a significant increase in research into the neural basis of language processing. This has established that spoken and written language relies on concurrent activation in multiple brain areas (Price, 2012). The goal of the present study is to investigate the neural bases of cognitive processes associated with translation, from a relevance-theoretic perspective (Sperber & Wilson 1986/1995). More specifically, we aim to investigate reading and translation tasks in two studies: a brain imaging study and an eyetracking study of reading and translation tasks. The relevance-theoretic concept of metarepresentation together with the Theory of Mind (Baron-Cohen et al. 1985) were used in order to investigate how these two different input tasks, namely reading and translation, differentially and comparably modulate brain responses. The participants will include 15 professional translators and 15 translation students who have Brazilian Portuguese as their L1 and English as their L2. The methodology developed by Buchweitz (2006) will be used as framework for data analysis. Our hypothesis is that, relative to reading, brain imaging results for translation will show more activation associated with executive processes (dorsolateral prefrontal cortex). In terms of mean fixation count and mean fixation duration, there will be differences in the allocation of cognitive effort between the two tasks. Preliminary neuroscience experiments on translation studies suggest that neurosciences can bring interesting data and implications to cognitive mechanisms of translation. Our goal is to contribute to the understanding of these cognitive processes.

**Monolingual post-editing: an investigation of temporal, technical and cognitive effort during task execution**

*Norma Fonseca*

This study draws on Krings (2001) to investigate temporal, technical and cognitive effort during the execution of monolingual post-editing processes (Koehn, 2010) in Portuguese texts that were machine translated by Google Translate from English, Spanish and Chinese. Furthermore, it also investigates if there is evidence of metacognition (Flavell,
1976, 1979, 1987) in think-aloud protocols (TAPs). In order to do that, we have carried out a study with 56 Brazilian participants with some knowledge of post-editing who post-edited the machine-translated texts without access to the source text. Data was collected using key logging, eye tracking, free and guided written protocols, and TAPs. The analysis focused on task execution time, on the number of mouse and keyboard movements, on eye-tracking measures and on evidence of metacognition in TAPs. Results indicate that verbalization and differences in source languages can influence temporal, technical and cognitive effort. They also point to evidence of metacognition in the protocols, specifically metacognitive knowledge of person variables, in which subjects show they are aware of the problems they face during task execution, knowledge of task variables, by recognizing, for example, the nature of the task they perform, and knowledge of strategy variables, by knowing how to deal with problems and when adapting strategies to solve them.

The process of (re)translation in focus: an empirical-experimental study
Gleiton Malta and Adriana Pagano

The process of (re)translation IN focus: an empirical-experimental study. This study reports on empirical-experimental research within process translation studies and analyses data from the performance of 60 participants, divided into two groups, in a task of literary (re)translation (cf. Bermam, 1990). The experimental design included three input texts, one being a source text in Spanish and the other two target texts in Portuguese. Data was collected through keylogging and eye tracking to be later triangulated with recall protocols. For gaze data, four areas of interest were defined for the text as a whole and within them four micro areas based on a particular translation. Two layouts were implemented with a reverse order of the target texts on the left and the right. Eye-tracking data (number of visits, fixations, gazes) showed that the highest number of visits was observed in the target text area, then the source text area. The areas of the translated and retranslated texts had similar access, but there was a tendency for participants to visit the text on the left more frequently regardless of the layout.

Prepositional phrases in English and Brazilian Portuguese: a corpus based study
Kícila Ferreguetti

In systemic-functional theory (HALLIDAY; MATTHIESSEN, 2014), prepositional phrases (PPs) are considered shrunken clauses, having the potential for construing and condensing meanings, particularly when functioning as Qualifiers in a nominal group. As a result, PPs constitute a rich field of research especially in translation and multilingual text production, given that meaning realized by PPs in one language might be realized by and/or be translated using different linguistic resources in another. This presentation
reports on a study of PPs drawing on data retrieved from Klapt!, an English/Brazilian-Portuguese bidirectional parallel and comparable corpus, compiled with texts from eight different text types (Research Article, Political Speech, Popular Science, Fiction, Instructions Manual, Tourism Leaflet, Review and Educational Website). The study targets PPs functioning as Qualifiers and has a threefold aim, for which distinct methodological procedures are adopted: 1) to identify which PPs in English most frequently function as Qualifiers, by querying the corpus using a concordancing software; 2) to examine how these occurrences are translated into Brazilian Portuguese and whether patterns can be found by aligning the original and translated texts, extracting translation equivalents and annotating them based on the translation choices; and 3) to examine frequencies of PPs functioning as Qualifiers according to text type.
Vassilis Alexakis was born in Greece in 1943, and went to France for the first time in 1961. Now, more than fifty years later, he has become «le plus francophone des Grecs» and «le plus athènien des Parisiens». Alexakis constantly travels between France and Greece, living a life divided between two languages and two countries. Even though he has also worked as a journalist, literary critic, cartoonist, and script writer, he remains primarily an author. His literary works drawn from two cultures, and written (and/or self-translated) in Greek and French, explore the relationship between identity and language, are loaded with multicultural themes, and references to questions of memory and oneself, and represent the hybrid in its higher degree. A comparative study of his works in the two languages reveals significant aspects of the literary process of creation, aspects that can only be discovered through this self-translational approach. For Alexakis, self-translation forms a gradually essential creative dynamic, necessary and unavoidable part of the literary creation process and a mode of expression on itself. The writing in two different languages of what is (and not, at the same time) the same book, exists as the author’s vindication of his belonging to an intermediary space (between languages, countries, cultures, identities, writing modes, etc.) For this and other reasons, I shall speak in my paper about the study of his bilingual work as a necessary way to approach self-translated literature.

Text segmentation in Subtitling: a comparative study with professional subtitlers and non-translators

Erica dos Santos Rodrigues and João Artur Souza

Most of the studies on subtitling focus on the practice regarding professional aspects, subtitling norms and reception. Research on subtitle processing has been conducted in the field of Audiovisual Translation (AVT) since the seminal papers by d’Ydewalle (1989, 1991). More recently, the translation process and subtitlers expertise have received special attention (Gonçalves, 1998; Pagano et al., 2011). In the context of these studies, segmentation and its impact on reading has represented a specific challenge, which has been tackled from a range of perspectives (Karamitroglou, 1998; Rajendran et al., 2012; Perego, 2008, 2010, 2014). On this research, text segmentation strategies employed by professionals and non-translators are compared. The professional subtitling software, Genius Subtitler (GS), is used by both groups, and their behavior is monitored by a screen-logging software. GS is configured to provide them with information on the number of characters in one and two-liners. The analysis is conducted taking into account preferable text segmentation, duration of the task, number of corrections and revisions and attention shift over different types of information displayed on screen. The data analysis is complemented by oriented retrospective think-aloud protocols and by information...
concerning participants’ eye movement captured by a webcam. We discuss to which extent experience in translation for subtitles plays a role on text segmentation and to which extent the performance of the non-translators group matches the guidelines provided by Brazilian AVT courses and TV broadcasts, which are seem as intuitive and reflections of natural reading behavior.

**Cohesive Relations in Translated Text: a Corpus Based Study on English-Brazilian Portuguese**

*Rodrigo Castro, André Teixeira, Bruna Almeida and Thiago Oliveira*

This study was motivated by Baker’s (1992) claim that languages differ in the way they use resources for tracking discourse participants, Brazilian Portuguese favoring the use of lexical cohesion whereas English uses grammatical cohesion (co-reference). To verify such claim, cohesive devices contributing to participant tracking through co-reference and lexical cohesion were examined in a sample of texts retrieved from Klapt!(Corpus of Portuguese Language in Translation), a parallel and a comparable corpus compiled at the Laboratory for Experimentation in Translation, Federal University of Minas Gerais. The corpus compiles texts representative of eight text types: fiction, political discourse, review, instruction manual, popular science, academic article, educational website and tourist advertising. Drawing on Halliday and Hasan’s (1976) and Halliday and Matthiessen (2013)’s cohesive categories, 300-word samples of each text type and language were manually annotated with UAM Corpus Tool (O’Donnell, 2007). The data obtained by counting occurrences for each tag were imported into R (R Core Team, 2014) and their frequency analyzed in terms of text type and language from both a parallel bilingual and a comparable monolingual perspective. The results from chi-square tests point to differences in the use of cohesive resources for participant tracking being statistically significant for some of the text types in the language pair, fiction in particular showing a distinct profile. This suggests that Baker’s (1992) claim holds true for some of the text types, but cannot be generalized for the languages as a whole.

**Translation and retranslation of The Passion According to G.H. by Clarice Lispector: are we reading the author or merely the translators?**

*Julieta Widman*

We analyse the translation by Ronald Sousa (1988), and the retranslation, by Idra Novey (2012), of The Passion According to G.H. by Clarice Lispector. Our first step was, to apply Francis Aubert’s Translation Modalities Method, that is Vinay & Darbelnet’s technical procedures adapted and reworked to verify whether the obtained frequencies corroborate, Berman’s hypothesis that “first translations are more domesticating than retranslations”. The Translation Modalities Method measures and quantifies the degree of linguistic differenciation between the original text and the translation, using the word
as a counted unit. By assigning a number to each modality it’s easier to count the incidence of each modality and calculate its frequency in relation to the original. With the statistical results it is possible to draw an interesting graph that shows the behaviour of the two translations. The translation and retranslation were analysed also through a Corpus linguistic Program, AntConc, and also through manual comparison that gave support to the findings of the Translation Modalities Method. The results of the comparison of the translation and the retranslation are an auxiliary tool for interdisciplinary research in lexicology. By comparing the two translations we were able to discover elements of rhythm, style, gender, positioning. Some examples show this differences. By analysing the translation and the retranslation we focus the translators, the process and the product, the cultural and economic moments.

Tracking the professional translator’s process in retranslation tasks
Cristiane Fontes

Retranslation, i.e., translating a previously translated text into the same language, is a task scarcely studied from the perspective of translation process research. While there is research on similar tasks such as post editing (Krings, 2001; O’Brien 2004 to 2008) and revising (Kunzli 2004/2006), very little is known about the decision making process in retranslation and to what extent previous translations bear an impact on the target text. This presentation reports on a preliminary study of the translation process data obtained for 6 professionals participants, performing a task from English (L2) into Portuguese (L1) of a short excerpt of a literary text. Participants had access to the source text in English and two published translations into Portuguese. Eye movement metrics were used to analyze the cognitive effort. Regarding the distribution of attention, the participants had as much concentration on ST as TT and 1st translation, and the cognitive effort was driven to the target text beyond the great effort on Retranslation.

Teaching Creative Translation through the Framework of Conceptual Blending
Esa Penttilä

Ideas and methods from Cognitive Linguistics (CL) have begun to be used in Translation Studies (TS) to an increasing extent (see e.g. Rojo & Ibarretxe-Antuñano 2013). One of the areas where CL is expected to be of benefit is the translation of figurative metaphors, since metaphorical language is among the main interests of CL and constantly creates challenges for translation. Conceptual Blending Theory (CBT) is one of the theories that has been applied to TS with an aim to explain relationships between the inter-lingual figures of speech in translations (Mandelblit 1997). However, in addition to explicating existing translations, the theory could be used as an aid in teaching translation students to conceptualize possible alternatives for culture-specific figurative expressions – at least in
certain contexts. This study discusses the possibilities of CBT in translator training. It presents an experiment in which the translations of two groups – one which has been taught the basic principles of CBT and one with more traditional training – are compared to investigate whether the theoretical tools offered by CBT help future translators in developing their skills to find solutions to translation problems caused by figurative culture-specific expressions.

**Translation and cross-cultural adaptation of medical questionnaires: a case study of interdisciplinary collaboration**

*Júlia Rodrigues, Raisa Silva, Sumaya Cecilio, Heloísa Torres, Ilka Reis and Adriana Pagano*

This study reports on innovative interdisciplinary work carried out by a team of researchers from the Laboratory for Experimentation in Translation, the School of Nursing and the Statistics Department at the Federal University of Minas Gerais, aimed at developing a methodology to ensure cultural adequacy of medical protocols translated for Brazilian target users. Following conventional guidelines for the translation and cross-cultural adaptation of medical questionnaires (Beaton et al., 2000), a questionnaire developed within a proposal of empowerment of Diabetes patients - the Behavior Change Protocol (Anderson & Funnell, 2000) - was translated into Portuguese and pilot tested in a group of thirty people diagnosed with Type 2 Diabetes through face-to-face interviews. Reported problems regarding participants’ comprehension of the protocol were discussed in sessions held by the interdisciplinary team and the steps followed in the process were systematized into a proposal for ensuring cultural adequacy of the protocol as a complementary stage to its translation and cross-cultural adaptation. Items in the protocol yielding ambiguous interpretation or lack of understanding were reworded from the perspective of the target population. Particular attention was paid to differences in the language used when the target interlocutors were questionnaire administrators and when the questions were addressed to the target population, i.e., elderly people with very low literacy skills. Discussion by an interdisciplinary team of the feedback obtained on the target population’s understanding of the translated protocol proved essential in a methodological proposal geared towards cultural adequacy of translated and cross-cultural adapted protocols.

**The Translation of Modal Particles from Brazilian Portuguese into English: a corpus-based study**

*Arthur de Melo Sá*

Modal Particles are a phenomenon of the Brazilian Portuguese. Because of its mostly oral occurrence, prescriptivists have regarded this phenomenon as improper language use for many years (Franco, 1988). However, recent researches have regarded it as discourse or
conversational markers (Ko Freitag, 2009; Chagas, 2007), and more recently Figueredo (2011) approached this phenomenon through systemic functional linguistics, describing its function as 'to assess propositions and proposals as an argument of the interpersonal exchange'. Examples of Modal Particles include 'né' and 'hein', at the end of sentences, and 'uai' and 'ah', at the beginning. This research aims to investigate a corpus the translation of Modal Particles from Brazilian Portuguese into English. This presentation focuses on the translation patterns of some Modal Particles, such as those of Consent (e.g. 'né') and Confirmation ('hein') types. This research is based on the systemic functional theory (Matthiessen & Halliday, 2009; Halliday & Matthiessen, 2004) and on the systemic functional description of the Brazilian Portuguese system of ASSESSMENT (Figueredo, 2011). In order to investigate the translation of Modal Particles, a parallel corpus containing of approximately 37.000 words was analysed qualitatively using UAM Corpus Tool (O'Donnell, 2007) and quantitatively using R (R CORE TEAM, 2013). The results inform that some Modal Particle types demonstrate a pattern in translation (e.g. the Consent particle 'né' translated as a 'tag-question' and as 'eh' in English), and the consistence of these patterns indicate the existence of a system of ASSESSMENT in English similar to the one in Portuguese.

Intertextuality and translation: a multimodal analysis of translated picturebooks in Brazil
Flávia Ferreira de Paula

According to O’Sullivan (2006), the communication in children’s literature is asymmetrical. She points out that adults write, publish, and sell children’s books, write critics about them, and also translate them. The translation of picturebooks can be a challenge for the translator, as they combine two kinds of mode: the written and the illustrated. Moreover, Desmet (2006) claims that intertextual and intervisual references, very common in the books published nowadays and sometimes unknown in the target culture, may provide further difficulties for the translator. In this sense, the manipulation of the children’s texts by the adult translator as a reader is unavoidable. This paper aims at studying the particular forms of manipulation in children’s literature translated in Brazil, as there is a lack of research work on the subject in the country. The corpus is composed of two picturebooks originally written in English: The Jolly Postman and The Jolly Christmas Postman, by Janet and Allan Ahlberg; and their Brazilian translations: O Carteiro chegou and O Carteiro de Natal, by Eduardo Brandão. The analysis follows Van Meerbergen (2008) as an innovative approach to the translation of children’s books in Brazil. It integrates multimodal analysis (Kress and Van Leeuwen, 2006) into a descriptive model for translation (Toury, 1995) to study picturebooks. Some of the preliminary results show that changes in the titles in the Brazilian translations lead to a different relationship between text and image on the covers and erase the intertextuality between the two books.
Digitizing the Intimacies of Translation
Christi Merrill

How to map the personal engagements and intellectual discoveries of literature students working across borders? How to help novice translators build and display networks of sources that situate their practice in the complex overlapping histories of translation theory and literary practice? In the proposed poster we will showcase one interactive web-based application developed with a team of professors, graduate and undergraduate students and staff from the University of Michigan -- of Comparative Literature scholars focused on Translation Studies, Engineers specializing in Natural Language Processing, Artists with portfolios in web design, and Education specialists in Applied Technologies -- that worked together to develop a tool for mapping sources and relevant precedents across borders of language, culture, era, medium and approach. We will highlight examples from the version piloted in an upper-level undergraduate translation workshop where students worked from both native (Chinese, Brazilian Portuguese) and non-native languages (Ancient Greek, German, Spanglish) into English, discovering analogies (political sarcasm, moral reckoning, mixed genre) specific to each of their projects the application helped them make relevant to their classmates.

Comparable or parallel corpus for establishing the contextual consequences between English and Arabic
Sultan Almuaiwel

A corpus query system needs to be further firm for the purpose of investigating the existing bilingual A-E/A-E lexicographical works. What challenges we can do are whether the term comparable corpus can be used to refer to individual monolingual corpora that have their own original texts and do not include translated texts, or it is just used to refer to a corpus that has data from two languages or more, equalised to one another by means of time, domain, type, genre or text form. However, the difference between comparability and parallel is discussed in a wide range. This paves the way for establishing a new facet of investigating the contextual consequences between English and Arabic texts. The criteria of matching two monolingual corpora altogether to obtain similarities between the genres and domains of their texts will be met. Thus, the comparable corpora-based approach is what will be taken into consideration in this research. A comparable or parallel English-Arabic corpora-based investigation into a visualised entity in English and Arabic lexicons will be launched- an empirical evidence obtained by the study of concrete lexical units. These corpora are Birmingham 500M and KACSTAC 700M. The results are given statistically with qualitative approaches to the whole phenomenon of the conceptuality. The criteria of matching two monolingual corpora altogether to obtain similarities between the genres and domains of their texts will be met.
Writing Studies and Translation Process Research: methodological issues and interfaces

Eneida Werner and Erica Rodrigues

Written Research faces challenges, in methodological terms, to those faced by Translation Research. As in the writing process, cognitive operations and strategies available in the translation process cannot be directly observed and initial research in these domains employed verbal protocols as a methodological resource to capture investigative data. Such is the case pointed out by Flower and Hayes (1981) in writing research and Krings (1986) and Königs (1987) in translation research. Together with technological achievement and the development of new computer research tools such as keylogging programs and screen recording programs, there have been many advances in the investigation of the translating process. These programs provide descriptive information about the paths of writing and translation processes. The information encoded in such descriptive paths reflect relevant aspects for understanding of the cognitive path traced by writers or translators for making decisions and solving problems related to the tasks they are engaged in. A closer relationship between these two areas has been observed through research resources methodology. In this work, an attempt is made to establish parallels between the paths of both processes argued so far: writing and translating, regarding their components, types of representations, mental operations and cognitive strategies. We discuss the extent to which Translation Process Research may contribute theoretically and methodologically to Writing Research and whether Psycholinguistic Research on Writing can raise new investigation questions regarding the Translation Process.

Lexical ambiguity of signs in Brazilian sign language: challenges and theoretical reflexions concerning translation activity

Tânia Aparecida Martins and Jorge Bidarra

Lexical ambiguity, a phenomenon extensively studied in human languages, has been a rich material for theoretical and scientific research. Characterized by the ability of certain words bear more than one meaning, especially when submitted to context, such phenomenon imposed challenges for researchers, and also opened new possibilities of research, mainly regarding sign languages, gesture-spatial-visual language modality. About developed research, was curious to note that, diferente from oral languages, in Libras (Brazilian sign language) lexical ambiguity, besides the two classifications traditionally known by specialized literature: homonymy and polysemy, shows a third kind of manifestation, to which, arbitrarily, we refer to as “cultronímia”. According to the results gotten so far by analyzing the translation of sentences written from Portuguese to Libras, it was possible to identify some “ambiguous signs” of Libras, therefore they are not only by the determination of factors traditionally considered by theoretical linguistics, but also by influence of the so called evocative or cultural factors. To this
research, we selected 500 pairs of sentences, each composed of a sentence in Portuguese
and its correspondent in Libras, such material was extracted from a parallel corpus. The
criterion used for selection was that in the translated sentences there should be, at least,
one manifestation that would indicate the material to this third kind of occurrence. With
the data, we started the analysis which, among other activities, included work of
comparing the sentence written in Portuguese and its equivalent in Libras.

La Belle et la Bete: a commented translation into Brazilian Portuguese
Aída Sousa

The eighteenth century is best known in French literature history as the Age of
Enlightenment, when the writings of male philosophers and writers became canonical.
However, a great number of women writers, since the seventeenth century, had been
engaged in the literary scene. In addition, interest in oral fairy tales had grown and they
later became a new literary genre. The production of women writers in that period had
become undeniably too evident; some of their novels and literary fairy tales were best-sellers at that time. Strangely they have been somewhat forgotten. Mme de Villeneuve
(1695-1755) was one of those French writers, whose work remains in the shadow until
nowadays. She is claimed to be the first author of the fairy tale La Belle et la Bête (1740).
Although it is best known as a classic tale for children (thanks to an adaptation by Mme
Leprince de Beaumont in 1757), Villeneuve’s fairy tale was originally written for adults,
in a long novel-like narrative. Due to her literary legacy, we propose a commented
translation into Portuguese of that fairy tale, in which we deliver some aspects of our
translation project, based on Berman’s concept of ethical translation (2003).

Remote interpreting started over-the-phone but has no end
Raquel Lázaro-Gutiérrez and Gabriel Cabrera-Méndez

Remote interpreting on community services and for private companies started with the
simplest mean of remote communication, the telephone, and since its appearance in
Australia in 1973 it has been spread all over the world and reaches an approximately
market of US$2.03 billion. The main field continues being community services
(emergencies, health centres, hospitals, domestic violence, Police, prisons, tourism, city
councils…) but thanks to technology and remote interpreting our market as interpreters
is the whole world. An interpreter could work where technology can bring his voice
and/or image. Videoconferencing, VoIP, ToIP, voice-messaging, instant messaging,
multi-conference platforms, virtual conference rooms are no longer new ICTs but the real
present and professional interpreters must be ready to accept that these technologies are
here to stay. There are some R&D projects and many companies which are developing
new services, mainly focused on health emergencies and court interpreting, and they are
just working with those interpreters who accepted the challenge, however with a big lack
of previous training and practice. The aim of this proposal is to show what companies and researches are doing and to forecast the needs in terms of training, and a possible change of mind and aptitude, regarding the current generation of professional interpreters and those to come.