

5TH IATIS Conference

Roundtables

GRAPHIC DESIGN AS A CHALLENGE IN TRANSLATING POETRY

Natalia Azarova, Svetlana Bochaver and Vladimir Feshchenko

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)?

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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 than 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

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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;
- 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 “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

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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 Larssonneur 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 Pedagógica (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-

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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.