# 5<sup>TH</sup> IATIS Conference

*Individual communications*

## Contemporaneous Translation and Minamata disease as unfinished cultural business

*Beverley Curran*

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 ofbeing 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.

Keywords:

Contemporaneous translation; Minamata disease; prefiguration; media translation; intralingual and inter semiotic translation

## Stylistic knowledge in translation assessment and training

*Neumar De Lima*

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.

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Keywords:

Os Lusíadas, William Julius Mickle, translatio studii et imperii, Performative Linguistics, Translation Studies

# '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 cha canting 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-coloninal 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.

Keywords:

Hybridity; a scenes-and-frames approach; translating Chinese hybrid texts; post-colonial; mixed-ness of cultures

# 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.

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Keywords:

Creativity; translation process; accessibility; Audio Description; professionals

# 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 provides 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 Larsonneur*

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 ?

Keywords:

Cloud computing, authorship, interface, side-texts, enriched publications

# Institutional practice of a news translating institution: An empirical survey of a Chinese newspaper translating news

*Li Pan*

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.

Keywords:

Cultural translation; church name; Macao; discourse analysis; critical discourse analysis

# 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; Ruggero, 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 of speech used by the author in the source language. The results achieved have enabled us to observe and compare the behavior and choices of the translators, in face of similar source texts in relation to their own stylistic patterns. In a comparative analysis between the translators investigated here, the final results obtained in this study have shown Lowe and Fitz's tendency to literal translation in TM3 – TSL and a greater tendency to normalization by Richard A. Mazzara and Lorri A. Parris in TM2 – ABD , than by Giovanni Pontiero in TM1 – DW.

Keywords:

Literary Translation. Corpus-based Translation Studies. Corpus Linguistics. Normalization. Translated Brazilian Literature.

# 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.

Keywords:

Translation; auto advertisement; emotional appeal; appraisal theory; marketing

# 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 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 linguistical. "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.

Keywords:

Intersemiotic translation, performance, psychogeography, documentation, Hong Kong

# 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 CCExctractor. 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 inter-semiotic 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 wthin the text itself » (Duncan and Smith 2009 :283), while a quatitative 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 works selected by their Spanish editor ? How do these refracted versions reinforce and/or subvert a literary/philosophical canon ?

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Keywords:

Manga representation philosophy literature circulation

## 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.

*Lola Sanchez*

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 subalternaty. 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.

Keywords:

Translation Politics - Feminist Studies - Situated Knowledge - Hegemony – Spain -

# 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).

Keywords:

Catalan connectives, COVALT corpus, explicitation, addition, type of connective

# 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.

Keywords:

Audio description, textbooks, visual impairment, accessibility, mecdaisy

# 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 discus 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.

Keywords:

cognitive process, microstory, performance, Retrospective Think Aloud Protocols, translation process

# 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 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.

Keywords:

Subtitling, deaf, documentary, segmentation, audiovisual

# 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 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.

Keywords:

Subtitling; deaf; political campaign; segmentation

# 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 summarised by the gaze transitions between words and their connectivity patterns as illustrated in the Gaze Connectivity Graph (GCG) as show 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 sub-graphs 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.

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# 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 openess so as to better fit them into future careers in translation and interpreting industry.

Keywords:

HEXACO personality trait model, openness, personality, translation teaching, translator

# 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 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 multilinguistic 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.

Keywords:

Ethics, semiotics, power, faithfulness, multilingualism

# 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.

Keywords:

Language, culture, society, politics, identity.

# 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 1995) 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 Walcyr 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.

Keywords:

Adaptation Studies Tool, Retranslation, Children's Classic Literature, Reception of Don Quixote in Brazil, Translation History

# Narratological analysis of parameters of áudio-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.

Keywords:

Audiodescription. Audiovisual Translation. Accessibility. Reception. Corpus Linguistics.

# 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 quali-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 CCExctractor 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.

Keywords:

Subtitling for the Deaf and the Hard of Hearing, Segmentation, Corpus-based analysis, Closed Captions, Audiovisual Translation

# 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.: Melancholie → 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).

Keywords:

Retranslation, Trauer und Melancholie, Freud, terminology, corpus linguistics

# 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.

Keywords:

Poetry; Translation Studies; Metaphor Indeterminacy; Think Aloud in Groups; Cognitive Perspective;

## 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.

Keywords:

Literature Fantasy Translation Adaptation Illustration

# 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 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, Hablôt 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.

Keywords:

Intersemiotic translation, illustration, illustrator, performer, focalizor

# 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-constituition 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 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.

Keywords:

Accessible Audiovisual Translation; Intersemiotic Translation; Descriptive Parameters; Audio Description; Audio Description Training

# 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 Jimenéz-Hurtado (2007-2010) about audiodescription. According Jimenéz-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 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 Iranand 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.

Keywords:

Dubbing, performance, characterization, film studies and multimodality

# 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.

(1)Burch, S.: Deaf Poets' Society: Subverting the Hearing Paradigm Literature and Medicine 16.1 (1997) 121-134

(2)Spivak, G.: Translating Modernité. In: Zahi Zalloua (org.) Reading Unruly: Interpretation and its Ethical Demands, p. 65-86, Nebraska U Press: (2014)

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# Professional Ethos and Self-Images in Collaborative Translation: The Yastıkname 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 (ÇEVBİR), witnessing a heightened illusio in championing translators' rights, promoting professionalization and cooperation. Not surprisingly, such illusio 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.

Keywords:

Collaborative translation, professional identity, illusio, Yastıkname, ÇEVBİR

# 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 as 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.

Keywords:

Literary Translation; Linguistic Varieties; Oral Language; Woody Guthrie; John Steinbeck.

# 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.

Keywords:

Descriptive and Applied Translation Studies, Parallel and Comparable Corpus, , Register Variation, Language Typology, R environment

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

*Miguel Jiménez-Crespo*

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.

Keywords:

Corpus studies, experimental studies, medical translation, lexical variation, comparable corpus

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

*Monica Rodriguez-Castro*

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 Albir 2007[1], González Davies 2004[2], Washbourne 2009[3]).

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.

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# Modality Type of could in Harry Potter and Its Chinese Translation

*Peng Wang*

During the process of translation, translators are usually faced with a range of choices. The meaning of the choice will differ according to what the context is. Translators need 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 Tranlation 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 intra-social factors affect the court interpreter's perception of their role in a VC court setting.

Keywords:

Videoconference interpreting/ role perception/ Actor-Network Theory/ Court Interpreting

## 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.

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Keywords:

Terminology, glossary, literary translation, lexicography, define

# 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 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 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.

Keywords:

Translation Studies, Online Social Media (OSM), translator training, professional translation, translation curriculum

# 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.

Keywords:

Translingual writing, hybridity, translation strategies, Emine Sevgi Özdamar, Junot Díaz

# 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).

Keywords:

Self-translation, multilingualism, poetry, intercultural transfer

# 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.

Keywords:

Game localisation, quality, user experience, user affect, user-centred 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.

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# 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 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.

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Keywords:

Prefiguration, protest movements, subtitling, volunteer translation, activism

# 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.

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Keywords:

Culture-specific lexis, Korean into English, cultural mediation, source text culture, target text culture

## 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.

Keywords:

Translating non-fiction, function of translations, discourse analysis, ideology, peritexts

# 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.

Keywords:

Simultaneous interpreting, competence development, expertise, L2 proficiency, working memory

# 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.

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Keywords:

Dialogue interpreting, primary participants, transparent constellations, conversation analysis, interpreter role

## 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.

Keywords:

Key-words: translation-substitution, localization, labels, infant products.

# 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.

Keywords:

Translation. English as a Foreign Language Teacher Education. English as a Global Language. Linguistic Abilities. Intercultural Competence.

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

*Daniel Pedersen*

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.

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

*Jun Pan, Honghua Wang and Jackie Xiu Yan*

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.

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# 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 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.

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# 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.

Keywords:

Volunteer translators, collaborative translation, communities of practice, expert/non expert interactions, Buddhist texts

## 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.

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

*Denise Carrascosa*

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.

Keywords:

Intercultural Translation; Black Atlantic; Political Performance;  Afro-Brazilian Literature; African-American Literature.

# 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 MHz 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.

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Keywords:

Audiovisual Translation, American English, British English, Subtitling, Montalbano

# Word Repetition: A Portuguese-English Contrastive Corpus Linguistics study

*Paulo Kloeppel*

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.

Keywords:

Corpus Linguistics; repetition of words; polysemy; lexical ambiguity; lexical priming;

# Expertise and lexical creativity in translation: a process-oriented study

*Karien Reinette Redelinghuys*

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.

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Keywords:

Lexical creativity, expertise, process-oriented research, eye-tracking, key-logging

# Decoding the Relationship between Language and Power in the Translation Process from a Mediative Perspective

*Hui Wang*

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).

# CARAT: Corpus of Abstracts, Reviews and other Academic Texts

*Patricia Rodríguez-Inés*

In the academic world, texts from genres such as abstracts and reviews are written by native and non-native speakers of a language alike. These genres are also used in first and second-language teaching and translator training, and are translated and revised by professional and non-professional translators and reviewers. In short, academic abstracts and reviews are handled by individuals with a wide range of profiles. Although there is a myriad of publications on expert and non-expert academic writing, this abundance of descriptive publications is in stark contrast to the scarcity of resources created specifically 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 awkard 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.

Keywords:

DPs; Multiple premodification; processing cost; Psycholinguistics; Translation Process Research.

# 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.

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# Food and culture in Brazilian literature translated into foreign languages/cultures: Machado de Assis´ Memórias póstumas de Brás Cubas.

*Válmi Hatje-Faggion*

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.

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# 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 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.

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## 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 perfomance 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.

Keywords:

Samuel Beckett, Self-translation, Repetition, Theater, Representation.

# 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.

Keywords:

Literary collaboration, authorship, collaborative translation, Latin American Literature in English, translation theory vs. practice

# 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 translation of sexual elements in the dubbed Italian version of Física o química

*Guadalupe Romero and Antonella De Laurentiis*

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.

# Key internal players in the development of the interpreting profession. Innovation from within

*Julie Boéri*

Interpreting has evolved out of the influence of multiple players. This presentation sets out to explore the development of the interpreting profession from within. It explores the unequal and changing power internal players exert in shaping the ways in which interpreting is theorized, practiced, provided, learnt and taught in our societies, and in so doing, in bringing about social innovation and transformation in interpreting and in society.

Even though the development of the profession has been a matter of constant concern in interpreting studies, the dynamics of power that underpin most processes of 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.

Keywords:

Internal players, interpreting, power, profession, social innovation

## 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 practises 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.

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Keywords:

Interpreting evaluation criteria; college learners; self-evaluation; peer-evaluation; interpreting quality and assessment

# 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-Inés*

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 fulfil 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-Inés 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.

Keywords:

Corpus, business, economics, metadiscourse, platform

# News reporting and translation of the Crimean conflict: the relevance of Critical Discourse Analysis for Translation Studies

*Anneleen Spiessens and Piet Van Poucke*

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 legitizime 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.

# Learning to manage emotions within PSI: a critical analysis of 'emotional labour'

*Frédérique Guéry*

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 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, noteworthily, 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.

Keywords:

"Hamlet", Spanish, León Felipe, Shakespeare, translation

# 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 (Seleskovitch, 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.

<u>Keywords:</u>

Translation, meaning conctruction, knowledge transfer, intercultural mediation, managerial practices.

# 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-edition 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.

Keywords:

Conceptual and procedural encoding; Relevance theory; cognitive effort; word order; post-editing;

# 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.

Keywords:

Directionality, translator education, teaching staff profile, student motivation, native speaker

## 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 importantt 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.

Keywords:

Sign language research, Brazilian Sign Language (LIBRAS), Interpreting Studies, Translation Studies, interpreting teaching

## 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; 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).).

Keywords:

Corpus Linguistics, Comparable Corpus, Systemic-Functional Linguistics, Register, Multilingual Text Production.

# 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 ideia 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.

Keywords:

AVT, discipline map, research perspectives, teaching, power

# 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. 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.

Keywords:

Cognitive processes in translation; processing effort in translation; relevance theory; procedural and conceptual encoding; translation expertise patterns

# 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.

# Translation and Language Contact: an investigation involving two related disciplines

*Clara Guedes, Isabella Mozzillo and Roberta Rodrigues*

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

*María Claudia Geraldine Chaia*

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

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.

Keywords:

Translation studies research, undergraduate translation training programme, didactic proposal, Traductology, translation

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

*Verónica Rafaelli*

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 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 retextualization. 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.

Keywords:

Portuguese - Brazilian Sign Language (Libras); Translation; Referenciation; Discursive Objetcts; Parallel Corpus

# 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 reshpect 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.

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# 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-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).

Keywords:

Translation process, translation product, equivalence, professional translator, directionality in translation

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

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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 Stalislaw 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.

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