

**The Translator as Writer**  
**2009 Portsmouth Translation Conference**

**Louise Askew**, University of Nottingham (See also Catherine Baker and Cristina Zoric)

**Panel: 'We're not trying to write Shakespeare here!' Working as a reviser with locally-hired translators in Bosnia-Herzegovina**

The conflicts in the former Yugoslavia of the 1990s and the increasing involvement of the international community in the region meant that there was a great demand for translators and interpreters to work to and from English and the local languages. There were few native English speakers able to do the job so the international community depended on members of the local population to translate and interpret for them. Large numbers were hired to meet the international organisations' needs. This meant that there was a wide range of ability among the locally-hired linguists (many of them barely had a high school education) and most of them received no training in how to work in the field.

One of the largest employers of linguists in Bosnia was the international military force led first of all by the UN and then by NATO. Like all the international organisations, the force had no organised structure in which to place its linguists, at least not until 2000 when the Linguistic Services Branch was set up at the Headquarters in Sarajevo. Here the concept of revision was introduced for the first time and a system of revision established for translations into both English and the local languages. This presentation will be based on my experiences as the Chief of the branch in revising the English translations of the locally-hired linguists in the force. The questions to be answered are: What are the issues involved in revising English translations produced by non-native English speakers? What is the power relationship between the native English reviser and the non-native translator? And does the reviser of translations into the local languages have a different task to the reviser of English?

**Catherine Baker**, University of Southampton (See also Louise Askew and Cristina Zoric)

**Panel: 'We don't understand this letter': 'multilingual' document production and the international military force in Bosnia-Herzegovina**

The activities of the international military force in Bosnia-Herzegovina (BiH) which initially deployed on a United Nations peacekeeping mission in 1992 and transferred to NATO control in December 1995 (after the signing of the Dayton peace agreement) required intensive levels of interpretation and translation support. The bureaucratisation of peace-building after Dayton and the international force's promotion of defence reform in BiH placed ongoing strain on the individuals responsible for producing documents for Joint Military Commissions, the site where the international force encountered local commanders. Negotiating ceasefires or agreeing arms reduction targets required all parties to be supplied with draft agreements and working papers which would have equal validity in English (the

working language of the international force) and in one or more of the languages of BiH.

The force's objectives, first (in 1992–95) to ensure the passage of aid convoys and monitor ceasefires in shifting war zones and thereafter to implement the provisions of the Dayton peace agreement, also required its staff to navigate the linguistic ethno-politics of wartime and post-war BiH. The most fraught encounters with the breakdown of 'Serbo-Croat' into ethnically defined Croatian, Serbian and Bosnian languages occurred during the fiercest stages of the war and affected liaison interpreters much more than translators. As the diplomatic situation improved between the armies involved in BiH and the international force was able to take part in negotiations with them (thus requiring written documents), the experience of the previous period continued to structure peace-builders' expectations about relations between the so-called 'warring factions' and documents were produced in all three of BiH's mutually intelligible languages. The paper concludes by examining the translation practices of the Factions Liaison Office, which managed the international force's relations with the local militaries.

**Michela Baldo, University of Manchester**

## **The writer as translator in Italian-Canadian post-migrant writing**

This paper aims at investigating how translation and creative writing are strictly linked in Italian-Canadian writing, a body of literature produced by writers of Italian background living in Canada and writing in English, French, Italian (or a variety of Italian dialects) and often in a mixture of all these languages within the same text. This literature first appeared around 1975 with the work of Pier Giorgio Di Cicco, who was also one of the founders, in 1986, of the Association of Italian-Canadian Writers (Pivato 2008).

Alternating Italian and Canadian official languages and cultures constitutes an attempt, for these writers, to translate the Italian language of emotion into the Canadian/English sphere of consciousness, in order to resolve and negotiate their linguistic/cultural duality as second generation immigrants. Translation for many Italian-Canadian writers is thus a heuristic tool which enables them to understand and express themselves. In this post-migrant scenario, as defined by Verdicchio (1997: 110), both writing and translation then meet as a practice of creation, of rewriting (Pratt 1992).

Not only are the majority of these writers concerned about translating and giving voice to their often contrasting cultural perspectives in their novels, poems or plays; they also show a theoretical preoccupation with translation in essays and academic papers or translate their own work or the work of colleagues. Writers such as Antonio D'Alfonso translated his novel, *Fabrizio's Passion*, from French into English, and wrote consistently on the necessity and difficulties of translation; Joseph Pivato and Pasquale Verdicchio published poems, wrote academic papers on translation and language and translated other Italian or Italian-Canadian authors from Italian into English.

By showing excerpts from these and other authors on their understanding and inclusion of translation in their writings, this paper wants to highlight the specific ways in which translation and creative writing draw from each other in this post-

migrant context, in an attempt to reach some more general conclusions on the possible impact of migration on the creative-writing process.

**Neil Bartlett**, translator

### **Keynote address: INSPIRATION**

Neil Bartlett's work as a translator has been for the theatre - a medium in which breath plays as great a part as the words themselves. How can a translator facilitate the "breathing" of a sentence? Drawing on his experience of translating playwrights as different as Marivaux, Racine and Genet, Bartlett looks at the role of punctuation, stress and breath in the translation of theatrical cadence.

**Silvia Bernardini**, University of Bologna

**Adriano Ferraresi**, University of Bologna / University of Naples "Federico II"

### **A fool's gold standard? Interference in technical writing and translation**

This paper presents the results of a corpus-based study comparing original writing in Italian with translations from English into Italian in the field of software documentation. The study adopts a widely used methodology in descriptive translation studies (Olohan 2004), one that focuses on a monolingual comparable corpus (MCC) in order to highlight aspects of translated texts that set the latter apart from comparable originals in the same language.

A small Italian MCC of documentation texts about the Perl programming language was constructed for the purposes of this study (as well as being used for reference purposes in a technical translation course at the School for Translators and Interpreters, University of Bologna, Italy). The corpus, pos-tagged and lemmatised, has approximately 600K words altogether.

As part of an ongoing effort to identify typical norms/laws of translation (Bernardini 2007), we compared the impact of (lexical) interference (Touy 1995) in translated texts vs. originals, hypothesising that this would be a typical feature of translated Italian in this genre, which is heavily influenced by English and where translation is typically performed by area experts, not professional translators. Previous work conducted on literary translation using the same methodology had suggested that cases of growing standardization outnumbered cases of interference, raising the question whether this is a "universal" feature of translation or a norm-governed trend.

The results of corpus analyses comparing the use of calques and borrowings in originals and translations are presented. These suggest that interference from English, while substantial in absolute terms in this genre, seems not to be a favoured strategy with translators when observed against the background of comparable Italian originals. Implications for theoretical/descriptive and applied translation studies are discussed, also questioning the conventional wisdom that reference materials used in professional translation should (preferably) not include translated texts.

**Daniela Beuren**, Author, translator and lecturer at the Centre for Translation Studies, University of Vienna/Austria

## **Workshop: Quel language du hablas. Multilingual writing as an exercise in translator training**

Creative writing has been an integral part of translator training at the Centre for Translation Studies of the University of Vienna since 2007, when it was established as a compulsory subject in the MA programme for Translation. My aim in this course is to encourage students to write, which is what they will have to do in their professional lives as translators. Of course there are differences between creative writing and translation. Most noticeably, students of creative writing are confronted with the task to write a target text without having a source text in front of them. However, rarely ever do they have just a blank piece of paper or a void computer screen to fill. Usually, they are given an assignment to fulfil within a certain period of time. The assignments are taken from various literary genres, such as poetry, short prose, and miniature drama. The most experimental assignment in my course is the use of multilingual writing in texts. My teacher (or non-teacher as she probably would prefer to be called<sup>1</sup>) in the practice of multilingual writing was Anne Tardos, poet, composer and visual artist who uses German, Hungarian, French and English in her works. Her credo is “Use all you have”, which I encourage students to do with regard to the languages that they know, even if these languages are not taught at our (or any) university. I will present some of Anne Tardos’ work and some examples of my own multilingual poetry (German, English, Spanish, French) and will go on to discuss the relevance and benefits of multilingual writing for the training of translators, as well as the difficulties involved in responding to multilingual texts when students use languages that they know but their teacher and their colleagues are not familiar with.

### **Workshop**

Participants will be asked to interview the person sitting next to them about the languages (including sociolects and dialects) that they use, and to take notes, along the lines of the following questions:

- Which languages do you speak?
- Which language do you use in which situation?
- What do you like about your languages?
- Name a word that spontaneously comes to your mind in each of them.

The participants will then be asked to use their notes and observations to write a language portrait of the person they have interviewed, and read their (multilingual) text to the other participants in the workshop. So participants should be prepared to interact and write and share with others what they will have written.

**Jody Byrne**, University of Sheffield

### **Keynote address: Are technical translators writing themselves out of existence?**

Technical translators have traditionally been regarded as being solely concerned with matters of specialised terminology and factual accuracy. The issue of writing

---

<sup>1</sup> See her essay entitled How Not to Teach Multilingual Writing (2002), <http://annetardos.com/essays/hownotto.pdf>

skills in technical translation has tended not to receive much attention with the prevailing view that as long as what was written was clear and concise, there was nothing to worry about. But the role of the modern technical translator has evolved to such an extent that it bears little resemblance to the traditional notion of a translator. Various external factors have resulted in technical translators implementing writing strategies more commonly associated with areas such as technical writing, information design and even creative writing. This places technical translation firmly at the frontier of the accepted view of translation and it is now time to decide whether to press on into uncharted territory or whether to turn back and return to safe, familiar ground.

This presentation will discuss how traditional distinctions between the work of translators and writers are rapidly fading and examine ways in which a translator's writing skills play a central role in the evolution of technical translation.

**Jui-yin Chao**, University of Manchester

### **Cultural Capital and Editorial Practice: Jo Yen's Translation of Angela Carter for Flaneur (Taiwan)**

This paper aims to discuss the translator's role as a writer of translational footnotes by examining the Chinese translation of *Wise Children*, the last work by the English novelist Angela Carter. The publisher, Flaneur, is a high-cultural independent publisher who identifies the lack of experimental literary fiction in Taiwan as an opportunity to appeal to a niche market. The translator, Jo Yen, has developed good relationships with publishing houses during her career, such that she is in a position to recommend titles that appeal to her. When Flaneur contacted Yen for suggestions for texts to translate, she recommended Carter.

I focus on the translator's ability to exert influence on the basis of her familiarity with the source text, her existing connections with the publisher, and her expertise as an experienced translator. While translators' interventions tend to be implicit in the main text of a translation, paratexts such as footnotes reveal these interventions explicitly. A sociological approach to the writing and editing of footnotes allows us to consider the agents involved. I adopt Bourdieu's concept of cultural capital to discuss the ways in which Yen's standing influences her production of footnotes. Moreover, Yen's skill as a writer is also examined in contrast to Yang, another Carter translator who undertook one among all five Carter translations.

Three types of data are used. First, by working with Yen's original file and the published translation, I identify the different functions of these footnotes, and locate amendments by the editor. The discrepancies between the translator's footnotes and the editor's insertions enable reflection on the translator's role. Second, correspondence between Yen and her editor reveals the ways in which the translation was shaped during the editorial process. Further background information is supplied from interviews with the editors and translator.

**Christophe Declercq**, Imperial College London

### **Translating doping: where science meets ethics and national boundaries**

Although it is generally accepted that specialised translation requires thorough topical knowledge and preferably a network of specialists whom the translator can contact if need be, few specific fields offer so many cross-cultural sensitivities as doping.

In the past couple of years many Greek weightlifters tested positive, as did German race horses, whereas hardly any other country can be as zero-tolerant on doping as Germany. Actovegin is a typical product professional cyclists have been using since 2000, whereas it is still being tested on sample groups.

Based on evidence from a legal case in Spain, Alejandro Valverde, a Spanish cyclist, was banned from racing in Italy, but was still allowed to race anywhere else. Translating texts on doping and doping cases become a peculiar field of specialised translation in that the cultural background and sensitivities become very important on a meta-level but to what extent do the translations vary from their source texts in an otherwise legally already incredibly difficult field?

Officially the World Anti-Doping Agency (WADA) oversees the promotion, coordination and monitoring of “the fight against doping in sport in all its forms” and yet they only offer unofficial translations of common terms used in the field and prefer to see the use of English prevail “in the event of any conflict of interpretation”.

This paper will look into various issues involved in translating text material on doping: extending specialised content knowledge as well as cultural peculiarities, establishing a network of people involved as well as balancing the ethical issues involved.

**Richard Delaney**, City University, London

### **The Translator’s Copyright**

The first formal copyright decision is said to have been handed down in Ireland in the 6th century, where, at least according to Irish mythology, King Diarmaid, applying Brehon law, held:

*“As to every Cow its Calf, so to every Book its Copy”.*

Since then, the concept of copyright has been well established across the world. Most people are aware of the fact that translating copyrighted material can only legitimately be done with the consent of the holder of the copyright, and the question of translators and copyright has been addressed from a translator’s view by the likes of Lawrence Venuti and Theo Hermans.

In Article 2 (3) and (4), the Berne Convention on the Protection of Literary and Artistic Works (last amended in 1979) clearly defines translations as original works, which are capable of being protected. This appears to recognise that the translator is an author in his or her own right, and that a translation is indeed a creative, and original piece of work.

However, a translation tends to be the rendering of someone else’s work into another language, so that any copyright the translator might have is likely to be restricted, as it would not extinguish the underlying copyright of the original author. Moreover, the type of translation (literary, technical) and the setting (freelance, employed) may have a bearing on the question of copyright.

In this paper I will examine the question of what copyright a translator can claim, the question of the underlying copyright and what effect this may have from a lawyer's perspective.

**Ali El-Hussein**, Helwan University, Cairo

### **Language Specialised Translators vs. Subject-Field Specialised Translators: a Study of Technical, Semi-technical and Non-Technical Term Translation**

“Who makes a better medical translator: the medically knowledgeable linguist or the linguistically knowledgeable medical professional?” (O'Neill, 1998). This study aims at providing an answer though not in the field of medicine. It examines technical, semi-technical and non-technical translations in the field of theatre. The translations (of four books) have been produced by linguistically knowledgeable translators on the one hand and subject-field knowledgeable translators on the other. In other words, the study examines how specialisation may affect term translation. Specialisation, in general, refers to “the knowledge, the competence, and the recognised status of an expert” (Snell-Hornby, 1992, p.10). In this sense, an ideal translator requires two types of specialisation: specialisation in language and cultures and specialisation in the field of the text. In most cases, however, a translator is an expert in one of the two fields with some training in the other. A translator in this case can best be described as either “a subject field knowledgeable linguist” (Thelen, 2001, p.18) (i.e. an expert in languages and cultures with text-specific knowledge and/or translation experience in that subject field) or “a linguistically knowledgeable subject field expert” (i.e. an expert in a particular subject field with knowledge of languages and cultures, and knowledge and/or experience of translation). The study argues that there are differences between translations produced by these two types of translators particularly in the way they deal with technical, semi-technical and technical terms. It argues that subject field knowledgeable translators are more target-language oriented and communicative than linguistically knowledgeable translators.

**Jonathan Evans**, University of Portsmouth, UK

### **Translation as Writing: the curious case of Lydia Davis and Marie Curie**

Lydia Davis's story 'Marie Curie, So Honorable Woman' (Davis 2001: 99-118) problematises the relationship between writing and translation. It is ostensibly an original story -- no source text is credited --- yet it also appears to be an abridgment and a translation of Françoise Giroud's *Une femme honorable*(1981), which Davis translated as *Marie Curie: A Life* (Giroud 1986). The existence of a full translation makes the status of the story more complicated, as, when compared with the official translation, the story differs significantly in expression, making it not *de jure* translation. When compared with the source text, however, the story appears to be *de facto* translation. Far from suggesting that there is any form of plagiarism here, as Davis herself is the translator of the source text into English and the story and book have very different ends, this paper seeks to investigate the aporia that 'Marie Curie' represents: its status as both translation and original. The translator is the writer, the

translation is writing. Drawing on a background of translation theory, this paper will use close readings of the texts to investigate the links between them, their differences and the status of the texts. 'Marie Curie', it seems, is not the only text by Davis which uses this abridgment/translation/appropriation approach to creativity, and other similar texts will also come under scrutiny, allowing a re-evaluation of what it means to be original, copied and translated.

**Janet Fraser**, University of Westminster

### **Workshop: Developing Writing Skills in the Translation Classroom**

*A poor translation is full of apparently similar saying, but misses the bond of meaning ... [T]he portage home of the foreign 'sense' and its domestication in a new linguistic-cultural matrix is almost never a linear point-to-point carry. (Steiner, *After Babel* (3rd edition), pp. 67 and 351)*

*The professional translator reflects the meaning of the source text accurately in the translated text. This means that information, ideas, opinions and cultural aspects are reflected in the translated text. (National Occupational Standards in Translation, CILT 2007, *Definitions*, emphasis added)*

Accurate transfer of content is only half the story in many types of translation, particularly those involving re-creation, adaptation or localisation. Such texts need to respect the cultural conventions for specific text-types or genres if they are to function in the target culture. The ability to write to these conventions is, therefore, central to successful translation. Students, however, often fail to appreciate this and need to be 'given permission' to move away from close adherence to source-language structures and format and to restructure their work so that it passes muster as a target-language piece of writing. Central to this is a shift in their perception away from translation as a narrowly-defined transfer exercise and towards the understanding that it is a more broadly-defined form of communication. And that requires students to be able to write well in their target language.

This workshop will, therefore, suggest some simple exercises that can be used in the translation classroom to help students develop their writing skills alongside their translation skills. The exercises will be based on examples from various genres – for example, tourist information and simple technical description – and we shall explore ways to encourage students to familiarise themselves with target-language conventions, to understand the parameters of translating a specific genre, to 'write' specific genres - and to liberate their inner writer!

**Louise Fryer**, City University, London

### **Directing in Reverse**

Audio Description (AD) makes visual media accessible to blind and partially sighted people by adding a verbal commentary. In this intralingual, intersemiotic and intermedial translation, images on screen are transformed via a written script into a purely aural experience.

Ofcom Guidelines for Film AD suggest the primary concern of the describer should be to convey the intellectual argument of the narrative and the main visual images. There is no emphasis on conveying the full filmic experience. Early anecdotal evidence suggested AD users were not interested, even distanced by the use of filmic language.

But this approach to AD omits crucial elements transmitted through camera shots and movement which are part of a specific filmic language (such as close-up, long shot, zoom or fade). Since the Lumiere Brothers' experiments in the 1890s, when the first cinema audiences ran screaming at the sight of a locomotive apparently thundering towards them, sighted audiences have learned to read this language of film. Directors such as Hitchcock, Tarantino and Robert Altman use this language to control our visual field, in order to give or withhold information, manipulate our emotions and affect our relationship with the images we are viewing.

AD Practitioner Louise Fryer and film-maker Christine Kretschmer are trialling a new style of film AD. Reviewing the assumption that AD should focus on the plot, they are developing a new approach incorporating the language of film, where the written description gives blind people access not only to the "what" but the "how" in terms of visual story-telling. This paper provides an overview of current practice and conventions and proposes a new methodology. It will present a case study implementing first trials of this new AD – which is essentially "Directing in Reverse".

**Sarah Griffin-Mason**, University of Portsmouth

### **Workshop: Translating Medical Writing**

In this workshop the focus is on the writing skills required for medical translation, looking

at the genres of translations most regularly tackled by medical translators on the basis of a survey of professional translators in ITI Mednet. The workshop includes discussion of genre and the translator's need for specialist knowledge, research and writing skills on the basis of work as a member of the translation team for the Spanish dermatology journal, *Actas Dermosifiliográficas*.

**Marta Guirao**, Universidad Complutense de Madrid

### **Workshop: 'I Keep Telling Myself': The Translator's Autobiography**

Each of our lives is unique. And so is each telling of our life experiences — whether in writing or in speech, to one or to many, to ourselves, friends or strangers, in one language or another. From a communicative perspective, whenever we narrate ourselves we translate living, uncoded experience into a semiotic or linguistic code that will work for our intention and audience: an anecdote, a picture, a photo album with captions, a dance, a photo essay, a documentary, or perhaps a piece of autobiographical writing. In one language. Or perhaps more than one?

As translators, our work is based on other people's texts and narratives. Like the ferryman, we convey the ideas and words of others between languages and cultures. We generally do not ferry ourselves across, but if we were to do it, if we were to narrate ourselves on paper and regard it with translators' eyes, what would we see?

“Being” on paper offers a form of liberation of the Self, a way to look into ourselves from outside and consciously recover parts of our process of living and experiencing life. And before the prospect of translating our textual Selves, many questions arise: To whom am I telling my story? How do I present myself? Will I tell all, or more, or less? Will I tell it this way, or that? What seems more natural? Is my Self different in any way when narrated in this or that language? In what language does my Self appear more “true”? My experiences, my places, my culture, my objects, my people... do they easily inhabit a different language universe, or are they ill-at-ease?

Armed with our chaotic memories, pen and paper, in this workshop we will explore the two interconnected processes: on the one hand the semiotic “experience to text” translation process whereby our life experience is fitted or moulded into written language (be it our mother tongue or a working language), and on the other hand interlingual translation, where we will “translate ourselves” freely between our working languages. This second stage will enable us to focus on the effect of interlingual translation both on our Self-texts and on us as self-writing, self-translating agents. We will also consider to what extent different languages entail different ways of narrating ourselves, shaping, modifying and refracting our identities, our stories and our positions in the world, and how the experience of narrating ourselves as translators enriches our awareness of what we are, what we have been, and what we would like to be.

The workshop will be mainly practical, with short creative writing and translation exercises. Participants will be required to work in two languages, one of them English.

**Fiona Harris**, Language Officer for the Directorate-General for Translation, European Commission, in London

### **Workshop: Localising and editing of press releases**

Localisation represents a shift away from a narrowly-defined linguistic exercise, as in the case of translation, towards a less rigid form of communication. An in-depth understanding of the local environment is essential as are good writing skills.

Press releases are generated daily by international organisations, often in many languages. For example, those produced by *Médecins Sans Frontières* are issued in some 20 languages. They are normally produced in English and then translated into the target language, undergoing a degree of localisation in the process to appeal to a local audience. Editing forms part of this process especially if the materials are written by non-native English speakers.

The European Commission generates press releases daily in up to 23 languages (and nearly always in French and English). DGT translators work closely with press officers in the Commission's Representations in each EU country to localise these press messages, and make sure that what is translated, edited and published is relevant to the everyday life of the people in the country concerned.

This workshop will give participants a chance to try their hand at localising a text, produced by the European Commission in Brussels. For the sake of practicality we will work on an English version with a British audience in mind. We will also look at authentic examples of how a localised press release has been further adapted by the UK press to make it appeal to their readership.

**Min-Hsiu Liao**, Heriot-Watt University

### **The Translation of Popular Science: Expert Scientists & Amateur Translators**

When it comes to the translation of popular science, it is often argued who should translate it? Scientists have subject knowledge but do not always have expertise in translations and writing. Professional translators have linguistic skills but may not have scientific expertise. In this paper, we examine the expert scientists as translators in scientific translations. How do they think about translation, what motivates them to translate, and what are their translation strategies?

The study is based on a 200,000 words English-Chinese parallel corpus of *Scientific American*, including the editions published in the U.S. and in Taiwan. The translators of this magazine are all experts scientists and received no professional training in translating. The corpus provides quantitative evidence of patterns of translation strategies. Paratextual data including interviews, statements of the publisher, reviews and comments in the media, are collected for the analysis of the scientists' views on translations. A pragmatic analysis of the translation shifts is also carried out to relate the translators' strategies to their aims and motivations to translate.

The study identified in the corpus significant shifts in interactive features, particularly in deixis, personal reference, conjunction, and hedging. The translators use more interactive features than the source text writers, and they engage actively in the communication with the target readers. We suggest these shifts may relate to the fact that scientists in Taiwan are often motivated to translate by a sense of social responsibility – bridging the gap between the more advanced scientific knowledge in English and the Taiwanese society. They do not simply translate science, but actively promote science popularization and scientific education. Therefore, these expert scientist and amateur translators are more visible in their translations, compared with the “invisibility” (Venuti 1995) of translators in many other cases.

**Gillian Lane-Mercier**, McGill University

### **Untranslatability, Non-translation, Retranslation, Creativity: A Case Study**

One of the most formidable problems English Canadian translators of Québec literature have had to face is the presence of *joual* in the works of novelists and playwrights since the 1960s. Defined as a lexically impoverished, grammatically incorrect, phonetically deviant variety of French spoken in the working class neighbourhoods of Montréal, *joual* stands out from the other varieties of Québec French due to the large number of anglicisms it contains and the nationalist connotations it conveys. As such, one of literary *joual*'s most obvious features is its aesthetic, socio-cultural, ideological and ethical untranslatability.

This paper proposes to explore some of the fascinating issues *joual*'s untranslatability has raised – and continues to raise – in the Canadian and Québec contexts by using David Homel's 1984 retranslation of *Le cassé*, published by Jacques Renaud in 1964, as a case study. On the one hand, Homel's translation strategies serve to corroborate the hypothesis that, while untranslatability has been traditionally equated with translational loss, it can be a powerful source of creativity in a given literary, political and socio-cultural context. Indeed, *joual*'s status as a

translational “case vide” or blank space can be construed as exemplifying one of the interfaces between translation and (re)writing, insofar as its very untranslatability requires the translator to literally *fill in* the blanks it leaves in the target text and, by so doing, reveal his or her conception of language and writing. On the other hand, Homel’s translation strategies show the extent to which untranslatability and the sort of (re)writing it entails are at once subjective in nature and linked to context-specific issues – such as canon formation – that strive to constrain the creative freedom untranslatability appears to foster. They furthermore show the extent to which Homel’s (re)writing of Renaud’s *joual* foreshadows his own novelistic style, thereby revealing the interface not only between translation and (re)writing, but between translation and creative writing as well.

**Xavier Lin**, National Chi Nan University, Puli, Taiwan

### **Back to the Nature of Poetry: A Poetry Translator as a Re-writer**

Where poetry translation is concerned, an issue that is arguably more foregrounded is that a poetry translator should be a poet. This usually originates in a misconception that composing poetry needs more writing skill than composing prose. And this misconception is in turn based on a misunderstanding that translation is only a linguistic exchange. In fact, to explain why a translator must be a re-writer one needs to look for the answer in the nature of the genre or text type of the source text (ST). While I hold that a literary translator must be a re-writer, this paper focuses specifically on poetry translation. It aims at explaining why a poetry translator must be a re-writer of the ST through investigating what makes poetry poetry. Both Chinese and Western poetry traditions show that the poetry in a poem is something coming holistically from the aesthetically effective contextual relations therein. This process happens, this paper argues, as a gestalt emerges to its viewer, as Gestalt Theory provides a useful framework to demonstrate the mechanism. It is precisely because of this very nature of this genre that a poetry translator must create the ST anew in translation for the same, or at least aesthetically compatible, poetry, like a gestalt, to re-emerge since the contextual relations of all of the elements of the ST ceases to be organic and loses its poetry when transferred as a linguistic exchange. In a word, it’s only “natural” that a poetry translator re-writes. A case study of Ezra Pound’s *Cathay* proves a useful support to the argument and an inspiring demonstration of why a poetry translator must re-write, when translations of the same ST by other translators are compared critically with Pound’s.

**Eugenia Loffredo**, University of East Anglia, Norwich

**Manuela Perteghella**, London Metropolitan University, London

‘The Translator as “Creative” Writer’

The focus on the visibility of the translator has recently shifted in an intriguing direction stressing the ‘creative’ dimension involved in the process of translation.

Creativity is the element that allows us to think the translated text as a *place/space* inhabited by the translator’s agency and subjectivity. The outcome of a given translation process, then, can be seen as a re-invented textuality rather than a linguistic transfer.

From this perspective, translations become unique of acts of readings (personal, experiential, cultural and intertextual) in which the translator's own emotional response to the ST is not dismissed as an 'unprofessional' hindrance or a lack of authorial respect. On the contrary, this response inevitably ensues from the interaction and relationship which is established with a text and which fosters intertextual dialogues with other literary practices.

On the other hand, translators' readings materialise into writings and translation is in fact a mode of writing, a mode of self-exploration in the way the TT bears the writerly import of the translator's subjectivity. Accordingly, translation enables the emerging subjectivity of the translator to be *inscribed*.

Finally, from the 'creative' point of view, the process of translation is crucial to widen our perception of what translation may be. This process can be magnified in two ways: the first is the activation of the graphic surface of the page, which reinvests with meaning the textual and material features (the phonic and the graphic, grammar and syntax); the second is the use of visual devices, such as the insertion of images. Multimodal translation (or otherwise Jakobson's third type of translation - intersemiotic translation) multiplies textual possibilities and temporary outcomes, but also challenges the reader of translation and invites him/her to interact.

We wish to talk about all these aspects of the 'creative' in translation by looking at examples taken from *One Poem in Search of a Translator: Rewriting 'Les Fenêtres' by Apollinaire* (published by Peter Lang in November 2008), a collaborative project which invited writers, translators and visual artists to translate 'Les Fenêtres'.

**Denise Merkle**, Université de Moncton, Canada

### **Translating and Expert Writing in Undergraduate Translator Training Programmes: The Case of Moncton, New Brunswick, Canada**

This paper will address a pedagogical problem that I have been dealing with in the classroom for close to twenty years. Certain students choose to study translation because they do not like to write and they prefer that someone else do the thinking. This attitude betrays a profound and fundamental misunderstanding of what translation entails, not to mention a profound misunderstanding of the very basics of reading and writing. Of considerable, and growing, concern to language professionals is the extent to which the misconceptions with which some students arrive in our courses are general misconceptions about language, reading and writing shared by many people, even those of who have received a university education. This situation risks to become worse with the growth of electronic means of communication that reduce written communication to the telegraphic exchange of messages and reading to, in large part, these messages written in a type of shorthand supplemented by popular literature and comic books that place very little emphasis on style, sentence structure and grammar. What has become central to translation programmes, especially at the undergraduate level, is the teaching of fundamental reading and writing skills. Since few translators will translate literary texts, translators in training must therefore be exposed to a variety of pragmatic text types in addition to being initiated to the basic notions and to the terminology specific to various fields. We will present some teaching strategies that will serve as a first step not only towards the acquisition of linguistic and subject expertise but also, and arguably more importantly, towards a level of comfort with the written word through

advanced reading and writing exercises. The development of expert writing skills will be the task of graduate translator training programmes.

**Carol O’Sullivan**, University of Portsmouth

### **Workshop: Translating film scripts**

This workshop will look at the issues surrounding the translation of film scripts. Three principal issues will be highlighted: terminology, formatting and the translation of spoken dialogue, which is 'written to be spoken as not written' as Christopher Taylor puts it. Terminology will require research and subject expertise, and dialogue will require a keen ear and an ability to meet generic expectations. After a brief introduction, the workshop group will translate a short passage from an authentic film script in Italian. A literal translation will be provided and no knowledge of Italian is necessary to participate in the workshop.

**Ann Pattison**, University of Westminster

### **Workshop: Painting with Words Workshop**

If you had never attended any art classes since primary school, would you go to the Tate Gallery, set up your easel and try to copy one of the paintings? Probably not.

Most of us translators have fewer scruples when it comes to any work painted in words.

In order to redress the balance, this workshop will give you the opportunity to practise the craft of writing and show you how it can improve the quality of your translations. Writing is like a muscle that has to be exercised. The more you write, the better your writing will be.

To prepare for the workshop, please turn off your mobile, turn on your answering machine and relax with a glass of wine or a cup of tea or coffee. Then jot down the first thing that comes into your head. If nothing does, think of your childhood or your first love. Write in your mother tongue or the language that you dream in most. Please keep it short – about half an A4 page would be fine.

Please email your contribution to [D.A.Pattison@wmin.ac.uk](mailto:D.A.Pattison@wmin.ac.uk) at least one week before the workshop. Everything will be kept anonymous but you can use a pen-name if you wish. We will then photocopy a selection of your writings for use at the workshop.

The idea is to give you the chance to know what it feels like to be at the receiving end of the translation process (because of time constraints, we will not actually be able to translate your work but merely discuss the potential translation issues that could arise).

You will learn about focusing on detail and other ‘tricks of the trade’ that writers use. These ‘tricks’ include starting a story with a hook (or ‘accroche’ as it is known in French); the concept of show, don’t tell; suspension of disbelief; and the rule of three (where an effect is reinforced by repeating it three times or by gradually moving up the scale of intensity). Steven King talks about the writer’s ‘toolbox’. Translators, too, have a toolbox of words and writing techniques at their disposal. They just have to learn how to use them.

Finally, there will be a hands-on session in which you will be encouraged to write to a stimulus.

**Begoña Rodríguez de Céspedes**, University of Portsmouth

### **Workshop: Legal Translation Workshop**

This is intended to be a practical and interactive workshop where participants will attempt to translate a short will into their mother tongues in groups. An introduction to the characteristics of legal language will be given and main translation strategies will also be discussed.

**Cecillia Rossi**, University of East Anglia

### **Workshop: From 'Image' to 'Poem': The Interface between Translation and Creative Writing**

In *Chasing Catullus* (Bloodaxe Books, 2004) Josephine Balmer explores a whole gamut of writing practices ranging from “straightforward translation to versions based on or inspired by an original, as well as what [she] has called ‘transgressions’ – versions which shamelessly subvert a source text’s original intent or meaning” (Preface, p. 9). By looking at examples of these different textual practices the aim of this paper / workshop is to look at the writing of translation as a writing practice which could fulfil a key role on Creative Writing courses, both at undergraduate and postgraduate levels. Thus, translation as creative (re-)writing moves beyond assumptions that hinge on the need for linguistic expertise in more than one language. The focus will fall on what exactly happens at the different stages of textual production from the writer’s (or translator’s) image to the finished product, i.e. a ‘poem’ that we can all agree ‘works’ as such. But it is also another important aim of this paper / workshop to explore the possibilities Creative Writing practices offer in the training of literary translators. From the traditional ‘workshop’ in Creative Writing, where the purpose is one of textual inquiry and editing, to the actual setting of writing exercises based / loosely based on a source text so that translators can broaden their writing practices and also learn to gauge the possible contributions of their own subjectivity in the translational act.

**Hala Sharkas**, College of Humanities & Social Sciences, UAEU

### **Glossing in Translated and Original Scientific Writings in Arabic**

In the field of science, translation has played a big role in enriching languages not only with new terminology, but also with new writing genres and new linguistic and stylistic forms. This research explores the influence of translation on the production of original scientific writing in Arabic by investigating the use of glossing in such writings. The study first examines glossing in the form of providing SL terms and expressions in target texts as a technique in translation and the factors that motivate its use such as the existence of knowledge and cultural gaps between the SL and

TL. It then explores its use in original scientific writings in Arabic by finding out how often this technique is used in such writings and what type of terminology and expressions are glossed. Two sets of research articles in the field of medicine are examined: one set is of translated texts and the other of original research written in Arabic. Statistical analysis of the number of occurrences of glossing in each set is made, taking into consideration variables like category of glossed expressions (technical, sub-technical, non-technical), the number of times this technique is used in translated and original writings, and reoccurrence of glossing of the same term in different articles. Results show that the corpus of Arabic medical research papers frequently uses glosses of SL scientific terms, abbreviations and names (in English) in both translations and original texts. This could be interpreted as a result of various historical, cultural and practical factors that helped shape modern Arabic scientific writing.

**Azad Hamad Sharif and Isamael Mohammed Saeed**

### **The Literary Text as a Translation from Cryptic Languages**

This paper focuses on the presence of the translation element in a number of Literary Texts ranging from the presence of The UTOPIAN Tongue in Sir Thomas More's Utopia, to J. R. R. Tolkien's Appendices on the Elvish Languages in The Lord of the Rings. This paper is not only a survey of the Cryptic presence of translation in the creative writing process. It is rather a confirmation that, at least some writings, cannot become truly "literary" unless they pass through the phase of being formal first in an alien linguistic framework, as an alien linguistic entity. Alien, but not freakish. Alien, but not unworkable. For this purpose, there is some urgent need on the part of the creative writer to invent an artificial language to deliver the importance of his ideas, through the artificial language which in the internal world of the novel is a natural language NOT an auxiliary language. Thus, a number of ideas and literary projects cannot lend themselves to being written unless they were produced in some other language than English, particularly when the concept to be expressed in the work (e.g, UTOPIA, The Lord of the Rings) is brand new in many respects. The method of the research is to indicate the extracts that are written in English as a translation of an imaginary language like UTOPIAN or Elvish Languages and to indicate the role that such extracts play in the intellectual structure and aesthetic achievement of the said works.

**Isabel Fernandes Silva**, Universidade Autónoma de Lisboa, Portugal

### **Voice(s) in a translated literary text**

This paper aims to describe and analyse the steps, difficulties and strategies used to translate/re-create a contemporary literary text from English into Portuguese in an academic context, using a collaborative technique and focusing on the communicative and functional aspect of translation.

Translating a text encompasses much more than translating its words; it entails interpreting and communicating it in another language/culture. This process implies accounting for the context in which the translation takes place, as well as the place

the source and the target texts hold within the literary scene of the two cultures, for “anything that contributes to constructing the ‘image’ of a writer and/or a work of literature” is translating as re-writing.

The two editions of the Specialization Course in Literary Translation at Universidade Autónoma de Lisboa have focused on translating/re-writing two novels by a contemporary Irish writer, Sinéad Moriarty, namely, *In My Sister’s Shoes* and *From Here to Maternity*. Since the students’ work is later published, it is not a mere academic exercise but rather a real context project. Thus the emphasis is given to the function the text will fulfil, as well as the focus on the intended audience and the cultural scripts with which the audience identifies.

Furthermore, since the groups included only women students, the teachers were women, the source text had been produced by a woman and the target audience was women in their late twenties, early thirties, the feminist approach to translation was a perspective to be taken into account, considering its author-centeredness and its view of the translator as a re-producer of texts. Hence, a collaborative process of translation and revision was chosen, as the constant negotiation it required ensured that each translator’s individual voice was not imposed on the target text.

**Arvi Tavast**, Tallinn University

### **So we think translators should be able to write. But is this also how the translation market works?**

Even if most translators do not consciously follow any particular translation theory when translating, they have internalised beliefs about what translation is and what is expected from or allowed to a translator. In a particular project, these beliefs may or may not correspond to what is actually expected from the translator by the customer or various other actors down the translation supply chain. Moreover, these beliefs may or may not be expressed in the actual translation produced.

For the purposes of this paper, beliefs about translation are divided in two broad groups: linguacentric (the translator is turning the source text into the target text) and instrumental (the translator is writing the target text in order to do things with words). The overall aim is to determine which of these better conforms to market requirements, with obvious implications for translator training, and a research programme covering the whole translation supply chain is proposed. This paper reports on the first two stages of that programme, a comparison of translator attitudes with actual choices made in a test translation, and a survey of the expectations of immediate employers of translators at translation service providers (TSP). The results so far are the following:

1. Choices made when translating are correlated to beliefs about translation, and are interestingly not correlated to such background criteria as education, translator training or translation experience.
2. TSPs show considerable hesitation when asked about what they expect from their translators, as if they never thought about it before.
3. Where expectations are formulated, they vary greatly across TSPs. Both linguacentric and instrumental views are represented.

**Luc van Doerslaer**, Lessius University College, Antwerp

### The Position of Translation in the Journalistic Writing Process in Multilingual Settings

Based on a simplified concept of the interchangeability of languages that would coexist on a one-to-one basis, globalization tends to erase questions of translation. Although globalization is about global connectivity and the concrete realization of this connection often makes use of translation processes, fast communication needs do not pay attention to translation and will rather tend to make it invisible. Through this reduction in multilingual diversity, the world is often falsely conceived as being monolingual. The media are a case in point as far as this linguistic reduction and its deproblematization is concerned. The everyday framing practice in the media is a particularly decisive factor that masks the possible linguistic, cultural and/or changes in perspective in news facts or news presentations, particularly in monolingual newsrooms, i.e. where the language of all news sources and the target language are one and the same. Media framing, a well known and frequently used concept in media and communication studies, is a journalistic construction based on stereotypical representations. Through the construction and reproduction of stereotypes, it also impacts on the daily writing process in newsrooms.

In multilingual settings, framing is also realised through the ‘transediting’ process, a term coined by Karen Stetting and comprising the words ‘translate’ and ‘edit’ and described as a “pragmatic translation strategy which involves radical editing” (Stetting 1989). In the handling process of world news in particular, translation is an integral part of journalistic work. The paper will illustrate this with a case study of newspapers in Belgium (both in Dutch and in French), in particular regarding the selection of international news and the role of language and translation in the selection and writing process. The position of translation in newsrooms based in multilingual settings will be hypothetically confronted with mainly monolingual writing and editing processes in UK newsrooms.

**Cristina Zoric**, Literary Translator

### **Panel: Literary Translation: Whose Voice Is It? See also Louise Askew and Catherine Baker)**

*“The reason English-speaking readers can barely tell the difference between Tolstoy and Dostoevsky is that they aren’t reading the prose of either they’re reading Constance Garnett [their translator].”*

Joseph Brodsky

It is generally accepted that apart from understanding the source language and having knowledge about the subject matter of the text, a good translator also needs to be a good writer in the target language. But can, and should, the translator “improve” upon the original? How true to the original should the translation be? Should it move the writer toward the reader or the reader toward the writer? These are some of the dilemmas discussed in this examination of the art of literary translation.

In the past few decades, many foreign classics have been given new English translations (e.g. Camus’ *The Stranger*, Dostoyevsky’s *The Brothers Karamazov*,

Saint Exupery's *The Little Prince*), in an effort to bring the voice, tone and texture of the original closer to the English reader than earlier translations have perhaps done. Some writers have become completely identified with their translators (Gabriel Garcia Marquez and Gregory Rabassa, Umberto Eco and William Weaver, Italo Calvino and Tim Parks to name but a few). On the other hand, translation has been described as a kind of writing school for prominent writers. One need only think of Borges, Nabokov, Brodsky or in poetry Czeslaw Milosz and Brodsky.

This paper looks at literary translation as a literary pursuit in its own right, examining the relationship between the creative input of the translator on the one hand, and the many constraints to which the translation process is subjected, on the other. To quote the translator Richard Pevears, literary translation is "like a musical composition and a musician, an interpretation. If your fingers are too heavy or too light, the piece can be distorted".

---