

TRANSLATION STUDIES NETWORK OF IRELAND:
3RD ANNUAL CONFERENCE

**RADICAL TRANSLATION(S) /
TRANSLATING THE RADICAL**

**AISTRIÚCHÁ(I)N RADACACH(A) /
AN RADACACH A AISTRIÚ**

27-28 APRIL 2023

UNIVERSITY COLLEGE CORK





Registration

Registration and badge collection will take place **on 27 April 2023 in the Atrium in the Hub** (see map below) **between 11:00 and 12:45**. The welcome speech will take place in the Shteppe (HUB 1.72) at 12:45.

In case of late arrival, please inform us of your time of arrival to ensure that one of our guides can be present in the Hub to welcome you and help you find your way around campus.

Information for speakers

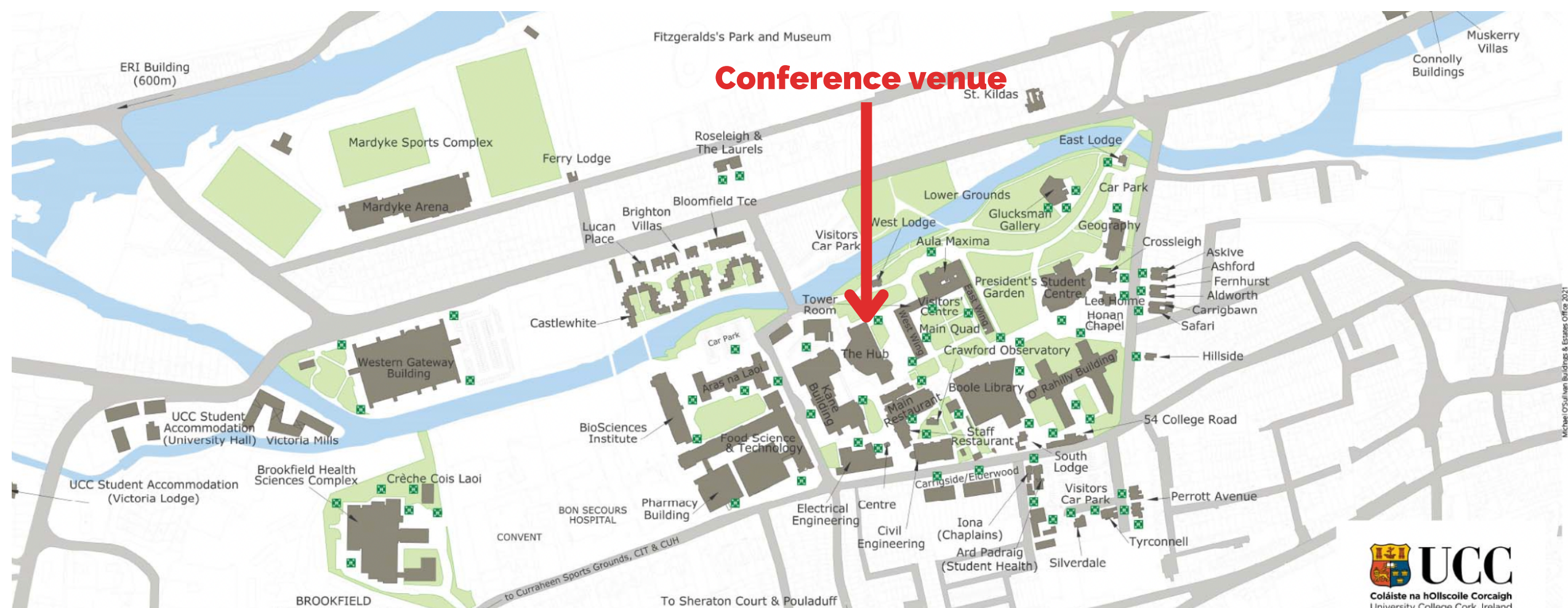
Paper length: We remind all participants that we scheduled sessions of 3-4 speakers each, which means that all papers must fall within a 20-minute limit. It is crucial that speakers respect the time limit in order to ensure sufficient discussion in every session.

Conference venue

Registration and panels will take place mainly in the Hub (see map below).

Panels on day 1 will take place in the Shteppe (HUB 1.72) and in the West Wing, room 6 (W/W6, see Main Quad on map below).

Panels on day 2 will take place in the Dora Allman Room (HUB 4.04) and the Áine Hyland room (HUB G.12).



Conference Programme

Thursday 27 April 2023

11.00-12.45
Atrium (The Hub)
Registration

12.45-13.00
The Shtepps (The Hub)
Welcome
Helena Buffery, Vice Head of CACSSS for Research and Innovation
Silvia Ross, Head of School of Languages, Literatures and Cultures

13.00-15.00
The Shtepps (The Hub)
Panel 1: Radical voices in/and translation
Chair: Hannah Silvester

Arianna Autieri (Goldsmith, University of London/University of Warwick): **Performing music, translating texts: Joyce's "Sirens" fugue in experimental translation**

John Gleeson (Trinity College Dublin): **Nicholas Madgett: Radical translator in the French revolution**

Magali Fabre (Translator): **Translating Cork talk, anchoring identity: a case study of Blindboy Boatclub's short story 'Dr Marie Gaffney'**

13.00-15.00
WW6 (Main Quad)
Panel 2: Artistic practice/Creative practices and translation methodologies
Chair: Helena Buffery

Elizabeth Rosales Martínez (University College Cork): **Reflections on translation and artistic research processes**

Roksana Niewadzisz (University College Cork): **We all live in translation**

Eileen O'Connor (University College Cork): **The practice of auto-fiction as a radical research methodology: Translating Blanca Varela's 'Puerto Supe'**

Máiréad Jones (Translator): **Finding creativity in unlikely places**

15.00-15.30
The Shtepps (The Hub)
Coffee Break

15.30-16.00
The Shtepps (The Hub)
Poster Session
Gearóid Ó Treasaigh (University College Cork): **Which Side's Story? The role and translation of heterolingualism in West Side Story (2021)**
Mack Paprott (University College Cork): **Fidelity and loyalty in fanfiction translation**
Amy Sexton (University College Cork): **An Ecological Approach to Subtitling the German Nature Documentary "Unsere Kontinente – Europa" into English**



<p>16.00-17.30 The Shteppe (The Hub) Panel 3: Translanguaging, transfiction and translator agency Chair: Sevita Caseres</p> <p>Andrea Bergantino (Trinity College Dublin): How radical is transfiction? Translator (in)visibility and commonplaces in recent Italian narratives</p> <p>Yingren Wang (Queen's University Belfast): Rebelling against the official translations of Peking Opera</p>	<p>16.00-17.30 WW6 (Main Quad) Panel 4: Radical training methods Chair: Estefanía Muñoz Gomez</p> <p>Vicent Briva-Iglesias (Dublin City University): Human-centred translation technology development: what can we learn from human-computer interaction?</p> <p>Nayara Güercio (Trinity College Dublin): Traditionally radical: Indirect translation from a terminological perspective</p> <p>João Lucas Cavalheiro Camargo (Dublin City University): Bringing critical pedagogy to a postpositivist translation education: An epistemological examination between Paulo Freire and Translation Pedagogy</p>
<p>17.45-18.45 North Wing Council Room (Main Quad) Performance: Staged reading Roksana Niewadzisz, Helena Buffery, Liam Fitzgerald, Amy Sexton, Sandra Walsh, and other members of 2021-2023 MA Translation cohorts (University College Cork): Cartography of a Disappearance: Panegyric for Joan Brossa By Sergio Blanco</p>	
<p>18.45 Staff Common Room (Main Quad) Reception</p>	

Friday 28 April 2023

<p>9.00-10.30 Dora Allman Room (The Hub) Panel 5: Eco-translation Chair: Martin Veiga</p> <p>Danielle LeBlanc (Trinity College Dublin): Resisting the 'blandscape': The vocabulary of Acadian translations</p>	<p>9.00-10.30 Áine Hyland Room (The Hub) Panel 6: Activist translation and translator agency Chair: Céire Broderick</p> <p>Lijie Wang (Queen's University Belfast): The untouchable as translator in China: the case of Dong Leshan</p>
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<p>Matt Riemland (Dublin City University): Climate justice and translation: Proposing a research agenda for 'applied eco-translation'</p> <p>Anne O'Connor & Anna Beatriz Dimas Furtado (University of Galway): Protesting climate change: a common home and a common language?</p>	<p>Milouda Louh (University College Cork): When the letter resists: Translating Perec's "La Disparition" into a lipogram</p>
<p>10.30-11.00 Atrium (The Hub) Coffee Break</p>	
<p>11.00-13.00 Dora Allman Room (The Hub) Panel 7: New approaches to multimodal translation Chair: Craig Neville</p> <p>Sevita Caseres (University College Cork): Collaboration and working conditions in the French subtitling industry: a human-centred study</p> <p>Laura Linares (University of Limerick): Is it all play?: Video game fan translations and minoritized language activism in Galicia</p> <p>Hannah Silvester (University College Cork): Public Translation Studies as a tool for academic activism: Building a community of subtitling academics and practitioners</p> <p>Lydia Hayes (University College London/University of Bristol/ZOO Digital): English dubbing: Ireland's call?</p>	<p>11.00-13.00 Áine Hyland Room (The Hub) Panel 8: Translation as rerooting/re-routing Chair: Daragh O'Connell</p> <p>Andrea Ciribuco (University of Galway): Sites of migration as sites of radical translation</p> <p>Rana Roshdy (Dublin City University): Translation and tactics of cultural resistance: a corpus investigation into Islamic financial discourse</p> <p>Sarah Berthaud & Miriam Watchorn (Irish Translators and Interpreters' Association, ITIA): Neoliberal practices in Ireland: the ITIA Translation and Interpreting rates survey</p> <p>Eddie López-Pelén (Dublin City University): Interpreting for migrant children in legal encounters in Ireland</p>
<p>13.00-14.00 Atrium (The Hub) Lunch</p>	
<p>14.00-15.00 Dora Allman Room (The Hub) Plenary Lecture Chair: Hannah Silvester</p> <p>Charlotte Bosseaux (University of Edinburgh): Subtitling emotional content in documentaries: breaking the norm?</p>	



15.15-16.45

Dora Allman Room (The Hub)

Panel 9: Feminist and queer/cuir translation

Chair: Martín Veiga

Jenny Wong (University of Birmingham): **The feminist making of Cantonese operatic version of 'The Merchant of Venice'**

Trish Van Bolderen (Independent scholar): **A (g)host of other selves: radical self-translation in Doireann Ní Ghríofa's 'A Ghost in the Throat'**

Sarah Sturzel (Trinity College Dublin): **Translating Raymond Queneau's Sally Mara's 'Journal intime': a feminist, heteronymic translation**

15.15-16.45

Áine Hyland Room (The Hub)

Panel 10: Gnéithe den Aistriúchán Radacach sa Ghaeilge

Chair: Ken Ó Donnchú

Aidan Doyle (Coláiste na hOllscoile Corcaigh/University College Cork): **Fadhbanna a bhaineann le seantéacs a iompó le haghaidh léitheoirí an lae inniu**

Breandán Ó Cróinín (Coláiste Mhuire Gan Smál, Luimneach/Mary Immaculate College, Limerick): **Wolfe Tone á Aistriú**

Ciarán Mac Murchaidh & Jamie Murphy (Ollscoil Chathair Bhaile Átha Cliath/Dublin City University): **Méadú réimsí i dtéarmaíocht LADTA+ sa Ghaeilge agus i mionteangacha eile**

16.45-17.00

Atrium (The Hub)

Break

17.00-18.30

Dora Allman Room (The Hub)

Panel 11: Translation in/and conflict

Chair: Helena Buffery

Lucía Pintado Gutiérrez & Alicia Castillo Villanueva (Dublin City University): **Counter-memory and translation in conflict – how resistance is built in contemporary translations**

David Thorburn (Queen's University Belfast): **There-publishing as escape: Gennady Aygi, Nikolai Dronnikov and the translational solidarity of 'tamizdat'**

17.00-18.30

Áine Hyland Room (The Hub)

Panel 12: Poets (not) translating poets

Chair: Mary Noonan

Daragh O'Connell (University College Cork): **'Per legame musaico': Four Irish Poets in the Pit of Hell**

Martín Veiga (University College Cork): **Repetition and variation in two translations of Moya Cannon's 'Scriob'**

Ellen Corbett (Ulster University): **One finger or two? Biddy Jenkinson's 'small rude gesture' and a refusal to translate**

18.30-18.40

Dora Allman Room (The Hub)

Closing Remarks



Poster session

27 April 2023, 15.30-16.00, The Shteppe HUB 1.72

Which Side's Story? The role and translation of heterolingualism in West Side Story (2021)

Gearóid Ó Treasaigh, University College Cork

The role of heterolingualism in audiovisual products, and its challenges for translation has been widely examined. However, Steven Spielberg's decision to not part-subtitle Spanish dialogue in the original version of West Side Story (2021) creates a rather unique scenario that generates a number of questions surrounding the role of the filmmaker in the translation process, as well as notions of who makes up the original audience, and of course, what happens in translation?

Fidelity and loyalty in fanfiction translation

Mack Paprott, University College Cork

Using a functionalist approach, I examined a fanfiction and its German translation and the way the unique relationship between author and translator affects aspects of fidelity and loyalty. Using text analysis and conversations between author and translator I show that fidelity is affected by target media conventions and that loyalty is affected by close author-translator collaboration.

An Ecological Approach to Subtitling the German Nature Documentary "Unsere Kontinente – Europa" into English

Amy Sexton, University College Cork

As a recent idea that has been discussed in translation studies, eco-centric theory has not been vigorously applied to the audio-visual context. Combining research into techniques for subtitling nature documentaries with novel eco-centric approaches to translation, this case study examines creative ways that subtitlers can forefront the voice of nature within a multimodal text, taking into account the added consideration of the documentary genre. These techniques can range from being virtually invisible to quite interventionist for the viewer, and often go beyond purely linguistic considerations.

Performance

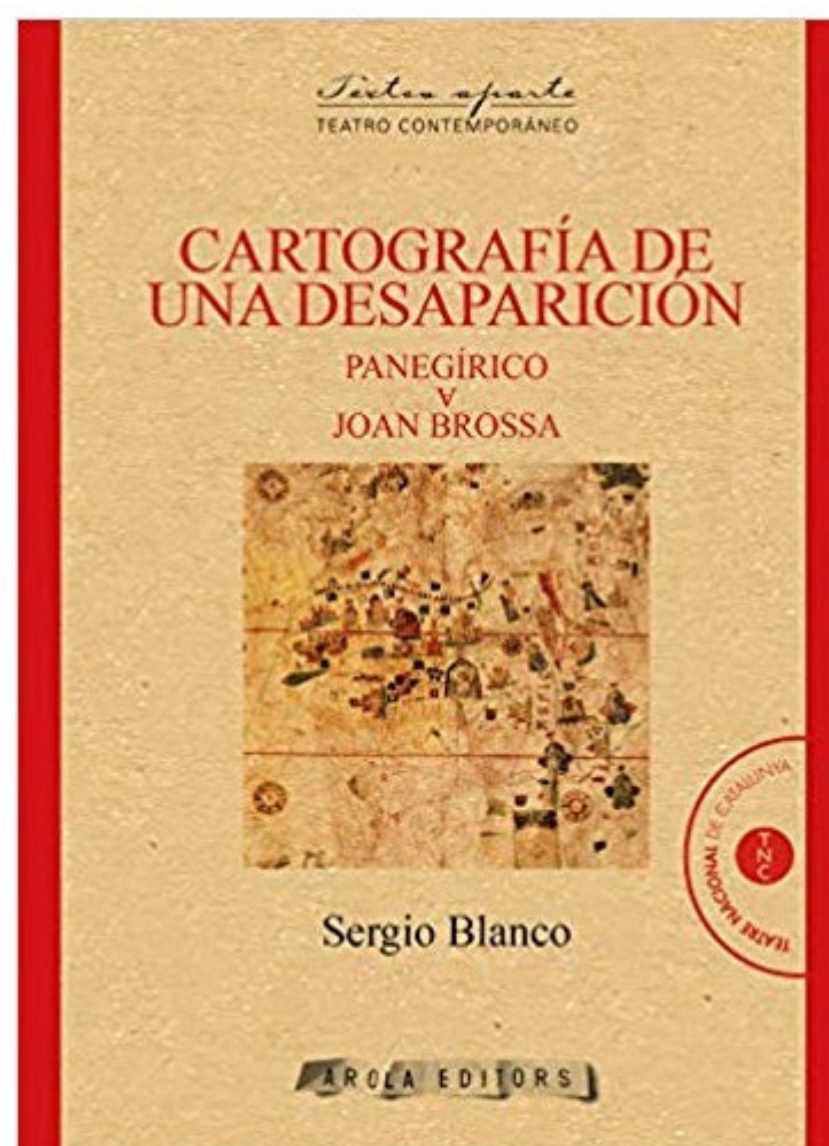
University College Cork

27 April 2023, 17.45-18.45, North Wing Council Room

Cartography of a Disappearance: Panegyric for Joan Brossa By Sergio Blanco

"[M]y panegyric will be nothing more than the story of my own encounter with the work of Brossa, a species of autofictional narrative which I will write between universities, planes, clinics, departure lounges and hotels. A new autofiction in which, through the process of writing myself, I will attempt to depict him. Yes. I know. Of course, I do. I know it will seem like an act of self-love, but I assure you that it isn't. I beg you to withhold your disgust. To refrain from taking offence. In this autofiction I am going to attempt to explore the workings of my own self, but with the ultimate goal of arriving at his self."

Staged reading with Roksana Niewadzisz, Helena Buffery, Liam Fitzgerald, Amy Sexton, Sandra Walsh, and other members of 2021-2023 MA Translation cohorts.





Keynote speaker: Charlotte Bosseaux

University of Edinburgh

28 April 2023, 14.00-15.00, Dora Allman Room HUB 4.04

Subtitling Emotional Content in Documentaries: Breaking the Norm?

Subtitling, the written translation of an oral and visual text, works under specific time and space constraints. This usually leads to erasing the orality of the text, as there are precise rules around segmentation (the way the text is structured in the subtitles) and eliminating repetitions, hesitations as well as discourse markers. Working with technical guidelines is important to ensure subtitles are legible and coherent. However, there is an argument to deviate from strict norms when translating materials that are emotional in nature. My work focuses on audiovisual testimonies of individuals who have suffered from trauma and Gender-Based Violence (GBV). Such sensitive material, I argue, prompts us to think about subtitling in different ways as current practices may hinder the way emotions are conveyed to new audiences.

Academic work considering the way individuals who have experienced trauma and GBV are translated is scarce. However, in our times of war and refugee crisis, such work is urgently needed to make sure translation supports and does not contribute in making individuals at risk more vulnerable. My AHRC research project entitled '[The Ethical Demands of Translating GBV: a Practice-Based Research Project](#)' (2022-2023) aims to provide good practice guidelines for different stakeholders (language professionals, filmmakers and charities) to ensure the voices of those who have suffered are ethically conveyed. It also aims to establish which techniques and strategies are the most ethical when translating audiovisual personal narratives displaying trauma and emotions. This means departing from traditional subtitling norms by for instance using different font sizes or types of font, colours or italics, or reproducing hesitations to portray emotions while making sure we are not over- interpreting or overemphasising the original message.

In order to find new - if not radical - ways of translating, we made a documentary featuring women who have been in vulnerable situations and needed translation to make themselves understood, as well as language professionals (interpreters, translators, and subtitlers) sharing their experience of working with challenging material and in demanding situations or environments. I am also working with subtitlers and subtitling consultants in order to design new ways of subtitling that convey emotions and the oral quality of translated audiovisual testimonies. Subtitling options were presented in an online questionnaire to a varied audience including subtitlers, film directors and members of the public who watch subtitled films. We then re-subtitled the film using feedback from respondents and have started compiling subtitling guidelines.

My research emphasises the importance of filming and translating ethically. In this talk, I focus on the reasons behind the research and the challenges encountered at different stages of the project. More specifically, I reflect on the delicate work involved when translating audiovisual personal narratives imbued with emotions, and the solutions found to translate ethically, i.e. respecting the voices of the source material while conveying them to their new audiences.

Arianna Autieri

Goldsmiths, University of London & University of Warwick

Performing music, translating texts: Joyce's "Sirens" fugue in experimental translation

Attempting to contribute to a discussion on "Radical Translation (s) / Translating the Radical", I would like to present my doctoral research, which is entitled "James Joyce's music performed: the "Sirens" fugue in experimental re-translation-s". My thesis endorses the argument that, in line with studies both in the translation and in the Joycean fields (e.g. Gaddis Rose 1997; Scott 2012a; Senn 1984; O'Neill 2005), translation can become an interpretive tool for 'Ulysses' itself; specifically, it can become an ideal means to address Joyce's famous prose "fugue" (JJ, 459;462).

Following Joyce's claim that "Sirens" is written as a 'fuga per canonem', scholars have variously analysed the musical episode of 'Ulysses', identifying a fugal form in it (e.g. Zimmerman 2002, Witen 2018), dismissing Joyce's musical aim entirely (e.g. Rabaté 1986), or recognising its other musical qualities (e.g. Shockley 2009). Where disagreement between scholars makes it unclear for the reader of "Sirens" how music and language can be seen to interact in the episode, music and Joycean scholar Kathrine O'Callaghan has recently drawn scholars' attention to the performative dimension of music, emphasizing the need for a more active role on the part of the reader in bringing to life the language of "Sirens" to appreciate its musical quality (2009; 2018, 2020).

In my thesis, I contribute to studies in this field from the standpoint of a translator, a reader who concretely "performs" the ST's score with the linguistic material of the target language. Specifically understanding translation as "interpretive" and "partial" rather than "faithful" and "total" (e.g. Venuti 2019; Reynolds 2019), I rely on "experimental translation" as a means to make visible my translator's "performance" of the ST (Scott 2018), graphically making visible my reading and translation of the ST's "word music" (Scher 1970), songs embedded in the main text (Bowen 1995), and leitmotifs of "Sirens".

Andrea Bergantino

Trinity College Dublin

How radical is transfiction? Translator (in)visibility and commonplaces in recent Italian narratives

Kaindl (2014, 9) observes that "[t]he strong presence of translators and interpreters in novels and films has doubtlessly contributed to a new visibility of translators and interpreters and their work" (ibid., 9). This claim suggests that transfiction offers **compensation** for real-world translator invisibility, a point also raised by Wilson (2007, 381-382) and Cronin (2009, x-xi). Ben-Ari (2014, 122), instead, contends that the visibility offered to translators by transfiction "did not diminish his innate 'weakness' in his [the translator's] own eyes, as in the public eye". This paper joins the research conversation on transfiction and translator (in)visibility taking its cue from the dynamics outlined above. It asks whether the fictional representation of translators radically changes our perception of the translator with respect to their visibility and the extent to which, instead, it perpetuates translatorial commonplaces.

To answer its research question, the paper takes three relatively recent Italian novels portraying translators, and uses them as case studies. It investigates the (in)visibility of translators as fictional characters and sets it against the backdrop of academic literature in Translator Studies. These primary sources are Raul Montanari's 'La verità bugiarda' (2005), Sergio Garufi's 'Il superlativo di amare' (2014), and Biagio Goldstein Bolocan's 'Il traduttore' (2017).

Looking at Translator Studies from a transfictional perspective, this paper situates this representation along a scale that ranges from the stereotypical to the radical, nuancing it along the way in terms of the **compensation** in evidence. The analysis ultimately problematises the point about regained visibility, or **compensation**, raised by existing studies on transfiction mentioned above. It examines the way in which fictional translators are represented in these primary sources, identifying related tropes and the ways in which they become central to the narrative.

References

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Sarah Berthaud & Miriam Watchorn

ITIA (The Irish Translators and Interpreters' Association)

Neoliberal practices in Ireland: the ITIA Translation and Interpreting Rates Survey 2022

The impact of neoliberalism in the Translation and Interpreting Industry has been documented in previous research (e.g., Lambert & Walker, 2022; Moorkens, 2020). The Irish market is not immune to such practices; the freelance translation and interpreting markets are not closely regulated, and neoliberal practices often dictate how the markets operate. For instance, the tendering process for interpreting settings (e.g., in Garda stations) can lead to agencies recruiting unqualified people to work in such settings (e.g., Phelan, 2011), which in turn, has an impact on the rates paid to interpreters.

The Irish Translators and Interpreters' Association (ITIA) is 'the only professional association representing the interests of practising translators and interpreters in Ireland' (ITIA, 2023). It works to raise the standards of for translators and interpreters, as well as awareness about the profession. As part of the ITIA's work, a Rates Survey is conducted on a regular basis – the previous one was carried out in 2018 (ITIA, 2019). The present output will present the results of the Rates Survey conducted in 2023 among freelance translators and interpreters and will also reflect on the findings from the previous survey in light of current neoliberal practices.

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Vicent Briva-Iglesias

Dublin City University

Human-Centred Translation Technology Development: What Can We Learn from Human-Computer Interaction?

To date, translation technology development has centred in improving machine translation (MT) quality. Efforts have concentrated in building larger and larger language models, resulting in radical, eminently technical advancements. This path is increasingly causing translators to reject the use and adoption of technological tools because they see them as a threat instead of as an assistance (Cadwell, O'Brien, and Teixeira 2018).

In a field with certain saturation of MT quality for some language combinations (e.g., we already obtain good MT results for English-Spanish), key sociotechnical elements are completely neglected in development stages. What do translators experience when interacting with MT or other translation technologies? Is there a way to improve these experiences with different interaction modalities or with changes in the development phases of new technologies? Very little research has been done on graphic user interfaces and usability of CAT tools or MT tools, and no attention has been paid to user experience (O'Brien et al. 2017).

By doing a transdisciplinary analysis, we study what elements are considered in the Human-Computer Interaction field, an established branch in Computer Science. We then analyse how we could implement these elements in Translation Studies, so we keep pushing the field forward in the automation age we are living now, leading to a human-centred translation technology development and better human-computer interactions.

We argue for a global change, both in Translation Studies and the development of new translation technologies, and present the concept of Machine Translation User Experience (MTUX). In the coming years, MTUX researchers will be indispensable because they will put the human in the centre of every interaction, and will collaborate with technological teams to improve the experiences of the different users of translation technologies by considering sociotechnical elements, resulting in increased satisfaction and a better human-computer symbiosis.

References

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Sevita Caseres

University College Cork

Collaboration and working conditions in the French subtitling industry: a human-centred study

Despite an expanding interest in the subtitling industry (Abdallah, 2011; Beuchert, 2017; Díaz-Cintas & Remael, 2020), little attention has been given to the subtitlers' working conditions (Künzli, 2022; Kuo, 2015), or to the specificities of collaboration in the audiovisual translation (AVT) industry (Silvester, 2021; Zanotti, 2020). AVT is traditionally analysed in terms of product, rather than process (Beuchert, 2017), especially in subtitling, in which the translators' perspectives tend to be overlooked. Therefore, my study approaches English-French subtitling by focusing on the human translators and their collaboration and working conditions through a case study of seven subtitlers located in Paris and affiliated to ATAA, the association for AVT in France.

This presentation shares the results of my doctoral dissertation, which uses innovative research methodologies, such as subtitling process research and netnography, to offer an up-to-date understanding of collaboration and communication in some of the current diverse workflows of the French subtitling environments. In the study discussed here, practices were analysed through 14 interviews carried out with seven subtitlers working for cinema and video on demand platforms. Each subtitler participated in two interviews, and a direct non-participant observation of their workday. Placing the human translator at the centre of the research provided important insights into current work practices, habits, working conditions, as well as the functioning of the evolving workflow. The subtitlers' role in their production networks was analysed through the examination of their communication and collaboration with fellow subtitlers or other agents in the production network. This allowed me to map practices and changes in the industry, which leads to broader discussions about the evolution and recognition of the profession. In an era in which research seems to focus more on the product and technologies behind AVT than the producer, this human-centred analysis thus uses a radical methodology of investigation in the field of AVT, by giving a voice to the human translators who often work in the shadows.

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João Lucas Cavalheiro Camargo

Dublin City University

Bringing critical pedagogy to a postpositivist translation education: An epistemological examination between Paulo Freire and Translation Pedagogy

Reexamining epistemologies and reflecting upon the emergence of knowledge is part of scholarly educational work, especially within a postpositivist approach (Kiraly 2015) in Translation Pedagogy (TP). As an example, Kiraly (2019) reflects upon empirico-rationalism, constructivism and emergentism, as his aim is to instil a sense of awareness and reflection upon translator educators (TE) (Kiraly, 2019, p. 2).

However, to the best of our knowledge, the critical and dialogical pedagogical principles laid out by Paulo Freire have yet to be reflected upon in detail and/or implemented in TP. Thus, this proposal aims to: i) examine epistemological ideas and principles proposed by Paulo Freire, specifically those proposed in *Pedagogy of the Oppressed* (2018) and *Pedagogy of Autonomy* (2021) and; ii) connect these principles to TP. Placing a qualitative interpretivist lens on translation hermeneutics (Steiner 1975; Blumczynski 2016; Venuti 2019), a selection of topics on critical pedagogy concerning education, teaching and learning will be examined and interpreted into the context of TP.

The use of critical pedagogy is justified as an epistemological contribution based on theory and praxis. It is necessary to foster a postpositivist approach to the translation classroom (Kiraly 2017), in order to connect different pedagogical approaches that are epistemologically coherent, so educational praxis is reached (Kiraly 2019). As outcomes, I expect that this investigation will result in: i) presenting epistemological principles of critical pedagogy that can be applied to TP; ii) fostering the discussion and reflection of TEs by using Freirean postulates to enrich postpositivist TP; iii) raising awareness of possible epistemological approaches to TP relevant to the education of the contemporary translator.

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Andrea Ciribuco

University of Galway

Sites of migration as sites of radical translation

In a passage of his 2006 volume 'Translation and Identity', Michael Cronin mentions that translation, for migrants, can often be a matter of life and death, making a very concrete difference as they learn to navigate an unfamiliar environment. Based on research conducted in Italy as well as Ireland, this paper provides some methodological considerations on the sites where migrants and refugees come to experience translation as a "matter of life and death". This includes sites of everyday encounter and mutual (mis)understanding between migrants/refugees and the communities where they live, as well as the institutions that regulate their existence in the host community: from hospitals to asylum courts, from bus stops to asylum seekers reception centres. These sites can be explored as a space of tension between linguistic constraints imposed by institutional actors (linguistic assimilation or silence) and the often lively multilingual attitudes of their users.

The research engages with translation theorists with a spatial understanding of translation (Cronin 2017; Simon 2012; Flynn and van Doorslaer 2016; Inghilleri 2017), arguing for the use of tools from applied linguistics and sociolinguistics (Pennycook and Otsuji 2015; Baynham and Lee 2019) to answer questions regarding the role of space and materiality in translation between migrants and the host environment. A spatial, material look allows us to understand the availability of translation/interpreting services, and how they are influenced by concrete resources (funding, technology) and matters of distance (for example, unavailability of professionals with a certain language competency in the area). It also allows us to understand how individuals react to lack or scarcity of translation - by recurring variably to language brokering, machine translation, or multilingual creativity. Finally, it allows us to conceptualize the practice of translation as activism in ensuring that all inhabitants of a community are understood and can understand the place where they live.

Ellen Corbett

Ulster University

'One Finger or Two'? Biddy Jenkinson's "Small Rude Gesture" and a Refusal to Translate

When considering translation, it is perhaps the **refusal** to translate that is the most rebellious act of all. Undoubtedly the most well-known and forthright act of refusal in the Irish-language sphere is that exhibited by poet Biddy Jenkinson who has famously refused to have her work translated into English in Ireland. Her opinion on the English-language translation of her work is widely known and often cited, and in fact, is oftentimes the first thing mentioned about her:

I prefer not to be translated into English in Ireland. It is a small rude gesture to those who think that everything can be harvested and stored without loss in an English-speaking Ireland.

(Jenkinson, 1991, p. 34)

Jenkinson's stance is held in reverence and with respect, with Nuala Ní Dhomhnaill calling it "entirely valid" (2005, p. 182), and Ciaran Carson declaring it, "[...] a necessary admonishment to those who pay lip-service to the Irish language" (cited in de Búrca, 2010, p. 179). But is Jenkinson's stance as rebellious as first assumed? In her poetry, Jenkinson is playful, irreverent, and far from prohibiting all translation, has allowed her work to be translated into French, German, Italian, and English on an international stage, while also engaging in the translation process itself as translator. By examining Jenkinson's writing outside of her most famous 'Letter to an Editor', we can see that Jenkinson is more than just her refusal to be translated, and should not be so strictly confined to this one position.

This paper argues that Biddy Jenkinson's refusal to be translated into English in Ireland is not as extreme as is widely believed, and that far from being a stalwart opponent of translation, is irreverent in her decision. It is therefore argued that Jenkinson's **small rude gesture** is more akin to two fingers in jest than one raised in opposition.

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Aidan Doyle

University College Cork

Fadhbanna a bhaineann le seantéacs a iompó le haghaidh léitheoirí an lae inniu

D'eascair an chaint seo as obair aistrithe atá idir lámha agam féin agus ag comhghleacaí liom. Is é atá ann ná aistriúchán go Béarla den gcnuasach 'Dánfhocail' (O'Rahilly 1921). Is é atá sa bhailiúchán ná dánta gearra a chuireann teachtaireacht éigin in iúl i mbeagán focal. Tuigeadh dúinn gur gá é seo a sholáthar, de bharr nach bhfuil ar chumas mac léinn meánach na buntéacsanna a léamh a thuilleadh. Is mór idir teanga liteartha an Nua-Ghaeilge Dhéanach agus an Ghaeilge Nua-Aimseartha a shealbhaíonn foghlaimoírí na himsire seo. Is éard a chuireamar romhainn ná aistriúchán a sholáthar a bheadh ina áis ag an mac léinn agus iad ag léamh an bhuntéacs.

Bhí dhá bhac le sárú againn. Ar an gcéad dul síos, bhíomar ag iarraidh leagan Béarla intuigthe a chur ar fáil a chloífeadh leis an mbuntéacs a oiread agus ab fhéidir. D'fhág sin easpa fileatachta ar na haistriúcháin in áiteanna. An dara dúshlán a bhí ann ná domhan na ndánta a léiriú don léitheoir, gan an iomarca a athrú, rud nárbh fhurasta a dhéanamh de dheasca ghontacht na filíochta.

Féachann an chaint seo leis na bacanna seo a phlé, ag baint úsáide as samplaí den mbuntéacs agus den iompó a mholann na haistritheoirí.

Magali Fabre

Independent translator, MMCTranslation

Translating Cork talk, anchoring identity: a case study on Blindboy Boatclub's short story 'Dr Marie Gaffney'.

The aim of this presentation is to propose a translation of orality in Blindboy Boatclub's writing by experimenting with non-standard punctuation and syntax, while avoiding a dialect-for-dialect approach and still providing a potentially lasting translation - therefore anchoring identity instead of displacing it (Mével 2007). The author's short story 'Dr Marie Gaffney', from the collection 'The Gospel According to Blindboy' (2017), plays with the Cork accent in an absurd setting by turning it into a research device. Tools from three fields of research will be used in order to translate this parodic representation of the Cork accent. While relying on Léa Boichard's 2018 work in stylistics and orality in Roddy Doyle's 'Barrytown trilogy', it will also use applications from audiovisual translation to observe the representation of identity through accents and the strategies to translate it. To navigate the complex issue of rendering orality and identity, resources will be tested from French research area 'linguistique de l'écrit', including the concept of 'déponctuation'. This case study adopts a pluridisciplinary approach to decompose the mechanisms at work in this particular text. An descriptive internal analysis of the short story allows to define a framework and determine key features. A series of decisions is made in order to eventually represent what we chose not to call 'Cork accent' but 'Cork talk'. This way, a path forward is explored so the Cork variant can be "read as much as it is heard" (inspired by Boichard 2018) — for native speakers as well as French readers.

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John Gleeson

Trinity College Dublin

Nicholas Madgett: Radical Translator in the French Revolution

Nicholas Madgett, born in County Kerry in 1738, became a French government translator during the turmoil of the French Revolution. He obtained a doctorate in Theology from Toulouse University in 1764 and was ordained a priest in 1767. He supported the French Revolution, joined the United Irishmen and in 1795, declared himself a Republican on principle for over thirty years.

Madgett was appointed Head of Translation in the French Navy Ministry in 1793 when France and Britain went to war. By 1794, we find him reporting directly to the powerful Committee of Public Safety during the Terror, which brought increasing suspicion of foreigners. He projected Irish affairs up the political agenda of the French leadership.

He furnished a stream of political advice to the French leadership on Irish independence and how this would help France to defeat the British militarily. He became a de facto special adviser on Irish affairs. He broadened the translator's mandate by establishing an intelligence network of secret agents and devised anti-British propaganda and counter-intelligence strategies for the French authorities during a time of war.

As Head of Translation in the French Foreign Ministry under Charles Delacroix from 1795-1797, Madgett was well positioned to act as Wolfe Tone's linguistic and political mentor in negotiations to persuade the French Directory to launch an invasion of Ireland in 1796.

He published a couple of commercial translations and had an ad hoc advisory role in the sale of Louisiana by France to the United States in 1803. In 1808 at the age of seventy, Madgett published a three-volume biography in French of the Duke of Marlborough at Napoleon's request.



Nayara Güércio

Trinity College Dublin

Traditionally radical: indirect translation from a terminological perspective

This presentation asks the question: what patterns in terminology usage are in evidence in published research in indirect translation (ITr) between 2017 and 2022? According to Gambier (1994: 11), ITr is understood as the translation of a translation. Scholarly interest in ITr is relatively limited, due to the perceived undesirable nature of the practice (Assis Rosa et al 2017: 113). In this sense, ITr research can be seen as a radical form of research. It defies this trend and focuses on a phenomenon with a long history that remains marginalised.

Though academic studies in ITr have been increasing in number over recent years (ibid), there is a shortage of systematic knowledge on the subject, and how studies in ITr have affected research in Translation Studies (TS) in general (Pięta 2017: 200). To answer this presentation's research question, a selection of articles, theses, conference abstracts, and proceedings are analysed. Each text undergoes a cataloguing process that organises all words into a list of occurrences based on their frequency. Following Assis Rosa et al (2017) and Ivaska (2020), the usage of the following terms that have been used interchangeably or in connection with 'indirect translation' are calculated in each text: 'compilative translation', 'collaborative translation', 'double translation', 'eclectic translation', 'intermediate translation', 'relay translation', and 'pivot translation'. Finally, patterns between terms are identified and quantified statistically.

The results of this analysis suggest that TS does not have a standardised collection of terms for describing ITr and its constituent phenomena. Although 'indirect translation' is used as an umbrella term, 'relay translation' and 'pivot translation' are too, though the usages of these terms differ in nuance. Therefore, examining the sub-categorical particularities of each of these three terms in greater detail may be indicative of how research on ITr is likely to develop over the coming years.

Lydia Hayes

University College London, University of Bristol
& ZOO Digital

English dubbing: Ireland's call?

Dubbing into English has become a popular practice in recent years for making content on streaming platforms, or subscription video-on-demand services (SVoDs), accessible and attractive to native anglophones. With Netflix trailblazing in English-dubbing endeavours since late 2016, many others have since followed in the streaming giant's footsteps—notably, Amazon Prime Video and HBO. In March 2017, Netflix (Fetner and Sheehan 2017) informed that that it was “quickly approaching an inflection point where English [would no longer] be the primary viewing experience on [the platform]” and one can intuit that this realisation had a bearing on the company's localisation into English.

More radical, perhaps, than the sheer size of the streamer's non-English portfolio of films, series, and other audiovisual products, and more radical than the mere fact of dubbing into a language whose vast majority of viewers were so utterly unfamiliar with the dubbing mode of translation, was and remains to be the creative licence employed by Netflix and its partner dubbing studios in their creation of English-language dubbed versions. Whereas most dubbing industries are governed by standardisation practices such that all characters speak in the same variety of the target language irrespective of the linguistic variation present in the original language in which the content was filmed, English dubs have experimented with different accent strategies, which arguably bring characters to life in a richness closer to their identities conveyed through linguistic means in the original version.

In this presentation, I will explore the different strategies currently being used by dubbing studios in the US and UK in their creation of English-language dubs and address the conditions that have allowed for diverse accent strategies to pervade English dubbing. I will discuss the case of the inclusion of an Irish accent in an English dub and discuss the opportunities and obstacles the English-dubbing industry poses to the development of Hiberno-English or indeed Irish-made dubbed versions.

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Máiréad Jones

Professional translator

Finding Creativity in Unlikely Places

When I started my masters in translation studies almost seven years ago, I had visions of pursuing a creative career. I thought of myself as a creative, artistic person, and I wanted to work in a field that would allow me to express that part of my personality. After my studies, I had hoped to move into literary translation, and concentrate on “higher” kinds of texts, such as fiction, prose and poetry. However, I was deterred by the daunting prospect of setting up myself as an independent agent in a field where I had next to no practical experience, so ultimately, I took what felt like a safer role in a translation company.

At first, I struggled with the feeling that this role allowed me no creative outlets: the domains we worked on tended to be more technical than artistic, and I found the style guides, glossaries and feedback processes to be restrictive. However, as time went by, my mastery of these fields increased and I felt able to exercise my creative muscles even with text types that would generally be seen as dry and almost mechanical. While texts such as scientific papers are rarely seen as poetic or aesthetically pleasing, I have found that the ability to translate them creatively is actually key to producing an adequate target text.

In my presentation, I plan to discuss my path to discovering opportunities for being creative in unlikely places, and also to demonstrate the necessity of creative translation in an industry setting using examples from a German to English translation of a scientific text. To produce a comprehensible target in this case, my colleagues and I frequently needed to restructure the source syntax in a dramatic way, which could not have been achieved without creative effort.



Danielle LeBlanc

Trinity College Dublin

Resisting the 'blandscape': The vocabulary of Acadian translations

In 'Landmarks', Robert Macfarlane laments the diminishing biodiversity and the ensuing disappearance of specialised vocabularies that transform landscapes into 'blandscapes' (2016, 23). This paper asks how literary translations might contribute to resisting blandscapes and homogenisation through emphasising local specificity. It centres on Acadie, settled by the French in what is today known as Atlantic Canada in the early seventeenth century. Despite its geographical boundaries not being legally recognised for more than two centuries, Acadie exists today as a minority French-speaking community, its distinct culture and accents sharpened through historical vicissitudes. The paper homes in on three French-Acadian translations that are grounded in a language and culture that share the same geographical setting as their source text, but from a position of minority: Serge Thibodeau's 'Journal de John Winslow à Grand-Pré' (Thibodeau 2010), Sophie M. Lavoie's 'Nous sommes les rêveurs' (Joe 2016) and Georgette LeBlanc's 'Océan' (Goyette 2020). Through close readings, these texts are mined for ways in which their poetics diversify the geographical and linguistic landscapes of their source text, whether by challenging majority discourse or by highlighting the vibrancy of minority languages. The paper relies on the regenerative, complexifying functions of languages excluded from the landscape (Cronin 2017, 143) to interpret the translations' specificity not only as an affirmation of cultural identity, but also as laying the foundations of an immanent vocabulary of translation for Acadie. Both outcomes are radical in a context that should have seen the Acadians, along with their Indigenous Mi'kmaq neighbours, translated into the blandscapes of colonialism long ago.

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Laura Linares

University of Limerick

Is it all play?: Video game fan translations and minoritized language activism in Galicia

Video games are an increasingly prevalent source of entertainment, learning and connection in today's world, yet linguistic diversity is very poorly represented at both the production and the consumption level due to a lack of commercially viable avenues for inclusion. What does this mean for language rights, and how does this affect prospects for diverse cultural digital heritage? What is the impact of language activism in video game access in minoritised languages, and what role does translation play in it?

This paper aims to present preliminary findings of a new project studying the impact of video game fan translations in community language engagement in the Galician context. It will provide an overview of the amateur video game translations undertaken by fans into Galician in the period 2019-2022, explore the responses to these products in the gaming community in Galicia and discuss the implications of this type of activity for minoritised languages, community engagement and language learning.

Eddie López-Pelén

Dublin City University

Interpreting for migrant children in legal encounters in Ireland

According to Article 40, paragraph 2 (b) (vii) of the United Nations Convention on the Rights of the Child, minors have the right to the free aid of an interpreter whenever they are unable to understand or speak the language being used in the legal procedure. In addition, the European Asylum Support Office (EASO) insists that not only must EU+ States ensure that minors have access to an interpreter throughout the course of the international protection procedure, but that interpreters also need to receive special training in interpreting for vulnerable applicants such as minors.

Parties involved in the questioning of vulnerable individuals in legal settings require special training in how to approach their work with them since individuals involved in legal interviews/proceedings have frequently witnessed or experienced traumatic events such as sexual abuse, human trafficking, domestic violence, war, and torture. If parties involved in the questioning of vulnerable individuals lack training, they could easily "exacerbate the state of the interviewee [...] through re-traumatization" (Risan et al. 2020: 679). This is even more true in the case of minors being questioned with the help of an interpreter whose their degree of vulnerability is even greater not only because of their age, but also because of their lack of understanding of the language used in the interview/proceeding. Therefore, since the interpreter "holds real power over the message, including the power to retrigger trauma, because he/she **controls the message and the flow of communication**" (Bancroft 2017: 211), they also need to be trained in how to work with vulnerable individuals, specially minors.

However, research on interpreting for minors in legal settings has shown that interpreters are often not trained in how to work with vulnerable individuals such as minors (Mathias and Zaal 2002; Keselman et al. 2008; Keselman et al. 2010a; Keselman et al. 2010b; Linell and Keselman 2012). Research also shows that the need for training in how to approach their work with minors is acknowledged by legal practitioners, social workers, and interpreters involved in the questioning of minors in legal settings (Balogh and Salaets 2015).

This presentation discusses factors that prevent interpreters from approaching their work in a child-sensitive fashion and that affect the minors' ability to make their cases effectively during interpreter-mediated encounters in legal settings in Ireland. These factors include the interpreters' lack of training, lack of briefings with interpreters, inadequate interpreter-minor interaction and interpreters' ethics. This paper draws on semi-structured interviews carried out with lawyers, Garda members and social workers involved in the questioning of minors in legal settings in Ireland.

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Milouda Louh

University College Cork

When the letter resists: Translating Perec's "La Disparition" into a lipogram

Translation rests on a paradox: while it aims at transcending the differences between languages and in so doing works towards cross-cultural communication, it also demonstrates unequivocally the disparities between the codes, the distance between the cultures.

The translator operates within the linguistic and cultural divide and is faced with a two-way choice: neutralising the discrepancy between SL and TL and creating the illusion that the translated text duplicates the original within the TL norms, or emphasizing the divergence and, in Eco's words, pulling the reader towards the cultural universe of the author of the ST.

However, it is generally agreed that the main task of the translator is to render the sense of the SL text, sometimes at the expense of the wording. But when it comes to translating texts in which the semiotic level matters as much if not more than the referential meaning, we can see how that level of the SL text resists translation.

My study focuses on the contrastive analysis of passages from two novels in French (Perec's 'La Disparition' and Proust's 'Du côté de chez Swann') and their translations in English. I will examine how those texts challenge our preconceptions of translation by bringing to the fore the semiotic texture and, in so doing, resist the usual distinction 'the letter versus the word'.

Ciarán Mac Murchaidh & Jamie Murphy

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Méadú réimsí i dtéarmaíocht LADTA+ sa Ghaeilge agus i mionteangacha eile

Chonacthas borradh substaintiúil faoi mhéadú réimsí nó 'domain gain' i dtéarmaíocht na Gaeilge le nach mór fiche bliain anuas. Ar bhonn náisiúnta, rinneadh dul chun cinn suntasach lena chinntiú go ndéantar freastal ar shainréimsí sa Ghaeilge ionas go mbíonn na hacmhainní saintéarmaíochta cuí ag aistriútheoirí, reachtóirí, iriseoirí agus aon duine a oibríonn in earnáil na Gaeilge. I measc na réimsí a bhfuil an méadú is mó iontu tá réimse na teicneolaíochta faisnéise agus eolaíocht ríomhaireachta, chomh maith le roinnt réimsí reachtúla, a gcuimsítear iontu an talmhaíocht agus cúrsaí iascaigh, teicneolaíocht drón agus an róbataic. Ar an iomlán, is í foireann taighde Gaois in Fiontar & Scoil na Gaeilge, DCU mar aon le comhar leanúnach ón gCoiste Téarmaíochta in Foras na Gaeilge, a chabhraíonn leis an téarmaíocht sin a nuachumadh agus a chuireann le sainréimsí éagsúla.

Réimse amháin a fuair cuidiú níos leithne ó phobal na Gaeilge le blianta beaga anuas, áfach, is ea réimse na téarmaíochta LADTA+. Rinneadh roinnt iarrachtaí chun friotháil ar bhearnaí sa téarmaíocht don réimse sin sa Ghaeilge; amhail 'Foclóir Aiteach' arna mhaoiniú ag Aontas na Mac Léinn in Éirinn agus an Bunachar Náisiúnta Téarmaíochta don Ghaeilge a bhfuil tuairim is 145 théarma ann a bhaineann le réimse na gnéaseolaíochta agus ceisteanna LADTA+ go sonrach. Sa mhéid nach ann don aistriúchán gan an téarmaíocht a bheith ar fáil, déantar iarracht sa pháipéar seo comparáid a dhéanamh idir na hiarrachtaí atá á ndéanamh faoi láthair sa Ghaeilge mar mhionteanga le hobair théarmaíochta atá ar bun sa réimse seo i mionteangacha eile amhail an Bhreatnais agus an Mháltais. Táthar ag súil le gur féidir na hiarrachtaí éagsúla atá idir lámha sna mionteangacha seo a thabhairt chun solais chun freastal ar riachtanas an tsoláthair téarmaíochta sa réimse seo. De réir mar a ghlacann tuilleadh tíortha sa domhan thiar le cur chuige níos ionchuimsithí agus níos liobráláí i leith phobal LADTA+, tá ról níos tábhachtaí ag an téarmaíocht sa réimse sin sa díospóireacht shocheolaíoch agus téarmeolaíochta.

De bhíri gur gné í seo atá fós ag teacht chun cinn sa díospóireacht téarmeolaíochta le déanaí — go háirithe i gcomhthéacs mionteangacha — tá sé d'aidhm againn sa pháipéar seo: (1) eolas a sholáthar faoin gcaoi a gcaitheann eagraíochtaí éagsúla atá freagrach as cruthú na téarmaíochta leis an gceist seo agus (2) chun ról phobal LADTA+ i ndáil le 'méadú réimsí' a fhiosrú.



Roksana Niewadzisz

University College Cork

We all live in translation

This paper is a reflection on the encounter with Sergio Blanco's 'Cartografía de una desaparición. Panegirico a Joan Brossa/ Cartography of a Disappearance: Panegyric for Joan Brossa', and the author's ideas on autofiction, borders and self(s). It will focus on the process of collective translation of 'Cartografía' from Spanish to English, together with Dr Helena Buffery and the 2021-2023 MATS translation workshop, and creative/performative translation of the piece into a performative reading that took place in October 2022 in Blanco's presence.

I will explore the challenges that 'Cartografía' presents for performer and translators, both called 'intérpretes' in Spanish, because of its unusual format of academic lecture/essay merged with auto-fictional stories. Like Blanco's other 'Autoficciones', there is continuous blurring of the borders between auto-/self and fiction, 'truth(s)' and... 'different' truth(s), as if playing with and across readers/spectators/'intérpretes' and 'truths' the game of Haraway's 'string figures': "giving and receiving patterns, dropping threads and failing but sometimes finding something that works, something consequential and maybe even beautiful, that wasn't there before (...)" (Haraway, 2016, p. 10).

My paper will join this game introducing strands of my own creative and 'performative' research on the liminality of the borders of/between territories, skin, language(s), identity/ies, human/animal, reality/fiction, one(self)/other. In this game, translators/performers play the role(s) of bridges, connectors, 'the mules' who move always in-between and with-in those borders; they are 'intérpretes' that explore the multiplicity of the self(s) in order to get under/put on the skin of the other(s). After all, we all live in a translation.

I would like to include a performative element in the presentation, in line with the proposed panel on translation and creativity, and/or offer a re-staging of the collaborative performative reading of 'Cartography of a Disappearance: Panegyric for Joan Brossa' within the conference programme.



Daragh O'Connell

University College Cork

'Per legame musaico': Four Irish Poets in the Pit of Hell

In his philosophical treatise the 'Convivio' (Banquet), Dante Alighieri warns against the translation of poetry by stating that nothing which is bound together by the muses (the 'Per legame musaico' of my title) can be transposed into another language without breaking all of its harmony and beauty. Despite this warning, Dante's 'Commedia' is probably the most translated poem of the canon.

However, what happens when poets themselves are performing the translation act? Is this translation, or something else? This paper will interrogate the translational strategies of four modern Irish poets (Seamus Heaney, Matthew Sweeney, Bernard O'Donoghue and Ciaran Carson) around a cluster of cantos at the very pit of Dante's hell: 'Inferno', XXXII and 'Inferno', XXXIII. The paper will focus on rhyming and lexical choices to respond to Dante's negative assessment of poetry translation.

Anne O'Connor & Anna Beatriz Dimas Furtado

University of Galway

Protesting climate change: a common home and a common language?

The publication by Pope Francis of an encyclical letter, 'Laudato Si', in 2015 on the climate crisis was a radical intervention by the Catholic Church in environmental debates. It addressed issues including climate science, consumerism, throwaway culture, poverty and integral ecology. While it was welcomed by many as a necessary action in the face of an unprecedented climate crisis, others deemed it to be overstepping the realm of a religious leader (Pasquale 2019; Tatay-Nieto 2020). The global nature of both climate change and Catholicism means that in order to communicate the Pope's concerns about threats to 'our common home' to a wide audience, an extensive translation enterprise was required.

This paper examines the translation of 'Laudato Si' into multiple languages and also the subsequent multimodal and intersemiotic translation of the papal message on climate change into the film 'Laudato Si' - The Letter'. It looks at how environmental terminology and concepts fare in translation and the degree of linguistic convergence that exists when discussing the climate emergency. Using corpus linguistics tools, such as Sketch Engine (Kilgarriff et al., 2004[2023]) and Wmatrix (Rayson, 2009[2023]), the paper will examine levels of terminological divergence; keyword and concordance patterns; the differences between languages in translation challenges; and the consistency of the approaches. Particular attention in the analysis will be paid to neologisms and multiword expressions relating to climate change and how these are expressed in multilingual religious messaging on climate change. The paper will finally discuss the intense international and multilingual media campaign that has accompanied the focused intervention of the Catholic Church in the environmental crisis.

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Eileen O'Connor

University College Cork

The Practice of Auto-Fiction as a Radical Research Methodology: Translating Blanca Varela's "Puerto Supe"

How might a translator use imagination as a tool for research? Inspired by Franco-Uruguayan writer, playwright, and director Sergio Blanco's *Cartografía de una desaparición: Panegírico a Joan Brossa* (2017), an auto-fiction narrative in which Blanco depicts himself in relation to Catalan poet, playwright, and visual artist Joan Brossa, I will share an auto-fictional narrative about the process of translating Peruvian poet Blanca Varela's poem, "Puerto Supe" (1959), into English. "Puerto Supe" is apt for this exploration of creative practices as radical research methodologies for the translator. Describing her own evolution as a poet, Varela says that as an adolescent, she tried to hide herself in poetry by writing with a voice that was not her own ("Antes de escribir estas líneas," 1985. p. 22). At a poetry reading much later in life, she identifies the voice that emerged in her first "adult poem," "Puerto Supe," as distinctly her own (2006). In describing this recognition of her once-fictional voice as her real one, Varela could also have been describing a potential effect of writing auto-fiction.

In this presentation, I will share the associations, thoughts, and memories — real and imagined — that passed through my mind and body as I translated "Puerto Supe" and show how they influenced my choices. As such, I hope to open discussion of how creative writing can serve as an alternative, even radical, research methodology for the literary translator.

Breandán Ó Cróinín

Mary Immaculate College Limerick

Wolfe Tone á aistriú

Sa bhliain 1932 foilsíodh 'Beatha Theobald Wolfe Tone', aistriúchán máistriúil Phádraig Uí Shiochfhradha ar 'The Life of Theobald Wolfe' Tone a chuir mac Tone féin, William, amach sa bhliain 1826. Bunaíodh an bunleabhar úd don gcuid is mó ar scríbhinní a bhreac Tone idir na blianta 1791 agus 1798, bliain Éirí Amach na nÉireannach Aontaithe agus, dar ndóigh, bliain a bháis féin. Ní hamháin go bhfuil Tone le háireamh ar dhuine des na daoine is tábhachtaí i stair pholaitiúil na hÉireann – smaointeoir radacach, poblachtánach agus fear gnímh ab ea é – ach níl aon amhras ná go raibh sé ana-chumasach ar an bpeann chomh maith, óir taobh amuigh den dtábhacht a bhaineann lena chuid scríbhinní mar cháipéisí staire tá fiúntas mór liteartha ag baint leo chomh maith. Tá sé seo amhlaidh, toisc stíl ana-shuaithinseach scríbhneoireachta a bheith aige agus, ina theannta san, toisc go raibh scéal eachtrúil, an-spéisiúil le hinsint aige ó thosach deireadh. Níl aon dabht ná go bhfuair Tone fear a dhiongbhála chun scéal a bheatha a aistriú go Gaelainn nuair dob é Pádraig Ó Siochfhradha, nó An Seabhac mar ab fhearr aithne air, an té a fuarthas chun a dhéanta. Dálta Tone, ba dhuine rithábhachtach i gcúrsaí polaitíochta é Ó Siochfhradha – fear a throid ar son na saoirse in Éirinn, ball de Sheanad Éireann, agus fear léannta liteartha ina theannta san. Sa pháipéar so tá sé i gceist agam féachaint ar an slí inar thug An Seabhac féna chuid oibre, ar an ardsuibhreas teangan atá le fáilt sa leagan Gaelainne seo dá chuid, agus ar an gclaocló a chuir sé, más fíor, ar phearsain Theobald Wolfe Tone nuair a dhein sé fíorGhael de dhuine a bhain i ndáiríribh leis an gCinsealacht.



Lucía Pintado Gutiérrez & Alicia Castillo Villanueva

Dublin City University

Counter-memory and translation in conflict — how resistance is built in contemporary translations

Studies at the intersection between translation and memory allow us to explore the role of translation as a potential resistant force to certain historical narratives –through linguistic and cultural elements. This area of knowledge has thus become essential to understand how counter-memory resists in the source texts and how it navigates the different societies and cultures through the target texts in translation. In our paper, we propose to look at the translation of memory, understood as a dynamic process subject to constant interpretation and reassessment through different periods, societies and languages. Memory in translation, in turn, becomes even more delicate by bringing such memory to target cultures — sometimes also across different periods. The primary focus of our discussion lays at the interplay of translation and memory in fictional writings around the Spanish Civil War (1936–1939) and the subsequent Francisco Franco dictatorship (1936-75). The translation of contemporary novels that belong to the phenomenon known as the **memory boom** have the capacity not only to serve as a platform to give voice to those who were silenced, but also to create new meanings of resistance across contemporary societies transculturally. In this talk we will focus on two novels, 'La voz dormida' (2002) and 'Los girasoles ciegos' (2004), and their translations into English as 'The Sleeping Voice' (2006) and 'Blind Sunflowers' (2008), respectively. Different examples will illustrate how tensions and challenges around memory are (re)created (or not) through the translation of the novels and demonstrate the implications of translation on the way the past is understood in the present. This will lead to a discussion on how the translator challenges the ways (or not) of these literatures of resistance and its impact on the transcultural transmission of memory furthering historical and societal justice.

Matt Riemland

Dublin City University

Climate justice and translation: Proposing a research agenda for 'applied eco-translation'

Popularized by Cronin (2017), 'eco-translation' broadly contemplates the role of translation in redressing the root causes of the ongoing climate crisis and contributing to more sustainable and equitable models of society. However, it has also been argued that academic conceptions of climate justice – such as eco-translation, perhaps – generally fail to represent or influence actual climate justice efforts at the grassroots level (Schlosberg and Collins 2014, 365). This apparent disconnect may be remedied by devising a research agenda for an 'applied eco-translation' subfield.

This presentation proposes a number of potential avenues of research that may both explicate and inform translation practices for effective grassroots climate justice actions. Climate justice, as conceptualized by today's grassroots and indigenous-led movements, requires not only transforming the extractive and environmentally destructive nature of the global economy, but also confronting the myriad social inequities stemming from this system (ibid., 367). This presentation therefore draws on insights and findings from diverse fields to put forth future studies that may connect (applied) eco-translation with grassroots climate justice practices. Among others, proposed areas of interest include:

- Counterhegemonic translation in indigenous resistance to corporate land takeovers
- External analyses of corporations' claims of operating energy-intensive machine translation systems with complete carbon neutrality (see Patterson et al. 2022, 9-10)
- The role of translation in labor organizing for migrant farm workers
- (Indirect) translation practices for the sharing of climate resilience and adaptation strategies between local communities
- The role of translation in synthesizing mainstream and indigenous climate knowledge (see Reyes-García et al. 2019)

This presentation suggests specific contexts, research questions, and methodologies typifying its proposed research topics. These areas of interest may also be combined with emergent – and thus far disconnected – research trends such as crisis translation and translation in development settings, creating a unified applied eco-translation subfield that blends theory and practice.

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Elizabeth Rosales Martínez

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Reflections on Translation and Artistic Research Processes

How does the work of a translator draw inspiration from artistic practices? As a visual artist and a translator, I see a certain parallel between the way we research: by doing. In other words, the art making process and the translation process themselves are the means by which we research, which challenges the traditionally binomial relationship between praxis and theory. The doctoral research I am working on — which entails the translation of stories of people looking for victims of enforced disappearances in Mexico — explores the potential and limitations of translation as activist tool, through the process of translation itself. In this reflective exercise, I will explore imagination as a trigger in the creation of possibilities in the interaction between translation and activism; and I will expound on how doing practice-based research (either when translating or when carrying out artistic research) constitutes “creative practices of knowledge” (Irit Rogoff, 2010).



Rana Roshdy

Dublin City University

Translation and tactics of cultural resistance: a corpus investigation into Islamic financial discourse

This research sets out to investigate how culture-specific or signature concepts are rendered in English-language discourse on Islamic finance, which has Arabic roots. A growing body of literature has investigated Islamic finance from a technical perspective. However, from the perspective of linguistics and translation studies, little attention has been paid to the lexicon that makes up this specialized discourse. Much of the commentary has so far been prescriptive, with limited empirical evidence. This study aims to bridge this gap by exploring how 'culturalese' (i.e., ostensive cultural discourse) travels through language, as evidenced in a self-built monolingual English corpus of over 6 million words, covering diverse genres or registers on Islamic finance.

Using a mixed methods design, the study first quantifies the different linguistic strategies used to render sharia-based concepts in English, to explore 'translation' norms based on linguistic frequency in the corpus. This quantitative analysis employs two models: profile-based correspondence analysis, which considers the probability of lexical variation in expressing a conceptual category, and logistic regression (using MATLAB programming software), which measures the influence of the explanatory variables 'register' and 'legal function' on the choice between an Arabic loanword and an endogenous English lexeme, i.e., a close English equivalent. The findings are then interpreted qualitatively in light of postcolonial translation agendas, which manifest translation as a radical force aiming to preserve intangible cultural heritage and promote the representation of minoritized groups.

The research finds that the English-language discourse on Islamic finance is characterized by linguistic borrowing and glossing, implying an ideologically driven variety of English that can be labelled as a kind of 'Islamgish' (blending 'Islamic' and 'English') aimed at retaining symbols of linguistic hybridity and cultural resistance. The regression analysis confirms that contextual factors (register and textual function) influence the preference for an Arabic loanword versus 'endogenous' English alternatives.



Hannah Silvester

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Public Translation Studies as a Tool for Academic Activism: Building a Community of Subtitling Academics and Practitioners

Within the field of audiovisual translation (AVT) studies, there has been a focus on analysis of the translation product. That is not to say that no work has been done in which academics and practitioners work together – indeed in both translation studies and AVT studies, there are plenty of examples of projects, initiatives and conferences that do just that. However, research projects often study practitioners and their work, rather than involving them in the research process, and with the exception of a handful of examples of podcasts and blogs, AVT research is often published in traditional academic outlets in formats that are less accessible to practitioners. This paper will examine the concept of public translation studies (Koskinen, 2010) and its potential application to subtitling. Kaisa Koskinen (2010, p. 23) has stated that engaging with and disseminating research findings to stakeholders both across disciplinary boundaries and outside academia is a crucial task for translation studies, because “as a discipline we cannot matter to others unless we communicate with them.” Employing the concept of public translation studies could help enhance the visibility and impact of research by foregrounding this outward-looking strand of translation studies. In Koskinen’s (2012, p. 6) definition, public translation studies would encompass any research that involves translation practitioners at grassroots level and where the researcher in some way engages with the activities of the community. Our public audiovisual translation studies initiative, SubComm, aims to encourage collaboration, co-research and community-building in subtitling. I will argue that SubComm is a framework through which subtitling academics can take on a more activist role, and how this could provide opportunities for all parties concerned.

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Sarah Sturzel

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Translating ~~Raymond Queneau's~~ Sally Mara's 'Journal intime': a feminist, heteronymic translation

Raymond Queneau's 'Journal intime' [Intimate diary] (1950), purportedly by the Irish teenage girl, Sally Mara, presents many opportunities for experimental, radical play to its translator. Queneau himself playfully approaches the paratext, diegetic framework, and sexually charged language of this diary through the construction of heteronyms. This paper explores how the gendered power dynamics between Queneau and his heteronyms evolve over the course of Queneau's three Sally Mara works. Under the guise of its purported author's determination to write exophonically, the source text is rife with deviant linguistic deviations. Building upon recent scholarship, this paper shall call into question the feminist credentials of 'Journal intime' and examine the comic treatment of gendered sexual violence in the text. This research then informs the practical portion of this paper in which an experimental translation strategy is put into practice and analysed. Drawing upon Queneau's paratextual and heteronymic play I translate in character as a heteronym. Unlike existing translations of the text, my translation assumes Sally Mara as the diary's author and my heteronym is thereby rendered Sally's translatorial accomplice, fighting in her paratextual corner. My heteronym embraces the feminist translation tradition and tackles the problematic and outdated themes of 'Journal intime' while maintaining the spirit of Queneau's original playfulness. By creating a translator that has a personal stake in the story, my heteronym's footnotes appear not as excessive moralising but instead supplement Queneau's comic scenes, adding to their humour while explicitly criticising the mistreatment that Sally incurs, unlike the source text. In doing so, this approach explores the question posed by Robert-Foley: 'To what extent is translation, and in particular, experimental translation a space where justice is negotiated?' (2020, 401).

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David Thorburn

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There-publishing as escape: Gennady Aygi, Nikolai Dronnikov and the translational solidarity of 'tamizdat'

In an environment of totalitarian control of culture, if the artist themselves cannot or does not wish to escape, their work often can in their stead. Translated in physical context and, perhaps, in language, these works can gain new relevance and audiences. In the context of the USSR, this phenomenon is known as 'tamizdat' (there-publishing). It relied on "a transnational system of literary production, diffusion, and reception" (Kind-Kovács and Labov, 2013, p. 1) to enable works whose publication was forbidden by the Soviet authorities to be published abroad, by placing them with specialist publishers or journals. Many were dissident 'emigrés' themselves, and thus felt a level of personal solidarity with the artists with whom they worked.

This phenomenon can be seen at work to its fullest extent in the experience of Gennady Aygi, a Chuvash poet and translator whose works were suppressed in the Soviet Union for over 30 years. Of the 45 Russian-language works by Aygi that were published as collections throughout his career (Andryushkina et al. (eds.), Vol. 1, p. 40-44), a full 33 were published by Nikolai Dronnikov, a Russian artist, painter and publisher who had fled to Paris in 1972. Dronnikov's solidarity gave Aygi's Russian-language work an invaluable refuge and opportunities for growth and development.

This paper argues that the case of Aygi, especially in his personal and professional relationship with Dronnikov, can provide insight into the "network of transfer and dissemination, translation and retranslation, amplification and distortion" (Kind-Kovács and Labov, 2013, p. 9) that enabled the practice of 'tamizdat' as a rebellion against state control of the cultural space, and can illuminate the role translation, both in place and between languages, played in the underground literary cultures of the Soviet Union.

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Trish Van Bolderen

Independent Scholar

A (G)host of Other Selves: Radical Self-translation in Doireann Ní Ghríofa's 'A Ghost in the Throat'

When a writer dies, their ability to translate their own work is promptly extinguished. Self-translation therefore inherently excludes the potential to hear the author's own voice multiplied over longitudinal time. What are the ramifications of this exclusion? And how might a variation on the standard definition of self-translation allow the impossibility of more diachronic self-translation practices to be overcome? Through an analysis of Doireann Ní Ghríofa's 'A Ghost in the Throat' (2020), I suggest that such a variation resides within the notion of the self, and that self-translation beyond the grave thus depends on a kind of reincarnation, where one self is reborn as another, with the former willed back to life and embodied by the latter.

In 'Ghost', Ní Ghríofa probes the real and imagined ways that her life and that of 17th-century Irish poet Eibhlín Dubh Ní Chonaill not only intersect but also align; and the last 40 pages of the book are devoted to Ní Ghríofa's new translation of Ní Chonaill lament poem "Caoineadh Airt Uí Laoghaire." I argue that, while this translation is not a self-translation in any classic sense of the term, the convergence of a series of features adjacent to and contained within 'Ghost' equip Ní Ghríofa to establish such a close affinity with Ní Chonaill that the English-language version of the poem acquires an insightful kind of self-translational value. That is, one effect of 'Ghost' is the semblance of self-translation. Ní Ghríofa's "Keen for Art Ó Laoghaire" can thus be understood as a radical form of self-translation. Through paratextual, close-reading, and sociological analyses, I explore how Ní Ghríofa positions herself not as a **mouthpiece** speaking on behalf of Ní Chonaill (as might be argued for any instance of allograph translation) but as a **medium** inhabited by and at one with the ghost of Ní Chonaill lodged in Ní Ghríofa's throat.



Martín Veiga

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Repetition and variation in two translations of Moya Cannon's 'Scríob'

While some poetry translations strive to preserve the repetition of key words, sentences and structures in an attempt to maintain the idiosyncracies of the source text, others opt for introducing variation to offset what may be perceived as lexically or syntactically impoverishing choices. This tension between the preservation of repetition and the introduction of change often plays a significant role in the translation of poetry.

This paper provides a comparative analysis of different approaches to the translation of polysemy, repetition and variation in two published translations –into Spanish and Galician– of the poem 'Scríob', by Irish poet Moya Cannon.



Lijie Wang

Queen's University Belfast

The Untouchable as Translator in China: the Case of Dong Leshan

Between 1950s and early 1980s, a large number of western writings were translated and published as “internal” reading matters only for members of Communist Party of China (CPC) above a certain level in Party hierarchy to know the imperial and revisionist “enemies”. Ironically, those translations found their way to the general public during the Chinese Cultural Revolution (1966–1976) and broke the ideological control of CPC. Those translators who engaged in the translation of “internal” materials usually were untouchables, that is, they were labelled as “rightists” or “class enemies” to “reform” their thoughts through forced labor. They seldom described their existential condition, mental state or motivation when translating “internal” materials, which, combining with difficulties in attaining the limited documentary evidence complicated by some politically sensitive reason, makes it hard to study this experience of those translators. This paper proposes a method of doing such studies by taking one of them, Dong Leshan (1924–1999), as the researched subject. The traces strewn in narratives and non-narrative comments by and about him, for instance his translations, actions and experiences, give us some insight into his translation of 'The Rise and Fall of the Third Reich: A History of Nazi Germany' as a rightist in early 1960s. Regarding those traces as indexes of the causes of those traces, I argue to look into the whole picture of his translation career and interpret backward, from traces to his motivation. In this study, narrative is the material and the method. Through integrating documentary limitations and interpretative reconstructions with the analysis of narratives and non-narrative comments by and about Dong, I invite readers along with me to get closer to Dong against the particular socio-historical background.



Yingren Wang

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“Rebelling Against” The “Official” Translations of Peking Opera

Peking Opera, is a Chinese stage art which is commonly seen as a cultural product with “Chineseness” (Zhang, 2021), to some extent in the eyes of the Chinese government (Thorpe, 2013). Most recently, as China seeks to promote national identity and nation branding, Peking Opera has been promoted as a critical art form bound up with conceptions of national identity. Therefore, the most ambitious Chinese-written translation project was launched in 2011, namely the 'English Translation Series of A Hundred Peking Opera Classics' programme. Within this project, the translation of 'Farewell My Concubine', was hailed as a success in the eyes of the Chinese authorities who made ceremonial gifts of the books to foreign ambassadors.

However, the Chinese government's sponsorship, does not guarantee the series mentioned above high quality of popularising Peking Opera outbound. The major issue is that Chinese officials responsible for state-sponsored cultural programmes insist on a policy of protectionism, or cultural 'safeguarding' (Xu and Johnston, 2022). It is true that a form like Peking Opera, is characterised by strongly prescribed performance codes, but it cannot necessarily be an excuse to consider any creative translation method reluctantly. In fact, the classics must necessarily be enlivened by the impact of the interpretative and adaptational processes within a theatre translation so as to render the play performable onto a stage in a different time and space.

Arising from this, the paper works as a rebel and talks about the limitations of the Chinese “official” model of translating Peking Opera by analysing one specific translation, 'Farewell My Concubine' in the series, by which to further improve the current translation practices and render the translation of the play can function in performance; eventually, the play of Peking Opera can be performable on the Irish stage.

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Jenny Wong

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The Feminist Making of Cantonese Operatic Version of The Merchant of Venice in China

The first Cantonese operatic version of 'The Merchant' can be traced back to the 1930s directed by the Cantonese opera master Ma Shizeng 馬師曾 based on the story of the pound of flesh in Lin Shu's translation of 'Tales of Shakespeare'. In 1983, Zhang Qihong and Hong Xiannu, an icon in Cantonese opera history until the 1990s, together staged 'The Heaven's Proud Daughter' (天之驕女), highlighting the wisdom of Portia as the title character. A parallel can be drawn between the 1980 production of The Merchant and this 1983 production by the same director.

Whether it is the story of The Merchant in 1980, or Zhang Qihong's 'The Heaven's Proud Daughter', the history of past interpretations has informed this current production. The good-and-evil dichotomy, plus the use of feminist approach in these earlier plots, left its footprints on the producer's line of interpretation. She continued to see Shylock as a "heartless" villain, and religious conflicts as a side issue of the play. Worth-noting is the fact that in a later Cantonese operatic production in 2007, producer Ni Huiying 倪惠英 was cast as Portia under the directorship of Zhang Qihong in the 1983 Cantonese adaptation. Zhang sees Portia as one who "knows how to liberate herself from the family bond to find the love of her life", and one who is brave and clever in disguising herself as a lawyer (or, more specifically, as an apprentice to a barrister from Hong Kong) to save her husband - a manifestation of female dignity and wisdom in Shakespeare's portrayal. In this study, we will look at how the feminist interpretation of past productions of this play continue its legacy - intersection between feminist studies, translation studies, adaptation studies, and Shakespearean studies.