

FROM CURRENT TRENDS TO FUTURE INSIGHTS:

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Book of Abstracts

1. Translating the Speicher Massacre: (Re) framing the personal narratives in online news reporting

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The summary execution of Iraqi Shia soldiers by Daesh at Speicher military base in Tikrit on the 12th of Jun 2014 was first made known by Daesh's images they themselves circulated through their social media accounts. The incident was then reported on differently by different players such as governments, media outlets, Human Rights Watch reports, local activists, and personal stories of survivors and witnesses. The main focus here is on the personal stories and how they were translated from Arabic into English and vice versa in the online reporting of news websites. Have their accounts reframed the first story? How did different websites (re)frame such narratives? What was highlighted and what was excluded? What was (re)constructed?

Personal narratives are very powerful tool in constructing different realities around an event, unveiling new facts, reversing equations, and changing realities. They; however, can be translated differently by different actors. Translation here is, thus, viewed as both a process and a product that occurs through different layers. It is defined as a powerful tool that changes the power dynamics. It consists of many layers on monolingual and cross-lingual levels. On the monolingual level, there exists the first layer of the translation process: the photographic representation of the massacre by Daesh and how such representation was then transformed into written texts (other layers of translation) by different actors including Iraqi government, US and western governments, media outlets, Human Rights Watch, personal narratives of the survivors, and local activists' stories. All of these actors redefined the story (how and what it means) according to their own versions and interpretations of the event. On the Cross-lingual level, we find another layer of translation that takes place between at least two different languages through online news reporting of the event. Translation taking place in this layer (media) becomes more diffuse because of the many participants who receive and disseminate information within media. Websites of mass media agencies, for example, intervene in the translation process by including pictures and other visual texts. The translated product always changes according to the interests of each player and their objectives that also take the audience into consideration, which eventually results in different frames by different Arabic and English media websites.

To examines these frames and to address the questions of the present paper, the model adopted here builds on concepts from social semiotic multimodal theory (Kress, 2009), narrative theory (Baker, 2006), and framing theory (Entman 1991, Baker, 2006) and collects data from various news websites such as Alarabiya, BBC, CNN, Al-Jazeera, Qurtas news, Al-monitor, NY Times, etc. The analysis of the data collected is a qualitative one. The study findings are to be investigated in accordance with the research questions.

2. Behind the scenes of literary translation: investigating in-depth the process and product of literary translation from French into Maltese

Claudia Borg, Aston University

This research project investigates in-depth how an experienced translator goes about the task of translating a literary text from one language into another. It is particularly concerned with the choices and decisions the translator makes during the translation process, the factors influencing them and their impact on the final translation. Furthermore, the current investigation seeks to understand how a literary translation evolves by studying the different versions of a translation: from the first draft produced handwritten in pencil up to the published version that reaches the readers. Particular attention is given to self-revision and the post-drafting phase of the translation process as the translator was closely observed while he revised the draft of a whole literary text until the translation was completed and went to print.

A multi-method approach is adopted by collecting data through think-aloud, translator observation, interviews, analysis of drafts and ST-TT comparison drawing on corpus-based techniques. The data elicited are triangulated. This project puts the translator in the limelight, centring upon his work and the process leading to it while at the same time exploring a scantily researched language pair namely French to Maltese. It aims to provide further insights into the translation process and translatorial decisions.

3. Early bilinguals as conference interpreters: an analysis

Diane Wardell, University of Westminster

A number of experienced conference interpreters have argued that complete mastery of one's mother tongue is undoubtedly a necessity to become a good interpreter. However, as recent waves of multiculturalism have shaped the identity, environment and even the language abilities of a number of people, the concept of a mother tongue may vary from one individual to another. This presentation will focus on a specific group of individuals who have been particularly fluent in two languages since childhood (also known as 'early bilinguals') and who are currently interpreting students or professionals. Research on bilingualism and its relation to existing research on interpreting will be discussed in addition to the cultural and linguistic challenges that interpreting students and professionals may face if they have an equivalent knowledge of two languages and two different cultural backgrounds. This presentation will also serve as a platform for discussion to reach a better understanding of early bilingualism and exchange views on whether this can be considered as an advantage for conference interpreters or not.

4. Translating political cartoons of the Egyptian revolution into English: what is lost in translation?

Hanem El-Farahaty, University of Leeds

Whereas studies of Arabic political cartoons are scarce there has been a phenomenal growth in this activity in recent times. These cartoons have tackled many social and political issues in the Arab World. The Arab Spring of 2011 gripped the entire Middle East with Egypt witnessing the emergence of a unique interface between political cartoons and Egyptian cinema and theatre that even extended to singing. This connection is something that makes them extremely interesting to follow and read. On the other hand, the connection is culture-bound, making them unusually challenging to translate. This challenge stems from reference to scenes in Egyptian Colloquial Arabic films, plays and songs that are loaded with social, religious and other culture-bound elements that require in depth knowledge and an ability to make a connection between these references and the political cartoon in question. Hence biculturalism, to borrow Nida's (2001:82) term will be more important than bilingualism.

This presentation discusses the difficulties of translating Arabic political cartoons of the Egyptian revolution into English during the period between 2011 and 2014. This period covers three stages in Egyptian politics from the ousting of Mubarak, to the rise of the Muslim Brotherhood and their eventual overthrow culminating in the subsequent election of Abdul Fattah el-Sisi as Egypt's new president in June 2014.

5. Political discourse in the context of the Arab Spring: analysis and translation

Husam Haj Omar, University of Leeds

Translation, although often invisible in the field of politics, is actually an integral part of political activity. Which texts get translated, from and into which languages is itself already a political decision.

(Schäffner and Bassnett: 2010: 13)

The paper examines the relationship between a number of issues in relation to politics, political discourse, language and translation, using illustrative and representative examples from the political discourse communicated during the Arab Spring. The paper is divided into three main sections. The first one investigates political discourse, differentiating between text and discourse, and politics and political discourse, listing features as well as types of political discourse, and concluding with a study of revolutionary discourse, which has a particular significance for this thesis. The second section examines political discourse analysis on the basis of two methods: detecting political tools employed, and critical analysis. The third section establishes a connection between political discourse analysis and translation at both macro- and micro-levels.

The paper aims to demonstrate that politics and translation, especially in the context of the Arab Spring, are closely related as both influence each other and affect the decisions taken by actors and participants in both the political arena and the field of language, bearing in mind that politics often tends to prevail. It will also demonstrate that the reciprocal relationship between politics and translation during the Arab Revolutions is governed by the power relations that are determined by oppressive policies followed by governments and strategies adopted by political discourse analysts. Ideology also seems to be connected to, and contribute to this multi-faceted conflict.

The data used for analysis in this paper is taken from the political discourse communicated during the Arab Spring. The theoretical framework is based on theory of Critical Discourse Analysis and the investigation of political tools used in a given discourse

6. The Displacement of the Narrator-character in Time: From Artificiality to Inartificiality of Narration in the Arabic Translations of Coetzee's *Waiting for the Barbarians* ([1980] 2004)

Komail AL Herz, University of Leeds

It has been a commonly held view among narrative theorists such as Paul Ricoeur (1985) that the tense in which fictional narratives are couched is the past tense, whereas the present tense is a non-narrative tense. However, J.M. Coetzee's first-person narrative *Waiting for the Barbarians* ([1980] 2004), among others, undermines this inherent past axiomatic feature by effectively deploying the simultaneous present tense narration in which the present moment of narrating-I consistently and utterly coincides with that of experiencing-I. This form of narration raises intricate issues in translation, because of its artificiality, anti-mimesis. Drawing on DelConte's (2003; 2007) typology of tense narration and Phelan's (1994) analysis of the simultaneous present rhetorical effects, I aim to probe how the simultaneous present tense in this novel is mirrored in its two Arabic translations: Saḥr Al-hāḡ Hūsīn (2004) and Ibtisām Abdūllah (2004). I will show that the two translations undergo a tense and narrative shift and will discuss reasons for this. The simultaneous present tense is thoroughly ignored in Saḥr Al-hāḡ Hūsīn's translation, whereas it appears very inconsistent in Ibtisām Abdūllah's. This leads to not only affecting the original positioning of the narrator-character in time (temporal point of view), but also diminishing its rhetorical effects in translation.

7. Paratexts in Yan Lianke's *Wei renmin fuwu* (*Serve the people!*)

Lena Kraemer, University of Newcastle

This paper will use a case study of the paratexts of the Taiwanese edition of *Serve the people!*, a highly satirical and sexual novel by Mainland Chinese writer Yan Lianke about an army general's wife and her affair with a soldier, and its English and German translations to explore what influences the paratexts of a translation and how paratexts are used to target readers. The novel is banned in China yet translated into various western languages. As there is no scholarship on this novel's paratexts, this paper addresses a critical void. It will concentrate upon the paratexts of this edition and its English and German translations, including the covers (often featuring an intersemiotic translation of the book's content, alongside other (non-verbal) signs). I will then relate these paratextual aspects to broader issues regarding Yan's work, e.g. questioning the influence of censorship, marketing, and ideology on cover design and how it is used to target readers. Methodologically, I will draw from Jakobson's theory of intersemiotic translation, alongside Sonzogno's work on cover design, as a method of representing genre, content and setting of the book. To conclude, this paper explores the influences on paratexts of translations and their role in targeting readers.

8. Stylistic Intertextuality in Translation: A Curious Case of Bruno Schulz

Marta Crickmar, University of Gdansk, Poland

Bruno Schulz (1892-1942) was a Polish-Jewish Modernist writer who wrote just two collections of short stories and a few uncollected pieces. Despite such a modest output, Schulz is regarded as the father of a unique literary style which is immediately recognisable, even if not easily definable, when recreated by other, more contemporary, Polish authors, such as Olga Tokarczuk, Stefan Chwin or Magdalena Tulli.

Since all Schulz's stories exist in (at least two) English translations, and so do some of the texts by his followers, the issue of Schulzian style in translation constitutes an intriguing object of study for a translation scholar. *Thus the objective of this paper is to determine, whether the conception of Schulzian style in English-speaking countries is compatible with the one in Poland. Firstly, specific stylistic elements responsible for making Schulz's style recognisable (such as repetitions, tautologies or metaphors) will be identified based on literary criticism devoted to Schulz's work.* Then an analysis of selected fragments of the source texts and their translations will be conducted in order to establish strategies employed by the translators of Schulz and his imitators in the light of Itamar Even-Zohar's Polysystem Theory and Antoine Berman's Retranslation Hypothesis.

9. W.B. Yeats's poetic plays in contemporary translations. The indispensable proximity of theatre translators to stage practice.

Maria Ficara, University of Trinity College, Dublin

This paper addresses a few issues in current trends of translation studies but also encompasses aspects of literary translation, as it focuses on contemporary translation into a foreign language of poetic play-texts written for the theatre at the beginning of the twentieth century. W.B. Yeats's plays are an example of how Anglophone "poetic drama" has been traditionally analysed in opposition to coeval, avant-garde experiments in the European theatre.

An interconnected approach from linguistics, philosophy, theatre and translation studies allows for a reconsideration of the importance of poetic plays in the general re-discussion on the art of theatre during the last century and in today's stage practice.

Recently established disciplines such as theatre anthropology and translation studies are able to reveal how time-honoured dichotomies such as literature vs theatre, actually collapse. An interdisciplinary approach can reveal that it is exactly through language that poets overcame the everlasting tension between the word and the body, and the text and the stage.

The aim of this paper is to show how proximity with theatre-making is an indispensable condition for theatre translators, especially when playwrights like W.B. Yeats poured their own contiguity and skills with stage practice (although neglected until present) in their plays.

10. Determining and Evaluating Literary Functionalism: A Functionalist-Stylistic Approach towards Literary Translation

Muhammad Salman Riaz, University of Leeds

Skopos theory (see, for example, Vermeer, 1989) has successfully promoted the notion of 'functionality' against that of 'equivalence,' whereby the source text needs to be translated according to the function the target text is set to perform in a target culture (cf. Snell-Hornby, 1995, p. 44). Working well with non-literary translational activities, the theory has been severely criticised (Nord, 1997a, p. 3) for its insufficiency in defining the function a literary translation is supposed to perform. The present paper proposes to integrate the style-based approaches (see especially Boase-Beier, 2002, 2004a, 2004b, and 2006, and Munday, 2008) into the theoretical framework of Nordian functionalism to fill this gap. It then proposes Halliday's systemic functional linguistics (Halliday, 1994) as a viable model to evaluate how successfully a literary translation performs the assigned function in a target culture. The model is tested on three translations of *Toba Tek Singh* – an Urdu short story – into English, and an assessment of their functional adequacy is made. It is hoped that the theoretical and analytical frames provided in the study will be found useful with respect to literary translation criticism and the training of literary translators.

11. Culture-Specific Terms in Translating Journalistic Texts from English into Kurdish

Sabir Hasan Birot, University of Leeds

Sociocultural aspects of language can be a real challenge in the act of translation. Culture is an inseparable part of language and all languages are marked by an abundance of sociocultural terms, items and references. Failure to notice and comprehend the sociocultural elements embodied in a message, results in failure to communicate the message effectively. "In fact, differences between cultures cause many more severe complications for the translator than do differences in language structure" (Nida 1964: 161).

This paper studies the culture-specific terms encountered when translating journalistic texts from English into Kurdish Sorani. It explores the nature and patterns of culture-specific terms embodied in journalistic texts and the translation difficulties they may pose. The paper also aims to assess the procedures employed to tackle these terms in the current translations of English journalistic texts into Kurdish and draw out the general translation strategies, in terms of domesticating and foreignising translation, that can be construed from the patterns of translation procedures.

The ultimate goal of this endeavour is to heighten translators' awareness of the nature of sociocultural encounters, identify the areas of challenge and, where possible, suggest the most appropriate translation procedure(s) to tackle the constraints that may hinder the comprehension of the message(s) a journalistic text is intended to convey.

12. Translating Oral Folktales

Suha Abdo, University of Leeds

This paper investigates the problems involved in translating Palestinian oral folktales into written narratives in English. I aim to examine translation as a process by analysing and translating some of the Palestinian folktales I recorded in Jordan. The focus is on the role of the translator and the strategies employed, and what that means for the final product. By translating these folktales, I aim to understand some of the limitations and possibilities of translation.

The main and primary function of the traditional art of oral storytelling is entertainment. Many of these stories are collected and documented as a form of creative expression within a culture. These stories may include myths and legends, are a mixture of reality and fiction, and contain culture-specific items and plenty of proverbs. As stories are retold, their functions change. By investigating existing translations of Palestinian folktales, and by analysing the stories I collected and experimenting with different strategies of translation, I examine the challenges that arise in translating folktales. I look into issues such as translator invisibility, domesticating and foreignizing translation, and thick translation. I also look into the creative aspect of translating folktales, such as transferring oral qualities into written text.

13. Truth is in the eye of the beholder: What eye-tracking can tell us about the effect of translation on language learners watching subtitled films.

Ragni Valentina, University of Leeds

A growing body of research in AVT (Audio-Visual Translation) has demonstrated that a number of structural characteristics of subtitles affect the viewing experience. Physical constraints of space and time, subtitle position and segmentation, sentence length and word frequency all play a role in the reception of subtitled material. In what is commonly referred to as vulnerable translation (Díaz-Cintas and Remael, 2007: 57) where both source and target code are simultaneously available to the viewer for comparison, the interaction between the written (subtitles) and the oral (dialogue) might also easily play a role in the perception process. Furthermore, as subtitles are increasingly used for language learning purposes, they are also likely to have an impact on the acquisition process.

Focusing on a specific translation modality, reverse subtitling (native-language soundtrack, foreign subtitles) and language pair (English and Italian) this study explores the relationship between translation and the language learner. Can translation type have an effect on the way a viewer processes filmic information? Can source-target translational differences also play a role in acquisition, when the viewer is a learner with knowledge of both linguistic codes? Can these differences lead to higher (or lower) memory retention after one viewing? The present paper addresses these questions through an eye-tracking experiment, attempting to analyse the perceptual and mnemonic effect exerted by different degrees of translation proximity (both syntactic and lexical) between the original soundtrack and its foreign translation. Rationale, methodology and preliminary results of the study will be discussed.

Díaz Cintas, J. and A. Remael. 2007. *Audiovisual Translation: Subtitling. Translation Practices Explained.* Manchester, St. Jerome Publishing.

14. Translation in the Context of Media and Politics in an Era of Globalisation

Shifa Al Askari, University of Leeds

Translation is one of the major activities that play an effective role in the massive cultural exchange that is taking place in the course of globalisation. News has become easier to communicate and more abundant due to the internet applications and the increasing number of news sources. Translation of news has increased accordingly and in this process sensitivities, prejudices and pre-conceptions can be passed over, and stereotypes can be used to serve certain ideologies. Stereotypes represent the traits that we view as characteristics of social groups, while ideology is frequently described as the mind-set of the more powerful class or of the society imposed on others. I am concerned with the translation of media texts in Arabic and English in relation to the above issues between the Arab and western media.

For the purpose of this research paper, 10 journalistic texts (translated from Arabic into English) are chosen from two news agencies (Al Jazeera and Reuters). The texts will be comparatively analysed to record the techniques and identify the mind-set they seem to have served. Methods of Critical Discourse Analysis (Wodak and Meyer, 2002) is used as an approach for this analysis focusing particularly on stereotyping between the Arab world and the West. The analysis will rely on linguistic and textual categories such as mode, time, tense, and argumentation.

These results show various ways in which translation can be used as a tool to address various audiences, influence them and even shape their opinions. Translation thus plays a definite role in influencing public opinion.