TRANSLATION, GLOBALIZATION AND TRANSLOCATION

THE CLASSROOM AND BEYOND

EDITED BY CONCEPCIÓN B. GODEV

Palgrave Studies in Translating and Interpreting

This series examines the crucial role which translation and interpreting in their myriad forms play at all levels of communication in today's world, from the local to the global. Whilst this role is being increasingly recognised in some quarters (for example, through European Union legislation), in others it remains controversial for economic, political and social reasons. The rapidly changing landscape of translation and interpreting practice is accompanied by equally challenging developments in their academic study, often in an interdisciplinary framework and increasingly reflecting commonalities between what were once considered to be separate disciplines. The books in this series address specific issues in both translation and interpreting with the aim not only of charting and but also of shaping the discipline with respect to contemporary practice and research.

Concepción B. Godev
Editor

Translation, Globalization and Translocation

The Classroom and Beyond

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To those who inspired and supported the authors of this work.

Foreword

Borders beckon but borders delimit. Though ideas have always been borderless, their diplomatic immunity depends on how well we play host.

To our ancestors, the world was a mere abstraction, populated at its limits with the unknown, the "Here there be monsters" of the mappa mundi. Now that the world and the heavens have all been named, and nothing human should be alien to us, nonetheless a revolution has to be staged anew each day to overcome humankind's instinct toward war and isolation. The world's dimensions have to change in consciousness first, where it gets smaller, flatter, more interconnected.

Interdependence is the watchword for a world beset by obstacles to understanding. We learn our way out of isolation, out of misperception of others, into networks and communities large and small, physical and virtual.

We think of globalization, when we think of it at all, as an invisible hand. We ignore at our peril that we are its agents rather than its servants.

Accordingly, our remit is to teach for a global civic responsibility. This means translation and interpreting must support the human economy, the very *humanness* that theorists have heralded beyond the age of knowledge transfer. To teach language mediation means fostering exchange, but also questioning the terms of that exchange. With increased globalization come the concomitant risks of asymmetries and exploitation.

People, after all, don't only *do* in language, they *are* in language. Language can be weaponized or diplomatized; language can sow the dragon's teeth of discord or salve a war-weary world.

In this volume, editor Concepción Godev gathers voices documenting knowledge in its manifold exchanges, advancing a democratic view of translation as a human activity performed not only by experts but also by learners, and in spaces writ large and small, literary and pragmatic, official and ad hoc.

It is fitting that translocation is the organizing metaphor for the work. To be translocated—as if to illustrate itself, the image has itself been translocated from the sciences—is to enter a matrix of tensions between local and global, new and old, "self" and "other." Or rather, "selves" and "other selves."

Language mediation and its products are located and relocated in time zones and times past, in geographies, and in bodies organizational and human—perhaps especially human bodies, where embodied knowledge resides, where body language masters its mother tongue. In fact, the very way translation is conceived in this text returns to the root metaphor of the bodied: *repositioning and rebranding, memory, self-awareness*. Texts are translated, bodies are translated. To be modern is to *be* in translation.

Thus, *Translation, Globalization, and Translocation: The Classroom and Beyond* lays the groundwork for a new technology of the self in which translation *e*ffects and *a*ffects, self-knowledge and other-knowledge, comingle, and in which the testimonies of migrations, trans-migrations, are rendered.

Translations and interpretations retain the nostalgia of their origins. Traces of their movements contour their form. That relationship between source and trace is a dialogue, and so too is the translocated text's interaction with its host, the essence of which, as Godev rightly tells us, is dialogic. Our field is a conversation of many fields, but also an ecology. A discipline, like a text, is read through a global negotiation of local meanings, the whole and the parts infusing each other. As Borges describes the book as "the axis of innumerable relationships," so too are translation studies and the translations we survey an inviting meeting place for possibilities.

Language mediators, the artists of "glocal color," are engaged in safe-guarding as well as transforming. And one cannot apprehend an object without changing it. We are change agents. *We are responsible for our texts, for our utterances*, Andrew Chesterman reminds us. We bear the weight of others' texts and utterances too, as if keeping vigil over others' very lives. In collapsing space and time into an immediacy—ironically through mediation—we have raised the ethical imperative toward our fellows, with whom we interact more and more closely, and even toward life itself (witness the advent of *eco*translation).

The borderlanders—teachers, interpreters, translators—occupy that place Gloria Anzaldúa aptly called "a narrow strip along a steep edge. A borderland is a vague and undetermined place created by the emotional residue of an unnatural boundary." At and across the boundary, we're *translocators*; we're in the business of boundary-crossings, of meaning-making out of the noisy coming and going of differences.

Let the classroom extend everywhere: in local communities, in global fora, in globalized local communities; in us and in others. We look past any walls the world might care to build; walls are how we make tomorrow's rubble. Beyond the classroom, it's *all classroom*, and school is always in session.

Kent, OH, USA   Kelly Washbourne

Preface

Every once in a while institutions, as well as people, need to pause, contemplate, and celebrate accomplishments, resources, and goals. After four decades of implementing Translating and Translation Studies programs and forging ties with universities abroad, the Department of Languages and Culture Studies at the University of North Carolina at Charlotte (UNC Charlotte) decided to mark and celebrate both its translation programs and its long-running faculty and student exchanges with the Universitè de Limoges. This celebration took the form of a two-day colloquium on translation and globalization.

In 2013–2015, UNC Charlotte hosted Professor Bertrand Westphal of Universitè de Limoges. He teamed up with Professor Sheri S. Long, then chair of the department, to organize the colloquium, which took place in spring 2015. The colloquium was an occasion to engage in conversations with colleagues and graduate students from inside and outside UNC Charlotte about translation events through the lens of the often intangible, and yet ubiquitous, notion of globalization. The ideas and conversations that emerged during the two-day event inspired the present contributed volume.

This volume offers readers a peek into the spaces where translation and globalization intersect, whether in classrooms, communities, or cultural texts that represent the humanities. Within these spaces, readers will

encounter perspectives on translation research that may elicit reappraisal of translation studies as a field and reaffirm the new direction that translation studies began to take some 20 years ago. Translation studies, as understood today, is a field where researchers and teachers may examine the literary and the nonliterary; the oral, written, and cultural; and texts translated by expert translators as well as by student-translators. Mirroring ongoing globalization processes in its yoking together of languages, cultures, places, and people, translation studies is unreasoningly a fundamentally interdisciplinary field. As the field continues to shift away from approaches dominated by a single center toward pluricentric ones, research on pedagogy, computer-assisted translation, and cultural studies comes together to form new modes of studying translation and translating.

The volume's three sections foreground the interconnectedness of cultural analysis, literary critique, pedagogy, and practice. The opening section (Part I) of this volume lays out the framework within which chapters in Parts II and III are to be understood. In Part II, which concentrates on literary and cultural translation, readers will be engaged with the theoretical concept of world traveling as they begin their own critical, transnational voyages at the borders of translation and globalization. While the chapters in this section deal with different cultural locations and languages, they all investigate how translation forges cultural histories in dialogue. Part III focuses on seemingly more precise sites of translinguistic and/or transnational exchange, but continues the volume's consideration of how knowledge acquisition, as facilitated in the classroom or the community, creates novel encounters between translation and globalization.

Through these various modes of approaches to translation, the volume sketches a kaleidoscopic image of just a few possible transnational networks and translational worlds touched by globalization. The currency of the scholarship presented in this volume is highlighted by the connections made with globalization as an agent of change and knowledge production—with theoretical and practical implications for translation studies, translators, and interpreters.

Concepción B. Godev

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I would like to acknowledge and thank Ann Gonzalez, chair of the Department of Languages and Culture Studies at UNC Charlotte, who went to great lengths to reallocate my service, and my colleagues Robert Reimer and Olga Padilla-Falto for graciously taking on many of my duties.

As any book author or editor may know, a project like this touches many lives for a long time, especially the lives of those who are closest to the author. It is a venture where family gets involved in one way or the other. Without the patience, encouragement, and sense of humor of my husband, Kalin Godev, as well as his *cooking*, the completion of this book would have been much more challenging.

Contents

Abbreviations

BT	Back Translation
CAHPS	Consumer Assessment of Healthcare Providers and Systems
CAT	Computer-Aided Translation or Computer-Assisted Translation
LO	Learning Outcome
LT	Literary Translation
MT	Machine Translation
QA	Quality Assurance
QC	Quality Control
SLT-N	Original Source Language Text of the Novel (Cormac McCarthy)
SLT-M	Original Source Language Text of the Movie (Coen Brothers)
ST	Source Text
TEnTs	Translation Environment Tools
TLT	Target Language Text
TM	Translation Memory
TS	Translation Studies
TT	Target Text
TU	Translation Unit

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Part I

Introduction

1

Agency of Translation in Globalization and Translocation Dynamics

Concepción B. Godev

The relationships among translation, interpreting, and globalization may be viewed as both recent and ancient. These dialectic relationships arise from cultures coming in contact because of voluntary or forced migration, military conflicts, colonization, economic partnerships, international legal institutions, transnational non-governmental organizations, and foreign humanitarian aid (Bodvarsson and Van den Berg 2009). The symbiotic relationship between interlanguage negotiation and accomplishing goals in a variety of human endeavors is such that it is difficult to imagine globalization as possible at any point in history without the communication brokerage afforded by translators and interpreters, even as translators often come through as concealed negotiators (St. André 2009).

What perhaps sets the recent globalization phase apart from previous eras is the intensified level of interconnectedness facilitated by greater access to air travel and international travel, and more international

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commercial exchange, all of which are factors highly dependent on multilingual communication that has intensified as satellite communication, portable communication devices, and the Internet have made it possible to communicate faster and cheaper. In 1991, Giddens described globalization in terms of "the intensification of worldwide social relations which link distant localities in such a way that local happenings are shaped by events occurring many miles away and vice versa" (1991, 63).

Translation and translators seem to have been forgotten by globalization theorists, as sociologist Bielsa (2005) has noted. She points out that the focus of globalization theory, mainly concerned with explaining rapid flows of information and goods as a result of the access to instant communication, needs to account for the role of translation as an essential component of the infrastructure that makes globalization possible "as a material precondition for the circulation of meaning on a global scale" (Bielsa 2005, 139). Such is the nature of translation and, especially, interpreting that translators and interpreters often fade into the background. This inconspicuous standing is an aspect of translation that Pym (2009) proposes for a re-examination within the framework of translation studies or even intercultural studies, for translators are at the center of translation events. Translation is an essential infrastructure element that makes globalization possible. It follows that forms of globalization would not have been possible in ancient times and would be non-existent today without translators, interpreters, and their products, as explained by Pym (2000) and Federici and Tessicini (2014).

Globalization phenomena are fundamentally mediated by translation and translators. Circumscribed within the so-called information age, which is the "translation age" as suggested by Cronin (2013), globalization has intensified the demand for more translation and faster turnaround:

> Seeing our contemporary age as a translation age rather than information age better defines not only changing understandings of information and technology but also the alterations, the mutability in relations between languages and culture brought about by new translation media. (Cronin 2013, 104–105)

As the field of translation studies continues the interdisciplinary journey it began in the early 1970s and the 1980s (Holmes 1972/2000; Lambert 2013) in search of the boundaries that may define the field, professors, researchers, translators, and interpreters contribute to that quest in the different discourse spaces where translation and interpreting either occur or are the object of reflection and study. The challenge in defining translation studies is to conceptualize a field that is as dynamic and complex as the nature of discourse itself and the contexts in which it occurs, and, consequently, it is marked by the flux of ideas coming from different fields.

Translation studies mirrors the versatile roles of the agents of text negotiation and transformation, namely, translators and interpreters, the recipients and users of translation, and the different approaches to the analysis of translation sites, events, objects, and elements. One key locus of translation studies is the classroom, the space where translators and interpreters, whether students or professionals already employed in the translation industry, may gain the kind of specialized knowledge that Cordero (1994) describes as "one of the defining characteristics of a learned profession" (176). The classroom is the hub where theory, method, analysis, reflection, and practice are engaged in dialogue with one another and with the products of translating and interpreting. It is the place where all texts can be considered in their own right and where student-translators and interpreters may come to understand the nuances of both written and oral texts as manifestations of a continuum that spans the poetic and the prosaic and many hybrid combinations in between. As Newmark (2003) remarked, reflecting on the relationship between institutions of higher education and the market, "…every text serves its purpose in its time and its place…" (66).

As early as 1972, James S. Holmes wrote a reflective, forward-looking essay entitled "The Name and Nature of Translation Studies." Holmes made a persuasive case for adopting "translation studies" as a rubric with the potential not only to indicate how theory and practice approach written and oral modes of text, but also to underscore the dialectical dynamic of the relationships among theory, practice, and pedagogy. At the time, Holmes could not foresee the emergence of the Internet, its rapid and profound impact on natural language communication, or its role as catalyst

and agent of globalization. Were he to have written his essay today, he would have had to remark that it is no coincidence that, in works such as the present volume, the reader may observe the coexistence of ideas which, in the infancy of translation studies as a discipline, could only have been conceived as grouped in separate yet complementary publication venues.

In linking together multiple translation practices and approaches in the same volume, the purpose is to highlight the interdisciplinarity of translation studies as one of globalization's many hybridizing consequences. Part II of the volume considers diverse instances of global exchange dating from the first century through recent times, while Part III privileges late twentieth- and early twenty-first-century globalization as a social phenomenon that, aided by the rapid development of information technologies, now touches all human endeavors. If the chapters on pedagogy, community practice, and computer-assisted translation (CAT) interrogate the roles of contemporary technologies more directly, the volume collectively queries how translation practices, technologies, and knowledges have shaped and have been shaped by accelerating transnational and transcultural networks.

Part II: Translation as Global Translocation

Inherently political, philosophical, and theoretical, the work of translation creates new knowledges and, with them, new worlds, conceptual, perceptual, and real. This section begins by reflecting on how the translation of even a single author can shape transnational literatures and cultural histories. More specifically, the first three chapters focus on the translation, reception, and appropriation of Cormac McCarthy, Olfa Youssef, and Pliny the Elder. Whereas Doyle examines how translation impacts "glocalization," the local production of a cultural text always already intended for global markets, Benyoussef's chapter incorporates her own translation and transcreation into her study, which follows Youssef's translocation from Arabic into English. For their part, Agostini and Kaniklidou address translocation by examining how ancient Roman literature and international news, respectively, are localized into specific geo-temporal contexts.

Doyle's chapter articulates the thesis that, in today's global market for cultural products, the artistic creations of iconic novelists and film directors, such as Cormac McCarthy and the Coen Brothers, are born "glocal." That is, what they produce as a source language text or movie in one specific locale, "made in America," is from conception strategized as marketable in other locales around the globe. This study examines illustrative aspects of what becomes of Cormac McCarthy's novel *No Country for Old Men* and its film adaptation by the Coen Brothers when they are glocalized as *No es país para viejos* and *Sin lugar para los débiles*; it analyzes what becomes of such American iconic brands when they are repositioned and rebranded linguistically and culturally from one cultural market (American English) for other markets (the Spanishes of Spain and Latin America). Doyle argues that transglocal repositioning and rebranding contribute conceptually to an understanding of the process, product, and reception aesthetics involved in translation.

Benyoussef examines not only the translator's double role as translator and transcreator of Olfa Youssef's original reading of the Quran from Arabic into English, but also the various challenges the author encountered while trying to introduce this Tunisian scholar's ground-breaking work *Ḥayratu Muslima* (*Perplexity of a Muslim Woman*) into the Anglophone world. Her approach combines the insight of Else Ribeiro Pires Vieira's poetics of transcreation; Susan Basnett and André Lefevere's rapprochement between cultural studies, translation studies, and globalization; and Mona Baker's recent scholarship on translating dissent in the Egyptian Revolution. Benyoussef argues that the translation industry from Arabic into English seems to be dominated by patriarchal views, making it difficult to break new ground which may be perceived as subversive and dangerous to the maintenance of the established social order. The author delves into ethical issues that emerge as a result of asymmetries inherent to the global dynamic of language and politics.

Agostini's chapter privileges Primo Levi's and Italo Calvino's Latin-to-Italian cultural translation of ancient Roman author Pliny the Elder and also includes some of her own Italian-to-English translation. Pliny the Elder, the Latin author of the *Naturalis Historia* (*Natural History*), proved to be an inspiration for Primo Levi's poem "Plinio" in 1978 and Italo Calvino's essay "Il cielo, l'uomo, l'elefante" in 1982. Agostini presents

Pliny as an author who, time and distance notwithstanding, seems to have responded to the questions and doubts of post-World War II writers in Italy—as well as to have served as a model for literary creations. Levi and Calvino accepted Pliny's authorial image as a paradigm of their cultural function in Italian society. By regulating Pliny as an ideal precedent across cultures, from the first-century Roman Empire to the twentieth-century Italian Republic, Levi and Calvino delineated their personal experience in collective memory. Through a cross-linguistic and historical framework, Agostini presents transcultural and transtemporal translation by showing Pliny's work as a source of inspiration that creates a dialogue between Latin and Italian cultures.

The last chapter of Part II interrogates on the agency of translation in news narratives, specifically as these narratives take shape as translocated discourse in Greece's newspapers. Kaniklidou investigates the cultural filtering that renders translated texts seamless from the point of view of the general readership. By engaging the notions of narrative as both a finite text and an intangible or abstract representation in the mind of the reader, the chapter makes a case for approaching translation with a critical eye in search for clues into translocation processes that serve the idiosyncratic nature of local readerships.

As a whole, Part II reaffirms the need for theorists, teachers, and translators to consider the agency of translation in globalization events, where translation is a site not only of transformation, but also of negotiation potential.

Part III: Student-Translators as Agents of Global Translocation

Within the framework of globalization as a complex construct that involves intensified contact across cultures and languages, and consequently an increasing number of opportunities for translators as communication brokers, Chaps. 6 through 10 provide a peek into classroom dynamics that illustrate how student-translators engage reflectively with translation theory and myriad text types, discover the complexities of natural language, and weave their discoveries into their translation products.

The chapter by Cheshire, Denham, Ewington, and Kietrys illustrates how student-translators informed their transcreations and translocations of literary works by reflecting on colonial legacies in globalized, transnational contexts. The authors discuss the creation and delivery of a course, entitled *The Theory and Practice of Literary Translation*, at a liberal arts college. In this course, they provide students and faculty with the opportunity to understand the history, theory, and creative process of literary translation, and to grapple with the legacies of colonialism, the negotiation of power, and the dynamics of domestication and foreignization inherent in all literary translation. They explore translation across languages and cultures, as well as issues of genre, adaptation, register, period, colonial and post-colonial literary and cultural relations, and canonicity while analyzing the process of curricular innovation at a time when universities worldwide are encouraging curriculum internationalization.

Godev and Sykes' chapter focuses on students' interaction with texts whose translation demand is increasing as a result of globalized processes that are transforming the entertainment industry, international politics, and the media. The authors weigh the merits of having student-translators reflect on Sperber and Wilson's Relevance Theory, as well as Gutt's adaptation of this theory to translation as a process involving universal principles that transcend what is language-specific, thus implementing the notion advanced by Tennent (2005) that "the primary aim of theory in translator/interpreter training should be to enable trainees to evaluate their decision-making … and contribute to a growing awareness that translation is a linguistic, social and cultural practice that takes place in a particular moment in history" (xxii). Godev and Sykes address how 18 students enrolled in a master's level translation course gained insight into pragmatic aspects of language processing and applied their explicit knowledge of pragmatics to the translation of political speeches and audiovisual material, two types of texts which have become the focus of increased attention in the globalized translation industry. The chapter contributes to the enrichment of research in the field of translated political discourse, a field that, according to Schäffner (2014), has not yet received significant attention in translation studies. Nevertheless, it is a field poised to attract research attention as translation is at the core of how global politics can be made a reality.

Killman and Rodríguez-Castro, in their respective chapters, focus on aspects of CAT that students need to master in order to be not only competitive as translators in an already globalized translation industry which relies more and more on translation technologies, but also cognizant of their agency as human translators as they interface with translation software. In proposing strategies to understand the role of technology in translation, these two chapters aim at both tapering off what Cronin (2013) has defined as the "sense of confusion" (1) generated by the rapid development of information technologies and their applications in the translation industry, and encourage the implementation of Cronin's (2013) invitation to engage in "advanced digital reflexivity" (63).

Killman elaborates a context-based approach for introducing students to translation memory (TM) tools, proposing that learners should be introduced to the technology's main strengths and weaknesses from an end-user perspective. Exposing the shortcomings associated with the technology's segmenting and matching techniques encourages a critical understanding of why other features, such as a term-base or a concordance, accompany the main TM database. The author argues that translation projects that rely on localization depend on TM tools in order to meet translation industry demands in a globalized economy. Consequently, student-translators' potential success in the increasingly globalized translation industry is contingent on their ability to understand the efficiencies and limits of TM tools and to select the TM tools that best meet the translator's needs according to the demands of each specific translation project.

Rodríguez-Castro evaluates the learning outcomes of a graduate course in CAT, comparing direct assessment data to student self-evaluation. Student perceptions are quantified through data collected from surveys, which are designed such that each outcome can be directly mapped to multiple questions. The author has students reflect on the fact that, as future translators, they will not be observers or critics of translation products, but leaders of intercultural dialogue wherein globalization will have them broker communication among a wide range of people representing an unpredictable number of cultures within cultures. This chapter adds to what Kim (2013) considers much needed new perspectives in assessment

methods by including a learner-centered perspective in the assessment process, which is in line with social constructivist approaches to the dynamic of teaching as articulated by Kiraly (2014).

Ruggiero's chapter, highlighting the fact that globalization has unleashed an unprecedented movement of people across international borders, describes ways in which student-interpreters may gain insight into how verbal and body language may facilitate or hinder communication in medical interpreting settings. The author suggests that the communication needs of international patients extend beyond the written and spoken word. In any face-to-face communication event, interlocutors rely both on the spoken words and body language to more fully understand each other. The reliance on body language plays a particularly salient role in cross-language communication and it is markedly impactful in medical interpreting. Outlining implications for medical interpretation, Ruggiero examines the translation of body language from one culture to another. She highlights the impact of global migration on the increasing need for adequately trained and skilled interpreters and suggests ways to incorporate body language awareness instruction in language interpreting courses.

In concert and individually, the chapters in Part III honor student-translators' engagement with theory and knowledge discovery in the context of meaningful real-life translation tasks. In portraying student-translators as agents of global translocation, Part III highlights the central role that institutions of higher education are called on to play in providing the means to encourage discovery and growth in translation studies and to mentor future instructors, translators, and researchers.

Conclusion

The chapters that constitute this book contribute to translation studies by inviting reflection on topics that have traditionally been broached outside the framework of globalization, thus reframing notions of what is local and global about cultures and how those two aspects as well as hybrid forms thereof inform both the translation process and our outlook on

the inner workings of text transformation. Being at the center of ongoing and dynamic globalization, translation and interpreting events are thus situated in terms of time and place, and understood as they are examined in their central role of translocation phenomena that catalyze interlingual and intercultural dialogues at a time when the notion of the global leaves almost nothing untouched, from economy and politics to cultural studies and academia. This book gives expression to the nature of translation as a social and cultural reality situated in a context where *globalization* has become an institutionalized term, with translators and interpreters being the agents that facilitate global exchange so that the distance between local cultures and languages on the one hand and what lies outside the local may be bridged.

The interdisciplinarity articulated in this book materializes Bassnett's (2014) call for translation studies research to broaden its focus by engaging with different ways of examining translation through new types of texts and connecting with disciplines outside the translation studies canon. The authors address translation events of intersemiotic translation, literary glocalization, cultural translation, transcreation, and political influence on translation. They present case studies that show both how student-translators engage with translation studies processes and products and how software and the Internet are already, and will continue to be, key elements in translation projects in the immediate and foreseeable future.

As a whole, this volume establishes a connection between translation scholarship and future generations of professionals by taking into consideration the work of student-translators and interpreters, their insights into the translation and interpreting process and theory, on the one hand, and the classroom dynamics that make it possible for translation studies to contribute to the professional growth of future generations of translators, interpreters, instructors, and scholars. Parts II and III of the book thus combined reflect not only the transmission dimension of translation, at the center of which are schools and universities (Cronin 2003), but also the integration of research and practice that Hatim (2013) advocates as a fruitful endeavor for the enrichment of translation studies as a field of inquiry.

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Part II

Translation as Global Translocation

2

Translation as Glocalized Repositioning and Rebranding: Cormac McCarthy's and the Coen Brothers' *No Country for Old Men* as *No es país para viejos* and *Sin lugar para los débiles*

Michael S. Doyle

Introduction

In today's global market for cultural products, the artistic creations of iconic novelists and film directors, such as Cormac McCarthy and the Coen Brothers, are born glocal. That is, what they produce as a source language text (SLT) or movie (SLM) in one specific locale such as the United States (made in America) is from conception strategized—by authors, agents, publishers, film producers, directors, distributors, publicists, and other supply chain intermediaries—as marketable (i.e., lucrative) in other locales around the globe; in other words, what works and belongs in a particular locale can also be made to work and belong elsewhere. In terms of the original or first language of a novel or film—or in this case, novel *and* film, as the book and the movie of *No Country for Old Men* are now best referenced in the same breath, a common occurrence

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when the printed page enjoys success on the silver screen as well—glocal-
ization as the repositioning and rebranding of a product is achieved via
(1) translation of the literary work per se, (2) the subtitling, and (3) the
dubbing of the movie, three modes of language-based transfer character-
ized by localization's shifts across idio-socio-regionalects. In this particu-
lar business of cultural transfer, translation and glocalization are
interchangeable sides of the same coin, with various forms of translation
facilitating the global *qua* transglocal movement of the novel and its
movie adaptation.

This study examines what becomes of Cormac McCarthy's novel *No
Country for Old Men* and its film adaptation by the Coen Brothers when
they are glocalized as *No es país para viejos* and *Sin lugar para los débiles*. It
analyzes representative aspects of how these American iconic brands are
transformed when they are repositioned and rebranded linguistically and
culturally from one cultural market (American English) for other markets
(the Spanishes of Spain and Latin America). Cross-linguistic and cross-
cultural "repositioning" and "rebranding" bend these two marketing con-
cepts toward translation and are adopted at face value in this study, and
in a positive sense, to refer simply to the movement or expansion of a
well-known brand into additional market segments. Repositioning and
rebranding serve as complementary rubrics to Brisset's (1996) consider-
ation of adaptation as "reterritorialization" and "annexation" (10) and to
Santoyo's (1989) definition of adaptation as a "naturalization" (104; see
also Baker 1998, 5–8). Translation and adaptation literally reposition[1]
and rebrand an American novel and movie from local to global or multi-
market products, from a monolingual and monocultural American
English cultural consumption paradigm to one that is multilingual and
multicultural. Repositioning and rebranding provide a new image, via a
different language and culture, in order to make a product more attrac-
tive (accessible) and successful (Collins Dictionaries). They change the
way that a cultural product is seen and heard by the public, for example,
in Spanish versus in English. Transglocal repositioning and rebranding
contribute conceptually to understanding the process, product, and
reception aesthetics involved in translation, as will be illustrated by the
following examples: Spanish language versions of the novel and movie
title (and movie subtitle or footer); Spanish language versions of the

beginning of the novel and movie; and the distinctive narrative voice of Sheriff Bell in the novel and its embodiment and renditions in the movie versions in English and Spanish.

The Iconic Brand Status of Cormac McCarthy and the Coen Brothers

Having enjoyed fame as the focus of cult followings in the early stages of their artistic careers, Cormac McCarthy and the Coen Brothers have become major American cultural icons and brands with corresponding bona fides to match. McCarthy has garnered many important awards, among them: a MacArthur ("genius") Fellowship in 1981; the National Book Award for Fiction and the National Book Critics Circle Award, both in 1992; the Pulitzer Prize for Fiction in 2007; and the PEN/Saul Bellow Award for Achievement in American Fiction in 2009, which "goes to a distinguished living American author of fiction whose body of work in English possesses qualities of excellence, ambition, and scale of achievement over a sustained career which place him or her in the highest rank of American literature."[2] In 2012 he made the shortlist for the Nobel Prize in Literature. Highly visible literary critics have long hailed his writing. For example, Cheuse (1992) has published in *USA Today* that McCarthy is "without parallel in American writing today"; Dirda (1992), in *The Washington Post Book World*, that "Like the novelists he admires—Melville, Dostoyevsky, Faulkner—Cormac McCarthy has created an imaginative oeuvre greater and deeper than any single book. Such writers wrestle with the gods themselves"; and Malcolm Jones (1992), in *Newsweek*, that "With each book he expands the territory of American fiction." The number of scholarly books, articles, dissertations, and theses about McCarthy's work continues to grow. *The Official Web Site of the Cormac McCarthy Society* serves as a comprehensive, continually updated repository of online assets—Biography, Works, Resources, Journal, Forums, Amazon.com link—and, of course, the Bookshop with its Shopping Cart and Checkout for the Cormac McCarthy brand, where one can purchase T-shirts and sweatshirts featuring antiheroes such as the terrifying Judge Holden, protagonist of *Blood Meridian* (cormacmccarthy.com).

For their part, the Coen Brothers, Joel David (1954) and Ethan Jesse (1957), have been nominated for 13 Academy Awards together (Internet Movie Database). *Fargo* (1996) earned seven Academy Award nominations and won two Oscars. Their 2007 movie, *No Country for Old Men*, an adaptation of the 2005 McCarthy novel of the same title, garnered eight Academy Award nominations and brought home four Oscars, including Best Picture, Best Director, and Best Adapted Screenplay, as well as Best Supporting Actor for Javier Bardem in the role of Anton Chigurh. An online search for "Coen Brothers merchandise" reveals immediately that their iconic brand also offers posters, T-shirts, sweatshirts, sweaters, bibs, throw pillows, coffee cups, sandals, bags, and totes ("Coen Brothers Gifts"). Indeed, the iconic McCarthy and Coen Brothers meet as cultural brands explicitly via *No Country for Old Men* merchandise such as "Call It" and "Friendo" T-shirts, baseball caps, tank tops, and hoodies.[3] These and similar merchandising by-products are of course available in Spanish and other languages, evidence that the iconic branding—from book to movie to clothing, caps, cups, and the like—enjoys global success, or repositioning and rebranding, beyond American English and United States. Punctuating the confirmed status of McCarthy and the Coen Brothers as artistic icons and brands, both in terms of popular consumer culture *and* serious literature and movie culture, a reader already "knows" what is likely in store when entering into the pages of a McCarthy novel—a grim, violent, harrowing world presented via a signature narrative and punctuation style. The moviegoer similarly anticipates the arresting photography, situational weirdness, a disconcerting feeling, and quirky but captivating humor of a Coen Brothers movie. One learns from such iconic brands what to anticipate, which includes an expectation of the unexpected.[4]

Spanish Language Versions of the Title: Different Translators in the Transglocal Repositioning/Rebranding Process

As befits the telling of a cautionary tale, the title of *No Country* is premonitory, warning readers that the environment they are about to enter through the pages of the novel will lead them to "a true and living prophet

of destruction" named Anton Chigurh, who contemplates the nature of the mayhem he wreaks:

> Most people don't believe that there can be such a person. You can see what a problem that must be for them. How to prevail over that which you refuse to acknowledge the existence of. Do you understand? When I came into your life your life was over. (McCarthy 2005, 26)

Chigurh represents "some new kind" that is "coming down the pike" (McCarthy 2005, 3 and 4), a new antagonist that white-haired ways of thinking and law enforcement modus operandi are ill-equipped to deal with, much less comprehend. A fictional portrayal of the drug cartel enforcer, the archetypal Chigurh is substantiated by real-world accounts of such hitmen, similar in description to McCarthy's. An example is *El sicario: The Autobiography of a Mexican Assassin*, in which Charles Bowden has written in his Preface that: "I believe he [the *sicario* or hitman] is going to be a part of our future … he is a pioneer of a new type of person: the human who kills and expects to be killed … He does not fit our beliefs or ideas. But he exists" (Molloy and Bowden 2011, ix). The *sicario*, whether real or a fictional Chigurh, represents "a new reality" in the face of which "normal questions are absurd" because we have "entered a world of terror" (xiii).

The title of the novel was rendered by accomplished literary translator Luis Murillo Fort, from Barcelona, Spain, as *No es país para viejos*, published by Random House Mondadori in 2006. It is a straightforward translation into Spanish and can back-translate (BT), in a plain, unadorned, communicative manner,[5] as "it is not a country for old men" [or also "for old men and women"], close to the original wording in English, which leaves the subject and verb implicit, as in "[this is] no country for old men." Yet the Spanish version, into which the English original has been repositioned, differs in that by convention the capital letters used in English are converted into lowercase letters after the initial word of the title. This is an indicator of the cultural product repositioning and rebranding that are beginning to take place in the movement from English to Spanish. Further, the translated title adds "es," a verb and its implied subject, "[it] is," thereby changing the more allusive, abridged English title

into one that is much more explicit, "this is [isn't, is not, ain't] no country for old men." The added "es" may have been avoided by choosing the word *Ningún* ["No"], which might yield an idiomatically acceptable Spanish title such as "Ningún país para viejos," with the elided "no es" understood, as in "[no es] ningún país para viejos," whereas an almost word-for-word "no país para viejos" is never a culturally idiomatic repositioning/rebranding option. Here, in these small differences, we glean the nature of literary translation as an ecology of inexactitude,[6] whereby the aesthetic reading or movie-going experience re-presented by the novel or movie in translation can never be more than kind-of-the-same as they are for the reader or viewer of the original artistic products—never more than $X \approx Y$, much less $X = Y$—because, under scrutiny, the new products of literary translation and movie subtitling and dubbing—that is, of cross-linguistic and cross-cultural repositioning and rebranding—reveal themselves as irrefutably different from the original texts that gave them their new life. Translation repositions and rebrands *this* cultural artifact, *No Country for Old Men*, as *that* cultural artifact, *No es país para viejos*, raising fundamental questions such as: What happens in the repositioning and rebranding process of *this* becoming *that*, which clings to but is no longer what *this* was? What does translation, variously created by different translators, do to an SLT, and how and why? What becomes of Cormac McCarthy (*No Country for Old Men*) when he is no longer *this* SLT McCarthy but instead is repositioned and rebranded as *that* target language text (TLT) McCarthy (*No es país para viejos*), in response to linguistic and cultural market segmentation changes in consumer profile? How and why does Murillo Fort's literary translation of McCarthy differ from the subtitled or dubbed McCarthy, and how and why do the various filmic renditions into Spanish differ from one another, with all such differences mapping the nature and extent of the repositioning and rebranding of the iconic brand?

    The title of the Coen Brothers' movie adaptation is the same as that of the novel *No Country for Old Men*[7] and remains unchanged for the Spanish version of the same DVD region code #1 film (United States); that is, the English language title is not repositioned into Spanish as is the subsequent Spanish language subtitling of the original Miramax Films and Paramount Vantage release (Coen Brothers [Joel David Coen and Ethan Jesse Coen], 2007 and 2008). The title of the movie released in Spain (DVD region code

#2, Coen Brothers 2007a) is the same as that of Murillo Fort's literary translation, *No es país para viejos*, although a different translator has provided the Spanish subtitling, and yet another has performed the dubbing into Spanish. In these movie versions in Spanish no credit is given to the individual translators, who remain anonymous subtitling and dubbing artists. The movie version for South America, Central America, and Mexico (DVD region code #4, Coen Brothers 2007b) of *No Country* is changed from Spain's *No es país para viejos* to *Sin lugar para los débiles*, which back-translates as "without/no place/room for the weak [weak men, or weak men and women]." This rendition translates away the imagery in the SLT that emphasizes "country" and "old men," wording which foreshadows a specific setting (the hardscrabble landscape of the west Texas–Mexico border) and protagonists (Sheriff Bell and his law enforcement colleagues who are carryovers from a bygone era and ethics), replacing "country" with a more generic "no place" while at the same time substituting the metonymic "weak" for the more vivid first-order image of "old men": old men = unprepared men = incapable men = weak men. "Weak," however, recoups its meaning when it doubles down into the notion that the violent world of Chigurh can only be countered by those equipped (= strong enough) and willing to take him on. Both translated titles work well in terms of the repositioning/rebranding process of moving the English title into Spanish, but in semantically and grammatically distinctive ways. The movie subtitles or DVD jacket footers in Spanish also differ from one another. The text of the original region code #1 version reads as "There are no clean getaways." In region code #2, this is rendered into Spanish as "No existe la huida perfecta" [the perfect getaway does not exist], while in region code #4 it becomes "No hay escapatoria perfecta" [there is no perfect getaway]. "Huida" adds nuance in that it may also mean escape ("escape" or "escapatoria") in the sense of fleeing or running away from something such as a threat.

Denotative and connotative shifts such as those above are to be expected because different translators are involved in a process whereby an SLT—a novel or movie—is repositioned in terms of its original idio-socio-regionalects (the expressive style and diction originally used by individuals from particular social groups in particular regions or socio-geographic settings and communities) into the different idio-socio-regionalect conventions and cultural systems from which each translator works. The signature

idiolectal writing of Cormac McCarthy is transformed by its brand repositioning into the different stylistic signatures of his various translators into Spanish. This repositioning/rebranding of an SLT's signature features, during which process the emerging TLT "imposes its discursive order" on the original (Lewis 2000, 276), is central to the linguistic and cultural adaptation known as localization in translation. When moving the novel and movie from their American English dialect into Spanish, the process is first one of generic transfer or globalization, whereby English is moved into Spanish. Within this more general globalization process, accommodations are made to audience, such that the transfer is further tailored to the more specific language and cultural expectations and conventions of the new aesthetic receivers, to what is local within the globalization that is taking place, such as the Spanish used in Spain by Catalonian translator Luis Murillo Fort[8] versus the Spanishes used by the different subtitlers and dubbers from the United States and different parts of Latin America, who in turn are translating into and according to their own particular language usage or signatures. The process of glocalization—from regionalect to sociolect to idiolect to a particular writer—from McCarthy's American English into the Spanish of Murillo Fort is the following (Fig. 2.1):

English language	⇒	Spanish language
⇓		⇓
English as used in the U.S.	⇒	Spanish as used in Spain
⇓		⇓
U.S. English as used in Texas	⇒	Spain Spanish as used in Catalonia
⇓		⇓
Texas English as Used in Marfa -Del Río	⇒	Catalonia Spanish as used in Barcelona
⇓		⇓
McCarthy	⇒	Murillo
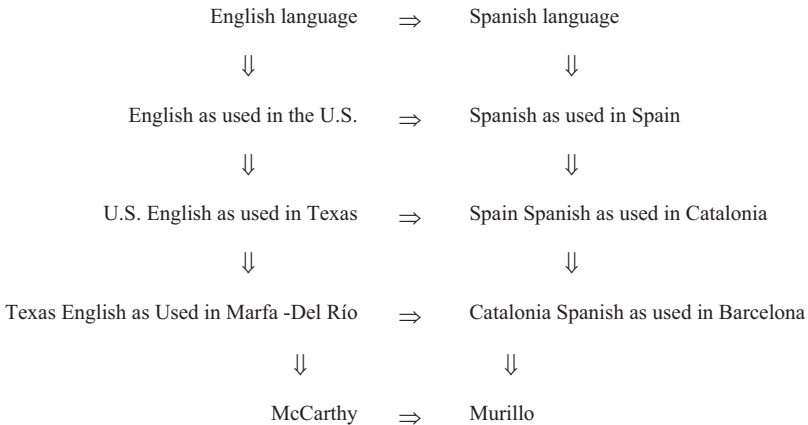
Fig. 2.1 Process of glocalization from McCarthy's American English into the Spanish of Murillo Fort

In the end, *No Country for Old Men* in Spanish becomes the distinctive products of different translators: one literary translator from Spain; a different translator for the subtitling of the Coen Brothers movie released in the United States; two different translators for the movie adaptation released in Spain, one for the subtitling and another for the dubbing; and two more different translators for the movie released in South and Central America and Mexico, one for the subtitling, another for the dubbing. In total, the repositioning/rebranding movement of the novel and movie from English into Spanish becomes the work and finished products of six different translators, each with a particular idio-socio-regionalect, which accounts for the variance in terms of translation's ecology of a TLT ≈ SLT and TLM ≈ SLM (target and source language movie). The fuller "truth" of this translation undertaking, if we consider it heuristically as a Benjaminian unleashing of meaning potential bent toward his notion of pure language (Benjamin 2000), can be understood to reside among the six different Spanish versions consolidated. That is, taken together the six repositioning and rebranding glocalizations will yield the most comprehensive approximation to the intentionalities of both meaning and manner of the SLT and SLM in Spanish.

Repositioning/Rebranding a Distinctive Narrative Voice

The novel opens with a male narrative voice (the reader does not yet know that it belongs to Sheriff Bell) musing wistfully in italics:

> *I sent one boy to the gaschamber at Huntsville. One and only one. I went up there and visited him two or three times. Three times. The last time was the day of his execution. I didnt have to but I did. I sure didnt want to. He'd killed a fourteen year old girl and I can tell you right now I never did have no great desire to visit with him let alone go to his execution but I done it. The papers said it was a crime of passion and he told me there wasnt no passion to it … he told me that he had been plannin to kill somebody for about as long as he could remember. Said that if they turned him out he'd do it again. Said he knew he was going to hell. Told it to me out of his own mouth. I dont know what to make of that. I surely dont.* (3)

This running-commentary-in-italics technique ropes together each of the 13 chapters or divisions in the novel. How, one wonders, did McCarthy imagine or intend for this voice to sound? We cannot know such acoustic specifics, as the narrative lacks any description per se of the actual sound or accent of this (or any other) voice in the novel, leaving readers free to conjecture about sounds and accents via geographical location markers (such as Texas towns named in the novel) and subjective interpretation of the written diction and the classed, masculine inflection. Any sound or accent per se can only be activated, via an intermedial reading, by the reading eye that may or may not draw the reader's ear into an imagined acoustics during the reading process, primed by the orthographic cues that suggest the presence of some kind of idio-socio-regionalect. How do different readers, including the translator, hear this narrative voice, if at all? Do we really fill in such details when we read "silently," or do we just read past sound, dialect and diction, waiting perhaps for a movie soundtrack to give voice to our silent reading, to move us beyond vague echoes of our own muted voice latent in the reading? How do we listen when we read, what do we listen for, what is it that we hear, might hear, or hope to hear in the graphology? Could we possibly imagine, on our own, the sound of this protagonist's voice to be that of actor Tommy Lee Jones in the opening scene of the movie—plain, flat, weary, husky, older, raspy, gritty, the soft hint of a singsong to it?[9] Might this very description of the actor's voice ever be fully shared via the ear of another reader or listener, or is such hearing personal and private, always idiosyncratic? Yet, the idio-socio-regionalect of Tommy Lee Jones is indeed the sound that the Coen Brothers heard, or were listening for, or stumbled across, and appended to the printed word as the novel was repositioned/rebranded into a movie. Indeed, difference is further at work here as the movie opens with the sound of Tommy Lee Jones's voice speaking from page 90 of the novel, rather than from the actual beginning on page 3. Further, could the Coen Brothers, in turn, have ever imagined the distinctive sounds and accents of the dubbings into Spanish? Highly improbable. To say that one has read a novel in translation or seen its movie adaptation in another language is never to say that one has read one and the same novel, or seen one and the same movie, as the original(s).

The Coen Brothers' adaptation has a different beginning, with an early dawn landscape image of a hunter in his mid-20s, a description absent in both the novel and screen play until six pages into each (with no clue provided as to his age): "The antelope were a little under a mile away. The sun was up less than an hour and the shadow of the ridge and the datilla and the rocks fell far out across the floodplain below him" (McCarthy 2005, 8).[10] Any accompanying sound and diction that a reader might only imagine is now pegged to a character's voice in the movie soundtracks. Image and narrative voice occur simultaneously in the movie, folded into one another in the same scene, while they are sequential in the linearly constructed, word-after-word novel. The opening two pages of the novel (pp. 3–4) are Sheriff Bell's monologue, consisting of 533 words in italics. The opening monologue in the movie has 287 words, 246 fewer than the novel, an abridgement cobbled together from three wording chunks selected from the novel in the following order: pages 90 (50 words), 63 (71 words), and 3–4 (166 words). In these opening lines and pages, the adapted screenplay reveals the workings of a substantial re-writing as the novel is repositioned/rebranded intralingually and intersemiotically[11] into a movie: omission of words and sentences; changes that amount to reversals of meaning (e.g., from the novel's "My father was not a lawman" to "My grandfather was a lawman. Father too," 90); addition of words and sentences; and modifications (from the opening line of the novel, "I sent one boy to the gaschamber at Huntsville" [3] to "There's this boy I sent to the electric chair here at Huntsville …"), the latter of which has a more oral ring and informal register to it.

The most startling reversal of meaning in the repositioning/rebranding from novel to movie is that from the outset the movie flips the moral premise and tone of the novel.[12] Toward the end of Sheriff Bell's opening monologue in the novel, he ponders the "true and living prophet of destruction":

I dont want to confront him. I know he's real. I have seen his work. I walked in front of those eyes once. I wont do it again. I wont push my chips forward and stand up and go out to meet him … I cant say that it's even what you are willin to do. Because I always knew that you had to be willin to die to even do this job. …I think it is more like what you are

willin to become. And I think a man would have to put his soul at hazard.
And I wont do that. I think now that maybe I never would. (4)

Bell confesses his reluctance to confront an archetypal villain the likes of
which he has never before seen. As the foreboding tone of the novel,
McCarthy has established a moral premise of law-abiding fear and appre-
hension in the face of evil and destruction. The Coen Brothers flip this
premise from reluctance to a resigned willingness on the part of Bell: "I
don't want to push my chips forward and go out and meet something I
don't understand. A man would have to put his soul at hazard. He'd have
to say, '*Ok, I'll be part of this world*'" [emphasis added]. This last sentence
creates a completely different premise and tone—now one of duty-bound
confrontation, getting in the thick of the fray, and putting one's soul at
hazard. In the novel, Sheriff Bell refuses to add his soul to
the chips being pushed forward. The complete reversal of meaning is
from "won't" and "never would" to "will" and "be part of." The cinematic
willingness to join in the fray corresponds more fully to the Coen
Brothers' making of a violent action movie that will likely hold a particu-
lar appeal for many moviegoers.

Murillo Fort's interlingual rendering of the same passage into Spanish
(2006, 10) provides examples of cross-lingual and cross-cultural reposi-
tioning differences of literary translation as an ecology of inexactitude, as
underlined in Table 2.1 with bracketed commentary:

There are numerous other differences between Murillo Fort's Spanish
version and McCarthy's original shown on Table 2.1, such as the inten-
tional misspellings in English (dropped apostrophes and the final letter
"g" of "willin") and syntactic arrangements which are not, and cannot be,
reproduced the same way and to similar effect in idiomatic Spanish.
English and Spanish regionalects diverge differently from their respective
standard languages. The cross-linguistic and cross-cultural repositioning
and rebranding taking place in the physical movement from English to
Spanish reflect literary translation's ecology of inexactitude, in which dif-
ferences between the SLT and TLT should not be taken to mean that a
translation is inferior or lacking. As Raffel (1988) aptly described it, they
are simply different because the languages and their conventions of usage
are different.[13]

Table 2.1 Literary translation as an ecology of inexactitude

Source language text	Target language text and commentary
I dont want to <u>confront</u> him. I know he's real.	No quiero <u>enfrentarme</u> [instead of the more literal *confrontarme*] a él. Sé que es real.
I have seen his <u>work.</u>	He visto su <u>obra</u>. [It captures the sense of "body of work," versus a more mundane choice of the word *trabajo*, which nonetheless would also work well as a straightforward indicator of Chigurh's job, his métier].
I <u>walked in front of</u> those eyes once.	Una vez <u>tuve esos ojos delante de mí</u>. [I had those eyes in front of me	does not retain the explicit motion of walking, although it may be inferred; the Spanish suggests a more direct and memorable encounter].
<u>I wont do it again</u>. I wont <u>push my chips forward</u> and stand up and go out to meet him…	<u>No pienso arriesgarme a plantarle cara</u>. [The initial short sentence is omitted entirely, as is the gambling image of poker chips indicating a wager, or perhaps even a bet of all in, which would correspond well with the film script, which Murillo Fort had not seen at the time he was working on his translation, and with the fact that Chigurh the enforcer is also a betting man of sorts, although constrained by determinism. A BT would read as follows: I don't plan on risking a confrontation with him/I don't think I'll risk standing up to him].
I cant say that it's <u>even</u> what you are willin to do.	<u>Tampoco</u> puedo decir. [The adverb "even" appears to have been translated away, yet the single word "tampoco" can compensate cleverly and cover all of "I cant say that it's even…"].
Because I always knew that you had to be willin to die to even do this job. …I think <u>it is more like</u> what <u>you are willin to become</u>.	Porque yo siempre supe que para hacer este trabajo tenías que estar dispuesto a morir … Creo que <u>se trata más bien de</u> [Very nice idiomatic rendition of "it is more like"] lo que <u>uno está dispuesto a ser</u> ["To become," which could be translated as "hacerse or convertirse en," is modulated to "ser" (to be), which is the result of having become something].
And I think a man <u>would have to</u> put his soul at hazard. And I wont do that. I think now that <u>maybe I never would</u>. (4)	Yo pienso que un hombre <u>pondría</u> [Instead of retaining the original periphrastic verb phrase "tendría que poner/habría de poner"] en peligro su alma [the decision to use the simple conditional tense of "would put his soul at hazard" shifts the meaning from a course of action, "would have to," to its action and outcome]. Y eso no lo voy a hacer. Ahora creo que <u>quizá no lo habría hecho nunca</u>. [The elided "maybe I never would <u>have done that</u>" is restored in the Spanish, which grammatically and idiomatically cannot make the same elision as the English version].

Other translation repositioning/rebranding differences may be illustrated via a contrastive analysis of Murillo Fort's literary translation, the Coen Brothers adaptation, and the movie subtitles and dubbing in the three DVD region codes (Table 2.2). The excerpt in Table 2.2 from the beginning of the novel and the Coen Brothers film, the latter compiled from pages 90 and 4 of the novel, provides highlighted examples of translation's ecology of inexactitude at work throughout novel and movie, with brief commentary in brackets.

It is interesting to note how the Spanish renditions vary in their use of either the imperfect or the preterit tense, ranging from the descriptive "era" (imperfect "I was") to the over-and-done-with "fui" (preterit "I was") to "me hice" (preterit "I became" [I made myself]). Also, a movie-goer who watches both the subtitled and dubbed versions of the Spanish

Table 2.2 Contrastive analysis of literary translation, movie adaptation, subtitles and dubbing

SLT-N	I was sheriff of this county when I was twenty-five. Hard to believe. <u>My father was not a lawman</u>. Jack was my grandfather. Me and him was sheriff at the same time, him in Plano and me here.
SLT-M	I was sheriff of this county when I was 25 years old [Uses the numeric sign and avoids the "years old" elision in the SLT-N]. Hard to believe. My grandfather was a lawman. <u>Father too</u> [The reversal of meaning discussed earlier]. Me and him was sheriffs [Pluralizes the noun, making the discourse slightly more grammatical] at the same time, him up in Plano and me out here [Addition of "up" and "out" as informal register, and perhaps idio-socio-regionalect markers].
LT	Yo era <u>sheriff</u> [Foreignizes by not translating the English] de este condado a los veinticinco años. <u>Cuesta de creer</u>. Mi padre no fue <u>agente de la ley</u> [Literally "agent or officer of the law"; a lawman is defined as a law enforcement officer, especially a sheriff, so "agent of the law" works very well here.] <u>Mi abuelo se llamaba</u> Jack [BT: was named or called, makes explicit the elision in the English, "Jack was *the name of* my grandfather"]. <u>Él y yo</u> fuimos [Translates away the "me and him" ungrammaticality of the protagonist's idio-socio-regionalect, turning it into the conventionally correct idiomatic Spanish "he and I," which the Spanish language imposes here as it simply cannot be expressed idiomatically as "me and him"] sheriff al mismo tiempo, él en Plano y <u>yo</u> aquí [Same as previous comment] (74).

Table 2.2 (continued)

S1	Fui el <u>alguacil</u> [Defined by the Real Academia Española's *Diccionario de la lengua española* as an "oficial inferior de justicia, que ejecuta las órdenes del tribunal a quien sirve", *Diccionario de la lengua Española*, 2014] de este condado cuando tenía 25 años. <u>Es difícil</u> [Different from the LT version above] de creer. Mi abuelo fue un <u>agente del orden</u> [Agent of the law, differs from the LT "agente de la ley," although one infers "de la ley" or the elision in "del orden (público)."] Mi padre también. Él y yo fuimos alguaciles al mismo tiempo, él en Plano y yo aquí.
S2	Era sheriff de este condado a los 25 años. <u>Parece mentira</u> [Different felicitous idiomatic wording from all other renditions.] Mi abuelo era agente del orden. Y mi padre. Él y yo fuimos sheriffs al mismo tiempo. Él en Plano y yo aquí.
S4	Yo <u>ya</u> [Adds adverb "already."] era sheriff de este condado, cuando tenía 25 años. Es difícil de creer. Mi abuelo fue sheriff. Mi <u>padre,</u> [Inserts a comma absent in S1] también. Él y yo fuimos sheriffs al mismo tiempo. Él en Plano, yo aquí [Punctuation differs from S1 and S2].
D2	Era <u>sheriff</u> [Same as the LT and S2, consistent usage in the Peninsular renditions] de este condado cuando tenía veinticinco años. <u>Cuesta creerlo</u> [Different felicitous idiomatic wording from all other renditions.] Mi abuelo fue agente de la ley [Same as the LT, again consistent usage in the Spain renditions.] Mi padre también. Mi padre y yo <u>coincidimos durante un tiempo</u> ["Overlapped for a time/while/ period," different from LT and S1], él en Plano y yo aquí.
D4	Me hice <u>comisario</u> [Differs from LT, S1 and D2; defined by the *Diccionario de la lengua española* as a "funcionario cualificado de la Policía criminal,"…] de este condado cuando tenía veinticinco años. <u>Difícil de creer</u> [Slightly different from LT, S1 and D2.] Mi abuelo fue comisario, mi padre también [The listener hears a comma pause rather than a period here.] Él y yo fuimos comisarios al mismo tiempo, él en Plano y yo aquí.

Legend: SLT-N = Original Source Language Text of the Novel (Cormac McCarthy);
SLT-M = Original Source Language Text of the Movie (Coen Brothers);
LT = Literary translation into Spanish (by translator Luis Murillo Fort);
S1 = Spanish subtitles for DVD region code #1—United States movie version (note that there is no dubbing for this version.); S2 = Spanish subtitles for DVD region code #2—Spain movie version; S4 = Spanish subtitles for DVD region code #4—South America, Central America, Mexico movie version; D2 = Dubbing for region code #2—Spain movie version; D4 = Dubbing for region code #4—South America, Central America, Mexico movie version

language releases of regions 2 and 4, simultaneously, is struck by the discrepancies between the spoken and the written word. One does not hear what one is reading and vice versa.

From its very first sound, the voice of actor Tommy Lee Jones, who has broken the silence of the novel, is no longer the same voice at all in the Spanish language dubbings. Dubbing across languages does not and should not assume an exceptionalism that the sound of Jones's voice in the Coen Brothers original movie is a standard which the cinematic repositioning/rebranding must attain, yet it is a significant difference, which makes for a different movie-going experience. The voices in Spanish can be described as deeper in tone, less weary-sounding, and much more standard, the latter most likely a function of the universal conventions of the Spanish language imposing themselves on the linguistically alien ungrammaticality of the English originals. The challenge of trying to account for such idio-socio-regionalect and idiomatic ungrammaticality in translation is to achieve some sort of authentic resonance and reciprocity between the TLT and the SLT, and between the TLM and the SLM, to manage a convincing Steinerian restitution from the latter to the former (Steiner 2000), although dialect cannot be deracinated. Idiomatic Spanish, while certainly allowing for ungrammaticality and colloquialized writing, does not allow for it in the same ways as American English.[14]

Conclusion

Just as saying of the original McCarthy novel that "La leí en español" [I read it in Spanish] is never to say that two readers have read the same novel, one in English and the other in Spanish, to say of a movie originally released in American English that "La vi en español" [I saw it in Spanish] does not mean that the movie seen and heard in DVD region code #1 Spanish is the same as the one seen and heard by the viewers of the DVD region 2 Spanish version, nor is it the same as the DVD region 4 Spanish release, which also differs from the DVD region 2 Spanish sound track. The fundamental issue is that of translation as an aesthetic and ecology of inexactitude and accrued differences, which constitute the comfort zone of literary or cinematic translation *qua* re-localization (Doyle 2013).

In the end, the aesthetic reading or movie-going experience represented by the novel or movie in translation can only be kind-of-the-same, an X ≈ Y, as it is for the reader or viewer of the source language product, because the literary translation and movie subtitling and dubbing have produced an undeniably different, yet intimately related, product. The differences between the renditions are the measurable catalyzers of glocalized repositioning and rebranding of American cultural icons Cormac McCarthy's and the Coen Brothers' *No Country for Old Men* as *No es país para viejos* and *Sin lugar para los débiles*, whereby the literary translator and each DVD region subtitler and dubbing artist put their own stamp of authorship and ownership on the imported work. The repositioning and rebranding of the movie from American English to the Spanishes of Spain and Spanish America take place in different ways, signifying that the new cultural products are the result of adaptation's reterritorialization, annexation, and naturalization processes from one language and culture to another, as well as the result of the glocalization process from regionalect to sociolect to idiolect. Translation considered as a glocalized repositioning and rebranding helps us to better understand today's marketing of iconic cultural products. The repositioning and rebranding are complete when the consumer of such a cultural product in Spanish asks for Cormac McCarthy as *No es país para viejos* or *Sin lugar para los débiles* instead of as *No Country for Old Men*.

Notes

1. Recalling that the etymology of *translate* is also to move from one place to another, to bring or carry over (*Online Etymology Dictionary*).
2. http://www.pen.org/press-release/2009/05/04/pen-american-center-announces-2009-literary-award-recipients#sthash.DsrutXrr.dpuf. Accessed November 11, 2016. For awards, see also the *cormacmccarthy. com: The Official Web Site of the Cormac McCarthy Society*. http://www. cormacmccarthy.com/, http://www.cormacmccarthy.com/biography/ and http://www.cormacmccarthy.com/works/. Accessed November 11, 2016.
3. http://www.cafepress.com/+no-country-for-old-men+gifts. Accessed November 11, 2016.

4. King et al. ([2009](#)) captures this vividly in her Preface to *No Country for Old Men: From Novel to Film*:

> I twice viewed *No Country for Old Men* in the theater, and on both occasions after the final image of Tommy Lee Jones had cut to black, there were audible exclamations from the patrons around me: 'That's it?' 'What happened?' This twelfth film by Joel and Ethan Coen evoked the same response that the brothers' films have been eliciting for over two decades: stunned silence, confusion… (v).

5. For illustrative purposes, all back-translations (BT) in this study will be provided in a literal-like manner, that is, in a near word-for-word, straightforward, unadorned, communicative mode, rather than as a more polished literary rendition.

6. Literary translation as an ecology of inexactitude has been initially developed by Doyle ([2013](#)):

> The inexactitude of translated literature, in which synonymic texts are always inexact equivalencies and substitutions, is where languages showcase their uniqueness and incompatibilities within translation's sameness/difference paradigm. In literary translation, this art of inexactitude is the art of the near miss. Literary translation celebrates the near miss that characterizes the difference within cross-linguistic synonymity that paradoxically constitutes getting it just right in translation. This celebration of the near miss as getting it just right is a fundamental difference between literary and nonliterary translation (14–15).

7. The title of a literary work is often translated intralingually for its movie adaptation, for example, Conrad's novel *Heart of Darkness* (1902) became Francis Ford Coppola's *Apocalypse Now* (1979) and Homer's *Odyssey* became the Coen Brothers' *O' Brother, Where Art Thou?* (2000).

8. In terms of how his identity inflects his methodology as a translator, he was asked by Doyle ([2007a](#)): "When you translate, do you ever imagine that you are the original author, but now writing the novel in Spanish? Or are you always aware that you are distinctly Luis Murillo doing a translation of what somebody else has written?" His answer, "I'm mostly aware of my being that 'Murillo' you mention," suggests that it is his own idio-socio-regionalect at work during his translating process, which will make his products distinctive (9).

9. The adapted screenplay indicates simply that it is "The voice of an old man," p. 1.
10. The screenplay wording is:

    Seen through an extreme telephoto lens. Heat shimmer rises from the desert floor. A pan of the horizon discovers a distant herd of antelope. The animals are grazing. Reverse on a man in blue jeans and cowboy boots sitting on his heels, elbows on knees, peering through a pair of binoculars. A heavy-barreled rifle is slung across his back. This is Moss (6).

11. Two of Jakobson's (2000) primary modes of translation, along with interlingual translation, "translation proper," across different languages, such as from English to Spanish (114).
12. This dramatic departure from the SLT contradicts the Coen Brothers answer to the interview question, "How faithful is this adaptation to the novel?" that "…it's very faithful to the novel ("Coen Brothers on Adapting the Novel No Country for Old Men"). They justify their affirmation with several examples. Yet there are clearly instances where creative cinematic license is taken, at times to add a riveting movie-going effect, such as the movie's addition of the cartel-enforcing attack dogs chasing Llewelyn Moss in the darkness of the riverbed.
13. He explains that "Exact linguistic equivalents are by definition nonexistent" (11) for the following reasons:

    1. No two languages having the same phonology, it is impossible to re-create the sounds of a work composed in one language in another language.
    2. No two languages having the same syntactic structures, it is impossible to re-create the syntax of a work composed in one language in another language.
    3. No two languages having the same vocabulary, it is impossible to re-create the vocabulary of a work composed in one language in another language. (12)

14. See articles on this subject by Doyle (2007a, b, 2008, 2009, 2012, 2013).

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3

Translating Arab Women Academics: The Case of Olfa Youssef's *Ḥayratu Muslimah*

Lamia Benyoussef

Introduction

On December 12, 2015, two days after the Tunisian Quartet had received the Nobel Peace Award in Oslo ("*À Oslo*"), a judge in the holy city of Al Qayrawān condemned six young Tunisian male students to three years in prison and five years of banishment from Islam's first city in Africa for the crime of homosexuality—and this after submitting these young men to an anal examination to prove they were guilty of "sodomy." This event created public uproar in Tunisian civil society for several reasons: first, forcible anal exams are recognized as torture according to the United Nations Committee Against Torture; second, the verdict was based on article 230 of the Tunisian penal code, which criminalizes same-sex sexual relationships, but this article is believed now to be obsolete under the 2014 New Constitution granting civil liberties to all Tunisian citizens[1]; and third, the ruling of banishment derived from an old Beylical decree

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that is used to apply to criminals convicted of murder, not homosexuality. In response to this legal controversy, Youssef wrote on her Facebook page and in Tunisian dialect the following comment:

> In Tunisia, there is a Nobel Peace Award and also a young man who gets arrested for same sex or heterosexual relations outside wedlock. He is also arrested for putting on his personal computer videos or pictures with a sexual content. He cannot get married either because of unemployment and the high cost of living. And if he smokes a joint to forget about his misery, he gets arrested. And after this, you wonder why the youths are exploding themselves. By God! It is truly the Revolution of the Youth! (Youssef 2015)[2]

The mobilization of Tunisian civil society in defense of these six young students and the state registration of Shams as the first LGBT Rights Organization in Tunisia on May 10, 2015, would not have occurred without Youssef's groundbreaking book on Islamic Gay Studies (Youssef 2008), which not only granted gay Tunisians a home within the House of Islam, but also energized an important segment of the heterosexual population to openly support and defend Lesbian, Gay, Bisexual and Transgender (LGBT) rights on the street, social media, and national TV.[3] Despite this huge success for a woman scholar, her work has never been translated into English, which is a gap that begs to be bridged given the relevance of Youssef's work for gay Muslim youth worldwide,[4] for Gender Studies in particular, and for Islamic Studies in general. It is the thesis of this chapter that the reluctance to translate Youssef's seminal work into English is the consequence of a long patriarchal tradition which refuses to recognize the contributions of the Muslim gendered subaltern other as progenitor/producer of knowledge about Islam, not to mention that translating dissent—that is, offering to a global audience non-canonical narrative about inheritance, marriage, and homosexuality in the Qur'an— may be a risky business for some Anglophone university presses which may receive donations from Saudi Arabia and other Gulf countries (Ahuja 2005; Doiny 2016; Magnet 2006).

Combining the insight of postcolonial translation theory, namely Else Ribeiro Pires Vieira's poetics of transcreation[5]; Susan Bassnett and André Lefevere's[6] rapprochement between cultural studies, translation studies,

and globalization; and Mona Baker's recent scholarship on translating dissent in the Egyptian Revolution, my intent in this chapter is less to translate Youssef's subaltern female narrative of the Qur'an than to tease out the various mechanisms through which her work has been silenced in the Anglophone world and the various challenges I encountered translating her work not only from Arabic to English, but also from Qur'anic Arabic to modern standard Arabic, for every act of reading or interpreting a text, sacred or otherwise, is in itself an act of translation, and this within any language, not just Arabic. While the first and second sections of this chapter provide a biography of Youssef and an overview of *Ḥayratu Muslimah*, the third part is a personal reflection on the challenges I encountered translating her work.

Olfa Youssef: A Tunisian Woman Scholar

Youssef (1966–) is a distinguished professor in Arabic Letters, Gender Studies, and Applied Islamology at the University of Manouba, in Tunisia. She completed both her undergraduate and graduate education in the Tunisian state university system. She also served as the director of Tunisia's National Library Beit al Ḥikma before the 2011 Tunisian Revolution, which catapulted the Middle East into a wave of uprisings that came to be known as the Arab Spring. Besides *Ḥayratu Muslimah: Fi al Mirāth, wa al Zawāj, wa al Jinsiyya al Mithliyya (Perplexity of a Muslim Woman: Over Inheritance, Marriage, and Homosexuality)*, she has published numerous books in literary and scholarly criticism such as *Narratives About Women in the Qur'an and the Sunna* (1997a), *A Debate Between Lexicography and Linguistics* (1997b), *The Plurality of Meanings in the Qur'an: A Study of the Foundations of the Multiplicity of Meaning in Language Through the Science of Interpreting the Qur'an* (2003), *Women Are Weak in Mind and Religion* (2003), *The Male Is Not Like the Female: On Gendered Identity* (2014), *Desire: Spiritual and Psychological Dimensions of the Pillars of Islam* (2010),[7] and a play co-authored by Adel Khidr, *A Semiotic and Symbolic Study of Mahmoud al Messa'di's The Dam* (1994).[8] In French, she published a scholarly monograph titled *Le Coran au risque de la psychanalyse* (2007), in which she responds to Fethī Benslāma's 2002

book *La Psychanalyse à L'épreuve de l'Islam*, subsequently translated by Robert Bononno as *Psychoanalysis and the Challenge of Islam*. While Benslāma (2002) subjects Western psychoanalytic theories to the challenge of Islam, Youssef conversely submits the Qur'an to the scholarly tools of Saussurean linguistics, Arabic lexicography, and Lacanian psychoanalysis. Her purpose is less to show the limits of the Qur'an than to open it to new interpretations and readings.[9]

Shortly, before the January 14, 2011, Revolution, Tunisian rapper Psyco M. denounced in his song *Manipulation* (2010) Youssef's book *Ḥayratu Muslimah* as a Zionist conspiracy that aimed at destroying the Islamic *ummah* (nation). Between 2011 and 2013, after the October 23, 2011 Elections, which brought Islamists to power, Youssef became one of the most prominent voices against the current ruling Troika consisting of the Islamist Party Ennahda and two minor left parties, the Congress for the Republic Party (CPR), and The Forum for Labor and Liberties (*Ettakatul*).[10] On August 13, 2013, which coincides with Tunisian Women's National Day, government security forces unveiled a plot to assassinate Youssef for her controversial views on homosexuality in *Ḥayratu Muslimah* and criticism of Islamists in social media and Tunisia's national TV networks (Abid 2013). To this day, Youssef lives under the protection of security guards.

Ḥayratu Muslimah: An Overview

Standing against both the Islamists, who deny the plurality of meanings in the Qur'an to assert a monolithic vision of a world divided into unambiguous *halal* (permissible) and *haram* (non-permissible) deeds under Muslim law, and the modernists, who call for the desertion of Islam because it is an irredeemable religion which refutes gender equity and calls for the stoning to death of homosexuals, Youssef combines Arabic lexicography with the insight of Lacanian psychoanalysis to open the Qur'anic text to a third and symbolic reading, which goes beyond the *dhāher* الظاهر (manifest) and *bāten* الباطن (latent) explanations given by traditional Muslim commentators. For Youssef, modernists "may be fascinated by different cultures and civilizations, but being born in Muslim

societies—at least in a cultural sense—they cannot erase with one stroke, or through a conscious and rational act, the imprint of social unconscious" (Youssef 2008, 10).

In this work, Youssef does not shy away from finding hospitality for gay Muslims in certain Qur'anic verses or conversing with medieval and contemporary male scholars on "unfeminine" debates such as anal intercourse, masturbation, child marriage, or homosexuality. While in the West, the 9/11 terrorist attacks are sometimes explained by the violence in the Qur'an, Youssef argues that religious extremists seldom read the Qur'an and even if they do, they still follow and revere the explanations and teachings of religious sheikhs like Youssef al Qaradhāwī or Amr Khāled in the modern digital age and, in pre-digital times, the teachings of Ibn Taymiyyah. In embracing the viewpoint of these scholars, Muslims today are worshiping the scholar himself in different forms and in various manifestations, "deluding themselves that they are worshipping God" (5).

Against the male-dominated explanations of the Qur'an, which many Muslims believe are divine truths, Youssef argues that the Qur'anic text neither condemns homosexuality nor endorses women's subordination in inheritance and marriage. Rather than being the offshoot of medieval Islamic exegesis, Youssef argues that the homophobia observed today in the Muslim world is a modern phenomenon and a contemporary discursive production (223, 226). For her, medieval Muslim scholars, despite their shortcomings, were more open in their interpretations of sacred texts than modern-day Muslim clerics and televangelists. It is the Qur'an's openness to interpretation, she argues, that makes the Qur'anic text appropriate for any time and place, as opposed to the fallible and time- and space-bound human readings of Muslim religious scholars,[11] for these are not only subjective, but also "tied to the affiliations, historical contexts, and psychological complexes of those who hold them" (227).

In each chapter, the author's perplexity arises from the discrepancies between the openness of the Qur'anic text and the interpretations and the closed readings of Muslim commentators, who often substitute their own human readings for God's words. Focusing on medieval scholarly debates on various aspects of marriage, inheritance, and homosexuality, she demonstrates how الأحاديث (hadiths) and male *ijmāʿ* إجماع (consensus),

rather than the Qur'an, have formed the basis of the Sharia laws existing in many Muslim countries today. At times, when male privilege is at stake (especially in matters of inheritance and marriage), the male Muslim scholars ignored the Qur'anic text and used human consensus to silence the clear rulings of the Qur'an. Standing against the hegemonic interpretive framework that gives each verse in the Qur'an one meaning and therefore one translation, she argues that her purpose in writing her book is not to find out the true meaning of the Qur'an, but to show its plurality of meanings. Anchoring her pluralistic interpretive and translational framework in the Qur'anic text itself, in the opening pages of her book she inserts the following verse: "No one knows its interpretation but God" (وما يعلم تاويله الا الله) (The Amramites 3:7).[12] This implies that all readings are fallible human interpretations or translations of God's intent. Although Youssef presents her reading as a mere human effort to read the divine message, her translation of Qur'anic Arabic into Qur'anic exegesis is an act of political intervention because, through the pluralistic meanings, she destabilizes the very basis from which the dominant secular and religious state patriarchy in the Muslim Middle East[13] derives its raison d'être. In her psycholinguistic rereading of the Qur'an, Youssef empowers gay people in the Muslim Middle East and elsewhere by opening up to new meanings a key Qur'anic verse: "O mankind! We created you from a male and a female" (يا ايها الناس إنا خلقناكم من ذكر و انثى) (The Walls, 49:13). Here, Youssef argues that this verse refers less to biological distinctions than to gender differences that are culturally constructed (167–68). Because the Arabic preposition "من" (*from*) signifies grammatically *Al Tab'īdh* التّبعيض (*the state of being part of something larger*) (168), Youssef argues that the Qur'an may be referring here to "the duality of the sexes within the human self" (168), not the biological differences between men and women. For Youssef, this verse does not negate the possibility that in the Qur'an there is room for homosexuals, bisexuals, and transsexuals (167).[14] It is this new reading of homosexuality in the Qur'an that made this book very popular in Tunisia and many other parts of the Arabic-speaking world. Youssef's translation of Qur'anic Arabic into modern standard Arabic is an act of political intervention in countries where homosexuality is punished by the death penalty or imprisonment. *Ḥyratu Muslimah* perfectly aligns with Alberto Melucci's

(1996) argument about the reversal of meanings and social change in protest movements: "The ability of the contemporary movements to effect change and shape a robust challenge to existing power structures," he argues, "hinges on the symbolic capacity to reverse meaning to demonstrate the arbitrariness of power and domination" (358).

Translating and Transcreating: A Personal Reflection

I did not have any background in translation theory when I started translating *Ḥayratu Muslimah* in summer 2013. However, looking retrospectively at my own experience as a translator, I find myself drawn to two schools of translation: Vieira's poetics of transcreation and Bassnett and Lefevere's rapprochement between cultural studies, translation studies, and globalization. I reflect in this section not only on my double role as translator and transcreator of Youssef's original reading of the Qur'an from Arabic into English, but also on the various challenges I encountered while trying to translate her work into English.

The silence over Youssef's groundbreaking scholarship in Islamic Studies in the Anglophone world can be explained in part as the corollary of an old patriarchal academic tradition in Western academia which masculinizes translation and holds men, but rarely women, as the guardians of all knowledge about Islam and Muslim women (see discussion in the Appendix). Through this translation my goal is to give voice to the gendered subaltern Muslim other by departing from the monolithic translation of Islam, but more important, by going beyond the institutional "genitalist description" (Spivak 1990, 14) of the Muslim woman in Western academia, which constructs her as a sexed subject and de-emphasizes her as a mind-driven individual.

In *Elissa, la reine vagabonde*, a political allegory by Tunisian novelist Fawzī Mellah (1990), the protagonist through whom we get to learn the story of Queen Dido, who founded Carthage, makes a link between patriliny, archaeology, and translation. Unknown to the French colonial order, a Tunisian family, we hear, "has in its possession two hundred and fifty stelae [from Punic times] which were believed lost" (2). The grandfather

of the author is a "historian by training and occasionally a translator" who devoted most of his life to deciphering these stones. Before dying he entrusted his grandson with the task of continuing his work. Describing this patrilineal act of translation, the son states:

> In short, with all these corrections and improvement, I have had to rewrite the text! I have—as I now realize—altered things to such an extent that I can no longer claim in all honesty that this letter is Elissa's; it is also somewhat mine! […] I myself can no longer distinguish between what I have translated and what I have invented. (4)

Similarly, in his excavation of Freud's psychoanalysis, Derrida (1995) presents the archaeology of the archive as a patrilineal activity passed on from father to son:

> No one has shown how this archontic, that is, paternal and patriarchic, principle only posited itself to repeat itself and returned to re-posit itself only in parricide. It amounts to repressed or suppressed parricide, in the name of the father as dead father. The archontic is at best the takeover of the archive by the brothers. The equality and the liberty of brothers. A certain, still vivacious idea of democracy. (95)

In Mellah's text, translation appears not only as an act of reinvention, but also as a male privilege passed on from father to son. Likewise, for Derrida, the archive is held hostage to the monopoly of the archons who are a powerful male elite. Women are by definition excluded because the guardianship of the archive is an exclusively brotherly business. Looking retroactively at my own work as translator through the insight of Mellah and Derrida, I argue that my English translation of *Ḥayratu Muslimah* is a subversive matrilineal double invention/translation: the first invention/ translation is Youssef's womanly rereading or interpretation of the Muslim archives, namely, the Qur'an, ḥadiths, and other key texts in Islamic jurisprudence, and the second is my matrilineal translation/ invention of these same texts into English. There are dozens of translations of the Qur'an into English, almost exclusively by Muslim men and Western men.[15] My own English translations of these "sacred texts" are

also reinventions, but matrilineal ones, passed on to me in Arabic by Youssef and I am entrusted to pass them in turn to other men and women in English. It is a double reinvention: one invention in Arabic and the other in English.[16]

When I offered in summer 2015 to submit my translation proposal to the National Center for Translation in Tunisia,[17] I was told that the Editorial Board would never approve it and I was advised to translate instead Ṭāhar al Ḥaddād's 1930 book *Muslim Women in Law and Society*.[18] Al Ḥaddād was a syndicalist, a nationalist, and one of the founding fathers of Tunisian feminism.[19] In the Tunisia of the Post Revolution, the fathers of Tunisian feminism seem to be more worthy of translation than their daughters. This gender bias in deciding who gets to be the icon of the country's feminism abroad dominates in both the East[20] and the West, turning some areas of the translation field into a patriarchal discursive exchange between Western and Eastern men in which Muslim women remain the objects but rarely the agents of discussion. Because al Ḥaddād is held to be one of the fathers of Tunisian feminism and because President Zīne El ʿAbidīne Ben ʿAlī (1987–2011) used the myth of Tunisian women's liberation as a tool to hush up criticism of his repressive regime in the West, Husni and Newman's translation (Ḥaddād 2007) won the 2008 World Award of the President of the Republic of Tunisia for Islamic Studies.[21]

In the particular context of Tunisia, only the scholarly work of Abdelwahāb Meddeb, Fethī Benslāma, and Abdelwahāb Bouhdība[22]—all three of them men—has been translated into English from the French by major Western presses. Western presses do translate novels and poetry by Arab and Muslim women writers, but they seem to be reluctant to publish their literary criticism or religious commentaries, perhaps assuming that Muslim men are more knowledgeable about Islam than the women who share their faith. Thus, as any other colonial or postcolonial text, translation from Arabic is related to a pre-inscribed territory within the cartography of Anglophone academia that is dominated by men. Translation from Arabic is to be understood as a new space for political intervention at odds with well-established and dominant discursive paradigms of the type discussed by Said (1978).

Quite often Muslim women academics find themselves in a double bind, facing sexism, and legal discrimination in their Muslim communities, and racism and institutional sexism in the host Western country where they work. This double bind is best illustrated in the position that Muslim women are accorded at institutions endowed by Muslim donors (Ahuja 2005; Doiny 2016; Magnet 2006). Muslim women academics often find themselves wondering: What are the chances for Olfa Youssef, who is the beacon of Islamic enlightenment in her country, to be invited/translated/published by The Center for the Study of Islam and Democracy, a Washington-based think tank created by the US State Department after 9/11 to promote moderate Islamism and democracy in the Middle East? Why does King Fahd Center for Middle East Studies at the University of Arkansas give Arabic translation awards only to literature but not to works in sociology or Islamology? What chances do the books of Olfa Youssef stand of being translated by Georgetown University Press or Harvard University Press if they are banned in some Gulf countries for their "un-Islamic" and immoral content? In November 2015, Kuwaiti authorities banned Olfa Youssef, Youssef Seddīq, and Chokrī Mabkhūt—three prominent avant-gardist scholars from the modernist school of Tunisia—from "participating" in the 40th International Book Fair in Kuwait (see "Trois écrivains …"). None of these three authors, who proposed novel readings of the Qur'an, have been translated into English. As illustrated above, the translation of Muslim women academics, particularly in the field of Islamic studies, is a perilous journey in which the translator struggles with forces and power relations that go beyond the content of the text being translated. To sell the translation to an academic press, he/she has to make it marketable without being a "native informant." [23] To do so, the translator has to concurrently engage in and disengage from the dominant discourses of empire and the oppressive structures of Eastern and Western patriarchy. To be a successful act of political intervention, the translator both performs and unperforms the role of the native informant. The translator is a sort of a trickster who wraps herself in the narrative that Western academy expects to hear such as the pre-narrated space of "the Muslim woman," "marriage in Islam" and "homosexuality in Islam," only to surprise the reader with a

multiplicity of meanings in the Qur'an that are rarely acknowledged and are often skipped, East and West, in discussions of Islam. If in ancient times, messengers–translators were killed when they brought bad news, modern times messengers–translators endure being modestly paid for interrupting state monopoly of the discursive production of Islam in the Anglophone world.

Besides the tacit complicity of Western academic presses with dominant state patriarchies in the Muslim Middle East, I posit five additional reasons why Youssef's work is still unknown in the Anglophone world: (1) the difficulty of translating works which require knowledge of English, Arabic, and French as well as familiarity with the author's transnational feminist approach which allows her to examine the founding texts of Islam through the critical tools of classical Arabic grammar and lexicography, French Psychoanalysis (Lacan), and American Gender Studies (Butler); (2) the primacy given in Western academia to Maghrebi literature in French due to the prejudice against Arabic,[24] a language believed to be too stiff to encourage creativity and dissent, especially in religious matters; (3) an existing implicit Levantocentric or Egyptocentric bias that dismisses North African literature in Arabic as non-representative because of being written by "Frenchified" Berbers, that is, non-Arabs; (4) an ideological scotoma that frowns at gender equity and leadership positions women academics enjoy in Muslim North Africa; and (5) finally a publishing industry which prefers to publish works by non-academic women writers from the Muslim world like Ayaan Hirsi Ali (2008) or Irshad Manji (2003) and ignores the breakthrough scholarly works of women academics who achieved recognition in their own home countries like Youssef, Boutheina Ben Ḥassīne, Amāl Grāmī, or Rajā Benslāma. One might argue, however, that Mernissi's (1991, 1993) work, for instance, has been translated into English. While this is true, Mernissi came to be known in the Anglophone world only because her books were originally written in French, not Arabic. Youssef's work has never been translated into English, despite the prominent position she has achieved as a scholar in her home country and the important implications of her work for Muslim gay men and women, work that native informant bestselling authors like Manji or Ali are trying to bring to the attention of potential readers.

My examination of the translations published by 11 prominent academic presses in Islamic Studies between 2000 and 2016 in Great Britain and the USA (see the Appendix) not only reveals a troubling silence on the contributions of Arab women scholars in this field, but also raises questions about the relation of translation to gender, race, power, and empire. The Appendix shows the following facts: First, no Muslim woman scholar of Arabic or Persian or Turkish or Bosnian expression in the field of Islamic Studies has been translated into English over the last 16 years; second, there is a preference for translating works by Francophone North African writers over those written in Eastern languages; and third, unless it is a co-translation with a woman, male translators, of whatever ethnicity, tend to translate in general only works by brown men while white and brown women translate works of both genders as evidenced in Mary Joe Lakeland's translation of Mernissi, Ronak Husni's co-translation of Tāhar al Ḥaddād's feminist manifesto with Daniel L. Newman, Patricia Crone's co-translation of Salīm Ibn Dhakwān with Fritz Zimmerman, Carmela Baffioni's translation of some epistles by the Brethren of Purity, and Janet Fūlī's French to English translation of the work by Hichēm Djaït.

In this third millennium, and despite all the focus on Islam and Muslim women in the Anglophone press, neither Routledge, Harvard University Press, Arkansas University Press, Fordham University Press, Texas University Press, Syracuse University Press, Al Saqi Books, Oxford University Press, the Feminist Press, Transaction Publishers, nor Basic Books translated a single book in Islamic Studies by a Muslim woman academic who wrote in Arabic (or any other non-Western language). Even in women's novels, little has been translated above what Lila Abū-Lughod (2013) has called "Saving-Muslim Women" memoirs. Take the Feminist Press, for example. Since the mid-1980s, it has published only Muslim women's memoirs such as Huda Shaarāwī's *Harem Years: Memoirs of an Egyptian Feminist* (1987) or female war memoirs such as Assia Djebar (2005) and Haifā Zangānā (2009). As such there is no balance of power between Eastern and Western women academics as the immediate experience of "the Muslim woman" remains the raw material (biographies and novels) to feed the critical or scholarly production on Islam and women in Western academia (scholarly criticism, feminist theory, religious studies, and philosophy). Because of the type of women's works the publishing industry chooses to translate, the "Arab" or

"Muslim woman" continues to be seen as the victim of her culture or religion, not the producer, the critic, or the reformer of her Islamic tradition. As the list of translations in the Appendix clearly shows, in the field of Islamic Studies, the press industry is prone to translate first dead male brown authors, living male brown authors (Dhakwān 2001; Brethren of Purity 2010a, 2010b, 2010c, 2012, 2013, 2014a, 2014b, 2015, 2016a, 2016b), and hardly any works by brown women unless they write in French. The preponderance of male translators as opposed to female translators is also remarkable. Because Arabic is seen as the language of conformity and assent, there is a preference to translate works by Francophone women authors (Mernissi 2002) under the presumption that the French language gave them a voice which Arabo-Islamic tradition denies them (Zayzafoon 2011). As Carine Bourget (2011) has argued, Francophone North African writers who reside in France and speak to a French-speaking audience in their books offer a limited view of the Muslim world when translated for an Anglophone audience. For Bourget, by delving only into the internal causes of Islamic fundamentalism and relying just on his own experience as a French Muslim, without studying the overall "socio-political context," Meddeb offers a "distorted view of what mainstream Islam is" and "tags [it] negatively without proper justification" (122).

When I decided to translate *Ḥayratu Muslimah*, I had both a targeted audience and specific goals in mind: (1) Gay Muslims who do not speak Arabic; (2) native Arabic-speakers (men and women) who have not mastered Medieval Classical Arabic and who rely on male scholars' interpretation of the Qur'an; (3) and finally to change the perception underlying the mainstream discourse in the West that the persecution of gays in the Muslim world originates in the Qur'an. While the lives of gay men and women are certainly at stake in countries like Iran and Saudi Arabia, the persecution of gay people has varied diachronically. For example, in medieval times, Muslim scholars recognized the existence of a third gender and even established inheritance laws that reflected that understanding: If a heterosexual male inherits double the share of the female, the bisexual male inherits more than a woman and less than a man, that is, 25 % less than the full share of a male and 25 % more than that of a female.[25] As Arabic poetry and history textbooks tell us, medieval Muslims used to be far more tolerant of gay people than Muslim orthodoxy is today.

Conclusion

In conclusion, this chapter has brought into focus the role of translation in mediating political intervention,[26] effecting social change, and creating solidarity networks among protest groups within and outside the Muslim and Arabic-speaking world, concurring thus with Baker's (2015) view that the act of translation is one of the "integral elements of the revolutionary project" (3). Translation of the scholarly criticism produced by Arabic Muslim women who write in their native language is imperative because it challenges not only the local Islamic patriarchy, but also the dominant patriarchal and orientalist discourse on women and Islam in Anglophone academia. For Samah Selim translation is a form of political intervention as it allows these women scholars to build "international solidarity networks that are nonetheless grounded in the granular struggles of a particular place" (qtd. Baker 2015, 1). The act of non-translation consequently may be viewed as an act of political censorship for it prevents authors like Olfa Youssef or Youssef Seddīq from having a global audience and forging an international protest movement that would help reshape the current social and political landscape in the Muslim world. It follows that the translation of scholarly commentaries by Muslim women academics is a subversive act that challenges state and institutional monopoly over the sacred as it "has a mediating role in negotiating concrete reality" (Baker 2015, 6). Not translating contemporary works by Arab women academics who have reached recognition within their community is one way of controlling and policing knowledge production about Islam and the Arab world, perpetuating therefore the orientalist tenet that Islam is incompatible with women's rights and gay rights.

Appendix

List of scholarly books in Islamic Studies Translated into English between 2000 and 2016 by Routledge, Fordham University Press, University of Texas Press, The Feminist Press, Basic Books, Syracuse University Press, Arkansas University Press, University of Minnesota Press, Oxford University Press, Transaction Publishers, and al Saqi Books.[27] They are presented here in chronological order. If published in the same year, they are listed alphabetically.

Author's name and gender	Title	Name of publisher and date of publication	Original language	Translator's name and gender
Fatima Mernissi (1940–2015), female	*Islam and Democracy: Fear of the Modern World.*	Basic Books, 2002	French	Mary Jo Lakeland, female
Meddeb Abdelwahāb (1946–2014), male	*The Malady of Islam*	Basic Books, 2003	French	Pierre Joris (male) and Ann Reid female
Sayyid Qutb (1906–1966), male	*A Child from the Village*	Syracuse University Press, 2004	Arabic	John Calvert, male
Ahmed ibn Abī Diyāf (1804–1874), male	*Consult Them in the Matter: A 19th Century Islamic Argument for Constitutional Government*	Arkansas University Press, 2005	Arabic	Leon Carl Brown, male
Al Tāhir al Ḥaddād (1899–1935), male	*Muslim Women in Law and Society: Annotated translation of al Tahir al-Ḥaddād's Imra 'tunā fi 'l-sharī'a wa 'l-mujtama', with an Introduction.*	Routledge, 2007	Arabic	Ronak Husni (female) and Daniel L. Newman male
Meddeb Abdelwahāb (1946–2014), male	*Tombeau of Ibn 'Arabī and White Traverses.*	Fordham University Press, 2009	French	Charlotte Mandell, female
Fethī Benslāma (1951–), male	*Psychoanalysis and the Challenge of Islam*	University of Minnesota Press, 2009	French	Robert Bononno, male
The Brethren of Purity (Ikhwān al Safā) [tenth century], male	*The Case of the Animals versus Man Before the King of the Jinn An Arabic Critical Edition and English Translation of Epistle 22*	Oxford University Press, 2010	Arabic	Lenn E. Goodman and Richard McGregor, male
Hichēm Djaït (1935–), male	*Islamic Culture in Crisis: A Reflection on Civilizations in History*	Transaction Publishers, 2010	French	Janet Fūli, female
The Brethren of Purity (Ikhwān al Safā) [tenth century], male	*On Logic An Arabic Critical Edition and English Translation of Epistles 10–14*	Oxford University Press, 2010	Arabic	Carmela Baffioni, female

Author's name and gender	Title	Name of publisher and date of publication	Original language	Translator's name and gender
Salīm Ibn Dhakwān (sixth to seventh centuries), male	*The Epistle of Salim Ibn Dhakwān*	Oxford University Press, 2011	Arabic	Patricia Crone (female) and Fritz Zimmerman male
The Brethren of Purity (Ikhwān al Safā) [tenth century], male	*On Music: An Arabic Critical Edition and English Translation of Epistle 5*	Oxford University Press, 2011	Arabic	Owen Wright, male
Rusmir Mahmutćehajić (1948–), male	*On the Other: A Muslim View*	Fordham University Press, 2011	Bosnian and Arabic	Desmond Maurer male
Rifa'a Rafi' al-Tahtāwī (1801–1873), male	*An Imam in Paris: Al Tahtāwī's Visit to France Cleric (1826–1831)*	Al Saqi Books, 2011	Arabic	Daniel L. Newman, male
The Brethren of Purity (Ikhwān al Safā) [tenth century], male	*On Magic I: An Arabic Critical Edition and English Translation of Epistle 52a*	Oxford University Press, 2012	Arabic	Godefroid de Callataÿ and Bruno Halflants, male
The Brethren of Purity (Ikhwān al Safā) [tenth century], male	*On Arithmetic and Geometry: An Arabic Critical Edition and English Translation of Epistles 1 & 2*	Oxford University Press, 2013	Arabic	Nader El Bizri, male
Abdelwahāb Meddeb (1946–2014), male	*Islam and the Challenge of Civilization*	Fordham University Press, 2013	French	Jane Kuntz, female
The Brethren of Purity (Ikhwān al Safā) [tenth century], male	*On Geography An Arabic Edition and English Translation of Epistle 4*	Oxford University Press, 2014	Arabic	Ignacio Sanchez and James Montgomery, male
The Brethren of Purity (Ikhwān al Safā) [tenth century], male	*On the Natural Sciences: An Arabic Critical Edition and English Translation of Epistles 15–21*	Oxford University Press, 2014	Arabic	Carmela Baffioni, female
Djaït, Hichêm (1935–), male	*The Life of Muhammad: Revelation and Prophecy*	The Tunisian Academy of Sciences, Letters and Arts, 2014	French	Janet Fūli, female

Author's name and gender	Title	Name of publisher and date of publication	Original language	Translator's name and gender
ʿAlī ibn Ṭāhir al-Sulamī (d 1106), male	*The Book of the Jihād of ʿAlī ibn Ṭāhir al-Sulamī*	Routledge, 2015	Arabic	Niall Christie, male
Ibn Arabī (1165–1240), male	*Ibn Al-Arabī's Fuṣūṣ al Hikam: An Annotated Translation of "The Bezels of Wisdom"*	Routledge, 2015	Arabic	Binyamin Abrahamov, male
The Brethren of Purity (Ikhwān al Safā) [tenth century], male	*On 'Astronomia': An Arabic Critical Edition and English Translation of Epistle 3*	Oxford University Press, 2015	Arabic	F. Jamil Ragep and Taro Mimura, male
Avicenna (Ibn Sīnā) [980–1037], male	*The 'Metaphysica' of Avicenna: A Critical Translation-Commentary and Analysis of the Fundamental Arguments in Avicenna's 'Metaphysica' Dānish nāma-i 'alā'ī ('The Book of Scientific Knowledge')*	Routledge, 2016	Persian	Parviz Morewedge, male
Badīʿ Al Zamān al Hamadhānī (969–1008), male	*The Maqāmāt of Badīʿ Al Zamān al Hamadhānī*	Routledge, 2016 Originally published in 1915 by Luzac & Co.	Arabic	William Joseph Prendergast, male
The Brethren of Purity (Ikhwān al Safā) [tenth century], male	*On Companionship and Belief: An Arabic Critical Edition and English Translation of Epistles 43–45*	Oxford University Press, 2016	Arabic	Toby Mayer, Ian Richard Netton, and Sāmer F. Traboulsī, male
The Brethren of Purity (Ikhwān al Safā) [tenth century], male	*Sciences of the Soul and Intellect, Part I An Arabic Critical Edition and English Translation of Epistles 32–36*	Oxford University Press, 2016	Arabic	Paul E. Walker, David Simonowitz, Ismail K., and Godefroid de Callataÿ, male

Notes

1. Article 230 was introduced in Tunisia by the French in 1913 and was extensively modified in 1964 after the country's independence (Rayman 2013).
2. Unless otherwise indicated, all translations from Arabic and French are mine.
3. See, for example, the intervention of Tunisian actor and playwright Rajā Farḥāt on Radio CAPFM, in which he openly stated that homosexuality had always existed in Arabo-Islamic civilization (Farḥāt). See also online article "Tunisie 2016."
4. Besides writing herself in French, some of Youssef's work has been translated into French, namely her 2010 book *Shawq: Qirāʾah fī arkān al Islām* (*Desire: Spiritual and Psychological Dimensions of the Pillars of Islam*). See Youssef (2012).
5. See "Liberating Calibans: Readings of Antropofagia and Haroldo de Compos," in Basnett and Triverdi (1999, 95–113).
6. See "Composing the Other," in Basnett and Triverdi (1999, 75–94).
7. This work was translated into French. See Youssef (2012).
8. These works by Youssef have been published only in Arabic. The translations of the titles are my own and are provided for the reader's convenience. The reader may find the original titles in the list of references.
9. For more details about Olfa Youssef's biography and scholarship, see Youssef (2017).
10. Although she supported Nidā Tūnis Party in the recent 2014 elections, Youssef soon became one of its prominent critics because of its alliance with the Islamist Party Ennahda and failure to solve the problems of unemployment, inflation, poverty, regional disparities, and terrorism.
11. For more details, see the preface of my translation (Youssef 2017).
12. For more details, see my English translation (Youssef 2017).
13. Here I am using the term "Muslim Middle East" because it is historically the geographic center for the development of Islamic traditions.
14. For more information, see my English translation (Youssef 2017).
15. There are a few translations by Muslim women, but they are hardly known. See Bakhtiar (2009). UCLA Islamic law professor Khāled Abū El Fadl questioned the authority of Bakhtiar's translation by remarking that Bakhtiar "ha[d] a reputation as an editor, not [as] an Islamic scholar," and that three years of classical Arabic are not enough. He also stated

that he "[was] troubled by a method of translating that relies on dictionaries and other English translations" (qt. in Noreen S. Ahmed Ullah 2007). Similarly, despite being versed in Arabic lexicography and Applied Islamology, Youssef is still perceived as unqualified by the religious right to reinterpret the Qur'an because she is unveiled.

16. For more information, see the preface of my translation (Youssef 2017).

17. In both Second-Wave American Feminism (Friedan 1963; Millet 1970; Steinem 1969) and Postcolonial Feminist Studies (Anzaldua 2007; Chatterjee and Maira 2014; Davies 1994), there are no boundaries between the personal, the political, and the academic. In the specific field of Islamic Feminist Studies, the blurring of these three categories is best illustrated in the works of Mernissi (1991, 2001). In addition, the whole field of Islamic Studies is based on one man's personal experience, namely, Prophet Muhammad's first encounter with Gabriel in the Cave of Ḥirā where Gabriel gave him the Qur'anic Revelation. The use of personal examples is, therefore, present in the founding myth of Islamic history, not outside it. In this sense, my use of personal examples is grounded not only in Western and Eastern feminist thought, but more important, in the genesis of Islamic Studies.

18. The National Center for Translation, obviously, did not know that the book had already been translated into English by Routledge in 2007 and that it received a translation award from Ben ʿAlī, former President of Tunisia.

19. For the history of Tunisian state feminism, see Zayzafoon (2005, 95–134), chap. "Home, Body, and Nation: The Production of the Muslim Woman in the Reformist Thought of Tāhar Haddād and Habīb Bourguība."

20. I use the words "East" and "West" here in the geographic sense. "East" is used primarily to refer to the Arabic-speaking Muslim world in North Africa and the Middle East, while "West" refers to Western Europe and North America. Since my focus is on translation from Arabic to English, "West" designates here in particular Great Britain and the USA.

21. Mentioned in the translator's academic profile posted at the University of Sharjah website. See "Dr. Ronak Husni," https://www2.aus.edu/facultybios/profile.php?faculty=rhusni#B3. Accessed January 12, 2017.

22. See Bouhdība (1985) by Routledge; Fethi Benslāma (2002) by Minnesota University Press; Hichēm Djaït (2010) by Transaction Publishers, Djaït (2014) by The Tunisian Academy of Sciences, Letters, and Arts; Meddeb (2003) by Basic Books; Meddeb (2010, 2013) by Fordham University

Press. I am including here only the translated books authored by Meddeb which focus on Islam. Co-authored books and works published directly in English are not included in this list.

23. I am using the term "native informant" in the sense pinned down by Kiran Grewal, that is, as a non-Western woman who is allowed to speak only from within those colonial spaces which make her reproduce the colonial dichotomy between a progressive and modern Western civilization and an Eastern culture or Islamic tradition that oppresses women. See Grewal's (2012) seminal article.
24. See Zayzafoon (2011, 196–97).
25. For this subject, see Amāl Grāmī (2007).
26. For the subject of translation and political intervention, see Baker (2015).
27. Between 2000 and 2016, neither Harvard nor The University of Texas Press translated any Arabic book in Islamic criticism.

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4

Communicating Across Cultures: The Case of Primo Levi, Italo Calvino, and Pliny the Elder

Caterina Agostini

Introduction

In literature, an authorial model is possibly as close as we can get to the representation of the writer's self-identity. Such awareness of a writer's identity is in full view in Primo Levi's 1978 poem, "Plinio," included in the poetry collection *Ad ora incerta* (*At an Uncertain Hour*)[1] (Levi 1984), and in Italo Calvino's 1982 essay "Il cielo, l'uomo, l'elefante" ("The Sky, Man, the Elephant"), which was published in a collection of essays by the same author, titled *Perché leggere i classici* (Calvino 1991) (*Why Read the Classics?* 1999).

This chapter aims at analyzing how Pliny the Elder becomes culturally translatable from the first-century Roman Empire to the twentieth century, namely through Levi's poetry and Calvino's essay. As much as rhetoric enters into an unequivocal literary statement of authorship, there is a cultural continuum among Pliny, Levi, and Calvino, which makes them

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interchangeable. What I intend to show is that Pliny's interests in nature, Levi's memories, and Calvino's fascination with the boundaries of knowledge found expression in a paradigmatic authorial image, that of the most ancient writer among them: Pliny the Elder. Both Levi and Calvino decided to turn to Pliny as an inspiration to write about everything and make it captivating for their readership. However, the way each author interacts with Pliny is unique. Both Levi and Calvino gravitate around Pliny the Elder in terms of social and cultural functions of writing, but while the former believed that a writer survives through books, the latter maintained that nature is a language that can convey the richness and variety of experience to a readership.

Nineteen centuries after Pliny's death in the eruption of Mount Vesuvius, his books inspired new literary practices in Italian literature. Pliny's description of the universe (Book II), man (Book VII), and land animals (Book VIII) in his *Natural History* provided an example of a writer's investigation of reality, as Calvino wrote in his introductory essay to the Italian version of *Natural History* (Pliny and Conte 1982), as well as an insight into authorship accountability as reflected in Levi's representation of memory. Memory functions as an archetype of representation for oneself, and for others through the medium of writing, thus justifying one's literary job among one's peers. Consequently, literary memory converges on Pliny as the archetypal author of encyclopedic writing, which was a new genre in the first-century Roman Empire and a necessary inspiration for post-war writers who wanted to include all of their experience in written records.

Pliny, an Icon Defining the Self

Surprisingly, Levi does not hide that, while being an avid reader, he never had a strong interest in writing before he survived his internment at Auschwitz. To him, it was surprising to write a book, *Se questo è un uomo* (*Survival in Auschwitz* 1996), which is a memoir published in 1947, and it was even more surprising to him that he developed an interest in writing poetry.[2] Although the Holocaust memoir has a title centering around a question which is nearly rhetorical (*Se questo è un uomo* means *If this is*

a man), the first-person experience of Levi shows an everlasting presence of the writer as an individual in his collection of 61 poems, *Ad ora incerta* (*At an Uncertain Hour*, literally), where first-person pronouns abound: "we" in 46 poems and "I" in 33 of them. With regard to a writer's object of inquiry, Levi's Pliny wants both freedom of action and observation:

> Voglio osservare da presso quella nuvola fosca
> Che sorge sopra il Vesuvio ed ha forma di pino,
> Scoprire donde viene questo chiarore strano.
> ("Plinio," Lines 3–5)

> I want to observe at close hand that dark cloud,
> Shaped like a pine tree, rising above Vesuvius,
> And find the source of this strange light.
> (Levi 1988)[3]

Identification with Pliny emerges as a result of a literary quest. Much as humanists do, Levi and Calvino share a literary memory based on classical authors, Pliny being one of them. Therefore, literary practices, both in prose and poetry, are areas of investigation for retrieving communication techniques across centuries and cultures, from Pliny the Elder to Levi and Calvino. The witnessing of Mount Vesuvius's eruption, as narrated by Pliny the Younger, allows both Levi and Calvino to mediate between the historical portrait of Pliny as a Latin author and its new cultural function in the Italian twentieth-century panorama. In such a new context, Pliny is, so to speak, an evergreen writer, one who allows for cultural translation. In fact, in order to represent for a much loved readership what is not representable, that is, death and a literary will, Levi, as an author, renounces personal prestige in favor of written authority or literary lineage in a poem named after Pliny himself, where he gives a fictional reconstruction of Pliny's last hours. The Roman author directly addresses his companions and, indirectly, he reaches us, his readership. Scholarly literature often concentrates on the poem's final line ("Sailors, obey me: launch the boat into the sea"),[4] which echoes Ulysses's words in Dante's *Inferno* XXVI; at the same time, it tends to ignore positive attitudes in Levi's poem. If it holds true that Pliny, the Roman fleet commander-in-

chief, orders his sailors to leap into the sea, it is also accurate to point out that the poem foregrounds Pliny's inquiring mind and good humor in "Pliny," as he wishes for new scholarly ideas and plans:

> Per i miei libri, che spero ancora vivranno
> Quando da secoli gli atomi di questo mio vecchio corpo
> Turbineranno sciolti nei vortici dell'universo
> O rivivranno in un'aquila, in una fanciulla, in un fiore
> ("Plinio," Lines 17–20)

> For my books, that will, I hope, still live
> When for centuries my body's old atoms
> Will be whirling, dissolved in the vortices of the universe,
> Or live again in an eagle, a young girl, a flower
> (Levi 1988)

A similar substitute for Levi's authorial persona also occurs in another poem, "Autobiografia" ("Autobiography," Lines 18–25), where he identifies himself with ancient philosopher Empedocles. Like Pliny, Empedocles would speak, before he died, of cyclical transformations of matter. However Empedocles' death by suicide contrasts with Pliny's accidental death, possibly by suffocation, while observing the unusual cloud in the Mount Vesuvius area. Therefore, Levi had a clear plan to portray the authorial persona, and Pliny's and Empedocles' dying moment seemed the proper one, since what mattered was the cultural legacy after them. In particular, the poem, "Plinio" ("Pliny") sounds like a deliberate autobiography, or self-portrait, both in terms of personal anguish and professional ambition.

The process of identification between Pliny and the modern intellectual took the form of contemporary Italian literary modes through personification, in the case of Levi, and literary critique, in Calvino's influential Preface to the Einaudi edition of *Storia Naturale* (Pliny and Conte 1982), a standard reference book for high schools and higher education. Under those circumstances, Levi and Calvino, friends and professional writers, rediscover Pliny as the best author to convey their authorial images[5]; therefore, Pliny is entitled to express their here and now. Pliny, the man, comes to embody authorial virtues, tendencies, and interests that feasibly

make him a universal archetype. At the same time, Levi is intrigued by an idea shadowed in "A Different Way to Say I," a passage quoted from Thomas Mann (Levi and Forbes 2002, 99–110). Since Levi wanted to address everyone and was concerned that his two children would not read his books, he showed a multifaceted approach to the author's duty, that is, to point to details and map real connections between facts. Such a realization is beneficial to understanding the "I" behind the poems "Plinio" and "Shemà," discussed below, especially in terms of causes and effects in human experience. If objects and people can revive memories, the impermanence of Pliny's boat foreshadows Levi's Holocaust survival. This is a case of a cultural translation, by which the classical value of books and respect for them revives in Levi's experience through reading, and through his own writing, as a representation of what cannot be phrased in ordinary language. The depiction of suffering and trauma of the Holocaust experience cannot be accomplished without resorting to the written authority of tradition as a source of inspiration of modes of thinking and modes of representing. In this regard, *Shemà*, a poem included in *Ad ora incerta*, is highly meaningful. Notably, *shema* is the imperative mode of the verb "to listen" in Hebrew, therefore the very title is appealing to the reader for attention and thoughtfulness. At the same time, such command is the opening word of the daily Jewish prayer and declaration of faith, known as "Shema Yisrael."

> Considerate se questo è un uomo (…)
> Che non conosce pace (Lines 5–7)
> Considerate se questa è una donna (…)
> Senza più forza di ricordare (…) (Lines 10–12)
> Meditate che questo è stato:
> Vi comando queste parole.
> Scolpitele nel vostro cuore (…) (Lines 15–17)
> Ripetetele ai vostri figli. (Line 20)
> ("Shemà," Lines 5–20)
> (Levi 1984)
>
> Consider whether this is a man (…)
> Who knows no peace
> Consider whether this is a woman (…)

> With no more strength to remember (…)
> Consider that this has been:
> I commend these words to you.
> Engrave them on your hearts (…)
> Repeat them to your children.
> (Levi 1988)

Writing, in this case, fulfills intellectual and factual representation of traumas experienced by Jewish prisoners. Consequently, memory is an idealized filter, and its contents are an image, of what life in Auschwitz felt like for Levi. Since the Holocaust removed any social class status by marking a before—and an after—*Lager* time in survivors' lives and memories, everyone could incur a persecution and suffer its consequences. Levi also transposes this concept, through the literary practice of fictional memory, to the seventeenth-century Scientific Revolution. He, therefore, chooses to portray an extraordinary person, Galileo Galilei. The Italian mathematician and astronomer, Levi seems to imply, did not enjoy any intellectual privileges and had to recant the essence of his own uniqueness, namely his discoveries, thinking, and reasoning. As a result, the inquisition would spare him, while his intellectual pursuit would remain incomplete and meaningless. Levi seems to imply that, in the same way a mute crowd would witness Galileo's loneliness and despair at the loss of his scientific status, a mute crowd would also witness the Jewish persecutions and the loss of human dignity.

> Prima che il Sole mi bruciasse gli occhi
> Ho dovuto piegarmi a dire
> Che non vedevo quello che vedevo.
> Colui che m'ha avvinto alla terra
> Non scatenava terremoti né folgori.
> ("Sidereus Nuncius," Lines 17–18)
> (Levi 1984)

> Before the Sun burned my eyes,
> I had to stoop to saying
> I did not see what I saw.
> The one who bound me to the earth
> Did not unleash earthquake or lightning.
> (Levi 1988)

Levi wrote "Sidereus Nuncius" on April 11, 1984, exactly three years before dying in a fall from a staircase, a coincidence I have not found previously discussed in the scholarly literature.[6] The title is a tribute to Galileo Galilei's *Sidereus Nuncius* (*Starry Messenger*), an astronomical treatise published in Latin in 1610, wherein Galileo announced discovering the four moons of Jupiter, as well as other astronomical novelties, which dismantled the older Aristotelian and Ptolemaic system. Galileo's case represents a later attempt, six years after the "Plinio" poem, to define limits and horizons for an intellectual. Whereas Galileo would prove the Copernican theory of a heliocentric universe in times when it became a controversial issue to study astronomy based on phenomena, Levi would present his memories on the Holocaust and the denial and removal of memory that the Nazis had encouraged. In this sense, Levi embodies the role of the writer by imitating Pliny and Galileo. Primo Levi had an extraordinary memory, which was sometimes a burden to him as all images, stories, and sounds were with him in an eternal present. Therefore, it seems unexpected that a person causing grief to Galileo would not have a name, or distinctive looks, in the poem *Sidereus Nuncius*: "He had the face of everyman" (Line 23).[7]

> Io Galileo, primo fra gli umani (…)
> Ho visto, non creduto (Lines 5–9)
> Quest'occhiale l'ho costruito io
> Uomo dotto ma di mani sagaci (Lines 11–12)
> ("Sidereus Nuncius")
> (Levi 1984)
>
> I, Galileo, first among humans (…)
> I have seen, not believed
> This spyglass was made by me,
> A man of learning but with clever hands
> (Levi 1988)

Read to Write, Write to Read

Classical works and their authors are some of the most remarkable custodians of memory, and they are pivotal to Levi's and Calvino's authorial images. In fact, classical books belong to collective memory and

constitute, as Calvino argued in his *Perché leggere i classici* (*Why Read the Classics*),[8] remarkable manifestos on literature, readings, and classics. Calvino is enthusiastic about Pliny and first acknowledges him as a unique scholar:

> Per un ricercatore come lui, protomartire della scienza sperimentale, che doveva morire asfissiato dalle esalazioni del Vesuvio in eruzione, le osservazioni dirette occupano un posto minimo nella sua opera, e contano né più né meno delle notizie lette nei libri, tanto più autorevoli quanto più antichi. (Calvino 1991, 50–63)

> For a tireless seeker such as he, a protomartyr of experimental science, destined to die asphyxiated by the fumes during the eruption of Vesuvius, direct observations occupy a minimal place in his work, and are on exactly the same level of importance as information read in books—and the more ancient those were, the more authoritative. (Calvino 1999, 321)

Calvino's connection to Pliny occurs thanks to the topic-by-topic categorization of knowledge in the *Naturalis Historia*.[9] Pliny personifies a privileged model of writing because he relied on science as a thinking medium and method to represent memory, experience, and intellectual achievements. Given this idea of interconnected areas of knowledge, Pliny reminds us of the Greek ideal for an encyclopedia (*Naturalis Historia* I), namely, a circular form of knowledge, encompassing all fields of inquiry. Natural, individual, and cultural stories all belong to this repository of knowledge. Furthermore, Calvino's intent is to renovate literature by expanding its horizons. His reflections on successful writing in fact tend to praise internal comprehensiveness and external representation in literature (Calvino 1988a, b). Truly, Pliny's treatise offers an image of the world and a portrait of people for whom catalogs became entertaining. Conversely, reading and writing shape thinking and behavior for Levi, as we realize when browsing his personal canon of reading.[10] Both Levi's and Calvino's narrated experiences of World War II inform readers of the value of memory, history, and emotions, narrated in the first person and through a poetic or literary appeal to Pliny. Their stories were personal, yet they became universal on the grounds of memory, history, and emotions

associated with facts experienced in the first person, voiced by both Pliny and Galileo in some of Levi's poems.

Levi and Calvino had met thanks to literature when Calvino worked as a literary editor for the publisher Einaudi in 1946. Calvino (1947)'s *Il sentiero dei nidi di ragno* (*The Path to the Nest of Spiders* 1957) and Levi's *Se questo è un uomo* were reviewed together one year later, in 1947. Both on a professional and personal level, Levi admired Calvino because of his attention to vocabulary and his enthusiasm for natural history. Calvino's understanding of Pliny reveals not a typical author, but one you may browse for information about any topic, be it specific, extravagant, or curious information (Calvino 1999, 37). Through Calvino's words, a reader learns that the *Naturalis Historia*, Pliny's only surviving work, contains 37 books covering a variety of topics.[11] In this respect, it has been argued that Calvino and Levi seem to be as day is to night.[12] If Levi represents a Pliny who is about to die, Calvino privileges a Pliny that devotes his energy to collecting information and making it available to readers.

Given the nature of the present analysis of authorial image, and authorial role and expectations, it is befitting to explore ways of literary production in Levi and Calvino. Granted that literary memory, as grounded on Pliny, shapes an author's worldview, as I believe happened for Levi and Calvino, what is an author doing when he writes? Levi and Calvino tried to answer this question. In 1981, Levi published *La ricerca delle radici* (*The Search for Roots* 2002), an anthology he had written at the request of Publisher Giulio Bollati. He had invited some Italian writers to choose one of their favorite readings and to recommend them in a short comment. Levi explained the origin of his personal anthology and his initial wish to call it "Another Way of Saying I."[13] A list of his favorite readings, indeed a trove for historical and literary scholars, is in *The Search for Roots* (Levi and Forbes 2002). For example, Epicurean ideas had settled early on in Levi's mindset, alongside with his fascination with science, and chemistry in particular. He did not see a contradiction between an interest in materialistic philosophy, from Lucretius, and a scientific pursuit in Darwin, Bragg, and Clarke. *De Rerum Natura* (*On the Nature of Things*), the poem by Lucretius, is the only Latin work excerpted in Levi's anthology. Overall, the subscription of Levi to materialism is clear in his

privileging scientific and technical literature. Pliny's words echo thoughts by Epicurus, the Hellenistic philosopher, in the Pliny poem. Such words were likely inspired by the Latin poet Lucretius:

> La cenere non dovete temerla: cenere sopra cenere,
> Cenere siamo noi stessi, non ricordate Epicuro?
> ("Plinio," Lines 8–9)
> (Levi 1984)

> You needn't fear the ash; ash on top of ash.
> We're ash ourselves; remember Epicurus?
> (Levi 1988)

While fulfilling a pedagogic purpose, this personal anthology, *La ricerca delle radici* (*The Search for Roots* 2002), is a hybrid. It is a work by a writer-non-writer (Levi and Forbes 2002, viii) who loves the authority of an expert (xi). A root of Levi's optimism is evident in the four paths to salvation, which he delineates in his anthology (xiii). A tension and opposition between literary and scientific contents in personal readings of various texts incorporate extreme situations, such as error and truth, laughter and tears, wisdom and insanity, hope and despair, victory and defeat.[14] An attentive reader knows that even Levi's reading order, from the book of Job to the phenomenon of Black Holes, responds to the biblical precept of reciting the prayer at given times (*Deut*. 1.4; 6.7), the same command animating Levi's poem, "Shemà."

> Tornerò presto, certo, concedimi solo il tempo
> Di traghettare, osservare i fenomeni e ritornare,
> Tanto ch'io possa domani trarne un capitolo nuovo
> ("Plinio," Lines 14–16)
> (Levi 1984)

> Of course I'll come back quickly. Just give me time
> To ferry across, observe the phenomena and return,
> Draw a new chapter from them tomorrow
> (Levi 1988)

Like Pliny, Levi worked full time, reading with no pre-determined order, and was only a writer after a regular working day. In *The Search for Roots*, Levi selected 30 authors from 30 centuries, avoiding works translated into languages he could not read in the original, such as Russian and Greek. Levi mentions Pliny dying during the Vesuvius eruption as the only example of distance and objectivity in memory. This distance is attained once the author is both outside the environment he is reconstructing in his memories and detached from the emotional connotations of those memories. It seems that it is worth taking risks on books because knowledge is precious. If books are correct, they are useful; if their ideas are flawed, they inspire discussion and encourage research, which leads to one of the paths to salvation, knowledge. Also called four "meridians" in the diagram accompanying the *Search for Roots* preface, the four paths to salvation are (1) salvation through laughter, (2) man suffers unjustly, (3) the stature of man, and (4) salvation through knowledge. Like roots, these categories outline a stoic-minded Levi who personifies Pliny the scholar and Pliny the observer of Mount Vesuvius.

Conclusion

Ancient literary authorities, among them Pliny, became an inspiration for literary practices in the twentieth century. A number of texts attest to such inspiration, as has been illustrated in Levi's works (*Plinio*, *Shemà*, *Sidereus Nuncius*, *La ricerca delle radici*), and Calvino's writings (*Perché leggere i classici*, *Lezioni americane*). Both Levi and Calvino wanted to renovate the cultural relevance of Pliny's legacy as much as to mitigate the aura of mysticism that scholarship has typically emphasized around his tragic death. To Levi and Calvino, Pliny proved to be an example of an excellent intellectual.

First, Pliny was determined to portray all situations, environments, and characters in his encyclopedia. While not committing themselves to an encyclopedic endeavor, what mattered to Levi and Calvino was a revival of the literary legacy of Pliny. By casting Pliny as a speaking character, or by regarding him with admiration as the author of a monumental

encyclopedia, both Levi and Calvino looked up to the authoritative and historical figure of Pliny to include elements from their own lives and thoughts into their own written works. Commitment to literary memory induced Levi and Calvino to find, for the first time, literary devices to express new, untold human feelings, among them affection, care, and respect for people and their ideas. Levi's and Calvino's narrated experiences of World War II inform readers of the value of memory, history, and emotions, narrated in the first person and through a poetic or literary appeal to Pliny. Their stories were personal, yet they became universal on the grounds of memory, history, and emotions associated with facts experienced in the first person, voiced by both Pliny and Galileo in some of Levi's poems. Second, the encyclopedia, *Naturalis Historia*, proved to be an inspiration for the optimistic note in Levi's poem, where Pliny hopes for survival through his books, and for Calvino's essay, where he claims to understand nature and life.

The texts discussed in this chapter illustrate modern authors' literary creations that rest on textual and cultural translations of an ancient author with whom Levi and Calvino identify. Whereas encyclopedias involve confidence in the representability of nature and men into a global and ordered system of elements that anyone can browse according to their needs, literary knowledge is, at most, an assessment of doubts, most clearly represented in Levi's four paths to salvation and Calvino's combination of human and fictional interests. In their work, Pliny has been shown to be a culturally translatable model. By means of the Pliny-inspired authorial person, Levi and Calvino translocate the ancient author and his work to give expression to events and experiences of the twentieth century.

Notes

1. The translations of Levi's poems included in this chapter are by Ruth Feldman and Brian Swann (Levi 1988).
2. Levi's interest in writing is first focused on writing poems: "He began, significantly, with lyric poetry in the first months after his epic journey home to Turin (…) Lyric was emotionally liberating and powerfully suggestive" (Zim 2014, 268).

3. The translations of Levi's poems included in this chapter are by Ruth Feldman and Brian Swann (Levi 1988). Cacciola (2014) calls the cultural connection between Ruth Feldman and Levi "one woman's crusade" (52). I prefer Feldman's translation for two reasons: (1) it is the first English translation of the books of poetry *Shemà* and *Ad ora incerta*, and (2) there was a personal connection between her and Levi (Thomson 2002).

4. The Ulysses-like attitude of Pliny is worded by Levi as follows: "Marinai, obbedite, spingete la nave in mare" (Line 21) which translates "Sailors, obey me: launch the boat into the sea." Magavern's interpretation is emblematic of the scholarship's focus on Pliny's death: "In the 1978 poem 'Pliny,' Levi offers quite a different view, in which death is both more human and more natural" (Magavern 2009, 172–173).

5. Calvino was Levi's first reader, as a literary editor working for Italian publishing house Einaudi. Moreover, Calvino wrote Levi's book cover and editorial notes which "conveyed to Levi's readers the interpretive clues to his books and helped them construe their image of Levi as an author. …Thus, Calvino (himself a great artist in crafting his own image as an author) was also partly responsible for the public image of Levi as a writer and an opinion maker—and one wonders to what extent that portrait also mirrored some features of Calvino himself" (Marina Beer, in Sodi and Marcus 2011, 104).

6. Magavern's argument (2009) is that Levi had suffered from depression for most of his life. The author does not consider Levi's death a case of suicide, dismissing the police report and hypotheses of a depression caused by the internment.

7. The metaphor of "everyman's face" also has a parallel in Line 25.

8. It is a rare example of a collection of metaliterature of best sellers, including Latin writers, Ovid, and Pliny. Calvino summarized his arguments in a list of 14 statements (Calvino 1991, 11–19; in the English translation, Calvino 1999, 3–9): "I classici sono quei libri di cui si sente dire di solito: 'Sto rileggendo' e mai 'Sto leggendo'…" ("The classics are those books about which you usually hear people saying: 'I'm re-reading…,' never 'I'm reading…'"). The highest value, according to Calvino, resides in books. Even his admiration for Pliny derives more from Pliny's vast readings than from Pliny's original observations (Calvino 1991, 55: "He rarely recounts facts from first-hand experience.").

9. The references to *Historia Naturalis* can be consulted in the Italian translation (Pliny and Conte 1982) and the English translation (Pliny 1855). The latter may be accessed online at Perseus Digital Library: http://www.perseus.tufts.edu/hopper/

10. Levi talks about outlining one's literary landscape to achieve a self-portrait (Levi and Forbes 2002, ix).

11. Along the lines of indeterminism, Pilz (2005) remarked "This is precisely how classical science dealt with the random: it ignored disorderly systems and marked them as annoying exceptions" (47). Moreover, indeterminism causes disorder, a positive value, in that it starts the evolution of culture. Pilz discussed Calvino's ideas on matter as an orientation toward indeterminism and chaos.

12. Marina Beer considers the two authors, Levi and Calvino, as parallel to each other (in Sodi and Marcus 2011, 103–116). Beer compares their reasons to write (109–110 "Pourquoi écrivez-vous?" "*Why Do You Write?*").

13. Calvino believed that classics are best enjoyed when the reader is an adult, a stage in life characterized by the ability to be patient (Calvino 1999).

14. Reading is a form of retaining, recalling, and preserving memory, based on Levi's attitude as recorded in *The Search for Roots* (Jay Losey, in Pugliese 2005, 119–124).

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5

News Translation and Globalization: Narratives on the Move

Themis Kaniklidou

Introduction

This chapter discusses the concept of narrative (Baker 2006; Bruner 1991; Harding 2009; Somers 1994; Somers and Gibson 1994) in news translation. News translators operate in a high-stakes environment, and their decisions are often conditioned by both their personal linguistic, thematic, and cultural knowledge, and the ideological and institutional framework of the newspaper. The analysis of translated news often shows that detailed attention to translated language is required to understand how meaning is reconfigured when a text is lifted from the source text (ST) and implanted in the target environment. Writing about news translation equals acknowledgment of a couple of things, namely: (a) the widened scope of the discipline of translation studies (TS) and (b) the complexity of the translation process in the context of the communication loop between various stakeholders. These dimensions provide this chapter with a useful context for multidisciplinary analysis. Contributions

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from media discourse, TS, and narrative analysis have informed the interdisciplinary orientation of the analysis presented later in this chapter.

First, in terms of media discourse, research has established that news, as a product, and news-making, as a process, are ubiquitous in today's society. News is not merely there to inform; rather it is a social and ideological product since "most of our social and political knowledge and beliefs about the world derive from the dozens of news reports we read or see every day" (Van Dijk 1991, 109). One of the results of the much-warranted interconnection between media output and its influence on the public is the proliferation of news practices undertaken by media stakeholders on a global level. Ultimately, we come to understand the world also through the force of the 24-hour breaking news, which has evolved into a new "global expectation" (Bassnett 2006, 6). The dizziness created by the speed of news production has prompted researchers to "explore the relationship between translation and interpreting as more fruitful within the field of translation studies than a written-text based formula" (ibid., 7). This is mainly because news translation resembles more the recurrent editing and cutting processes that interpreters apply to introduce their audience to a message. Interestingly, the interconnection between journalism and translation has been reflected in the recent terminology and identities ascribed to news translators as "journalators" (Van Doorslaer 2012, 1046) referring to them as newsroom workers/translators who edit texts to adjust them to the needs of the text and newspaper.

Methodologically, studies in media discourse have gradually left the domain of descriptive analysis and adopted a critical view which argues for looking into the symbiotic relationship between language and its effects. This shift of focus acknowledges that language is value laden and supports the claim that linguistic choice cannot be stripped of its output. In this chapter, I approach the so-called discursive output of news translation through the lens of "narrative."

Second, this chapter is in line with Wolf (2006), who talks about the so-called social turn (9) in TS. This approach expands the disciplinary boundaries allowing notions such as context, power, and identity to find their way into TS. This approach infuses translation with a second nature,

that of a narrative practice whose structure is ideologically based and is rooted in sociocultural and sociopolitical dynamics (Hermans 2007; Simeoni 1998). Within the context of this ideologically and socially driven trail, research in TS began to carve out the relationship between ideology and translation relatively recently (Hatim and Mason 1990; Munday 2007; Tymoczko 2003). In this chapter, I apply to news data the critical approach laid out in the studies mentioned above.

Lastly, narrative analysis constitutes the "third disciplinary" stream that provides the framework for this study. Narrative has been appropriated as a unit of analysis by various researchers, some looking at it as an individual practice and others focusing on it as a social phenomenon (Moscovici and Markova 1988; Murray 2002). Research that has been alert to narrative as an individual phenomenon has been primarily placing importance on the internal structure of stories and on their "clock" (chronological) structuring (Ricoeur 1985, 23) or on the contextualizing aspects of narrative (De Fina and Georgakopoulou 2008). Here, I take into consideration the potential of narratives within the sociologically oriented approach; therefore, rather than looking at narrative as a finite text deriving from storytelling (Bal 1985), I am considering narratives as universal forms of representation that are not the property of one or the other text but rather "cut across time and texts and across all genres and modes" (Baker 2006, 13). Baker's characterization of narrative underlies the analysis presented below.

News Translation and Globalization

News translation is part of the context of the globalized economy (Cronin 2003; Van Doorslaer 2010). Consequently, the complex processes involved in the production of global news have been the focus of scholarly inquiry (Pym 2004). International news dissemination in turn has been linked to what Schäffner (2000) dubs the emergence of the "global village" (13), a concept which foreshadows a new momentum in globalization and is considered as yet another virtual terrain with powerful and marked features. In this global village, English is the dominant *lingua franca* and translation is a key process and product when it comes to

interpreting linguistic and cultural elements. In addition, research has ventured into dissecting the entire news translation process, commencing by gathering the information, deciding on the sources to be used and considering the reaction of the readership upon coming into contact with the translated text. This entire process has been found to be governed by several gatekeepers that influence the information flow (Vuorinen 1995). Within this context, news texts have been deemed to be "global products which are distributed through a localization process involving not only reception by locales of a given text, but also the simultaneous production of more versions of a same news report" (Orengo 2005, 169).

The dynamics of international news transfer is largely shaped by the imperatives and force of globalization itself since "texts and words are now measured quantitatively and gauged against their usefulness for other products' usability and marketability" (Orengo 2005, 170). Researchers have also shown that newspaper editors, when selecting which stories they will appropriate and use in the confines of the textual space available, tend to assess the level of adaptability of the story to the local readership. Others have looked at cases of framing reality in news and have examined the role of language in news framing (Valdeón 2014). These different aspects associated with the production of news prompt reflection on the mobility of texts across news agencies and raise questions about which texts find their way into the target environment and which ones are kept out. Even more additional questions emerge from the paradox that globalization is dependent on localization of the product or service that travels from one part of the globe to another.

On Narratives and Framing

Using narrative as the organizing unit, this study builds on a much-needed multidisciplinary dialogue between translation and communication studies "especially since both disciplines are concerned with real actors and their complex semiotic practices within concrete social and cultural conditions" (House and Loenhoff 2016, 98). Narrative analysis within the strand of social representation was pioneered by Bruner (1991), who argues that "psychologists became alive to the possibility of narrative as a form not only of representing but constituting reality" (5).

Narrative, viewed through the lens of psychology, pulled the research focus out of individual representation and identity shaping and pushed it into collective representation. This new focus foreshadowed the potential of narrative to both construct and reflect worldviews, and from there to contribute to how societies and cultures are perceived. Within TS, interest in narratives was kick-started by Baker's (2006) work (Kaniklidou 2016, 160). Narrative is currently an analytical tool which, during the past decades, has expanded its domain beyond genres such as literary fiction. In the context of the present study, narratives are viewed as "stories" in which all individuals, and hence translators, are embedded. It is by means of the story that individuals are able to locate themselves in reality and to interpret reality. Moreover, narratives are seminal inasmuch as they too are among products on the move across spatial boundaries within the globalized modern setting. Characteristically, Fairclough (2006) mentions that

> the networks, connectivities and interactions which cut across spatial boundaries and borders crucially include, and we might say depend upon, particular forms of communication which are specialized for trans-national and interregional interaction. And the 'flows' include flows of representations, *narratives* and discourses. In that sense, it is partly language that is globalizing and globalized. (3 *emphasis added*)

Zooming out of the strict confines of a text and looking at the underlying narrative give us the opportunity to place press translation, as a form of institutional discourse, in the larger context of storytelling traveling from one place to another. Translation, therefore, offers opportunities of re-narration(s) or re-writing translated news texts and, consequently, translators are accommodators of narratives which in turn reflect or construct cultural or social identities (Kaniklidou 2012). Moreover, the relation between narratives and translation is one of interdependence as narratives need translation for them to be reinforced, developed to "go global" and to avoid "staying local"; this makes translation both a channel through which stories travel and a filter which processes them before unleashing them to the target audience. Below I attempt to flesh out patterns of narrative movement when these are de-located from the source environment and relocated into the target text (TT) environment.

A Typology of Narratives

The working definition of narrative employed in this chapter comes from Baker (2006), who defines narratives as public and personal "stories" (3) that we subscribe to and that guide our behavior. Attempting to design a classification for the types of narratives that circulate, Baker (2006, 28) establishes a four top-down typology of narratives; "top-down" does not imply prioritization of one narrative type over another, nor does it suggest a sort of hierarchical mechanism of representation; rather this modeling of narratives, she argues, is organized around and oscillates between the *specific general* continuum or *local global* continuum. According to Baker, narratives within the social representation paradigm can be grouped into four categories whose boundaries, however, may be rather porous. These categories are defined as follows:

- *Ontological*: These narratives, per Baker's (2006) taxonomy, are personal stories we tell ourselves and the world and through which we come to form the building blocks of the stories that define who we are.
- *Public*: These are stories that "are elaborated by and circulating among social and institutional formations larger than the individual such as the family, religious or educational institutions, the media and the nation" (Baker 2006, 33). Accordingly, public narratives do not restrict themselves to one individual; rather, they are interrelated with cultural and institutional formations, such as the media, the church or other larger institutions and organizations.
- *Conceptual*: Narratives in this group emerge from "the concepts and explanations that we construct as social researchers" (Somers and Gibson 1994, 85). As Boéri (2008) notes "conceptual narratives shape the way in which societal processes are understood and explained" (63). This type of narrative is ultimately taken up by society at large. Examples of such narratives are the ones constructed around the notion of class struggle or Huntington's (1996) notion of "clashes of civilizations," or Bourdieu's (1986) notion of "habitus."
- *Master*: The stories in this category endure in time and ultimately become rigid and ossified representations that occur and re-occur in

varying degrees and in different genres. Somers and Gibson (1994) define masternarratives as "narratives in which we are embedded as contemporary actors in history" (61).

In this chapter, I trace the renegotiation of narratives about "leadership" by looking at translations that circulated in the Greek press during the first presidential election campaign of Barack Obama, who ultimately won the presidency of the USA in 2008. The analysis presented below rests on the hypothesis that news in general, and newspapers in particular, accommodates narratives by manipulating the linguistic material in such a way that it may create effects that are tailored to the specific targeted readership. This accommodation of narratives is notably salient when news is mediated by interlanguage translation. The analysis of the unforced translation shifts that are presented below is grounded on the premise that newspapers constitute institutional formations larger than the individual and are critical dissemination channels of public narratives. At the same time, however, they can be incubators of other types of narratives such as ontological, conceptual, and master narratives.

Framing Narratives in News Translation

In the present study, framing takes up the role of methodology to fill in for the absence of a micro-level textual analysis tool within narrative theory. This approach is not new, as framing as a broader concept is used in communications studies (Entman 1993; Goffman 1974) to develop a toolbox of framing strategies capable of making up for the lacuna mentioned earlier. Within the scope of communication, frames are seen as "sole explanations that serve as unifying social devices by making some meanings more salient than others" (Entman 1993, 53). Essentially framing does not belong to a particular disciplinary category but rather it has a strong interdisciplinary appeal that has been courted by more than one discipline, such as mass communication (Scheufele 1999), sociology (Gitlin 1980; Goffman 1974), psychology (Fiske and Taylor 1991), and TS (Kaniklidou and House 2013). This study draws on both the framing

devices (Baker 2006) that are routinely used by news translators to map out the shifts that take place in the translation process and the repertoire of frames enacted as defined by Goffman (1974), namely as "schemata of interpretation" through which we "locate, perceive, identify and label" (21) experience. Therefore, frames here are viewed as representation filters through which readers get in touch with the message under way. Essentially frames are a way to renegotiate the underlying message. They offer a cognitive schema for the readers to tap into, to engage further with the news story, and potentially to subscribe to the narrative.

Particularly in news translation, the framing strategies employed may range from configurations that take place at lexical level or others that affect the entire sentence structure. There are three main framing strategies identified in this chapter.

First, the strategy known as "labeling" is "any discursive process that involves using a lexical item, term, or phrase to identify a person, place, group, event or any other key element in narrative" (Baker 2006, 122). Therefore, any unforced translation shift that occurs at lexical level by enacting a new conceptualization in the TT is a means of labeling. Lexical choice emerges in the present study as a key and purposeful manipulation and mediation method to emphasize meanings or pluck them out of translations. As will be shown, press translation presents a rich array of labeling instances which, as I argue, cannot imply a zero-sum impact.

The second framing strategy, so-called repositioning of participants, relates to "any change in the configuration of the positions of participants in a narrative, in such a way that it alters the dynamics of the immediate as well as the wider narratives in which they are woven" (Baker 2006, 132). By repositioning participants, translators pull out agents from the discursive and sentential position they hold and re-place them in a different one, in the TT sentence.

Finally, the third framing strategy used for the dissemination of narratives by the media is framing by means of selective appropriation, which is "realized in patterns of omission and addition designed to suppress, accentuate or elaborate aspects of a narrative encoded in the source text or utterance, or aspects of the larger narrative(s) in which it is embedded" (Baker 2006, 114).

Analysis of Data

The examples presented in this section come from a cross-textual analysis of a corpus of 21 article-pairs (STs and TTs). They were published by three Greek newspapers of mass circulation (*I Kathimerini, Ta Nea*, and *To Vima*). They are not meant to give a full quantitative view of the number and frequency of narratives that are negotiated in translation but rather present a sample of the shifts that take place and how these affect the narrative under way.

The articles in the corpus were published between January 2008 and February 2009. To ensure that the corpus was as representative as possible an attempt was made to represent two periods of the 2008 presidential election in this data set, namely, before the election (February–November 2008) and, after the election, namely the period running up to the presidential inauguration (November 2008–January 2009). The STs were culled from prestigious news sources such as *The Economist, The Independent*, *The New York Times, The Washington Post*, and *The Guardian*. The selection of target newspapers was motivated by parameters such as availability of translated political stories, and whether the newspapers followed the main storylines reported by the source newspapers.

During the period examined, Greek newspapers *I Kathimerini, Ta Nea*, and *To Vima* consistently appropriated news about the political candidates or their political campaigns. All three newspapers "provide a blend of politics, culture and general news presentation" (Papathanassopoulos 2001, 118). These newspapers, that constitute the host environment for the narratives under consideration, operate under commercial and democratic systems where freedom of speech is a value. Additionally, as institutions, the three newspapers are assumed to be independent of state control. Yet, they maintain their status as political and financial instruments, as globalization initiators and propagators aiming to achieve and sustain profit-making by means of sustaining a specific number of readers as subscribers. In this sense, the three Greek newspapers are viewed as incubators of certain ideological positions that need to find the means to keep their audience and to keep in line with their ideological positioning. Language crafting and translation choices informed by framing can serve

Table 5.1 Example 1. Ontological narrative of discovery of the self

Source text 1	Target text 1	Gloss 1
"Nation's Many Faces in Extended First Family" *The New York Times*, January 21, 2009	«Το πολυπολιτισμικό ταξίδι δύο οικογενειών από την Αφρική ως την πύλη του Λευκού Οίκου» *I Kathimerini*, January 25, 2009	"The multicultural journey of two families from Africa to the Gates of the White House" *I Kathimerini*, January 25, 2009

as a formula for sustainment, as it can encourage readership loyalty and thus "secure audience commitment and involvement" (Baker 2006, 8).

The sections below provide some examples of narratives that transition from one environment to another. They aim to show some qualitative examples of this transition. First, I trace ontological narrativity in translated news items and then move on to explain how "leadership" as a narrative is retold in translation. The examples shown in Tables 5.1–5.6 include the ST in the far left column, the TT in the central column, and a gloss consisting of a literal back-translation of the Greek TT in the far right column.

Ontological Narratives in News Translation

Reflecting on ontological narratives about Barak Obama that traveled through translation during his first presidential campaign implies identifying the main constituents of his biographical storyline as these emerge in translated versions of the STs. What this section will show is how translation shapes Obama's ontological and hence biographical identity. Among the main ontological topics that emerged in translation for Obama was the foreign, "imported," and multicultural background of his life.

The analysis of how ontological narratives about Obama are reproduced in the Greek press reveals a tendency of the target newspapers to appropriate Obama's biographical storylines and capitalize on them. Translation offered glimpses of Obama's personhood and explored his non-endemic and multicultural life story. The newspapers that proceeded

to a re-writing of Obama's personal storylines integrated "discursive aspects of global brands and branding" (Mitsikopoulou 2008, 353) of political personas. Linguistically, this appropriation and capitalization manifest themselves via tactful labeling which constructs mainly, rather than reflects, a specific profile of Obama.

Among the features that surface though the translational choices in relation to ontological narratives are the attempt to (a) highlight Obama's multiethnic nature and (b) link his electoral victory to his childhood experiences and roots. The implied effect on the ongoing elaborated narrative is that translation offers a different narration of the diversity and polymorphy which is inscribed in Obama's traits, some of which are default (color, childhood) and some are optional (journey of the family from Africa to the USA). The combination of default and optional characteristics in the make-up of Obama's story and early narrative is important as it too creates a narrative of him as a raceless persona, a "translation" and hyphenated being, someone who successfully integrates into his personality a wide range of traits, some of them imposed on him (blackness) and some others being the result of a more active decision-making (migration from Kenya) on his part or his family's. Thus, in translation he travels as a subject that stresses "difference 'within', a subject that inhabits the rim of an in-between reality" (Bhabha 1994, 19).

Example 1 (Table 5.1) traces his family's roots all the way to Africa. It stresses Obama's diverse, mixed, interracial, and hence hyphenated nature. The target version introduces a metaphor of life as a journey (Lakoff and Johnson 1980) which is also consistent with the ontological narrative of discovery of the self, inherent in all human beings. What is more, the fact that the TT chooses to incorporate the reference to Africa (selective appropriation) is considered of strategic importance as it fortifies the description of a multicultural politician, one who has "survived" and lived through a journey all the way from the other end of the globe and has arrived on the US political stage to play out his multiethnic existence.

Example 2 (Table 5.2) again illustrates a headline that foregrounds his peripheral and non-white ethnic origins. This headline once more stresses Obama's diverse, mixed, interracial, and hence hyphenated nature. The headline in example 2 highlights Obama's imported and foreign origin,

Table 5.2 Example 2. Emphasis on the leadership role

Source text 2	Target text 2	Gloss 2
"Obama: The Hawaii years" *The Independent*, February 23, 2008	«Ένας Πρόεδρος από τη Χαβάη» *I Kathimerini*, March 3, 2008	"A President from Hawaii" *I Kathimerini*, March 3, 2008

framed through the reference to "Hawaii." Although both ST2 and TT2 include a reference to Hawaii, TT2 selectively appropriates, that is, adds the item "A President." It is in this way that the TT capitalizes even more on the strikingly foreign overtone that the item "Hawaii" suggests and strengthens its position in the clause by attributing to it the grammatical function of actor or doer. By adding the lexical item "A President," the target version places more emphasis on the leadership role and foregrounds the authority element that may intensify the readership's engagement with the story.

Narrating Leadership in News Translation

As Baker (2006) points out, "all disciplines live and develop by drawing on their own set of conceptual narratives" (39). This section offers a view of conceptual re-narrations of the narrative of leadership as understood in the field of political sciences. The conceptual/disciplinary narrative of leadership is reshaped through translation: new episodes or frames to this narrative are used with reference to the representation of Obama. Examples 3–5 (Tables 5.3–5.5) highlight the type of qualities that are associated with the conceptual narrative of leadership. Since these qualities are attributed to Obama in these various contexts, he is viewed as the embodiment of leadership. It will be shown that Obama is narrated as a charismatic leader in the STs, while the qualities attributed to him through translation diverge vis-à-vis those originally narrated in the ST environment. It will also be shown how the Greek text plays out different inscriptions of Obama's personality which seem to go along with a motivation to have TT inscribed within domestic intelligibilities and interests (Venuti 2000).

Table 5.3 Example 3. Conceptual narrative of leadership

Source text 3	Target text 3	Gloss 3
He also needs to translate his vague philosophy of "hope" and "change" into governance. Hearts are sure to be broken and enemies made.	Πρέπει επίσης να μεταφράσει την τολμηρή φιλοσοφία του περί «ελπίδας» και «αλλαγής» σε διακυβέρνηση. Είναι βέβαιο ότι θα απογοητεύσει καρδιές και θα αποκτήσει εχθρούς.	He also needs to translate his bold philosophy of "hope" and "change" into governance. Hearts are sure to be broken and enemies made.
"Change.gov" *The Economist*, November 13, 2008	«Ο Ομπάμα αντιμέτωπος με το κατεστημένο» *Ta Nea*, November 16, 2008	"Obama versus the Status Quo" *Ta Nea*, November 16, 2008

   Barak Obama is viewed and represented in Greek newspapers through frames which reflect specific values that are held by Greek culture. Among the values and frames which permeate the representation of his persona are those of boldness and sensitivity. In this sense, newspapers worked out, shaped, and altered narratives about leadership in TT3 by resorting to labeling, repositioning of participants, and selective appropriation of material. Through labeling, TT3 introduces divergence from the ST in the representation of Obama as a bold leader. The ST represents Obama as having a "vague philosophy of 'hope' and 'change'," which, if rendered faithfully, would considerably weaken Obama's image. Instead, the TT strategically selects the lexical item *τολμηρή φιλοσοφία* (bold philosophy), which amplifies his leadership skills.

   Apart from framing Obama as a bold leader, the translation introduced the frame of Obama as a sensible leader. Example 4 (Table 5.4) is illustrative of this narrative shift which is realized by means of framing by selectively appropriating the reference to sensibleness on economic matters, an image absent in the ST. Interestingly, the added item in TT4 is located close to the phrase which opens up with a reference to John McCain, perhaps with an aim to reinforcing the contrast between the two men.

Table 5.4 Example 4. Conceptual narrative of sensibleness

Source text 4	Target text 4	Gloss 4
So, what do we know about the readiness of the two men most likely to end up taking that call? Well, Barack Obama seems informed about matters economic and financial. John McCain, on the other hand, scares me. "The 3 A.M. Call" *The New York Times*, September 28, 2008	Τι ξέρουμε λοιπόν για το πόσο έτοιμοι είναι οι δύο διεκδικητές του Λευκού Οίκου, από τους οποίους ο ένας-αυτός που θα γίνει πρόεδρος- θα κληθεί να πάρει δύσκολες αποφάσεις; Ο Μπαράκ Ομπάμα φαίνεται ότι έχει καλή πληροφόρηση για τη σημερινή κατάσταση και δείχνει αρκετή ευαισθησία σε θέματα που αφορούν την οικονομία. Ο Τζον ΜακΚέιν, από την άλλη πλευρά, με φοβίζει. «Κρας τεστ των δύο υποψηφίων στις ΗΠΑ για την αντιμετώπιση της κρίσης» *Ta Nea*, October 4, 2008	So, what do we know about the readiness of the two men running for the White House? Well, Barack Obama seems well informed about current matters and shows much sensibleness on economic and financial issues. John McCain, on the other hand, scares me. "Crash Test of the Two US Candidates on Facing the Crisis" *Ta Nea*, October 4, 2008

Examples 3 and 4 show that Greek newspaper *Ta Nea* favors an optimistic representation of Obama and reinforces the audience's hope for change. Boldness and sensibleness, two potentially conflicting qualities, are attributed to him to build up the target perception of a good leader. Particularly in relation to example 4, the addition of the phrase "shows much sensibleness on" makes apparent the transformative role of translation in relation to the ST message. Also, the newspaper *Ta Nea* tactfully proceeds to the addition, that is, selective appropriation, of the adverbial *αρκετά* (much), an addition that encourages readers to subscribe to, rather than dissociate themselves from, the new conceptual narrative that surrounds Obama as a sensible leader.

Another very prominent tendency in the press translated into Greek is the preference for rendering reporting verbs such as "say" or "tell" in terms of making their illocutionary potential explicit (Sidiropoulou 2008) so that the ST verb "say" is often translated in the TT as "state," "complain," "argue," "contradict" and the like. Example 5 (Table 5.5)

Table 5.5 Example 5. Selection of illocutionary potential

Source text 5	Target text 5	Gloss 5
President Obama told his envoy, George J. Mitchell, to go to the Middle East and listen. "Disentangling Layers of a Loaded Term in Search of a Thread of Peace" *The New York Times*, February 25, 2009	Ο Ομπάμα έδωσε εντολή στον απεσταλμένο του Τζορτζ Μίτσελ *να* πάει στη Μέση Ανατολή και *να* ακούσει. «Ένας πόλεμος λέξεων στη Μέση Ανατολή» *To Vima*, February 28, 2009	Obama ordered his envoy, George J. Mitchell, to go to the Middle East and listen. "A World of Words in the Middle East" *To Vima*, February 28, 2009

shows the TT to be selecting an illocutionary potential which builds up a frame of power. The translator employs a press discourse convention that consists of amplifying a simple and low-impact verb of reporting (told) with a stronger one (ordered) to consolidate the reconstructed narrative of leadership. The translation in example 5 portrays Obama giving an explicit order to his envoy, thereby amplifying his image as a powerful and resolute leader. He is portrayed as someone who acts on things and is generally up for the job, as someone who doesn't simply say what should be done, but someone who is in a commanding and executive role.

Furthermore, linguistic maneuvering constructed a different frame in translation in relation to how Obama's decision-making process is approached and narrated. The ST in example 6 (Table 5.6) describes a president ready to proceed with resolute and determined decisions, possibly within a short period of time while the TT narrates Obama as a leader who is prudent, and takes time before reaching a decision: *προνοητικότητα* (foresight) entails a cognitive process involving duration, which favors a long-term orientation.

The architecture of the conceptual narrative of leadership through translation points toward a strategic attempt to build a new enculturated profile of what a leader should personify in the Greek context. By enculturated I mean here that this profile is shaped after target culture preferences regarding what a leader is expected to embody.

Table 5.6 Example 6. Framing the qualities of a leader

Source text 6	Target text 6	Gloss 6
And when it comes to judgment, Barack Obama made the right call on the most important issue of our time by opposing the war in Iraq from the beginning. "A President Like my Father" *The New York Times*, January 27 2008	Σε ό,τι αφορά την κρίση του, είχε την προνοητικότητα να αντιταχθεί εξ αρχής στον πόλεμο στο Ιράκ. «Ένας Πρόεδρος σαν τον Πατέρα μου» *I Kathimerini*, February 3, 2008	As far as judgment is concerned, he had the foresight to oppose the war in Iraq from the beginning. "A President Like my Father" *I Kathimerini*, February 3, 2008

Conclusion

This work set out to interrogate the role of translation in renegotiating narratives in Greek news. The analysis has incorporated the notion of narratives which reflect, represent, and constitute reality. Three main preliminary conclusions emerge from the examination of the data. First, translation is not a seamless territory of linguistic exchange. On the contrary, it may trigger, silence, reflect, construct, or fossilize social representations and identities, understood here as narratives. Interestingly, the analysis shows that narratives emerge as a result of the changes that the STs undergo. News translators take liberties with the STs which may be conditioned by factors which are part and parcel of the institutional space they inhabit, namely that of the newspaper. These liberties are very telling of news translation being another example of covert translation (House 2004), in other words, a type of translation that adjusts to the target language conventions and preferences. Other times, translators or editors, may apply so-called cultural filtering in covert translations (House 2004, 684), thereby reflecting an intent to adjust the translation to assumed communicative norms and expectations.

Second, this chapter explored the power of narrative to elucidate the effects of unforced translation shifts, that is, optional deviations from the original text. There is evidence that narrative as a unit of analysis can assist us in organizing and ordering reality. Therefore, it is my view that

narrative has the potential for particularizing social and cultural identities in such a way that we can make better sense out of our own social and ontological positioning. The identification of unforced translation shifts, which have been explained using the framing toolbox, has lighted the way to the palette of ontological, public, conceptual, and master narratives that are present in translated news texts. Working from the starting point that language and translation are not without perspective and are never without a point of view or "point-of-viewless" (Bruner 1991, 3), research can trace the subtle reworkings that take place in translating a news text and uncover the particular outputs (narratives).

Third, this work has showcased the role of news translation vis-à-vis globalization. The findings suggest that translated news texts stand at a midpoint between their forceful extraction from their original textual habitat (ST newspaper) and their tactful and tactical accommodation into their new home (TT newspaper). Consequently, translated news texts are constructed on the basis of dual institutional, linguistic, and cultural realities. As a product, the translated news text is often a territory of intercultural tensions, a space that does not belong to either the source or the target culture. Preliminary data analysis shows that the target news text is subjected to changes that serve the purpose of accommodating it to the tastes and preferences of the target culture.

The news text is therefore a global product which, via various news agencies, reaches different locales, different news consumers with different news tastes. Translation of news texts in this study is seen to integrate the two polar ends of globalization; on the one hand globalization invites translation to take part in its processes and assist the news-making industry to export its products, namely news; on the other, it undermines its own existence as the TT environment imports news and camouflages it with the local target preferences of the point of arrival. The linguistic metamorphoses played out during translation are then guided by the often strong localization forces that demand for the news text to be fully adjusted to the target culture preferences. Consequently, target newspapers are viewed as the institutional arena where globalized import and export dynamics are played out and thereby these newspapers hold a pivotal position in the globalization process of de-territorializing news and products.

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Part III

Student-Translators as Agents of Global Translocation

6

Teaching the Theory and Practice of Literary Translation Across Multiple Languages

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Introduction

The course *The Theory and Practice of Literary Translation* grew out of a collaboration among four colleagues from four different language and literature departments; other colleagues have since joined the conversation and taught the course, and the roster of interested faculty continues to grow. The course has been taught by faculty from the departments of Classics, French and Francophone Studies, German Studies, Hispanic Studies, and Russian Studies, with Arab Studies to join soon. We (the authors here) and a colleague in French and Francophone Studies developed and taught the course in response to three intellectual and political tensions on our campus pertaining to translation. Those tensions were grounded in, first, a lack of acceptance of translation, second, a lack of knowledge about translation, and third, a lack of structures to engage with translation as a subject of study, a creative practice, and a literary and

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cultural phenomenon. A collaborative effort to address these tensions was made possible with support from the administration in the form of a course development grant. Happily, the development of this single course ultimately resulted in broader curricular reform, which we discuss later in this chapter. We hope that acceptance and knowledge follow.

Rationale for the Course

The first of the tensions we alluded to above arose from an inadequate appreciation—and even rejection—of translation in modern foreign language and literature departments. Faculty in these departments instruct students in the target language, and students read texts in their respective original source languages. In most classes, reading texts in translation is prohibited because it appears to undermine the authenticity of the texts and runs counter to the goals of reading and cultural proficiency. To put it bluntly, reading in English is perceived as cheating, and translation is viewed as the dangerous instrument that makes this cheating possible. Unsurprisingly, then, many modern foreign language and literature colleagues do not regard translation highly. If for some it is pernicious, for others it is simply anti-intellectual: a purely utilitarian and uncomplicated means to teach grammar and lexicon. For many colleagues, there is often little to no consideration of the "process" of translation or of the complex cross-cultural and linguistic competencies necessary to produce a translation of quality. Furthermore, there is often no recognition of translation as a distinct form of creative writing. *The Theory and Practice of Literary Translation* does not aim to dispute the value of teaching and reading in the original or target language, but rather to elevate conversations about translation to a scholarly level as well as to increase understanding of the complexities of translation as an art.

The second source of tension we faced on our campus was the opposite of the first: translation as completely invisible and unacknowledged, specifically with regard to the teaching of translated literary and historical texts across the curriculum in departments outside those of modern languages and literatures. There, we found literary translation to be ubiquitous but rarely acknowledged. Most of the texts our students read in the

canonical Western tradition are in translation; this includes most texts in the college's general humanities course sequence, many readings in philosophy, most readings in religion, and many theoretical works in a variety of other disciplines (e.g., anthropology, history, and sociology). How do we reconcile Elizabeth McCutcheon's (2011) claim, for example, that Thomas More's use of litotes in his Latin is critical to our understanding of *Utopia* (Logan 2011) with the translator's note that reproducing More's Latin syntax in English would result in chaos? In which other texts are style and meaning closely linked, and how do translations negotiate questions of style between languages? How does Gregory Rabassa's style compare with that of García Márquez's in *One Hundred Years of Solitude*? Most significantly, how can we even begin to broach these questions unless we first recognize that we are reading translations of original texts? As Edith Grossman (2010) poignantly notes in her preface to *Why Translation Matters*, translation is "an area of literature that is too often ignored, misunderstood, or misrepresented" (x).

The third tension we aimed to address stemmed from the lack of a global or comparative literature program at our college. The teaching of literature was largely perceived to be the sole responsibility of the English Department, even though their syllabi included works by such authors as Borges, Kafka, and Tolstoy. In contrast, the departments of Arabic, Chinese, French, German, Russian, and Spanish, as they were called at that time, were perceived as primarily language departments. Furthermore, each language operated in a silo, isolated from each other and from the English Department, which itself cross-listed only two of the many literature courses taught in other departments: *Greek Literature in Translation* and *Roman Literature in Translation*. The creation of a comparative literature department was all but impossible in such a climate. The four faculty members who created the course entitled *The Theory and Practice of Literary Translation*, all formally trained in literary studies and philology, were curiously viewed as coming together from different "disciplines" when in fact their difference lay essentially only in the languages and cultures of the literatures studied.

The creation of this course helped spur change on campus. First, *The Theory and Practice of Literary Translation* was established and offered through the Center for Interdisciplinary Studies, which allowed for a

streamlined process requiring no approval by other departments. Next, the foreign language and literature departments collectively changed their names from the one-word language signifiers named above to Arab Studies, Chinese Studies, French and Francophone Studies, German Studies, Russian Studies, and Hispanic Studies. In this shifting climate, the time was ripe for change. A year and a half after the incorporation of *The Theory and Practice of Literary Translation* into the college curriculum, the faculty and administration approved an "interdisciplinary minor" in Global Literary Theory and established *The Theory and Practice of Literary Translation* as that minor's capstone. This new minor draws on faculty not only from all modern and classical language and literature departments but also from the departments of English and religion. The frustration born from a departmentally segregated campus and a philosophically inconsistent perspective on translation thus stimulated the creation of *The Theory and Practice of Literary Translation*, a course that in turn helped collapse the barriers that had been keeping each of us in our linguistic and intellectual silos. In this way, we believe, our course has strengthened our institution overall by confronting issues of translation in our curriculum and furthering the college's wish to maintain a global outlook.

Teaching Without Fluency in Languages Represented

Not surprisingly, the global perspective of the course has prompted some skepticism on campus, in particular about the decision to enroll students from a range of languages in one seminar, especially since the instructors often lack fluency in the various languages represented. After all, how can a couple of French and Classics professors support the translation skills of a Chinese Studies major or a student working on Russian poetry? When initially developing this course, we ourselves wondered the same thing. This section addresses such fundamental concerns about expertise and evaluation, by first situating our approach within the specific culture of our small liberal arts institution and then proceeding to the practicalities of readings and methods for critiquing and evaluating students' progress.

To begin, we should emphasize that the course aims to support our students' growth not only as informed and self-aware translators but also as informed and self-aware "readers" of literary translation and other forms of cultural mediation. Teaching in a small liberal arts context, we continually resist pressures to "credential" our students. Just as a humanities seminar does not aim to prepare students for one particular profession or vocation, so ours does not make creating professional translators its priority. While most of our students are unlikely to devote their careers to translation, they will nonetheless devote countless hours to consuming translations of various sorts. By immersing themselves in the theory, by learning to articulate their own aesthetic and ethical choices to peers from a range of disciplines beyond their own cultural and linguistic corner, and by, in turn, discussing and evaluating translations from peers who work in languages unfamiliar to them, our student-translators become more informed and mature translators. Perhaps just as much to the point for us, these students develop into informed, ethical, and astute readers of translated works from across the globe.

Although the course welcomes students from a range of languages beyond our own, each iteration is inflected by the instructors' particular linguistic and cultural expertise. When a Russian Studies professor is involved, for example, we include a week on the Pevear and Volokhonsky method (Remnick 2005). A French and Francophone Studies colleague with professional expertise in film subtitling enriched her students' experience with a module on the art and technology of that particular skill. We also change the syllabus annually to take advantage of the year's campus events. For example, a student production of *Fiddler on the Roof* inspired a week on the politics and challenges of translating Yiddish.

We continually revise the syllabus with an eye to colleagues' expertise and campus offerings, but, at the same time, we understand that the theoretical concepts we cover are largely universal. Our approach is exemplified by such classics as Eliot Weinberger's (1987) *19 Ways of Looking at Wang Wei*. Weinberger's book assumes no knowledge of Chinese and never fails to inspire conversations early in the semester about translating from one verse tradition to another, domesticating, orientalizing, establishing, or violating trust between the translator and reader, moving between languages with fundamental differences in verbal forms and

grammatical gender, and dealing with a host of other issues that prompt students to make connections to their own work. Theoretical texts such as Michael Henry Heim's (2014) essay on Mid-Atlantic English, which opens larger debates about translating dialect, and Emily Apter's (2006) "'Untranslatable' Algeria: The Politics of Linguicide," which focuses on asymmetrical relations of power, push our students toward intense analysis and debate, all the while working to make connections with their own translation, that is, their own creative literary practices. For an idea of the general themes connecting theory and practice over the course of a semester, consider some of the weekly themes treated in a recent version of the seminar: "Translating Poetry," "Translating Drama," "Translating Rhetoric and Politics," "Translating Across Time and Culture," "Politics of Translation," "Translation and Post-Colonialism," "Gender and Translation," "Canonicity," and "Copyright, Authorship, and Translation Market."

Given our emphasis on engaging the theory across languages and supporting students' growth as translators and readers of translation, it likely comes as no surprise that we place less emphasis on the notion of accuracy than perhaps a professional translation course does. Indeed, from our perspective, a professor's expertise in a given language may actually prove a disadvantage to students' development. We are far more interested in students' ownership of their work. They are challenged to consider deeply the theoretical issues and constantly strive for improved precision, in accordance with principles that they themselves develop after careful engagement with the theoretical texts and through peer critiques. Of course, multiple students of a particular language frequently enroll in any given semester, so informed critique of erroneous or inaccurate translation can and does occur, but it thankfully does not dominate discussion. Students who happen to be the only representatives of their source languages in a given year always find ready resources, as they are encouraged to seek additional guidance from faculty members in their discipline, native-speaker peers on campus, and existing translations. Within our close-knit community, this sort of collaborative and non-hierarchical exchange is welcome. Indeed, it represents just the kind of intellectual community we try to model. That connection to resources beyond our classroom walls also reinforces our ethos of engaging in conversations beyond the classroom,

whether through involvement in off-campus conferences, class visits with published authors and translators, or sharing their own work on the web.

The day-to-day practicalities of the seminar require building upon the cross-cultural and cross-linguistic exchange initiated by the readings, with weekly translation work and peer critique. The approach to peer critique varies. Sometimes we organize the students by language or by topic. More frequently, we devote the second half of each session to workshopping the translations, which are posted in advance to the course management system. What both approaches have in common is a commitment to helping students develop a sense of stewardship over "their" languages. Our peer-critique sessions also share the goal of asking students to experience first-hand the myriad idiosyncrasies inherent in every language. Remarkably (to those new to our class), students regularly identify issues in translation outside their own language expertise that their peers working within that language had not considered. This repeated immersion in work beyond their own languages develops in our students a healthy respect for and suspicion of any translation they encounter.

In this era of increased attention to assessment, we understand the pressures to articulate more specifically our learning goals and outcomes. But, truth be told, we have enjoyed working with extremely bright, motivated, and hard-working students who need little external pressure to excel. In keeping with our emphasis on conversations across campus and beyond, we resist evaluating them according to traditional measures. Our approach aligns with what Biggs and Tang (2011) call "criterion-referenced assessment" (209), which values student-centered, individualized, qualitative, contextualized evaluation that encourages each student's efforts and developing skills. We look for evidence of their engagement with the theory—through in-class participation, online forum posts, preparation and performance at our final literary soirée, and a cumulative written project that demonstrates sustained work on a translation project, including a theoretically informed and well-articulated approach. In keeping with Fink's (2013) call for fundamentally interactive "significant learning" (foundational knowledge, application, integration, human dimension, caring, and learning how to learn) (34–38), we take into account students' published translations, attendance at translation conferences, and other evidence that they continue to develop beyond our classroom as active translators and readers.

Logistics: How the Course Works

The structure and flexibility of the seminar have turned out to be fundamentally important to its success. Two teachers direct the course, which has a ceiling of 12 students, and those teachers collaborate early on to adjust the larger team's basic syllabus to fit better their own interests and expertise, while maintaining the team's basic two-part structure of (a) reading and writing about translation theory and (b) engaging in the actual practice of translation. The teachers also meet and correspond regularly during the semester and carry out all the management of the seminar together. We use a course management system (Moodle) to house everything. Students in the seminar are normally in their third or fourth year, and they must have passed at least one literary or cultural studies course in a language other than their first. Some students are bicultural and bilingual; others come with English as a second language. Generally, more than half the students have English as a first language and have acquired a second or third language through study in high school, in our own language and literature departments, and/or through study abroad.

Though the details of scheduling might not be relevant at larger institutions, attention to timing is critical at a small liberal arts college. The course has always been scheduled for Friday afternoons, mainly in order not to conflict with other humanities departments' upper-level seminars. By Tuesday or Wednesday, students will have posted to the course site notes, questions, and responses to the theory readings for that week. We use a standard single-topic forum structure for that, so everyone sees all the posts. We also force-subscribe the participants, so that whenever anyone posts, everyone gets an email. The Moodle platform makes that easy, but any blog or course management platform can also be set to notify all subscribers about new posts. We have found the forum to be immensely useful for maintaining a level of discourse that extends beyond the week and throughout the semester, with students and faculty alike picking up and carrying ideas, quotations, and arguments across the weekly meetings, both in and out of class. By Wednesday night students have posted their translation for the week, submitted those documents with the source language in one column and their translation in an adjacent column. The scope of the translations varies from very brief poems to longer selections

from narrative prose, rhetoric, or drama. The idea is that these weekly translations should in some way align with the concerns present in the theoretical readings for that week. So the topic "gender and translation," for example, includes relevant theoretical readings that students use as points of reference as they choose texts to translate that present some kind of problem or dilemma pertaining to gender and literary language. Their preparation yields great debate about grammatical gender and its ramifications—take feminine, masculine, and non-gendered words for the same thing, for example, the moon. Finally, one or two days before class, the teachers can interject comments and questions into the discussion about the theory texts and also preview the students' translations.

In the seminar itself, we spend part of the time discussing theory and how it relates to our own translation practices. Then we workshop the translations, with each student putting the translation on the screen, working through a couple of successful decisions, and citing a difficult or frustrating point or two. This is a dynamic intellectual process that results from almost magical pedagogy. The students all have successes and problems, and we are all working in the same genre or around the same theme, but each student chooses a different text to bring over into English for the class, each confronts different problems, and each explains how some particular aspect of a lexical or syntactic or rhythmic or cultural or historical choice has opened up the original piece for them—and now the rest of the class—in so many different ways.

As we mentioned above, some challenges in building and delivering the course have their sources mainly in curricular structures. The course had originally no home department, but it now lives in a new interdisciplinary minor, Global Literary Theory, where it is the required capstone course. This course has suffered from the absence of a tradition of cross-listing and sharing across departments and programs at our institution. Not all foreign language, literature, and culture departments regularly count it for major credit; some count it only upon petition, and others only if one of their own department's members is teaching the seminar. The English Department has never accepted the course for major credit.

Difficulties also arise in staffing the course, since all the teachers have to plan well ahead to teach outside of their normal departmental responsibilities. The staffing squeeze, however, has also produced openings that

have happily brought new translating teacher-scholars to the course. The original group of teachers from Classics, French and Francophone Studies, German Studies, and Hispanic Studies has grown with the addition of teachers from Russian Studies, and it will grow again with the participation of faculty from Arab Studies. The course has also become a catalyst for thinking in new ways across departments about literary studies more broadly, less in terms of categorization by national or historical language markers and more in terms of movement across boundaries, in terms of *trans-*: transnational, translocational, transhistorical, transcultural, and translational. And not, as we point out above, transdisciplinary—precisely because we are the same discipline.

The course regularly enjoys visits (in person or via Skype) by other practitioners: the college president, who has translated Petrarch; an alumnus, who has translated Homer; other members of the college faculty who have published translations; and professional and non-literary translators as well. The workshop nature of the course, and thus its unpredictability, make the course flexible and promote a stimulating degree of variability. The students are a self-selected group. Most do not need the course for a requirement, and most of them have never formally translated before. Everyone starts at the same place. The process of assessing their work is organic, since we grade neither their discourse about the theorists on the course blog nor their translations. The motivation to do good work comes from the collaborative nature of the course and the regular, frequent prompts from the course management system. Everyone is working and everyone is in conversation about their process, with focused readings to discuss and translation challenges to share.

Any good seminar, however, requires a finished product, and this course stipulates three. One is a formal evening of readings, known now as *The LitTrans Soirée*, at which students, dressed to the nines, read from a source text, share their translation of it, and say a few words about why they chose to translate that particular text. Second, for distribution at the soirée, the students work together to prepare a chapbook, each contributing a facing-page source text and translation, with a third page devoted to their translator's note. They have taken this very seriously thus far, with original cover art, careful and beautiful layout, acknowledgements, and a colophon. Finally, students also produce a more substantial independent translation project accompanied by a translator's essay and annotations.[1]

Those final projects tend to run 15–20 pages. We assign no grades during this seminar, but we do provide frequent assessment and feedback to the students about their work. In order to assign a course grade, we have a close look at their final project and at a digital portfolio of all their contributions to the course blog and all their workshop translations from the semester. This assessment process has worked well—perhaps because the course attracts a particular kind of highly motivated student or because the students, like us, find the collaborative, exploratory mix of intellectual and creative literary work to be so fresh and exhilarating.

Professional Development

The considerations above focus primarily on ideological arguments for offering this course and the practical logistics of implementing it, all with a view to benefiting our disciplines, institution, and students. At the same time, we as participating faculty can cite a variety of personal and professional benefits as well.

Naturally, we have learned much of pedagogical relevance simply through the act of team teaching. Each faculty member brings their own leadership style and a unique manner of inquiry to the seminar format. Those who have collaborated with more than one other colleague over the various iterations of the course can vouch for the enriching nature of the team-teaching experience, one only enhanced by the regular rotation of faculty members through the course from year to year. Those of us who participate also get to experience in action the wide variety of assignments that our colleagues introduce to the course. It should come as no surprise that no two courses are alike, as each year faculty members bring new ideas for assignments and discussion. In our experience, because we inspire and challenge one another, two instructors bring more than twice the innovation that a single teacher might offer.

In the course of preparing and teaching the seminar, we have found that our thorough introduction to translation theory in particular has contributed significantly to our understanding of the discipline and of our own work. While all of us had published translations prior to the creation of this course, we were not very familiar with the theory of translation per se. Consequently, we devoted a considerable portion of the

course development to the reading and discussion of theorists. That experience was transformative, enabling us to contextualize, better articulate, and critically question our own and others' approaches to the art of translation. Continued immersion in the theory since, and the related discussions we have with colleagues and students of various cultural and linguistic backgrounds, have continued to enhance us as translators, scholars, and teachers. And the benefits extend to other courses of ours as well. Before this seminar, many of us had taught courses "in translation," and so had experienced the usual uneasiness in having to put our students at the mercy of a translator. Our acquaintance with theory has happily complicated this uneasiness, cultivating in us a more nuanced appreciation of the utility, aesthetics, and politics of translation, and giving us the tools to confront such issues in these other courses.

In addition, we have found endless intellectual stimulation in students' and colleagues' presentations of their own translations. Accounts of the unique challenges that specific source languages present to the translator are particularly interesting when that source language is linguistically distant from one's own. But some of the most gratifying experiences come simply from learning about other cultures throughout history: their artistic, literary, or social movements, their unique subcultures, their political icons, their sensibilities, and their proclivities. In constructing and deconstructing together the cultural stereotypes that emerge during these conversations, we acquire a greater awareness of how the cultures of our own source languages are perceived (often reductively) by others, and we are able to test strategies—including, but not limited to, strategies of translation—that can enable us to navigate or challenge those perceptions.

Another, particularly powerful outcome of designing and teaching this course has been that many of us have experienced a personal transformation from "scholar" to "scholar-translator." Although we all had engaged in translation prior to the inception of this course, many of us had deemed this pursuit to be secondary and supplemental to our other lines of research. But through the collaborative process of creating and teaching this course we have found intellectual common ground. Our joint effort led to our acquaintance with centuries-long discussions of translation and to a pronounced awareness of contemporary practitioners and theorists of the art. It is owing to our course, then, that we have found community, both on our campus and beyond it, and that

we have each come to own—professionally and personally—the identity of "translator."

Conclusion

As critical and creative practitioners of both scholarship and art, we have found the reimagining of self as translators at once liberating and sobering. While it has led us to see and think more emphatically beyond our respective disciplines, we have also come to recognize better the aesthetic, social, political, and ethical ramifications of work that we had already taken up when our eyes were less clear.

Of course, there have been concrete professional results of this transformation as well. At least two language departments have for the first time approved students' pursuit of honors through translation projects. One participating faculty member, previously a translator of only non-literary works, has been inspired by the seminar to pursue literary translation in the future. Another has embarked on a long-term commitment as translator of a living author. This very chapter is, of course, a direct result of our new commitment to attend conferences relating to translation, and most of the faculty participating in the seminar have now joined the American Literary Translators Association. Its annual meetings have provided contact with other scholars, translators, authors, and poets whom we would likely otherwise never have met, and these contacts have already led to some publications of, and on, literary translation in the odd poetry journal or literary press, through avenues and for a readership that we might not have thought to consider before designing this course.

Notes

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7

Understanding Cross-Cultural Pragmatics Through Translation of Political Speeches and Audiovisual Material

Concepción B. Godev and Matthew Sykes

Introduction

Natural languages are useful communication tools, while at the same time they can betray interlocutors because of the imprecise nature of the linguistic code. Several philosophers have remarked on this fact. In the twelfth century, Pierre Abelard proposed that reality only exists in the speakers' minds (Guilfoy n.d.), and therefore a concept as routine as what is labeled as "chair," to refer to the object used for sitting, does not reside in the word "chair," but rather it is a concept that speakers construct in their minds after extracting the common features that can be observed in a variety of chairs.

The imprecise nature of language is what often makes it inevitable to settle for approximation in the target text, unless the text is mainly

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technical. In fact, it is when a text needs to be rendered into another language that the vague nature of language becomes most apparent. Yet the imprecision of the linguistic code seems to be overlooked by student-translators, who usually are inclined to approach the translation task with the implicit assumption that interlingual translation consists only of rendering source-language words into target-language words, as if words were tight packages of meaning.

The very notion of word as a concept is in itself deceitful to student-translators. There are patterns built into natural languages whose saliency steers student-translators into perceiving languages as a repository of labels, each of them pointing to one and only one concept. Conversely, in the student-translators' intuitive perception of how meaning operates in a language, meaning is a discrete unit that exists as a substance, in an objective form and, as such, must have a matching label in a language. This perception is the root of frequent mistranslations.

The existence of monolingual and bilingual dictionaries reinforces the idea that meaning must necessarily be organized into words, and therefore meaning is a tangible unit that can simply be labeled with one word in order to be integrated into the semantic and lexical networks that make up a language.

Writing conventions additionally reinforce the notion of a word as a single-element component with a corresponding meaning. This bias can be verified when student-translators are faced with deciding how many words there are in expressions such as "how many" or "a lot," as a synonym with "greatly." Student-translators usually perceive "how many" and "a lot" as being made up of two words, even though the meaning of "how many" and "a lot" does not equal the sum total of the meaning associated with the individual components "how," "many," "a," and "lot." When they are probed to explain the rationale behind their perception, they often are unable to explain that the reason for their perception is not semantic but visual, the result of spelling conventions that could be changed and that do not rest on semantic logic.[1]

Bugarski (1993) has shown how speakers' perceptions of language units are markedly influenced by writing systems and how the variation of those perceptions matches the variety of ways in which languages are represented in writing. Another factor that further contributes to the

impression that meaning resides in words is that a sizable portion of the vocabulary in natural languages can be matched to real-life material items that can be perceived visually, thereby creating an expectation that meaning is packaged in words. While the hypothesis about universal ways of naming body parts, proposed in Andersen's (1978) work, has been convincingly proven inaccurate in Majid's (2010) work, the fact remains that for student-translators working between Western European languages (English, German, and Romance languages), the one-to-one correspondence of lexical items that label body parts and many other areas of reality that are perceived visually reinforces the perception that translation challenges are a simple matter of consulting dictionaries.

In what follows, we will address how having student-translators reflect on the interface between the natural language code and what lies outside the code, namely, the communication aspects that depend on cross-cultural pragmatics, may make student-translators more aware of the fact that meaning construction is context bound in more complex ways than they are used to thinking and that lexical items as well as larger language units, such as sentences, need to be regarded as prompts with meaning potential (Fauconnier and Turner 2003), as opposed to containers carrying tightly organized meaning. We will explain how Relevance Theory (Sperber and Wilson 1986) and Gutt's (1998) application of this theory to translation can contribute to student-translators' nuanced approach to translation and will illustrate how student-translators in a Master's level Spanish-English/English-Spanish translation course demonstrated their ability to apply the theory to their translation solutions when translating political speeches and subtitling audiovisual material.

Cross-Cultural Pragmatics

One key element of cross-cultural pragmatics that student-translators tend to overlook is the notion of cultural scripts, which are "tacit norms, values and practices widely shared, and widely known (on an intuitive level) in a given society" (Wierzbicka 2010, 43). These scripts include, but are not limited to, notions and expressions of formality and informality, modesty and immodesty, politeness and impoliteness, as well as

directness and indirectness. Different cultures have distinct scripts for various types of speech acts, such as complaints, requests, and apologies, to name a few. These differences have been analyzed by Clyne (1994), who has described how employees of various cultural backgrounds working at companies in Australia go about making complaints, requests, apologies, and small talk.

The way language is used by a particular group of people, in many ways, reflects the cultural values of that group. For example, English discourse patterns tend to reflect Anglo-Saxon cultural values such as independence and autonomy, and therefore tend to avoid the use of the bare imperative when making requests, thereby communicating respect for the addressee's freedom of choice; conversely, speakers of other languages such as Polish, for example, rely heavily on the use of the imperative to influence others while their directness is not perceived as rudeness (Wierzbicka 2003).

Cross-cultural pragmatic issues can be particularly tricky when it comes to film subtitling. Hatim and Mason (1997/2000), using Brown and Levinson's (1987) politeness theory as a framework, show how markers of politeness evident in the source-text dialogue of a film do not always make it to the target-language subtitles. As a result, the target-language audience may be left with a different impression from that of the source-language audience (Hatim and Mason 2000). Following up on the work by Hatim and Mason, Guillot (2010) points out the capacity that subtitles have to alert foreign audiences to socio-linguistic elements of the source culture. Specifically, she discusses how subtitlers render source language shifts between the French *tu/vous* pronominal forms of address into target-language subtitles that reflect these relational shifts.

Moreover, differences also exist on the macro-textual level beyond languages favoring certain grammatical structures over others. For instance, when examining writing tendencies among speakers of English and German, Clyne (1994) found that English essays tend to be more linear in structure, while German academic texts feature a circuitous style. This difference in linearity reflects differences in cultural values concerning intellectual style.

All of these examples show how language and culture are intertwined. Therefore, the challenge for student-translators is to understand the

intricacies of this bond between language and culture so their understanding may guide their ability to imagine in what ways speakers from two different cultures would deliver the same message.

In the section that follows, we will discuss how Relevance Theory can serve as a framework for student-translators to gain insight into pragmatic aspects of natural language communication in general and the implications of cross-cultural pragmatics for the student-translator's task.

Relevance Theory as a Framework for Educating Student-Translators

As mentioned earlier, it is not unusual for student-translators to approach the translation task as if the lexicon that makes up a text were a collection of containers where meaning is tightly organized. Weber (2005) has remarked on this approach on the part of student-translators and he calls for a transformation of translation pedagogy such that the inferential nature of communication through natural language becomes more salient in the dynamics of teaching. Using Sperber and Wilson's (1986) Relevance Theory as a framework for translation is one way to achieve this, as it accounts for this inferential nature of communication.

Natural language communication is riddled with pragmatic elements that are just hinted at in the micro- or macro-level in the language code. The subtle role of these elements can be appreciated in one's native language when they lead to misunderstandings or communication breakdowns, but these pragmatic elements pose even more of a challenge when communicating across different language codes.

According to Sperber and Wilson (1986), successful communication is the result of "achieving the greatest possible cognitive effect for the smallest possible cognitive effort" (vii). In this case, cognitive effect refers to comprehension of the speaker's intended message, while cognitive effort involves all of the cognitive processes taking place in the listener's mind during the decoding and inferencing stages. Rather than explicitly stating the entire message that the speaker wants the listener to understand, the speaker uses natural language as a sort of linguistic shorthand to provide

an ostensive stimulus (clue) for the listener. The listener then decodes the stimulus and makes an inference as to the speaker's intended meaning based upon the context. The success of communication often depends on how well speakers package the message they are intending to convey. The idea is that speakers provide a good enough clue so that listeners can easily understand what speakers are trying to communicate, given the context. It is important to note that all of this is predicated on the Principle of Relevance, which states that the speaker's message carries in itself the presumption that it is worth the cognitive processing effort on the part of the listener. In other words, before beginning to decode the stimulus, the listener assumes that the message will be worth processing, that is, that the message will be relevant. As soon as listeners arrive at a suitable meaning that makes sense based on the context, they will stop expending cognitive effort. Next, let us examine how this applies to translation.

Ernst-August Gutt (1998) was the first to apply Relevance Theory to the field of translation. He begins by distinguishing between the descriptive and interpretive uses of language: "A language utterance is said to be used descriptively when it is intended to be taken as a true state of affairs in some possible world. An utterance is said to be used interpretively when it is intended to represent what someone said or thought" (44). He goes on to give the following example:

(a) Melody: Fred and Judy have got a divorce.
(b) Melody: Harry said, "Fred and Judy have got a divorce." (44)

In (a), we have an example of the descriptive use of language; Melody is presenting her statement to describe a true set of events. In (b), we have an example of the interpretive use of language; Melody is not necessarily saying that it is true that Fred and Judy have divorced, but rather is restating what she heard from Harry. According to Gutt, translation falls under the interpretive use of language, and therefore a translation should interpretively resemble the source text in all relevant aspects. This means that the translation may end up looking quite similar to or different than the source text, depending on how the translator assesses the needs of the audience in relation to the parameters provided by the initiator of the translation project.

Additionally, Gutt addresses contextual issues in translation. He says, "by translating a text for a target audience with a cultural background other than that envisioned by the original writer, the translator is, in effect, quoting the original author 'out of context'" (49). When contextual issues arise, rather than completely adapting the target text to suit the target culture's context, he suggests that the translator can increase relevance by providing background information for the reader. Similarly, Weber (2005) suggests that Relevance Theory allows students to think outside of the text itself when it comes to communication problems. When communication failures arise, Relevance Theory "motivates the translator to ask, Does the problem lie in the text itself or in what the reader brings—or fails to bring—to bear on its interpretation?" (70).

Relevance Theory articulates the roles and interactions among the elements of natural language communication in ways that can prove useful in translation pedagogy. Understanding the inner workings of natural language communication enhances the student-translators' ability to visualize or imagine the contextual effects of their translation on their target audience. It does not matter if a student is translating an instruction manual, a website, a political speech, or subtitling audiovisual material; by keeping in mind the notion of relevance for the target audience, student-translators may be able to carry out their task more effectively.

Continuum Between Audiovisual Texts, Political Speeches, and Literary Texts

One consideration that guided the decision to have students translate political speeches and audiovisual material[2] in the course described below was that these types of texts present many opportunities to observe the interplay between the linguistic code and pragmatics, and therefore students could use these opportunities to consider how this interplay affected their translation decisions.

Another advantage to audiovisual scripts and political speeches is that they usually generate a high level of interest among the students.

Audiovisual scripts include familiar genres that students find easy to relate to at an affective level. In the case of political speeches, the close-to-reality quality of the genre appeals to students' interest. The students also welcome the opportunity to tackle the translation of genres that are seldom integrated in translation curricula. On the one hand, the conspicuous absence of audiovisual translation, which Díaz-Cintas (2004) noted over ten years ago, continues to be the reality of many translation programs. On the other hand, the translation of political speeches as a pedagogical approach to translation is not mentioned in translation curriculum research, yet the translation of political discourse is among the fastest-growing fields (Bassnett 2014). Again, in this case, the course offered a unique opportunity for students to experiment with texts that exposed them to new challenges.

Translating audiovisual material and political speeches also made it possible for students to observe the connection between the experience of translating literary texts and these other genres. Indeed, they came across challenges that they perceived as similar to the ones they had encountered when carrying out literary translation. This intuitive perception of continuity between these three types of texts is grounded in the fact that in these types of texts, student-translators often have to work at constructing the message in situations when the linguistic code merely provides a few clues that hint at the intended message. In the continuum of text types, audiovisual translation and political speeches are closer to literary texts than is apparent at first glance. This is because of their poetic nature, which renders them as texts that place a heavy cognitive demand on translators, as they first have to process the message by creating in their imagination a plausible scene that can guide their interpretation of the source text, and then their rendition of their interpretation in the target text. These texts are also intentional in creating syntactical, phonetic, and semantic patterns whose purpose is to draw the attention of the audience. The presence of the poetic function in public speaking has been thoroughly researched by Clark (2009). He makes compelling arguments to show many parallels that can be drawn between prosodic, syntactical, and semantic patterns used in Old English oral poetic tradition and public language to the point that he considers public language "a species of poetry" (105).

The Translation Course

The translations cited below were authored by eight graduate students enrolled in the second year of their Spanish M.A. program at UNC Charlotte. The course was one of the graduate-level workshop courses offered to students in the translation concentration of the Spanish M.A. program. The focus of this course is flexible from semester to semester, as many different text types and approaches to translation can be included under the general name "Workshop on Literary and Cultural Topics," which allows instructors to structure the workshop by focusing on themes and translation tasks of their choice. When this semester-long course was taught in 2013, the chosen approach was to work in class on the Spanish-English and English-Spanish translation of literary prose, political speeches, and audiovisual material while having Relevance Theory, and specifically Gutt's application of Relevance Theory to translation, as the main framework that guided the student-translators' reflections on the translation process.

The Final Translation Project[3]

For the final project, students could use one of the following four options: (1) Translating a political speech, (2) Translating a literary text, (3) Translating audiovisual material, and (4) Writing a critical comparison between a source literary or audiovisual text and its corresponding target text. The samples included below come from students who chose options 1, 3, and 4. The source text of each of these semester-long projects included some 2000 words. The instructor reviewed a draft of the projects mid-semester, at which point the students had completed about 50 percent of the work.

   The students could choose between authoring the project alone or working with a co-author. If they worked with a co-author, their project could include two types of text, for instance, half of the project could consist of translating a political speech and the other half could focus on translating audiovisual material. Students had the choice of translating from English into Spanish or vice versa.

Students translated speeches by Fidel Castro, Francisco Franco, Salvador Allende, and Hugo Chávez, and audiovisual material that included the script of documentary *La casa de todos los libros*, about the National Library in Madrid, and the screenplays of the TV series *Sons of Anarchy*. One student analyzed the source and target text of TV series *Downton Abbey*.

One requirement of the final project was that the students had to document how they made their translation decisions and how these decisions were informed by the theory discussed in class. They documented their translation process by footnoting the target text. Throughout the semester, the students were exposed to procedures on how to reflect on their translation process through four venues: (1) In-class discussion of Gutt's work, (2) In-class discussion of in-class translations, (3) Review of sample reflections produced by student-translators from previous courses, and (4) Mid-term comments from their instructor on a draft of their semester-long translation project.

Student-Translator's Reflections

One central goal to the dynamics of translation courses is for student-translators to hone their translation proficiency by having them carry out actual translations of real texts. But it is equally important to have these translators-in-training reflect on theory that may be useful to inform their translation process, even in cases when a student-translator's intuition may be exceptionally good. The ability to reflect on the translation process and to explain or describe this process endows translators with additional control over the resulting target text, as the translator is able to question, analyze and consider the merits of different translation solutions. In what follows, we describe and illustrate with samples how student-translators in a Master's level translation course reflected on their translation process and the results that they achieved. These samples were chosen because they clearly showcase how student-translators can learn to blend theory and practice if a course is structured so that they are guided through the process of theory-informed translating.

Tables 7.1–7.7 feature sample translations by student-translators and their reflections on the translation process. The samples show the lines in

the source text flagged by numbers preceded by the letter "L," which stands for "line." This line flagging is mapped onto the target text in order to facilitate the discussion of the texts whether in or outside of class. The superscripted numbers in the target text point to the original footnotes, as numbered in the projects, where the students describe their thinking and decision process about translation solutions.

1. *Content analysis of Table 7.1*

The translation solution for "Comandante en jefe" goes through two stages. The first stage is informed by drawing exclusively on the code, without considering other aspects involved in natural language communication. At a later stage, the student-translator considers the cognitive environment of the potential reader, imagining that this is a reader raised in the USA, and realizes that "Commander in Chief" will require an unnecessary amount of cognitive effort to process compared to the term "President." Therefore, the student decides to adopt the term "President."

Table 7.1 Translation of Fidel Castro's speech segment and student's reflection

Source text	Target text
[L1] Reflexiones del Comandante en Jefe	**[L1–2]** The Cuban **President**[a]'s Reflection on the US Republican Candidate
[L2] El candidato republicano	
[L3] (Primera Parte)	**[L3]** (Part one)
[L4] Estas reflexiones se explican por sí mismas.	**[L4]** These reflections are self-explanatory.
[L5–8] En el ya famoso supermartes, un día de la semana en que numerosos Estados de la Unión … (Castro)	**[L5–8]** On the already famous Super Tuesday, the day when numerous states … (Student A 2013)

[a]*Student-translator's reflection*: I chose to change "comandante en jefe" from "commander in chief" to "president." In Schäffner's (1997) "Strategies of Translating Political Texts," she states that since the target text is for a different culture, it is okay to change terminology to what the target culture more frequently uses. Although in the context of the United States our president is also our commander in chief, we most commonly refer to him/her as president. The translation solution is in line with the notion of minimizing cognitive effort on the part of the target reader. Minimizing cognitive or processing effort is one of the features identified in Relevance Theory as crucial for effective communication (Gutt 2014). (Student A 2013)

2. *Content analysis of Table 7.2*

The student-translator considers two solutions, namely "Latin American" and "Hispanic American." She reflects on how her own cognitive environment may color the target text in a way that was not intended by the author of the source text. Consequently, she takes into consideration the possible motives of the source-text author to use "Hispanoamericanos" and decides to adopt a term that will require more processing effort for readers raised in the USA. But she finds this effort justified in order to keep the author's implicit intent of conveying a connection between Spain and its former colonies in the American continent.

This student-translator also reflects on Gutt's advice that translators may have to accompany their translations with an explanation about translation decisions in order to elicit the contextual effects intended by the translator.

Table 7.2 Translation of Francisco Franco's speech segment and student's reflection

Source text	Target text
[L25] Entrañables Relaciones con los Países Hispanoamericanos y Portugal (Franco)	**[L25]** Close Relations with **Hispanic American**[a] Countries and Portugal (Student B 2013)

[a]*Student-translator's reflection*: I chose to keep the term "Hispanic American" instead of "Latin American" because of Franco's beliefs. Though "Latin American" is the politically correct term in America, it would be putting the ideology in which I was raised in the translation. By using "Hispanic" I am keeping with Franco's strong belief that Spain is the mother country of "castellano" and all Spanish-speaking countries. This decision is based on the theory of Critical Discourse Analysis, which puts an emphasis on connecting texts with historical contexts and ideologies. Here I'm trying to reconstruct the original intended meaning by taking into account the power relations and historical background of the Franco dictatorship. By referencing reasons of historical context for my translation solution, I'm following Gutt (2014), who points out that "the practice of translators to explain their 'translation principles' in a foreword makes good sense in our relevance-theoretic framework and could probably be used more widely to make translations successful" (193). I'm also realizing that the Relevance Theory principle of processing effort (106) holds true in my translation solution, even if apparently it may seem otherwise, because the effort of processing "Hispanic American" is the minimal effort necessary on the part of the readers so the intended contextual meaning is elicited in their minds. (Student B 2013)

3. *Content analysis of Table 7.3*

The reflection on omitting or keeping the term "comrade" ponders on contextual effects that may or may not be lost depending on what solution is adopted. This reflection demonstrates awareness of how translators' own bias, which is part of anybody's cognitive environment, may have unintended consequences for the target reader.

4. *Content analysis of Table 7.4*

These student-translators' reflection provides insight on their awareness that meaning is often just hinted by the language code. They are uncertain about whether or not explicitation may be needed in order to elicit the contextual effects that may lead the target reader to the intended meaning.

5. *Content analysis of Table 7.5*

This student-translator had the task of subtitling a documentary. This type of translation job is only possible by selecting the essential meaning

Table 7.3 Translation of Salvador Allende's speech segment and student's reflection

Source text	Target text
[L53] Lo he dicho: Mi único anhelo es ser para ustedes el compañero presidente. (Allende)	**[L53]** I have said it before: My only wish is to be your **comrade president**.[a] (Students C and D 2013)

[a] *Student-translator's reflection*: Originally, it was decided to either foreignize the phrase "compañero presidente" or somehow ignore the notion of "comrade" because of the negative connotation this word has for a large group of Americans. However, after some debate and some reflection on Munday's (2007) "Translation and Ideology: A Textual Approach," it was decided that ignoring the socialist rhetoric found in the source text would not help the target reader to reconstruct what Allende meant to convey and would reflect personal bias on the part of the translator. Also, the target audience is assumed to be familiar with Chilean politics and history, and therefore should already be familiar with Allende's ideology. (Students C and D 2013)

Table 7.4 Translation of Hugo Chávez's speech segment and student's reflection

Source text	Target text
[L 56] El Caribe, los pueblos de nuestra América, ganaron con la victoria del pueblo venezolano. (Chávez)	**[L 56]** The Caribbean and all the people of our Latin America won with the **victory of the Venezuelan people**[a]. (Students F and G 2013)

[a]*Student-translator's reflection*: In light of Gutt's (2014) notion of translation as "interlingual interpretive use" (105) and that of "resemblance" between the source and target text, we hesitated about whether or not explicitation was warranted to convey the intentions of the speaker in using the phrase "victory of the Venezuelan people." We understood the speaker's intent to equate "victory of the Venezuelan people" with the notion of victory of socialist ideals. In considering the cognitive effects on readers of the translation, we wondered whether their cognitive environment could help them infer the intended implicit meaning or whether this inference was even important for the target reader. (Students F and G 2013)

Table 7.5 Translation of documentary *La casa de todos los libros* and student's reflection

Source text	Target text
[L10] […] pero en sus depósitos hay casi treinta millones de documentos	**[L10]** […] but it has about 30 million documents[a]. (Student H 2013)

[a]*Student-translator's reflection*: The main purpose of subtitling a documentary is to ensure that "the audience will receive the essential facts with aesthetic concerns being of lesser importance" (Pettit 2004, 37). As it was discussed in class in reference to Gutt's (2014) application of Sperber and Wilson's (1986) Relevance Theory to translation, the communicative situation provides the hints so that I, as a translator, weigh the level of resemblance that is necessary or affordable for communication with the viewer to be successful (Gutt 2014, 233). In L10, I omitted the notion "en sus depósitos," literally "in its collection" because I considered that its omission did not risk losing any essential information, as the general context made it evident that the documents referred to were those kept in the library's collection. (Student H 2013)

units because the linear dynamics of reading on a motion-screen imposes limits on the amount of text that can be displayed on a subtitle. On average, subtitles need to show a maximum of some 64 characters split in two lines of 32 characters each and are displayed for six seconds (Wissmath et al. 2009, 115). The student-translator's reflection indicates she is aware that the quality of her translation depends on her ability to select only the details that are the most contextually relevant.

6. *Content analysis of Table 7.6*

These student-translators' projects consisted of subtitling an excerpt from a TV series, whose script was highly colloquial, into Spanish. The student-translators' awareness of the source text's colloquial style guided their intuition to detect that "This is about business" was possibly too colloquial a phrase to work in Spanish when translating it literally, a remarkable observation given that these students were translating into their second language and the phrase was not used in a metaphorical way. These student-translators demonstrate that they are keeping track of the target reader's cognitive environment and the negative impact of a code-driven translation on that environment. Their reflection's reference to cognitive effort illustrates their awareness that a good translation is one that gets the message across without undue strain on the part of the reader or listener.

7. *Content analysis of Table 7.7*

For her project, this student-translator analyzed the Spanish subtitles generated by translation software. She reflects on how, for the time being, machine-translators cannot understand metaphor because they lack the ability to both imagine contexts and connect them. The machine-translator can only do a code-driven translation. So, anything that is not coded, that is, anything that the machine-translator has to infer, is lost in its translation.

Table 7.6 Translation of TV series *Sons of Anarchy* and student's reflection

Source text	Target text
[L 254] This is about business, old man.	**[L 254]** Lo que me importa es el negocio[a], viejo. (Students I and J 2013)

[a]*Student-translator's reflection*: A translation closely following the source text would be something along the lines of "Esto se trata de los negocios." But this phrasing, although grammatically and lexically correct, requires more effort to process than the chosen solution, which is more frequent in Spanish to convey the targeted idea. The translators' choice was guided by the principle of relevance tenet that an optimal condition for communication to occur implies minimizing cognitive effort on the part of the target reader (Gutt 2014, 122). (Students I and J 2013)

Table 7.7 Translation of TV series *Downton Abbey* and student's reflection

Source text	Target text
She may be my aunt, but she is a **dark horse**.	Ella es mi tía, pero es un **caballo oscuro**[a]. (Student K 2013)

[a]*Student-translator's reflection*: The segment "caballo oscuro," instead of "misterio," illustrates the limitations of machine translation once meaning goes beyond the most literal sense of a language. Machine-translators lack the ability to understand the pragmatics of metaphor and its variability across languages. This is a matter that Gutt (2014) frames within Relevance Theory by explaining that such examples of miscommunications are the result of "a mismatch in context: a given utterance is interpreted against a context different from the one intended by the communicator" (77). (Student K 2013)

The sample reflections discussed above show that the student-translators were able to: (1) Explain their decisions, (2) Show awareness of why a code-driven translation often does not work, (3) Demonstrate pragmatic awareness of how the target audience's interpretation of the message is contingent upon their cognitive context and cognitive effort, and (4) Integrate the literature pertinent to the students' projects. On average students made 20–35 such reflections in their final projects. These reflections showed both that they understood how pragmatics works in natural language communication and how the role of pragmatics impacts the translation process.

Conclusion

Weber (2005) points out that student-translators are often exposed to text-type taxonomies, translation techniques, discussions of semantics, morphology and syntax, but seldom are these students engaged in systematic discussions of the role of pragmatics in natural language communication. The student-translators' projects whose samples have been discussed here were the result of a course that emphasized an understanding of both how natural language communication works and the key role that pragmatics plays in natural language communication in general, and in interlanguage communication, specifically. The course emphasis on approaching translation as a communication puzzle whose solution lies beyond any particular technique shaped how students reflected on their translation solutions.

The translations and the student-translators' reflections shown above drew on Gutt's (1998) application of Relevance Theory to translation, a theory that emphasizes the notion that interlingual communication may be best understood in terms of the principles that operate in natural language communication, irrespective of any specific language. These reflections contribute to enriching the discussion on how Gutt's ideas shed light on translation theory and pedagogy. Contrary to Malmkjær's (1992) evaluation of Gutt's proposal as a theoretical approach that can offer little in terms of practical value, the students' insight into the translation process was guided by Gutt's application of Relevance Theory to translation as a communication event. The value of Gutt's ideas lies in the fact that the student-translators enrolled in the course were able to appreciate how a good translation depends on having insight into the principles of successful interlingual communication in general, regardless of the translation technique or approach chosen, to carry out that task of communicating with the target audience.

In addition to thinking about translation solutions from the perspective of a communication event, the course also provided the opportunity to experiment with translating text types such as political and audiovisual texts, which are seldom represented in translation curricula in the USA. These texts proved valuable not only for the high level of interest that they generated, but also because they lend themselves to the observation of the role of pragmatics. Additionally, they can potentially serve as a bridge into literary translation, which student-translators usually find challenging, in part because of their lack of understanding of the role of pragmatics in the interaction between literary texts and their readership.

Notes

1. The authors recognize the cognitive advantage associated with linking single-words to concepts/objects, especially from the perspective of operating within only one language as opposed to between languages. However, when working across languages, student-translators' bias of looking for meaning within single-word boundaries is often a disadvantage.

2. The audiovisual material discussed in this course comprised feature films, television series, and a documentary.
3. Readers may contact the authors at cgodev@uncc.edu to request final project instructions or any other type of course material, or to send inquiries.

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8

A Context-Based Approach to Introducing Translation Memory in Translator Training

Jeffrey Killman

Introduction

It is widely understood that translation technologies have become essential in this digital era of translation to the extent that translation may be considered, in its own right, a form of human–computer interaction (O'Brien 2012). They are "far from being merely added tools … altering the very nature of the translator's cognitive activity … and professional standing" (Pym 2011a, 1). In this chapter, I will discuss translation memory (TM) systems.[1] TM systems are integrated software programs which are widely used by professionals in the translation and localization industries (García 2015, 78). While individual components may differ from one program to another, the main module around which they are traditionally built is the TM database itself: "a type of linguistic database that is used to store and retrieve source texts and their translations so that

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translators can reuse segments of previous translations when translating a new source text" (Bowker 2002, 154–155).

It is now common for university translation curricula to include at least one course that covers TM systems, but they are often addressed in a piece-meal fashion that prevents students from understanding how different system tools interact or how end-users themselves should ideally interact with them (Bowker 2015). Bowker argues that "those translators who have developed keen critical reflection skills will be the ones best placed to determine where the benefits and pitfalls lie in relation to tool use" (99), an assertion other authors agree with (e.g., Biau Gil and Pym 2006; Doherty and Kenny 2014; Gouadec 2003; Kenny 2007; Kenny and Way 2001; Ramírez Polo and Ferrer Mora 2010; Rothwell and Shuttleworth 2001; Shuttleworth 2002). However, to my knowledge, no theoretical approaches or conceptual frameworks have been articulated to help guide learners in this endeavor. Yet, as Kenny (2007) notes, there seems to be consensus that "translator trainers are aware of the need to approach technologies critically, and they put much energy and ingenuity into ensuring that lab exercises and assignments draw out the strengths and limitations of the tools they cover" (197). Bowker (2015), for her part, recommends that:

> In addition to providing a 'how to' manual, instructors must also seek to provide a framework that goes beyond merely describing a tool's features or explaining *how* it functions. In other words, to prepare translators to become effective users of translation technologies, trainers need to provide opportunities for students to learn not only *how* but also *when* and *why* to use a given tool. (Emphasis in the original) (95)

Following this recommendation, the present chapter documents a reflective account of an approach which I believe may, on the one hand, help enable student-translators to become critically aware of how TM systems might or might not effectively serve them or might even mislead them and, on the other, provide students with opportunities to effectively integrate some of the different features found in traditional TM systems so that they may learn how best to interact with them to achieve optimal results. The approach builds on the author's previous work (Killman 2013; Killman 2015) by applying Melby and Foster's (2010) five-part

framework of translation-specific context to the study of translation technologies.[2]

A context-based teaching approach provides a conceptual framework whereby translation technologies instructors may design learning activities so that students may learn about TM systems in a holistic and engaged way. The five different translation-specific aspects of context that this approach takes into consideration are (1) co-text (portions of a text), (2) rel-text (related text), (3) chron-text (versions of a single text), (4) bi-text (bilingual text), and (5) non-text (aspects of context beyond text) (Melby and Foster 2010). These contexts embody the resources in a translation project that may bear on how a translation is rendered. As such, they are related to the translation specifications from which a translator works. As Melby and Foster point out:

> the notion of translation specifications is related to the notion of the translation brief in the Functionalist stream of translation theory (Nord, 1997, 2007), which originated with *skopos* theory (Vermeer 1978) but has moved beyond it. Translation specifications are elaborated in the ASTM International translation quality assurance standard (ASTM-2575 2006). (3)

Depending on the number and type of relevant contextual resources involved in a translation project, the translation process may become complex. TM systems are often implemented to assist the translator with translation projects that require careful management of the first four types of context, which in all cases are available in the form of text. The fifth aspect, non-text, comprises information from any non-textual source, such as real-world knowledge or setting, from which a human translator may glean information that influences how they should render a translation.

An understanding of how TM systems interact with textual sources of context may allow learners to become aware of the main strengths and weaknesses of how the technology works in a given situation. An understanding of how non-text might operate in a given TM-mediated scenario may allow learners to develop an awareness of what TM systems might miss and allow them to anticipate potential problems. The learners

may, in turn, avoid being misled by the "dominance of the verbal aspect induced by the use of [these] technologies" (Risku and Pircher 2008, 154). A context-based approach can help learners navigate the complex situations in which TM systems are often employed, so that they may be both effectively served by them and aware of the risks that they may face when using them.

Before discussing a context-based activity to introduce TM systems to the students enrolled in a graduate translation technologies course, I will briefly review some of the most common contextual variables as they might relate to a typical TM-mediated translation process and discuss the main features of TM systems and relevant pedagogical implications.

Contextual Variables in a TM-Mediated Process

A translation process originates from an initiator who requests a file or set of files to be translated, such as a customer or a translation company mediating a customer's request. An initiator may provide a set of job specifications and textual resources. Schubert (2009) refers to the job specifications and textual resources as "controlling influences"; they may control the translation "work process" and the "linguistic form" and "appearance" of the translation product (24).

Specifications may include "correspondence about a brief, specifications of a particular part of the translation" (Risku 2010, 103) or a "style guide" (Schubert 2009, 22). When these are available in writing, they comprise a form of rel-text, which is any document or resource related to the file being translated. However, if the specifications are not written (e.g., spoken or implied), they may be considered non-text, which "can be thought of as those aspects of context that are not accessed through written texts during a translation project but that are nonetheless relevant to the work of a translator" (Melby and Foster 2010, 8). Translators may glean important information from many relevant nonlinguistic variables as they bear on the situation:

> They might include technical knowledge about the subject matter of the
> source text, general knowledge about the cultures to which the source and

target texts are addressed, and a dynamic mental model of the interaction between the author of the source text and particular readers of the source text or between the translator and the reader of the translation. (8)

In most cases, textual resources are supplied to a translator in the form of bi-text, which is any relevant source of bilingual information. The types of bi-text that initiators commonly provide are past translations of rel-text (e.g., former translations of related documents for the same client or files containing past translations of vocabulary items in the source text) and chron-text (i.e., translations of former drafts of the file being translated). A customer may desire consistency across the translations of different files or may only require translation of the changed parts of a previously translated file that was updated. Further, customers may not want to pay to have previously translated content translated again. When these relevant bi-text resources are available, TM systems are often used to assist the translator in expediting the translation process. The bi-text resources may be provided to the translator in a format that is already compatible with a given TM system, in which case the translator is required to use that system or one which is compatible. However, if the translator receives relevant bi-text sources in other formats and determines it is worthwhile to use a TM system of his or her choice, he or she will have to make the sources technologically compatible. TM systems are also routinely employed when the file being translated contains repetitive pieces of co-text, to assist the translator with translating them as consistently as possible.

It is necessary that end-users be aware that TM systems may not always automatically provide them with the means to make the best use of a set of relevant bi-text resources. The tools suffer from certain technological limitations that can indeed make this impossible. End-users must be especially careful when working in the editing or word-processing environment of a TM system. Because the textual matter to be translated is extracted from its native environment, a blind spot persists as to the real-world setting of the source text in question. Translators are especially vulnerable to accepting matching translations created for a different context or inputting contextually inappropriate translations.

Main Features of TM Systems

TM systems entail a learning curve. In a study of messages posted to Lantra-L, an online forum for translators, García (2006) finds that many participants consider TM software "difficult to master mainly, but not only, in the initial stages" (98). Though the data examined by García date as far back as 2003, his assessment still remains relevant. This is because the fundamental way in which typical TM systems recycle past translations has not changed (Benito 2009; Killman 2015). In any event, new users might mistakenly believe that a typical TM system will attempt to produce, like machine translation (MT), automatic translations of all the individual words or short phrases found in a text. A TM system "is a slightly harder concept to grasp [than MT], and is certainly hardly known at all outside professional translation circles" (Shuttleworth 2002, 125). One must understand that typical TM systems divide a text into "segments," which in most cases—unless, of course, algorithmic errors lead to undesirable sentential splitting or grouping—correspond to single sentences, although smaller units such as headings, lists, bullet points, or table cell entries can also constitute segments. The most important component of a TM system, as previously pointed out above, is the TM database itself, which stores bi-text in the form of "translation units" (TUs). TUs are translated segments, which may come from past human translations of chron-text or rel-text files or from previous human translations of segments of co-text belonging to the same file being translated. A TM system is programmed to recycle the target language side of TUs whose source language side shares similarities, according to user settings, with a source language segment being translated.

The way typical TM systems determine similarities is by using pattern matching techniques that weigh identicalness in "spelling, punctuation, inflection, numbers, and even formatting (e.g., italics, bold)" (Bowker 2002, 97). The segment-matching default in most TM systems is set on a 70–100 % basis. A match greater than 70 %, but less than 100 %, is called a "fuzzy match," while a so-called "no match" falls below the threshold and no translation is suggested in the editor. It goes without saying that both fuzzy and no matches require human intervention, but 100 %

matches, especially in the case of short segments, might also warrant a second glance on the part of the translator to ascertain whether they match the context. In any event, when translators must intervene, they must do so cautiously, because, depending on the set of specifications involved, as defined by the client and other factors, translators may or may not be free to make corrections or provide translations in the words of their choice.

Context-Based Activity to Introduce TM Systems

The activity under study, implemented in a computer lab equipped with SDL Trados Studio 2011 (Studio), was intended to introduce TM systems to 11 students enrolled in a graduate translation technologies course that is part of the translation specialization track of a graduate program in Spanish. The semester-long course is a conceptual and hands-on introduction to TM systems, MT, termbases, corpora, and corpus analysis tools. That is, it includes conceptual learning with readings and lectures and practical learning with hands-on computer activities. None of the students had previously taken a course of this sort; some had previously taken courses in translation practice (in the legal, scientific, technical, medical, and/or literary domains) and/or translation theory, and others had not previously taken any translation practice or theory courses.[3]

The learning activity had three general objectives: (1) students will overcome as "newbies" the "first hurdle" identified by García (2006, 98) of learning what the technology is for, while applying a particular set of project specifications; (2) they will learn how to create a TM file from a set of bilingual project resources and how to translate a source file with that TM file, as well as with the assistance of the other main TM system features, such as the termbase or concordancer; and (3) they will develop a critical understanding of the strengths and weaknesses associated with TM technology's segmenting and matching techniques, which in turn will enable a critical understanding of why a termbase and a concordancer are included in addition to the main TM database feature.

The course discussed here worked with the language pair English-Spanish. An advantage of a language-specific translation technologies course is that an instructor may have the ability to set ambitious learning objectives, exert considerable control over how learning activities might effectively meet objectives, and include "features of task authenticity that make professional translation a process of resolving real translation problems embedded in a multi-dimensional context" (Kiraly 2015, 11). Because translation technologies are generally taught in multilanguage translation programs, pedagogy is often constrained by the language that is dominant where the institution exists or the language chosen by the program if different from the language most widely used in the area. This "often requires technology trainers to provide source texts […] in a lingua franca" (Bowker 2015, 97), and the students are only given opportunities to work from the lingua franca into their other working languages. In addition, "the trainer cannot usually provide in-depth assessments or feedback since he or she is not usually an expert in all the language directions used by the students" (97). It may also be difficult for the instructor to provide relevant bi-text resources derived from past translations of rel-text or chron-text, which are what TM systems are mainly designed to manage, let alone assess how well the student made use of such resources with the help of the different modules the system features. Finally, the instructor will likely not be able to include translation tasks he or she previously carried out professionally, making it difficult, if not impossible, to build in features of task authenticity.

The translation project used in the learning activity under discussion had already been carried out, but without TM systems, for real clients in a translation practice course I had previously taught. The specifications, the nature of the source text, and the set of bi-text resources included in this project made it a good project to introduce students to a TM system with the three learning objectives stated earlier. Because this learning activity includes both an authentic translation commission that the instructor was previously involved in and a situational analysis of the commission, it fulfills the criteria of what has been referred to in translation studies as a "situational approach" to translation pedagogy, which started with Vienne (1994), who also coined the term (Kelly 2005, 16). In Kelly's words, "Vienne's methodology consists of a situational analysis

of the translation commission…, in which the teacher acting as initiator replies to students' questions, thus giving them a framework within which to carry out the translation" (16).

In more recent translation studies literature, "situated learning" (e.g., Lave and Wenger 1991) has been referred to as an effective approach to translation teaching in general, including tool use (Risku 2010), and to teaching translation technologies specifically (Bowker 2015). According to Bowker, "situated learning promotes the use of tools as aids … and offers a chance for reflection on the role and impact of translation technologies in the bigger picture" (97). She notes, further, that situated learning strategies are increasingly being adopted, citing examples such as Biau Gil (2006), Gouadec (2003), Jaatinen and Immonen (2004), Kenny (2007), Kiraly (2000), and Shuttleworth (2002). Risku, for her part, also explains the learning process by applying embodiment cognition theory, which is of significant relevance in that "learning is situated and context-dependent instead of abstract and decontextualized (symbolic or schematic), [and] the management of different professional situations becomes the primary educational objective" (101). In general, the views on situated learning as it occurs in translation studies are aligned with the broader notion of contextual learning and teaching, which Johnson (2002) characterizes as "uniting the abstract and the concrete, thought and action, concept and practice" (11). The learning activity described below is the result of exploring ways to teach translation technologies in a way that is meaningful from a big picture perspective.

The teaching approach proposed here undoubtedly relates in various ways to the different teaching and learning philosophies and cognition areas mentioned. Nevertheless, the approach described in this chapter will be dubbed "context-based" on the basis that TM systems can be explained by following Melby and Foster's (2010) five translation-specific contexts. A five-dimensional framework, as this chapter intends to show, can be employed in a holistic way to encourage learners' cognizance of the main elements that may shape a translation situation in which a TM system is typically employed. In the specific case introduced here, students are engaged in learning how the different features of TM systems might or might not provide an effective means to access different aspects of translational context that indeed shape the situation. In this way, it is

argued, students may learn to effectively work with a TM system and its different features in a holistic way and develop a critical understanding of how they might or might not be effectively served by them depending on the circumstances constituting the bigger picture.

As stated above, the context-based activity to introduce TM systems consisted of an authentic translation commission. The clients were researchers intending to field surveys on health care and they needed some of their content translated into Spanish to extend their survey to Spanish speakers. They provided two files of survey items to gather information on two different populations: adults and children. The file for adults contained 9,125 words and that for children, 11,617 words. However, due to time constraints and the limited experience of the students with TM systems, only the file for adults was included in the activity. The files contained not only the questions the researchers intended to field but also the questions from Consumer Assessment of Healthcare Providers and Systems (CAHPS) surveys and the official CAHPS Spanish translations of these. In many instances, the researchers had modified the CAHPS questions in English and thus included the Spanish CAHPS translations of these so a translator could modify them accordingly and not translate from scratch the questions they intended to field.

The students were provided access to the following relevant parts of the translation specifications the clients included in a series of emails:

> I have compiled two documents—one for the Adult survey and one for the Child survey—that contain all of the questions that we intend to field … Each survey question contains three sections. The first section is the English version of the question that we intend to ask our respondents. The second section contains the English version of the CAHPS text (i.e., the national standard). Some of the text in this section is highlighted in yellow, indicating areas of the CAHPS text that were slightly modified to accommodate the … target audience. The third section contains the Spanish translation of the CAHPS text. Our aim is to obtain a Spanish translation of the English version of the questions that we intend to field.

> …there are also several questions in each document where we have no Spanish text as a starting point. These are also highlighted in yellow.

> From your perspective, I believe that you will only have to focus on those areas of the documents highlighted in yellow. You will notice that many of the survey items have no yellow highlights, indicating that the Spanish text should be OK for these survey items.

From these specifications, one can glean that it was necessary to recycle where possible the Spanish translations of a survey instrument the researchers had modified or added to. That is, we were provided with past translations of chron-text that we were instructed to make use of. We also had to translate several new questions, as well as other new parts we found out about as we went along, in each document. Though it may seem we had free rein to translate from scratch these new units for which the clients had no Spanish text as a starting point, a diligent translator would indeed ascertain whether the past translations of chron-text supplied might very well be applicable in these cases as rel-text translations. In any event, it was stressed to the students that the non-text of the situation implied that surveys tend to use repetitive language on purpose and consistency hence needs to be maintained throughout the entire translation.

When the students in my previous translation practice course were instructed to follow the researchers' specifications to the letter, many of them found it difficult to follow how the researchers organized the different sections and highlights included in the files they forwarded to us. And when translating the new questions, many failed to realize that there were aspects of the new questions that related to the modified and unmodified questions, whose translations would thus need to be applied. Moreover, the clients, in one case or another, failed to highlight what they had changed in the chron-text, and the students did not update the corresponding translation. These kinds of errors could, it certainly seemed at the time, be better avoided with a TM system, which relies on mechanical analysis to spot differences and similarities. Additionally, with this technology "a translation of a revision of a document can be produced in much less time than by expecting the translator to consult the previous text and its translation and use cut and paste features of a word processor to produce the same result" (Melby and Warner 1995, 187).

A necessary first step was to turn the translations of chron-text into TUs to populate a TM database for Studio to interact with. To do so, the students were instructed to use Studio's WinAlign, which is an alignment tool. This type of tool, which is now featured in most TM systems, aligns the segments of a source file with those found in the corresponding translation file. Users, however, have to make sure that all the suggested alignments are correct and if not, correct them, a process which requires attention to detail. Our process was yet more laborious given that we had to create a Word file for the source chron-text (English CAHPS questions) and another Word file for the target chron-text (Spanish CAHPS questions), because WinAlign requires two files between which it performs alignments between corresponding segments. Thus, the students had to search for these sources of chron-text in the same file (i.e., the adult survey file) in which the clients had also included the items they wanted translated. The students were instructed to cut the English CAHPS questions and paste them in one file and cut the corresponding Spanish CAHPS questions and paste them in another file in the same order as the English CAHPS questions of which they were a translation. The work that the students put into preparing these files also left them with a clean source file, no longer including the chron-text, Spanish translations, highlights, or comments included by the clients. For a source file to be translated with a TM system, it must only contain the content to be translated. Once the students checked and corrected all of the aligned segments, they were instructed to export the alignments from WinAlign in a .txt file, which is the file format we used to populate a TM database. The activity of tailoring the contents of a TM database to the needs of the situation helps students see that the TM system is useful for recycling specific sources of bi-text and that it does so on the basis of aligned segments of bi-text.

With a clean source file and a newly minted TM database, it was now possible to generate Studio's "Analyze Files" report containing statistics on the source file and the leverage to be expected from the memory during translation. According to the report generated, the source file contained 472 segments (3229 words), of which, to no surprise, only 115 (853 words) were "new." These 115 segments were reported as "new" because no matches could be found for them that were at least 50 %

identical. Moreover, 236 segments (584 words, an arguably low number of words given that, in most cases, the segments were short-answer choices included under multiple-choice questions) were reported as repetitions. On the basis of these figures, the students were provided some six hours of in-class time to translate this file with each other's and my guidance, and were instructed to finish what they could not complete during our three scheduled lab sessions on their own time in the lab before the delivery deadline. Pair work was encouraged and taken up enthusiastically by the students, though each student was responsible for creating their own project files and turning them in for evaluation. The dynamics of pair work made the task more manageable for students along the lines of what Pym (2013) has observed, that pair work helps students to think solutions through and even to determine when to seek assistance from their instructor.

The next step was to create a project termbase in MultiTerm, which is the name of the application included with Studio for creating termbases, and select the predefined template. Instead of having students begin making entries in the termbase before translating, which is what some translators recommend, students were asked to make entries while engaged in doing the translation. This way to proceed is needed because determining which items to make entries for in MultiTerm is more efficiently done as translators actually translate, as the decision of whether or not it is worth making an entry depends on different contextual factors. The students were also instructed to take a minimal approach regarding the amount of explanatory notes accompanying each entry in the termbase, which García (2015) postulates is typically preferred by freelance translators, who "are likely to prefer unadorned glossaries which they build up manually … as they go" (73). A minimal approach "offers ease and flexibility for different contexts, with limited (or absent) metadata supplemented by the translator's own knowledge and experience" (73). According to Bowker (2011), "records produced when using TMs are often simply lists of equivalents" (230). O'Brien (1998), with regard to the localization industry context, also notes the same, pointing out ever shorter deadlines and a short shelf life of terms as driving forces in fast-paced fields. A minimal approach was also determined appropriate given the relatively short length of the survey and the isolated nature of

this project. Simply put, it is important to weigh whether the amount of time it would require to invest in building a termbase would generate an increase in productivity for the translator in real-time or in the future and/or enhance the quality of his or her output in terms of consistency.

With a TM database, a clean source file ready to translate, and a termbase at their disposal, the students could create a project in Studio and begin translating. Studio generated, as expected, a good number of matches, both fuzzy and exact. It also generated context matches as students translated some repetitive new segments. "Context matches" is SDL Trados parlance for exact matches preceded by other exact matches. This metadata was for the most part accurate, but due to the nature of some of the segments, these figures warranted some scrutiny. For example, a 100 % match suggested for a two-item repetitive source segment "☐ 1"—an answer choice containing a checkbox and the number one—was incorrect in certain instances. This is because, in the chron-text, this segment ("☐ 1") had two different translations in Spanish, namely, "☐ *1*" (here the target answer choice was the same as the source one) and "☐ *1 vez* (once)," depending on whether participants were being asked to rate their satisfaction with something ("☐ *1*") or rate how often they did something ("☐ *1 vez* (once)"). The students who accepted an incorrect match of this sort may have been misled by the paradigmatic form of how a text is segmented in a TM system, which repeatedly interrupts the text's syntagmatic form or linearity (Pym 2011a, 3). Moreover, in this case, "loss of context is of course a problem, since typically the matching segment located in the TM is presented without any indication of the context in which it was previously used" (Shuttleworth 2002, 126). Either way, there is "serious danger that the translator will focus too much on isolated sentences [i.e., segments], possibly disregarding the contexts they are embedded in" (Reinke 2013, 40). Especially in the case of short segments, as they may very well have different meanings and hence different translations in different contexts, one should make sure that TM suggestions are fitting with the co-text beyond the segment in preceding or subsequent sentences or chunks or paragraphs of text and/or bring non-text knowledge to bear on the task to fill in any information gaps. Some students thus found it helpful to resort to the "Preview" function of Studio,

whereby they could see the translation they were producing in Microsoft Word (i.e., the translation's real-world setting), outside of the Studio editor. Most TM systems with a proprietary editor of a tabular layout like Studio now provide users with the option to see files outside the editor in one form or another.

When working on "fuzzy matches" and "no matches," the students were instructed to ascertain whether the TM database contained equivalents for the source elements of the fuzzy matches which did not match and for all the source elements of the no matches. That is, the students were told to translate from scratch only what they knew to be new. To determine what smaller pieces of text (known as "subsegments") were new or old, the students had to make use of the concordance feature, which allows one to manually search aspects of the TUs in the TM database.[4] Like Studio, many other brands include this feature, as a means to compensate for TM database matching shortcomings. The following three examples illustrate the limitations of TM database matching. Example 1 shows a modified chron-text question where Trados did not return any fuzzy matches because there were no segments that exceeded the 70 % match threshold. The example shows the source question above the original chron-text question (English CAHPS Question) and the translation (Spanish CAHPS Question) that would have been very useful had it been suggested, given the number of matching elements, which are all signaled in bold:

Example 1 (Source Question)
    In the last 6 months, did anyone from your doctor's office, **clinic**, or CAROLINA ACCESS/MEDICAID **help coordinate your care** from **other health providers** who were not your <u>personal</u>[5] health provider**?**
    (English CAHPS Question)
    In the last 6 months, did anyone from your health plan, **doctor's office**, or **clinic help coordinate your care** among these doctors or **other health providers**?
    (Spanish CAHPS Question)
    En los últimos 6 meses, ¿alguien de su plan de salud, **consultorio médico** o **clínica ayudó a coordinar su atención** entre estos doctores u **otros profesionales médicos?**

In addition to the good amount of directly applicable translated content available (in bold), the modification "<u>personal</u> health provider" could have benefitted greatly from adapting the translation (*profesionales médicos*) of "health providers" (available in the chron-text). Examples 2 and 3 are source segments that were not adaptations of chron-text and did not generate a match from the TM database; they did, however, contain elements (indicated in bold) for which there were translations available in segments of translated chron-text in the TM database. These translations available in the TM database could, of course, have been acceptably applied here as bilingual rel-text:

Example 2 (Source Segment)
A personal **health provider** is the **doctor** or nurse who knows you best.

Example 3 (Source Segment)
This can be a **general doctor**, a **specialist doctor**, a nurse practitioner, or a physician assistant.

In addition to concordancing, the students were encouraged to use the termbase feature, but only where necessary. It is counterproductive to spend time looking up repetitive terms and phrases time and time again and looking through a number of hits to find the needed translation. The advantage of making use of a termbase is that it will signal to the translator the translation of all its entries as they appear in the source text. The students were encouraged to record repetitive units in noncanonical form (Kenny 1999, 70), if that is how they appeared, for efficiency purposes and so that Studio could match and recycle them accordingly.[6] For instance, "while the canonical form of a noun is in the singular, it may appear in the text in the plural, and while a verb may be recorded in the infinitive, it can appear in many conjugated forms in a text" (Bowker 2011, 220). In addition, the students were encouraged to include the longest piece of repetitive text possible to facilitate phraseological consistency in addition to terminological consistency. For example, some students felt it wise to create entries for the repetitive phrases "If yes," and "If no," as their chron-text translations "*Si contestó 'Sí',*" and "*Si contestó 'No',*" might have been tedious to type time and time again and/or difficult to recall verbatim.

Conclusion

After completing this TM system activity, the students had to prepare a reflective paper reporting on the process and integrating the readings and lectures on TM systems. Though most of the students seemed to view the TM system as more a help than a hindrance when it came to consistency, given the set of contextual factors they were tasked with managing, many students pointed out how in a number of instances translating from scratch would have been easier than taking pains to recycle as often as possible someone else's translations, whose quality some students believed they could have improved upon had they not been restricted from doing so. On the basis of these perceptions, it could be said that a context-based approach to TM systems may have also assisted in introducing the students to the realities of the professional sphere of translation (see, e.g., Kenny and Way 2001; LeBlanc 2013), in which "what we work from are increasingly not contextualized fragments of language, with social connotations and the like. What we access and apply are sets of data, lists of linguistic material, or what are elsewhere known as corpora" (Pym 2008, 15).

Overall, the learning approach presented in this chapter is intended to equip learners with the means to develop conceptual control over the technology. More conceptual control rather than less of it is "in general, the way to advance within the profession … Too often, the dominant industry workflows impose their own specific technologies and processes. Only when translators are critically aware of the available tools can they hope to be in control of their work" (Biau Gil and Pym 2006, 19). A contextual framework is practical in that it takes account of aspects relating to translation specifications that are immediately relevant to the translator's work.

I believe that translation technologies instructors who try to encourage critical reflection in their students—and who try to introduce students to how different features of tools might or might not be of much help or which might best be put to use in an integrated fashion—are already working within a framework that is similar to the contextual one presented here, whether or not they realize it; however, the overall advantage

of the notion of a five-dimensional framework is that it fosters an arguably holistic conceptual awareness of the main parameters of a translation brief, and this awareness can be beneficial for TM system learners/users. Moreover, it provides them with a means to articulate those parameters in an operative way as they decide "when" and "why" to use TM systems and "how" to use them in a way that optimally makes simultaneous use of the different modules that they may feature. With an awareness of the contextual circumstances of a TM-mediated situation, a learner may transition from being a passive operator focused on mastering the user steps to a user capable of critically assessing a given translation situation and using the tools methodically. Any approach that advances this transition, whether "context-based" or otherwise, is worth looking into.

Notes

1. García (2015) notes that "there is presently no consensus on an 'official' label" (69). TM systems, which he refers to as CAT (computer-aided translation) systems, "have variously been known in both the industry and literature as CAT tools, TM, TM tools (or systems or suites), translator workbenches or workstations, translation support tools, or latterly translation environment tools (TEnTs). Despite describing only one core component, the vernacular term of TM has been widely employed as a label for a human-mediated process; it certainly stands in attractive and symmetrical opposition to MT [machine translation]. Meanwhile, the CAT acronym has been considered rather too catholic in some quarters, for encompassing strict translation-oriented functionality plus other more generic features (word processing, spell checking, etc.)" (69). I intentionally use "translation memory system" versus "workstation," "workbench" or "TEnT" to emphasize that a translation memory database is at the heart of the system, and other components, such as a concordancer or termbase, are included to compensate for some of the technological shortcomings associated with how this database recycles translations. I could have chosen "translation memory," "translation memory tool," or "translation memory suite" for the same reasons, but "TM" may be misinterpreted as the TM database feature of a TM system, "TM tool" runs the risk of being misinterpreted as one of the modules

included in a TM, and "TM suite" risks ambiguity unlike "system." I intentionally do not use "CAT." On the one hand, it is often used as a superordinate term under which a TM system is just one of the many types of technology that a translator may certainly use as an aid (e.g., Austermühl 2001; Bowker 2002, 2015; Bowker and Fisher 2010; Hutchins and Somers 1992). On the other hand, "the term 'computer-aided translation' (or 'computer-assisted translation') is now a misnomer, since computers are involved in almost all translation jobs, and in a lot of interpreting as well. The term should be replaced by clear reference to the technologies actually involved (e.g., translation memories, machine translation, terminology database)" (Pym 2011b, 77).

2. Killman (2013) analyzed technologies typically used by translators, such as TM systems, machine translation, corpora, termbases, dictionaries, and glossaries, highlighting the specific situations in which different tools may be effectively employed. Killman (2015) carried out an in-depth analysis of how the five contexts may be applied to suggest how the technological aspects of TM systems and machine translation may successfully address context-based issues and to identify lingering problems in newer versions of these technologies.

3. Courses are offered on a rotating basis, which is why different students, depending on the academic semester during which they enroll in the program, might begin their studies with different courses.

4. To aid with this endeavor, we could not make use of AutoSuggest, a predictive typing feature that may allow one to recycle smaller translations that can be applied when working on "fuzzy" and "no matches." Our TM database did not include the minimum of 25,000 TUs necessary to generate an AutoSuggest Dictionary. While AutoSuggest may have the potential to save one from having to perform a concordance search, it relies on whether the user can (partially) remember the translation of the source item in question, because it only suggests words and phrases that start with the same characters as the translation.

5. Underline included in the source file by the clients.

6. In the event that further work were commissioned by the same clients and the termbase populated in this project on the fly needed to be further built on for whatever reason, it is possible to update entries to include as well canonical forms if need be.

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9

Learning Outcomes of Computer-Assisted Translation: Direct Assessment and Self-Assessment

Mónica Rodríguez-Castro

Introduction

It is generally acknowledged that courses on translation technologies or computer-assisted tools (CAT) are an important component of the translation curriculum, especially at the graduate level. The translation profession has undergone a drastic transformation as a result of globalization trends. This, now borderless, industry has an approximate annual revenue of USD 30 billion (Rodríguez-Castro 2015, 30). Particularly, the advent of the Internet and related technological changes, and the adoption of the subcontracting model (DePalma and Beninatto 2008; Dunne 2012) have reshaped the traditional translation process (Rodríguez-Castro 2016) while also resulting in an increase in project volume and complexity, often requiring high levels of subject matter expertise and technical skills (Ehrensberger-Dow and Massey 2014; García 2009; Rodríguez-Castro 2016). These

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trends in the language industry have resulted in new curricular initiatives involving such courses as localization, translation technologies, and translation project management.

Although a course in translation technologies provides essential knowledge about the tools that can be applied during the translation and localization process, this type of course is challenging for students due to its specific interdisciplinarity. This course is not only significantly different from general translation coursework that is mostly related to cultural, literary, or linguistic studies, but is also different from a translation practicum or workshop. Nonetheless, it strengthens the translation graduate curriculum by incorporating translator competences and new content that aims to bridge the gap between translator training and industry practices.

Courses in translation technologies generally serve the purpose of raising student awareness about the translation curriculum, the translation profession, and translation careers while introducing hands-on activities and real-life translation projects. The learning objectives of such graduate courses involve understanding of concepts and application of tools to improve higher-order critical thinking for analysis and problem solving. Furthermore, students are also expected to acquire communication skills (Doehla 2015) that enhance their intercultural and linguistic expertise, and allow them to engage in virtual collaborative workflow. A course in CAT tools also enables students to review their own translation processes in order to facilitate their transition into becoming active professionals in the language industry. Implementing hands-on tasks and projects into the course is generally believed to increase motivation (Blumenfeld et al. 1991; Juliani 2015; Markham et al. 2003; Van Avermaet et al. 2006) as students "learn by doing" (Newell 2003). Since there is no standardized curriculum for translation programs in the USA, the learning objectives and student outcomes can vary significantly from one institution to another. It is therefore essential to evaluate critically the learning outcomes and subsequently use the results for a possible enhancement of the curriculum in translation studies.

Teaching Methodologies and Student Perceptions

Task-based learning (TBL) and project-based learning (PBL) are recognized as student-centered teaching methodologies that enhance student engagement and curiosity (Kelly 2005; Krauss and Boss 2007, 2013), and strongly motivate students (Barell 2007; Blumenfeld et al. 1991). Particularly, PBL is suitable for the development of higher-order thinking, development of skills, and dedication to life-long learning (Bender 2012; Drake and Long 2009). Also, TBL has become prevalent in translation studies over the last decade (González Davies 2004; Hurtado Albir 2001, 2007; Washbourne 2009). During the execution of tasks, the instructor becomes a facilitator (Inoue 2005; Kiraly 2000, 2005) who affords students an opportunity to learn through translation practice and open-ended projects (Bender 2012; Li et al. 2015; Maltese 2012; Mitchell-Schuitevoerder 2010). Likewise, a task-based methodology is also preferred for its dynamism and flexibility since it facilitates the implementation of a sequence of tasks in three phases (Passos de Oliveira 2004; Willis and Willis 1996) that enable "a sound establishment of objectives, a structured design, clear sequencing of teaching units, reflection and an evaluation of the teaching and learning objectives" (Mitchell-Schuitevoerder 2010, 132). Unlike other methodologies that encourage mere repetition of content in a task, this learning approach highlights major concepts learned in class to execute new complex tasks that simulate the real world. Both TBL and PBL facilitate the integration of virtual teamwork, collaborative workflow systems, and interactions (Maltese 2012). PBL also allows the incorporation of oral and written communication components into the course through required oral presentations, reports, reflective essays, system diagrams, and the like (see Li et al. 2015, 4–7; Mitchell-Schuitevoerder 2010, 130 for more sample tasks). More importantly, PBL instruction is readily suitable for a course on translation technologies that has as a goal to equip students

with in-demand technology knowledge and problem-solving skills (Bender 2012; Krauss and Boss 2013; McFalls 2013). These are the main reasons behind choosing these methodologies to facilitate the integration of hands-on activities in an applied multifaceted discipline such as translation studies.

Student perceptions about translation studies and the translation curriculum can vary significantly depending on the exposure that graduate students may have had prior to starting a graduate program. Also, their perceptions may vary if they have previous professional experience in the language industry. While there are traditional means of direct assessment that can be used to measure the achievement of specific learning outcomes, it is important to comprehend student perceptions about the achievement of these outcomes. It is particularly useful to know whether the students themselves believe that the established outcomes are being achieved or not, and also to see the correlation between student perceptions and the assessment data. Using direct means of measurement, such as assessment of projects, is a robust method for quantifying the degree of achievement of a learning outcome, but having a student perspective about the achievement of outcomes can provide valuable information that can be used to improve course evaluation or to make adjustments to the teaching methodology, even at an earlier stage in the semester. This is especially important for a graduate course in translation technologies since students usually find the content to be challenging. Furthermore, measuring student perceptions is crucial when student backgrounds are significantly diverse in terms of their L2 proficiency (oral and written skills), intercultural expertise, and professional experience. Also, assessment of student perceptions allows instructors to evaluate skill growth (Li et al. 2015, 8–9) and may prove to be a valuable tool for the enhancement of the curriculum. Using assessment as the basis for curricular decisions is particularly important in instructional environments where the curriculum may not be standardized, the content being left up to the instructor's discretion. This chapter contributes to the research on assessment by presenting a study that compares the

data from direct assessment with the self-assessment data that are collected from the students in the form of an online questionnaire.

Method

Participants, Course Content, and Learning Outcomes

The data collection, described in the Materials and Procedures section later, was performed in the graduate course TRAN 6003S *Computer-assisted Translating* during Spring 2015. The data were collected in order to assess five learning outcomes (see Table 9.2). All participants (N = 17) voluntarily completed the online questionnaire. Approval was obtained from the Institutional Review Board (IRB) for the Protection of Human Subjects at the University of North Carolina at Charlotte (IRB Protocol #15-02-37).

The course content for the graduate course on translation technologies discussed in this chapter is taught during the first year of the Master's program in Spanish (Translation Track) and includes a wide variety of topics. The course objective is to address the content at an introductory level; therefore, the content has been selected to provide students with a background about the language industry and to introduce them to computer-assisted translation (CAT) tools. Although the course is introductory, it is a stand-alone course on translation informatics, and hence the content becomes dense for students due to (a) their lack of foundational knowledge about the topic since there are no existing prerequisites for the course, and (b) the rapid coverage of tools that are technically complex in a very short span of time (14 weeks). Students are exposed to advanced features of text editors, translation memories, fundamentals of terminology management, monolingual and bilingual web corpora, statistical machine translation, and the localization process. Lastly, students review such crucial phases of the translation process as editing, proofreading, postediting, quality control, and quality assurance using CAT tools.

Materials and Procedures

Project I, Project II, and Deliverables

Two major translation-oriented projects (see examples in Li et al. 2015, 5) and five deliverables with varying levels of complexity are incorporated into the course. Project I consists of translating a medical or legal text using one editor with a clearly defined sequence of steps. The project requires the integration of translation memory applications and terminology tools. Students write a reflective paper assessing the advantages and disadvantages of implementing translation memories in the translation process. Project II consists of the localization of an executable file (.exe). Students translate and localize this file, and the project is open-ended. Subsequently, students write a paper where they discuss lessons learned after project completion. They are required to carefully reflect on and evaluate translation processes, internationalization, and localization challenges. For instance, students pay special attention to resizing dialog boxes, accelerator keys, menus, and localized screen captures, and to important content associated with linguistic, cosmetic, and functional testing of the localized product. Unlike the two projects mentioned earlier, the five deliverables require a maximum of 10 hours of effort and practice in a laboratory setting. These five deliverables are outlined as follows: (1) Alignment using web corpora (bitexts) and file conversions; (2) Implementation of a translation memory; (3) Terminology management using SDL Multiterm™ and final UI bilingual glossary; (4) Postediting; and (5) Translation of strings using SDL Passolo™ and linguistic testing of the localized product.

Projects I and II are executed in teams of three students and students are given up to five weeks to complete each project. The five deliverables are expected to be completed within one week. Project II requires an in-class project demonstration. The content from the deliverables is intertwined with both Project I (mid-semester) and Project II (end of semester). For instance, the content for week 4 includes translation memories. Tasks designed for the laboratory component of the course require the integration of a translation memory using MemoQ™ software.

Students go through the following steps: (a) project preparation using MemoQ™; (b) creation of a translation memory; (c) populating the translation memory using web corpora and/or local glossaries; (d) opening and implementing the translation memory, and (e) collaborative resource sharing. Since Project I also requires the implementation of a translation memory during a lengthy translating process, students are able to gradually assimilate this content.

The contact time for the course is 165 minutes per week and is worth 3 credit hours. The first 60 minutes of class time are dedicated to discussion of reading assignments. The rest of the contact time is spent doing hands-on practice in a laboratory setting.

Project I is actually introduced at the beginning of the semester and students are informed that the execution of Project I is linked to information from deliverables 1–3. Students become familiar with advanced features of MS Office Suite and major file extensions (CSV, TBX, TMX, XLIFF). Weeks 2 and 3 deal with bilingual alignment, creation of bitexts in conjunction with creation and population of translation memories, then terminology management is integrated into the translation process. Subsequently, task complexity is increased until students begin to handle more sophisticated files such as applications and help files. Students progressively develop professional skills including project management, teamwork skills, risk management in the translation workflow, and they are introduced to preliminary concepts of quality control and quality assurance. A detailed outline of the course content is illustrated in Table 9.1.

The delivery of the content, listed in Table 9.1, over a 14-week period may be overwhelming for students. A major goal of this course is to get students to understand the role of a translator in the translation workflow, while enhancing their communication, problem-solving, and professional skills. The learning outcomes identified for the graduate course in CAT tools are outlined as follows. Students will:

1. Develop an ability to function and communicate effectively in virtual multidisciplinary and multicultural teams
2. Identify translation and localization problems, and solve them by implementing CAT tools and corpora

Table 9.1 Course content outline for computer-assisted translating[a]

Week 1	Overview of language industry; overview of cloud-based computing and translation technologies; review of translation process; project workflow and management	
Week 2	Microsoft Office Suite, advanced features; file preparation and conversion	Deliverable 1
Week 3	Bilingual alignment & Web corpora	
Week 4	Translation Memories	Deliverable 2
Week 5	Terminology Management	Deliverable 3
Week 6	Translating using CAT tools (SDL Trados Studio™)	
Week 7	Translating using CAT tools (MemoQ™)	Project I
Week 8	Translating and proofreading using CAT tools (Wordfast Anywhere™)	
Week 9	Reviewing, Editing & Proofreading using CAT tools	
Week 10	Machine Translation and Machine-Aided Translation	
Week 11	Postediting	Deliverable 4
Week 12	Localization of a sample resource file using SDL Passolo™	Deliverable 5
Week 13	Localization of a sample resource file using SDL Passolo™ II	Project II
Week 14	QA (quality assurance) & QC (quality control) in localization projects	

[a]This is the course name that is listed in the current catalog of the University of North Carolina at Charlotte for TRAN 6003S. Depending on the specific university, this course may also be seen under names such as Computers in Translation, Computer-Aided Translation, and Teaching CAT tools

3. Integrate translation memories, terminology management applications, and corpora in the translation and localization processes
4. Develop an ability to edit, proofread, and postedit multilingual texts and present content in a culturally acceptable format following QA and QC industry standards
5. Develop recognition of the need for, and an ability to engage in, life-long learning

As mentioned earlier, the two projects are completed in teams. Each team is required to provide written status reports and a final report. Project teams are also asked to make an oral presentation for Project II. The scope of Project I is designed in such a way that it has specific targets and a well-

Table 9.2 Learning outcomes (LOs) mapped to deliverables and projects

Learning outcomes (LOs)	Deliverable/project
1. Ability to function and communicate effectively in multidisciplinary and multicultural teams[a]	Deliverable 3, 4, 5
2. Ability to identify translation and localization problems, and solve them by implementing CAT tools and corpora	Deliverable 1, 2, 3, Project I
3. Ability to integrate translation memories, terminology management applications and corpora to translation and localization processes	Deliverable 2, 3, Project II
4. Ability to edit, proofread, and postedit multilingual texts and present content in a culturally acceptable format following QA and QC industry standards	Deliverable 4, 5
5. Ability to engage in, and recognize the need for, life-long learning	Project I, Project II

[a]Due to the nature of translation projects, translators often work in teams of experts from multiple languages and cultural backgrounds. Furthermore, translators are involved in teams that consist of terminologists, editors, proofreaders, quality assurance reviewers, and desktop publishing experts. Translators communicate with such key stakeholders as project managers and the end client

defined process to achieve the project objectives. However, Project II (a project submitted at the end of the semester) is open-ended, and students are required to include a literature review and understand the peculiarities of the localization process before they can successfully localize the executable file. The assessment map used for direct assessment of each learning outcome can be seen in Table 9.2.

Student Questionnaire

Students anonymously responded to an online questionnaire with 20 questions (see Appendix 1) using a 1–5 Likert scale ranging from 1 (strongly disagree) to 5 (strongly agree). The 1–5 Likert scale is used to gather quantitative data in addition to the qualitative data gathered from individual answers. A trial of the questionnaire was administered during the fourth week of the semester in order to assess potential ambiguity of some questions. The final version of the questionnaire was administered in the 14th week of the semester.

Analysis

Student grades from the deliverables and projects listed in Table 9.2 were used for direct assessment of learning outcomes (LOs). The aggregated dataset for direct assessment has been included in Appendix 2. The achievement of outcomes is measured by using a performance indicator. This indicator calculates the percentage of students achieving cumulative grades that are higher than the group average for a specific learning outcome from the aggregate of respective deliverables and projects. For example, if a performance indicator is calculated as 71, as in the case of LO V, it means that 71% (12 out of 17) of the students have met the outcome (see example for LO V in Appendix 3). In the case of LO V, students were assumed to have met the learning outcome if the score from averaging Project I and Project II was 85 or higher. The cutoff score of 85 was established conservatively as it is a slightly lower figure than the group average (86.69) for Projects I and II. The cutoff score to calculate the performance indicator for each learning outcome is different as each LO is associated with different sets of assignments (see Table 9.2).

A direct assessment of each outcome was mapped with student performance data from specific deliverables and projects, as listed in Table 9.2. These data were subsequently compared to the questionnaire results collected from the students.

Furthermore, the Cronbach alpha is a coefficient of reliability that is generally used to measure the internal consistency of a test score for a sample of data collected from a questionnaire and is often used in social sciences and translation studies. The value varies between 0 and 1. The higher the value, the better the instrument validity is considered to be. The Cronbach alpha coefficient for the entire instrument has been calculated to be 0.90.

Results

The mapping between learning outcomes and questionnaire items is listed in Table 9.3. Each learning outcome is mapped to specific questions from the questionnaire.

The response to the questionnaire was used as an indirect means of assessment based on student perceptions. Student perceptions about

Table 9.3 Learning outcomes mapped to questions

Learning outcomes	Questionnaire question
LO I	1, 7, 9, 11, 16
LO II	2, 5, 12, 15
LO III	3, 4, 8, 19
LO IV	13, 18
LO V	6, 10, 14, 17, 20
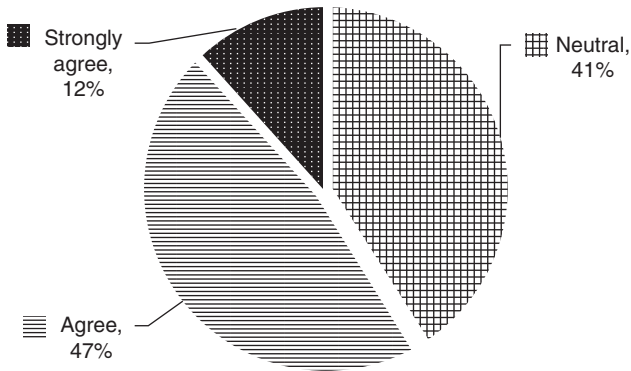
Fig. 9.1 Questionnaire response—Question 1

their achievement of each outcome were based on the aggregate from the respective questionnaire questions (see Table 9.3). The mapping outlined in Table 9.3 allows for a quantification of the questionnaire results that can be statistically analyzed. Furthermore, as can be observed in the list of questions (see Appendix 1), related questions were asked multiple times in order to strengthen the instrument's internal validity.

For the sake of brevity, four questions have been selected to showcase the responses to some of the questions. Some of these responses are illustrated in Figs. 9.1 through 9.4. For LO I, 59% of respondents strongly agree (Likert scale 5) or agree (Likert scale 4) with the statement in question #1. As can be seen in Fig. 9.1, 41% of respondents show a neutral response (Likert scale 3) regarding group work leading to an improvement in their ability to participate in a team project.

When students are asked to indicate their level of agreement or disagreement on whether skills learned in the course will allow them to identify translation problems and solve the problems using CAT tools (question #2 in Fig. 9.2), 100% either strongly agree or agree (Likert scales 4 and 5).
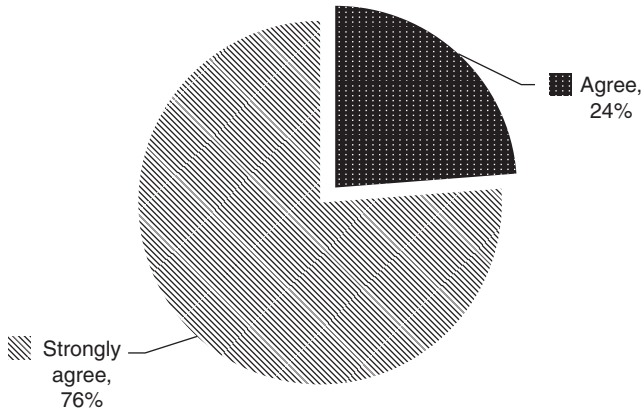
Fig. 9.2   Questionnaire response—Question 2
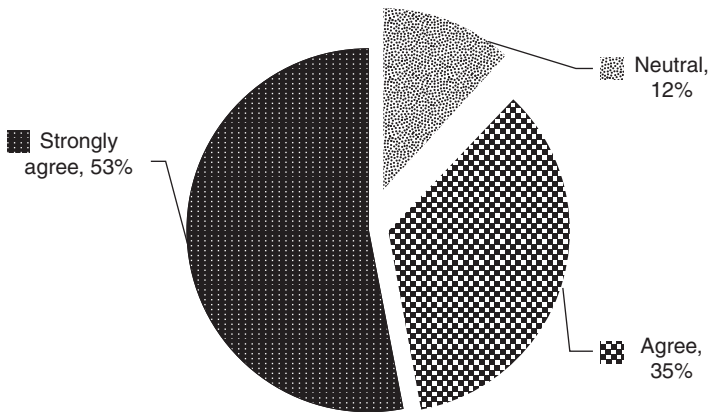
Fig. 9.3   Questionnaire response—Question 19

Figure 9.3 shows that 88% either strongly agree or agree (Likert scales 4 and 5) with recognizing that topics covered in the course taught them to go through a step-by-step approach for integrating localization tools in translating a help file and an executable file. The neutral response of 12% suggests that some students were not able to follow the localization process.
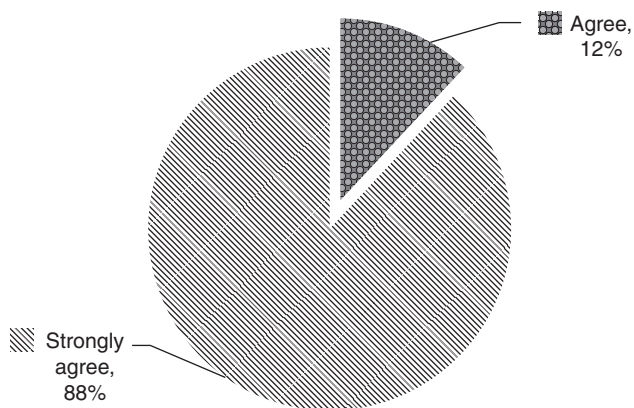
Fig. 9.4   Questionnaire response—Question 14

Table 9.4   Learning outcomes—Questionnaire results

Learning outcomes	Mean	Standard deviation	Median
LO I	4.06	0.39	3.91
LO II	4.49	0.17	4.41
LO III	4.47	0.07	4.41
LO IV	4.18	0.00	4.18
LO V	4.79	0.10	4.82

For learning outcome V, Fig. 9.4 demonstrates strong agreement with the recognition of the importance of continuous learning about new techniques, technologies, and tools in order to be successful in a translation career.

The aggregate results from the questionnaire for each outcome are listed in Table 9.4 using basic descriptive statistical measures.

As can be observed in Table 9.4, column of means on a 1–5 scale, student responses show high levels of agreement, particularly in the case of learning outcomes II, III, and V. However, standard deviations show that the variability of responses is relatively high for LO I. This suggests some dissatisfaction in the achievement of skills for communicating effectively on multidisciplinary and multicultural teams. This is reflected in a high

level of disagreement in the responses to questions 7 and 16. One student disagrees and three students show a neutral response to question 16. Additionally, seven students show a neutral response toward enhancement of written communication skills. These results are further correlated with the data from direct assessment (Fig. 9.5).

Table 9.5 shows the results for all five learning outcomes that are being investigated in this study. These results are gathered from the direct assessment as per the mapping illustrated in Table 9.2. These results aggregate the data for the entire group of students enrolled in the course, and the performance indicator is the percentage of students scoring higher than the statistical average for the deliverables used to evaluate each learning outcome (see Table 9.2). An example of the performance indicator for LO V is shown in Appendix 3. As can be observed in Table 9.5, the performance indicator for LO V (ability to engage in and recognize the need for life-long learning) is the highest (71%), whereas LO I (ability to function and communicate effectively in multidisciplinary and multicultural teams) and LO IV (ability to edit, proofread, and postedit multilingual texts and present content in a culturally acceptable format following QA and QC industry standards) exhibit the lowest performance indicators (47%).

The performance indicator results seem to corroborate the trends of the self-assessment reported by the students, specifically for the first
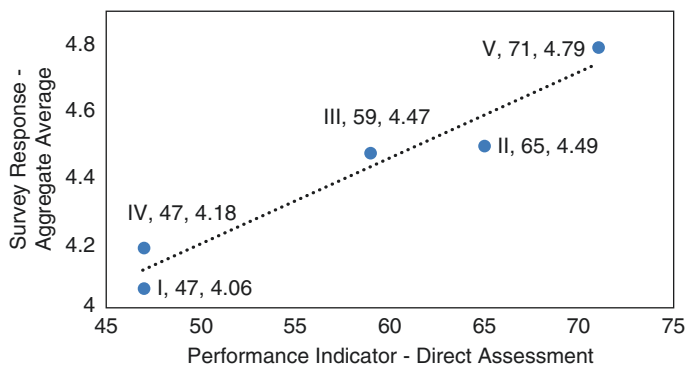
Fig. 9.5 Comparison—Self-assessment versus direct assessment

Table 9.5 Learning outcomes—Direct assessment

Learning outcomes	Performance indicator (%)
LO I	47
LO II	65
LO III	59
LO IV	47
LO V	71

learning outcome pertaining to communication skills and workflow among team members. Additionally, the self-assessment data show that students do not feel that they have improved their ability to edit, proofread, and postedit multilingual texts in teams in deliverable 4. It may be noted that students do not seem to have enjoyed having a prescribed process for performing virtual editing and postediting tasks for deliverable 4. However, the final project was cumulative in that students had the opportunity to integrate the skills acquired in previous deliverables and Project I. In fact, the overall level of professional and communication skills shows an improvement at the end of the semester.

Figure 9.5 plots the performance indicators for each learning outcome listed in Table 9.5 against the mean aggregate shown in Table 9.4. A low performance indicator signals a low level of learning outcome achievement. A low mean value from self-assessment indicates student dissatisfaction with the outcome as expressed in the online questionnaire. The analysis performed for this study indicates that the results of the students' self-assessment are directly correlated with the direct assessment of each outcome in terms of a trend line (see Fig. 9.5). The calculated Pearson correlation coefficient between the mean in Table 9.4 and the performance indicator in Table 9.5 is 0.968, further underscoring the validity of the relationship between the two data sources used to evaluate the achievement of learning outcomes in this study. Although the correlation coefficient does not establish a relationship of causality and does not account for variability, it can be safely concluded that there is a direct correlation between self-assessment and direct assessment of each learning outcome.

Discussion

It is important to highlight that learning outcomes I (ability to function and communicate effectively in multidisciplinary and multicultural teams) and IV (ability to edit, proofread, and postedit multilingual texts and present content in a culturally acceptable format following QA and QC industry standards) have a performance indicator of 47 (see Table 9.5), considerably lower than the indicators for other outcomes. An example of student self-assessment for LO I was illustrated in Fig. 9.1 (questionnaire question #1), where 41% of respondents do not seem to be optimistic about having improved their communication skills in virtual teamwork for deliverables 3, 4, and 5. Due to the significant differences in student backgrounds, it may be concluded that a number of students may have benefited from additional hands-on tasks over the course of the semester in order to improve their ability to edit, proofread, and postedit multilingual texts, and needed more training to present content in an acceptable format following QA and QC industry standards.

The data from direct assessment suggest that writing skills may not be at the level that is required for professional communication in today's language industry. This result correlates with the students' perception of their performance as weak in learning outcomes LO I and IV, as they acknowledged that virtual teamwork and the postediting tasks were challenging.

By contrast, the aggregate for outcome V yields the highest mean and a very low standard deviation, both indicative of overall student satisfaction with the achievement of this outcome. This could be attributed to the fact that this outcome was predominantly measured through the two major course projects, in which students had invested more effort and time. Unlike the case with the deliverables, which required engagement with new processes and knowledge, when faced with the two projects, students had already acquired the necessary knowledge and tools to complete them successfully and with less effort.

The comparison between direct assessment and student perceptions of learning outcomes achievement provides an interesting insight into what is projected as a learning outcome and to what extent those ideal outcomes are achieved. Student self-assessment of each outcome is seen to generally correlate with the results from direct assessment. Particularly, students seem to indicate a weakness with the achievement of specific outcomes. The learning outcome pertaining to communication and professional skills for teamwork shows weak results, as identified by direct assessment of this outcome. Student self-assessment also corroborates this finding. This could be attributed to a wide variety of Spanish proficiency levels among the student population; as a result, some students struggled with a few deliverables during the semester. It is observed that 41% of the participants showed a neutral response toward improvement in communication skills in virtual teamwork for deliverables 3, 4, and 5.

More importantly, the results suggest that a high percentage of students did not achieve some of the learning outcomes, which is quite common in stand-alone courses that require high levels of software literacy. A possible means of overcoming this challenge is by adopting a holistic approach to curriculum design by establishing a hierarchy of prerequisites that enhance translator technical skills earlier in translator training. This would result in a scaffolding approach to curriculum design that can significantly enhance student learning.

Results from the analysis indicate that student self-assessment can be used by instructors as an effective means of indirectly assessing and interpreting outcomes. The findings suggest that self-assessment may prove to be a valuable tool to monitor student learning and the weaknesses of course design (syllabus). Taking into account student self-assessment might help in designing an early intervention plan to reconfigure course content and redesign content/lesson planning. A case in point is deliverable 4, which is an assignment that helped the instructor to identify students' weaknesses with communication and professional skills. While the timing of deliverable 4 did not allow for timely intervention, the results

of the study will be useful to make adjustments in future iterations of the course. Indirect evaluation of outcomes at an early stage during the semester can be used to modify deliverables, course content, and syllabus. Similar approaches have been discussed in the existing literature concerning early student engagement in their own learning process (Hanson and Williams 2008).

Conclusion

Because of the increasing need for a sophisticated skillset, understanding specific expected learning outcomes may allow students to take ownership of their learning process, thereby becoming more autonomous learners at an early stage in their academic program. Furthermore, the nature of today's language industry and its dynamic work environments is such that it requires students to be active learners who recognize the need for continuous professional development in order to remain competitive in the job market. Understanding how the language industry operates as well as becoming life-long learners are two goals that necessarily have to guide the design of learning outcomes so that students may learn how to respond quickly to necessary changes and challenges that they will encounter in any work setting.

Understanding the different perspectives brought to bear by direct assessment and self-assessment for any course may sharpen an instructor's insight on learning outcomes and how to operationalize them. The approach adopted in this study can be utilized for research on courses that require students to transition from traditional coursework to courses that require a sophisticated technical skillset. Future studies may focus on testing some of the learning outcomes in an experimental setting with a control group. The study of learning outcomes could also be effected by combining three different methods of data collection, namely self-assessment, reflective journals, and focus groups.

Appendix 1: Online Questionnaire

Q1	Working in project teams for TRAN 6003S has improved my ability to participate in group work
Q2	Skills learned in TRAN 6003S will allow me to identify translation problems and solve them using CAT tools
Q3	Topics covered in TRAN 6003S have taught me to go through a step-by-step approach for integrating tools in the translating and localization processes
Q4	Project work in TRAN 6003S has improved my ability to exchange a wide variety of tools (TM, terminology) that can be used in the project with my project team
Q5	Project work in TRAN 6003S has improved my ability to create, populate and use a translation memory while translating
Q6	I recognize that engaging in life-long learning is important in a translation career
Q7	Projects and assignments for TRAN 6003S have improved my written communication skills
Q8	Project work in TRAN 6003S has improved my ability to integrate more tools in a project
Q9	I believe that strong professional and communication skills strengthen a project team
Q10	Assignments in TRAN 6003S have helped me in understanding the importance of learning about new things in the translation profession
Q11	I believe that developing strong communication skills is necessary to be successful in a translation career
Q12	Project work in TRAN 6003S has improved my ability to examine linguistic and cultural problems and apply localization problem-solving techniques
Q13	Project work in TRAN 6003S has improved my ability to edit, postedit, or proofread a project following QA and QC standards
Q14	I believe that continuously learning about new techniques, technologies and tools is important in a translation career
Q15	Project work in TRAN 6003S has improved my ability to implement terminology management (e.g., import/export glossaries) while translating
Q16	Deliverables in TRAN 6003S have improved my overall professional skills (e.g., submitting projects in a professional manner)
Q17	I know more about professional translation than I did at the beginning of the semester
Q18	Topics covered in TRAN 6003S have taught me to go through a step-by-step approach for editing and postediting a text
Q19	Topics covered in TRAN 6003S have taught me to go through a step-by-step approach for integrating localization tools in translating a help file and an executable file
Q20	I understand that development of skills for continuous learning is extremely important

Appendix 2: Direct Assessment Data—Student Deliverables

Participant number	Deliverable 1	Deliverable 2	Deliverable 3	Deliverable 4	Deliverable 5	Project I	Project II
1	84.5	87.5	72.5	67	81	80	76.13
2	97	95	70	84	87	95	91.3
3	97	05	90	80	88	95	86.84
4	97	95	86	79	87	93	89.52
5	97	90	81	79	86	97	91.3
6	97	92.5	79	75	84	94	80.59
7	97	95	80	76	87	90.5	82.82
8	87	95	82	74	80	85	86.84
9	97	87.5	81	63	78	81	69.43
10	92	90	70	56	73	71	78.36
11	97	92.5	91	76	88	94	89.07
12	97	87.5	84	76	85	93	89.07
13	92	87.5	91	72	86	81	82.82
14	97	90	92	73	87	88.5	82.38
15	94.5	92.5	80	75	79	96	91.3
16	70	87.5	86	60	82	78	85.05
17	87	92.5	89	81	87	93.5	89.07
Mean	92.76	91.32	82.62	73.29	83.82	88.56	84.82
Std. deviation	7.23	3.08	7.08	7.65	4.30	7.73	6.11
Median	97	92.5	82	75	86	93	86.84

Appendix 3: Performance Indicator Data—Learning Outcome V

Participant number	Project I score	Project II score	Project I and II score average[a]
1	80	76.13	78.06
2	95	91.3	**93.15**
3	95	86.84	**90.92**
4	93	89.52	**91.26**
5	97	91.3	**94.15**
6	94	80.59	**87.29**
7	90.5	82.82	**86.66**
8	85	86.84	**85.92**
9	81	69.43	75.21
10	71	78.36	74.68
11	94	89.07	**91.53**
12	93	89.07	**91.03**
13	81	82.82	81.91
14	88.5	82.38	**85.44**
15	96	91.3	**93.65**
16	78	85.05	81.52
17	93.5	89.07	**91.28**
Group mean	88.56	84.82	86.69
Cutoff score average			85

[a]The boldfaced scores (12 out of 17 or 71%) are the same or above the cutoff score average of 85. Therefore, the performance indicator for LO V is 71

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10

Body Language Awareness: Teaching Medical Spanish Interpreting

Diana Ruggiero

Nonverbal communication such as body language, alongside speech, factors significantly in human communication. Yet, while interpreting studies and training manuals thoroughly problematize linguistic issues, they fail to consider how body language is likewise implicated in the process and outcomes of interpretation. This chapter considers how an awareness of body language might better inform the practice and products of interpreting. Through a consideration of three scenarios involving varying degrees of body awareness in a medical Spanish context, this chapter problematizes body language in interpreting, presents a model for incorporating body language awareness, and suggests educational strategies for developing and practicing body language awareness in interpreter training. Given the increasing diversity of languages and cultures as a result of globalization, such sensitivity on the part of interpreters is crucial in providing more effective and better quality service and care for patients and clients.

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The increasing flow of people across national political boundaries and the ever-blurring distinction between the local and the global make vital adequately trained and skilled interpreters. Within the United States, foreign language (FL) programs at post-secondary institutions have responded to this reality through the expansion and development of interpreting curricula in the area of languages for specific purposes. Though this is a positive and much needed development within FL programs, body language, a form of nonverbal communication, is an often overlooked aspect of interpreter training that, depending on the context, may have significant implications for the outcome of the services facilitated by the interpreter.

In what follows, I will address several elements that are present in the role of body language in the interpretation process and how language instructors might implement body language awareness into existing interpreting courses and coursework. The issue of body language and interpreting is framed specifically within the context of medicine and a medical Spanish language course. Briefly addressing the need for body language awareness in interpreting, I present an analysis of three hypothetical scenarios involving Spanish language interpreting within a medical setting as a means of illustrating potential challenges. Lastly, this chapter presents ways, in addition to role-playing, that educators might find useful for the implementation of body language awareness in interpreter training.

Toward a Consideration of Body Language in Interpreting

The role of the interpreter in the communication event is by now sufficiently problematized in the literature on interpreting hailing from sociology, anthropology, and sociolinguistics over the past three decades (Angelelli 2014). Collectively, this scholarship shows how the interpreter, as a "co-constructor of the interaction" (4), functions as an agent rather than as a passive figure in the process of the exchange. This is so, in part, by virtue of various sociological factors (i.e., institutional, cultural, ethnic, racial, and cultural factors) consciously or unconsciously informing

the power dynamics between the interpreter and the respective speakers. The interpreter's agency role also stems from decisions made by the interpreter, again whether consciously or unconsciously, during the process of interpreting. For example, Mason and Ren (2014) illustrate how seemingly minor additions or omissions in interpreting, as well as the gaze of the interpreter, reveal the various power relations evident between the interpreter and the speakers. Mason and Ren also reveal the relative impact such minor linguistic and behavioral decisions made by the interpreter can have on the overall meaning co-constructed in the communication event and, as a result, on the impact of the experience for all the speakers involved.

Despite the realization that interpreters are agents in the co-construction of meaning, there remains a disconnect between sociological and other linguistic, cognitive, and psychological understandings of and approaches to interpreting. With few exceptions, and as a result of differing disciplinary research interests, questions, theories, and methods, this scholarship focuses largely on linguistic and cognitive processes involved in interpreting events where regard for social and cultural factors is barely present or nonexistent (Garzone 2002; Sager 1997). How fidelity is negotiated in the mechanics of interpreting meaning from one language to another is among the primary concerns that emerge from linguistic and cognitive approaches. Significantly, these studies problematize meaning production in interpreting at the level of the target speech (the linguistic product of interpreting) whereas sociologists and anthropologists do so at the level of behavior (the process of interpreting).

While there is still more work to be done in the area of teaching about the role of culture in the process of interpreting, some of the available scholarship may prove useful to raise FL educators' awareness of how cultural factors frame the dynamics and outcomes of interpreting. It also makes them aware of the need for incorporating culture into the training of interpreters. Despite this body of research, mostly linguistic and cognitive concerns with meaning and the mechanics of interpreting are the focus of interpreter education programs and training manuals (Angelelli 2004). This much is evident in the relative absence of the interpreter, or the interpreter's invisibility, in the interpreting scenario (see also Mason and Ren 2014).

Role-playing, as a pedagogical approach to raising body language awareness in language interpreting, may be used as a bridge between the two distinct academic understandings of and approaches to interpreting discussed above, the sociological and the linguistic/cognitive, in considering the body, specifically body language and body positioning, as yet another significant factor in the production and negotiation of meaning in oral communication. Indeed, the body in interpreting studies and interpreter training manuals receives cursory attention. The few studies that do consider the relationship between the body and interpreting, however, suggest that body language does inform the outcomes of interpreting. As Poyatos (1997) notes, oral communication is made possible by the interaction of various sign systems, including audible and visible ones such as language, paralanguage, and kinesics. Inattention to how these systems work together to produce meaning, observes Poyatos, can result in miscommunication (266). This point is aptly illustrated in Viaggio's (1997) and Weale's (1997) respective discussions of kinesics and other nonverbals in conference interpreting. As they observe, lack of visual cues, especially in cross-cultural contexts, can make the process of interpreting that much more challenging. Despite these notable exceptions, however, the body remains insufficiently problematized in the literature on interpreting.

As a pedagogical method, role-playing has proven useful to the teaching and learning process within several fields. It is a common teaching tool in the fields of counseling, medicine, and business, where it is used to help students learn the necessary skills needed to navigate the complexities of interpersonal communication (Binder 2013; Cox and Dufault 1993; Tolan and Lendrum 1995). Many of the benefits of role-playing identified by Binder, for counseling specifically, can be extrapolated to the interpreting context, namely instructors' ability to more accurately assess trainee skills, to model and to provide practice of skills and techniques, and to raise awareness of how nonverbal communication and other behaviors impact patient and caregiver interaction. As in the counseling context referred to by Binder, role-playing in other fields is based upon real-life scenarios that are designed to meet specific learning objectives (Tolan and Lendrum 1995). These scenarios focus on the practice of interpersonal communication skills in a life-like, yet controlled,

environment where students are allowed to make mistakes and learn from them. Role-playing therefore allows for the integration of theory and practice. As Tolan and Lendrum note, "role play highlights the difference between how people *think* they are communicating and how their communication is perceived by others, …" (3). The scenarios presented below are therefore intended to help students realize the extent to which body language informs the outcomes of a given interpreting scenario.

Admittedly, more empirical research is needed to determine the full extent and degree to which body language is related to meaning production in interpreting. In the absence of this research, however, the following seeks to contribute to the current academic discussion on interpreting by considering the practical implications of body language for the practice and teaching of interpreting.

How Body Language Contributes to Face-to-Face Communication

In *Nonverbal Communication in Human Communication*, Knapp et al. (2014) tentatively define nonverbal communication as "communication effected by means other than words" (8). Body language, they observe, is one among many nonverbal elements, such as gestures, intonation, accent, register, and facial expressions that, alongside speech, constitute communication.[1] Taken as a whole, nonverbal and verbal elements within a speech event produce rich layers of interpretation and meaning that implicate both a sender and receiver as well as culture and cultural differences. The complexity of how nonverbal and verbal elements interact and how the sender and receiver of an intended message negotiate to produce meaning as well as how the brain interprets nonverbal cues constitutes the bulk of academic inquiry into the question of nonverbal communication. The ideas presented here build on the premise that communication involves more than speech and that nonverbal elements such as body language are significant in so far as they inform meaning in dialogic interactions.

Considering the role of nonverbals in communication, it is surprising to note the near absence of their mention in academic discussions of

interpreting. The few studies and manuals that do acknowledge and engage nonverbals do so in a cursory and uncritical fashion, leaving much of the implications of body language and nonverbals for interpreting theory and practice assumed and unproblematized.[2] Furthermore, the lack of attention to the issue of body language in training manuals and policies leaves educators and students susceptible to potentially costly errors in interpreting.

Given that interpreters are responsible for communicating meaning across linguistic and cultural boundaries and given the host of verbal and nonverbal interactions involved in the production of meaning within a given speech event, it stands to reason that interpreter training must include an awareness of and sensitivity toward the role of body language as well as other nonverbals in the process of interpreting. For the interpreter, this means developing an awareness of culture-specific body language and other culturally situated nonverbal cues, gaining an understanding about the role of nonverbals in communication, and learning how to apply this knowledge in a practical or professional context.

Here, body language is defined as the total sum of gestures, postures, and facial expressions an individual consciously and/or unconsciously employs in the process of communication (whether with or without spoken speech and verbal cues). As a means of generating awareness of body language in interpreting, the following discusses three hypothetical scenarios illustrating how body language awareness and a lack thereof might impact the interpreting experience and outcome for patients and caregivers in a medical Spanish context. These scenarios and their scripts have been written by this author. They represent a synthesis of real-life interpreting events that the author has witnessed and they have been used in a Medical Spanish interpreting course taught by this author. They are presented ethnographically so as to convey the possible scope and impact that interpreters' body awareness may have on the interpreting outcome. The first two scenarios serve to illustrate and problematize body language in interpreting. Given their objective, they are intended to be used solely for the purposes of analysis and discussion. The objective of the final scenario, however, is to demonstrate how an awareness of body language on the part of the interpreter might inform the interpreter's choices in positioning, gaze, and use of body language. As such, it provides a poten-

tial model for how interpreters and language educators might put into practice awareness of body language in professional and educational contexts. The final scenario may therefore be suitable for adaptation as a "projected role-play" exercise (Tolan and Lendrum 1995, 27).[3]

Role-Playing in a Medical Interpreting Spanish Class

The scenarios presented in Appendices 1 through 3 represent three variations of a single scenario. As illustrated in the scripts, body language awareness has implications for four interrelated aspects of the interpreting process: the positioning of the interpreter relative to the patient and the caregiver; the positioning of the caregiver and the patient; the posture of the interpreter; and the choice of voice (i.e., first versus third person). The first scenario employs the third person, which consists of a paraphrasing approach to interpretation (i.e., "she-said"/"he-said") without consideration for how body language impacts the interpreting process; the interpreter imitates the body language of the patient and the caregiver and inadvertently adds her own body language to the communication process. The second scenario incorporates the first-person, verbatim interpretation (i.e., fidelity of content as well as form) and illustrates unawareness of body language; the interpreter here likewise imitates the patient's and the caregiver's body language, though exaggerated, and unconsciously adds her own as she interprets. The third one showcases interpretation in the first person with accompanying body language that exemplifies awareness of well-suited body language; the interpreter adopts a neutral stance and directs the caregiver and the patient to focus their attention and gaze toward one another, thus establishing a dialogue. The interpreter then also focuses her attention on the patient's and the caregiver's body language in addition to their speech (see Figs. 10.1, 10.2 and 10.3 for an illustration of communication flow in each scenario). As illustrated in these figures and shown later in the section Comparing the Three Scenarios, an awareness of body language on the part of the interpreter leads to a more effective and less confusing dialogue between the caregiver and the patient. Though all three scenarios occur within

Fig. 10.1   She-said/he-said scenario (without body language awareness)

Fig. 10.2   First-person scenario (without body language awareness)
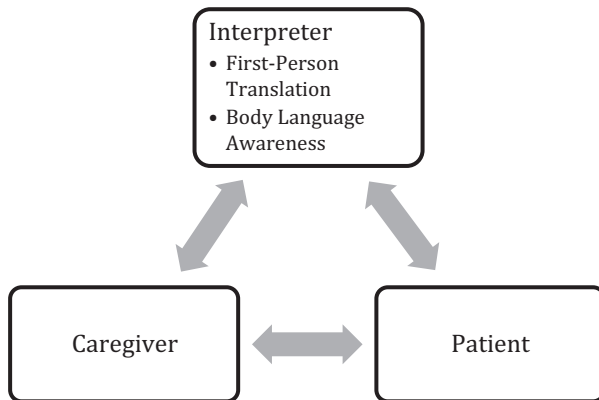
Fig. 10.3   First-person scenario (with body language awareness)

a medical Spanish language interpreting context between the patient and the caregiver, the principles that operate in the interplay between dialogic speech and body language can be extrapolated to other languages and professional contexts.

Comparing the Three Scenarios

As shown in the three scenarios (see Appendices 1 through 3), body language can have significant implications for the process and outcomes of interpreting. In the first scenario (Appendix 1), the interpreter's lack of awareness concerning body language led to awkward dynamics between the patient, caregiver, and interpreter.[4] The positioning of the interpreter alongside the medical doctor alienated Elena (patient's mother) and Juan (patient) from the caregiver and the interpreter, making Elena even more uncomfortable and nervous. Furthermore, the use of the third person on the part of the interpreter drew the focus of the conversation away from the patient to the interpreter herself. This misdirection resulted in a breakdown of the nonverbal communication between Elena, Juan, and the medical doctor, who communicated directly with the interpreter instead of dialoguing with Elena and Juan. The unintended consequence of this nonverbal communication disruption was that the patient and the caregiver got distanced from one another. A lack of direct nonverbal communication between Elena, Juan, and the caregiver is likely to have compromised the opportunity to establish trust and empathy. It also led to confusion over the actual translation itself. The interpreter also introduced another layer of meaning to the original verbal message as she added her own body language to the already paraphrased message. Lastly, Elena's limited agency was exacerbated by the interpreter's lack of patience and inability to establish rapport and empathy with Juan and Elena. The end result was an unsatisfying care experience with possible health implications for Juan's emergent and undiagnosed symptoms.

The same communication problems exist in the second scenario (Appendix 2), even though care is taken on the part of the interpreter to translate more faithfully the content as well as form of the words spoken. Just as in the first case, a lack of empathy and trust results from the positioning of the interpreter and from the lack of nonverbal communication between the patient and the caregiver. Here too, the interpreter adds additional layers of meaning to the interpretation in unwittingly adding her own body language. This leads to a moment of distraction, confusion, and misunderstanding at the beginning of the scenario, which causes Elena greater stress and concern. As in the first scenario, the doctor's and the

interpreter's impatience leads to a neglectful dismissal of Elena's concerns, thus adversely impacting the interpreting event. This is most evident in the interpreter's own body language, which reveals impatience and lack of empathy. In the end, the confusing interpretation likewise leads to an unsatisfying and potentially harmful care experience for the patient.

The third and final scenario (Appendix 3) illustrates how an integration of body language awareness can make for better interpreting and for a more satisfying care experience. Trust and empathy are immediately established between the interpreter and caregiver, on the one hand, and Elena and Juan, on the other, as the interpreter gathers potentially helpful background and contextual information and explains the interpretation process. This has the immediate effect of setting Elena at ease. Likewise, the interpreter ensures that empathy and trust are established between the caregiver and the patient in maintaining nonverbal communication between them. She does so through her positioning and her instructions to both caregiver and patient concerning the need to maintain visual contact both when speaking and listening. The medical doctor is therefore able to see Elena's concern, as expressed through her body language, in addition to her words, and is also able to convey his empathy and concern for Elena and the patient. That Elena is able to see, in addition to hearing, that the medical doctor is attentive and concerned allows her to feel confident in advocating for her son. Lastly, the interpreter ensures a more faithful interpretation by being mindful of her own body language. In refraining from introducing her own body language in interpreting, the interpreter allows the patient, Elena, and the caregiver to establish direct nonverbal communication with each other. The end result is a more satisfying and rewarding care experience for Elena and Juan as well as a more accurate interpretation.

Identifying Body Language Elements Through Role-Playing Activities

The analysis and role-playing activities included in this section follow the sequence of hypothetical interpreter–client interactions outlined in the scenarios presented and discussed above. Using video making and editing

software, instructors can make a video illustrating either the three scenarios depicted in Appendices 1 through 3 or their own version thereof with the help of colleagues or actors. Videotaping these scenarios could also be turned into a class project such that student teams are assigned to videotape one of the scenarios for in-class viewing and discussion. These videos could later be used in other iterations of the course.

Using a viewing guide (see Appendix 4), students can watch and analyze first the "She-said/He-said" scenario, where the interpreter acts as an intermediary, paraphrasing on behalf of the patient and the caregiver and addressing each directly without care for body language. The students then discuss their observations on the scenario and consider how it might be modified to produce a better interpreting experience and outcome. Instructors should direct students' attention to the dynamics of caregiver and patient interaction in this scenario in addition to the interpreter's use of body language. With the help of the viewing guide, students will consider how a lack of awareness of body language on the part of the interpreter affected the outcomes of the interpreting scenario.

Likewise, students then proceed to view and analyze the second interpreting scenario video, which shows the interpreter translating verbatim in the first person, rather than paraphrasing in the third person. After discussing the experience and outcomes of the scenario, students are asked to reflect yet again on how the interpreting event might be improved. Once more, attention should be given to how the interpreter in this scenario uses her own body language and how a lack of body language awareness impacts the interpreting scenario. Instructors may then ask students to compare and contrast the two scenarios. Students may consider, for example, in what ways the scenarios differ, in what way those differences impacted the outcomes of the interpretation and the caregiver–patient relationship and experience. Students and instructors may then consider the relative value of body language for interpreting. Is body language something with which interpreters ought to be concerned? If so, how may body language and body-in-space factors be addressed in actual interpreting situations and in the teaching of interpreting? Instructors may then choose to have the class generate a list of practical ideas for implementing body language awareness in interpreting.

The third and final scenario may similarly be viewed and analyzed or directly practiced and discussed as an in-class role-play exercise. Following the lessons learned from the previous two scenarios, the third scenario models one possible way in which awareness of body language might positively inform the outcomes and experience of interpreting. Though generated here as a scripted role-play scenario for illustrative purposes, the actual role-play used in class may adopt the structure, objectives, and methods evident in the scenario while substituting the script itself for a spontaneous role-play. The objective of the role-play, therefore, ought to be raising awareness of body language on the part of the interpreter in the act of interpreting. Instructors may devise other medical interpreting scenarios to fit the topics and objectives of a given course. After this final exercise, students are then asked to reflect on the experience and to consider how visual contact between the speakers informed the quality of the interpretation for the patient and the caregiver. They are also asked to consider how the interpreter's self-awareness of her own body language allowed her to better facilitate communication between the patient and the caregiver.

Another interpreting activity that may facilitate teaching body language awareness is a blind interpreting activity. Such an activity might involve a phone interpreting exercise (using actual cell phones on a three-way call), or a role-play scenario similar to the third one (Appendix 3) though with blindfolded participants. In both cases, students might reflect on the ways in which a lack of body language impacts communication between the patient and the caregiver and affects the interpreter's ability to perform her job. For example, students in the patient and caregiver roles may find that they need to draw on more specific vocabulary and ask a greater number of questions to communicate more precisely when they are unable to see each other's gestures and body language. When a caregiver addresses a patient, for instance, they often watch out, in addition to listening to the patient, for nonverbal cues that might inform their diagnosis. In a blind interpreting scenario, the caregiver is unable to ask the patient to "show" him/her where the pain or problem is located. The patient would need to be that much more precise in his/her use of language to help the caregiver identify the problem. The interpreter may therefore likewise need to draw on a greater depth and speci-

ficity of vocabulary, highlighting not only the way in which body language facilitates communication, but also the need to expand profession-specific vocabulary.

Conclusion

The field of nonverbal communication studies has long shown that gestures, facial expressions, body posture, and body positioning along with nonverbal vocal utterances, register, and intonation work in conjunction with speech to produce meaning in oral communication. Yet, save the few notable exceptions discussed above, the physical component in oral communication is often taken for granted in interpreter training and in the literature on interpreting studies.

As the interpreter plays a significant role in the production of meaning in cross-cultural communication, it is vital that instructors and interpreters take into account not only linguistic issues in interpreting, but also the question of the body: How does the body factor into the production of meaning in communication? How is body language awareness relevant to the work of an interpreter? How can interpreters use body language awareness to improve communication in the act of interpreting? How can instructors raise students' awareness of body language issues in interpreting?

Body language awareness needs to be a curricular goal in interpreter training. As mentioned earlier, the centrality of body language becomes especially conspicuous in the context of medical interpreting, where lack of attention to body language can lead to miscommunication and heightened anxiety, and it may compromise patients' confidence and caregivers' empathy. The hypothetical scenarios, drawn from this author's personal interpreting experience and teaching observations, are offered here as a means of advancing the discussion of interpreting and interpreting pedagogy. While more empirical research is needed to better ascertain the degree to which body language impacts meaning production and to validate the efficacy of the proposed teaching method model, the reader may use the scenarios presented here as both teaching and research instruments.

Appendix 1: Scenario #1: She-Said/He-Said Scenario and Script (Without Body Language Awareness)

An interpreter is called to assist with a spontaneous Spanish–English language interpretation in a hospital emergency room setting. When she arrives, she finds Elena, a middle-aged Hispanic woman, standing over a hospital bed occupied by Juan, her son, a young Hispanic male in his early twenties. Juan shows signs of discomfort and pain, but makes no sound as the interpreter enters. Elena explains that Juan had been working on a roof earlier that morning when he lost his footing and fell from approximately 25–30 feet. The young man had undergone triage, x-rays, and treatment for minor cuts and bruises. Elena is uneasy about her son's increasing pain in his abdomen and body. The interpreter has been called to specifically translate in the consult between the patient and the medical doctor.

Upon the arrival of the medical doctor, the interpreter introduces herself and, as she does so, positions herself beside the doctor. The medical doctor briefly introduces himself and asks about Juan as he opens the chart, briefly glancing at Juan and Elena, then turning his gaze to direct his question to the interpreter.

Doctor:	It looks like Juan here took a nasty fall. What happened?
Interpreter:	(*Looking at Elena, the interpreter gestures toward the medical doctor.*) El médico pregunta qué le ha pasado a Juan.
Elena:	(*Directing her comments to the interpreter, she shakes her head.*) Mi hijo trabaja de rufero con sus tíos, y se cayó del techo esta mañana mientras trabajaba. Nada más, pisó mal.
Interpreter:	(*Turns to medical doctor, gestures toward Juan and shakes her head.*)[5] She says that her son fell while working on a roof.[6]
Doctor:	(*Looks up from his notes and glances at the interpreter.*) Well, it could have been worse, but the x-rays show no sign of breaks or fractures, and there is no visible sign of head trauma, so I don't see any reason why not to send you home.
Interpreter:	(*Anticipating the end of the consultation, gathers her belongings and assumes an unconcerned tone.*) Dice que está todo bien y que pueden volver a casa ya.

Elena:	(*Nervously exchanges glances with Juan, the interpreter and the medical doctor.*) Por favor, señorita, mi hijo no está bien. Está con dolor.
Interpreter:	(*Nervous about her next appointment, turns to the medical doctor, shakes her head and gestures with her hands toward Juan.*) He's experiencing pain from the fall.
Doctor:	(*Shrugs and raises an eyebrow as he scans the chart and turns to the interpreter*). It says here they gave him some Tylenol 3 for the pain. I'll prescribe him some painkillers. Is he allergic to any medications?
Interpreter:	Señora, ¿tiene alergia su hijo a algún medicamento para el dolor?
Elena:	(*Confused, Elena shakes her head.*) No.

(*Hesitating, Elena opens her mouth as if to say something, but stops herself, notably frustrated. The doctor and interpreter have turned slightly as though ready to exit. Sensing the pressure to finish the conversation, Elena decides not to speak, smiles nervously, and thanks them both in English.*)

Appendix 2: Scenario #2: First-Person Scenario and Script (Without Body Language Awareness)

The setting of the second scenario is identical to that of the first (Appendix 1). Upon the arrival of the medical doctor, the interpreter introduces herself and, as she does so, unconsciously positions herself beside the doctor, just as in the first scenario. The medical doctor briefly introduces himself and asks about Juan as he opens the chart, briefly glancing at Juan and Elena, then turning his gaze to direct his question to the interpreter.

Doctor:	It looks like Juan here took a nasty fall. What happened?
Interpreter:	(*Looks at Elena, shakes her head and furrows her brow in concern.*) Parece que Juan se ha caído feamente. ¿Qué pasó?
Elena:	(*Becoming even more agitated upon seeing the interpreters visible concern clutches the cross around her neck.*) Mi hijo

	trabaja de rufero con sus tíos, y se ha caído del techo esta mañana mientras trabajaba. Ay, dios mío, sabía que algún día le iba a pasar esto.
Doctor:	(*Glances up from his chart and looks questioningly at the interpreter.*)
Interpreter:	(*Empathizing with Elena, assumes a concerned tone.*) My son works as a roofer along with his uncles and he fell off the roof this morning.
Doctor:	(*Looks quizzically at Elena who continues to clutch the cross and pray.*) Well, it could have been worse, but the x-rays show no sign of breaks or fractures, and there is no visible sign of head trauma, so I don't see any reason why not to send you home.
Interpreter:	(*Anticipating the end of the consultation, gathers her belongings and assumes an unconcerned tone.*) Podría haber sido peor, pero los rayos X no muestran señas de rotura o fractura, y tampoco hay señas de trauma en la cabeza, entonces no hay motivo para no poder irse a casa.
Elena:	(*Stops praying but begins to nervously exchange glances with Juan, the interpreter and the medical doctor before pleading to interpreter.*) Por favor, señorita, mi hijo no está bien. Está con dolor.
Interpreter:	(*Turns to the medical doctor, shakes her head and gestures toward Juan.*) My son is not well. He is in pain.
Doctor:	(*Shrugs and raises his eyebrows as he scans the chart and looks at the interpreter.*) It says here they gave him some Tylenol 3 for the pain. I'll prescribe him some painkillers. Is he allergic to any medications?
Interpreter:	(*Looks at Elena and assumes an unconcerned tone.*) Al parecer, le dieron pastillas para el dolor, Tylenol 3. Le escribo una receta para un medicamento para el dolor. ¿Tiene alergia su hijo a algún medicamento para el dolor?
Elena:	(*Confused, Elena shakes her head.*) No.

(*Hesitating, Elena opens her mouth as if to say something, but stops herself, frustrated. The doctor and interpreter have turned slightly as though ready to exit. Sensing the pressure to end the consult, Elena decides not to speak, smiles nervously, and thanks them both in English.*)

Appendix 3: Scenario #3: First-Person Scenario and Script (With Body Language Awareness)

As in the first two scenarios (Appendices 1 and 2), the setting for the third one is the same. Juan and Elena are waiting for the interpreter and the medical doctor to arrive. When the interpreter arrives, she introduces herself and engages Elena about Juan's condition as well as about their background. The interpreter listens intently for any contextual clues that may factor in the interpretation (i.e., country and region of origin, how long in the United States, details about the accident or Juan's case that Elena and Juan may want to communicate to the doctor). In the process, the interpreter talks Elena and Juan through the interpretation process. She instructs them both to look directly at the medical doctor while speaking and while listening to the doctor's explanations. She also tells them she will do everything possible to render faithfully the entire conversation. She also explains that in order to avoid confusion in translation, she will speak in the first person, as though the doctor or Elena themselves, and that she will stand between them. Feeling more at ease, Elena smiles warmly and thanks the interpreter for coming.

As the medical doctor enters the room, the interpreter briefly introduces herself and likewise explains to the doctor how she will proceed with the interpretation before situating herself off to the side and between the medical doctor and the patient.

Doctor: (*Looks directly at Elena.*) It looks as though Juan took a nasty fall. What happened?

Interpreter: Al parecer, Juan se ha caído mal. ¿Qué le ha pasado?

Elena:	(*Brows furrowed, she nods as she returns the doctor's gaze.*) Mi hijo trabaja de rufero con sus tíos, y se ha caído del techo esta mañana mientras trabajaba. Puede ser que pisó mal.
Doctor:	(*Nods in sympathy as the interpreter begins to translate.*)
Interpreter:	My son works as a roofer along with his uncles and he fell off the roof this morning while working.
Doctor:	(*Nods in sympathy, giving Elena and Juan a warm and reassuring smile.*) Well, it could have been worse, but the x-rays show no sign of breaks or fractures, and there is no visible sign of head trauma, so I don't see any reason why not to send you home.
Interpreter:	Podría haber sido peor, pero los rayos X no muestran señas de rotura o fractura, y tampoco hay señas de trauma en la cabeza, entonces no hay motivo para no poderse ir a casa.
Elena:	(*Relaxes upon seeing the doctor's smile, glances at Juan and then back at the doctor with renewed concern, gesturing toward her stomach and body.*) Desde hace poco, mi hijo ha tenido dolores fuertes en su panza y por todo su cuerpo. ¿Puede ser que algo más le pasa?
Interpreter:	Since a little while ago, my son has had strong pain in his abdomen and body. Is it possible that something else is wrong with him?
Doctor:	(*Empathizing with her concern, he smiles and speaks in a reassuring tone as he reexamines the chart.*) Well, it could be that we missed something in the diagnosis, or it could be unrelated to the fall. In either case, we can run a few more tests to rule out the possibility of internal bleeding before letting him go home. I'll order the tests and return as soon as the results come in.
Interpreter:	Bueno, puede ser que algo se nos haya escapado en el diagnóstico, o también puede ser que el dolor no esté relacionado con la caída. En todo caso, podemos hacer algunas pruebas más para poder descartar la posibilidad de una hemorragia interna antes de dejarle volver a casa. Ordenaré las pruebas y volveré en el momento que las tengamos.

(*Elena nods her head and smiles in gratitude at the doctor while the interpreter speaks. Satisfied, Elena and Juan thank the doctor and the interpreter before they leave. Elena sits beside Juan, visibly relieved at the news and attentiveness of the medical doctor and interpreter.*)

Appendix 4: Role-Play Debriefing Guide

1. Where is the interpreter positioned relative to the patient and caregiver? Diagram the position of the interpreter and the source speakers.
2. How would you characterize the technique of the interpreter (i.e., first- or third-person voice, literal or idiomatic)?
3. Where is the respective gaze of the source speakers positioned?
4. What nonverbals do you observe in this scenario?
5. How would you characterize the use of nonverbals on the part of the interpreter?
6. On a scale of 1–5, with 1 being "not at all" and 5 being "highly," how would you rate the accuracy of the interpretation rendered by the interpreter in this scenario?
7. Based on the scenario observed, how would you characterize the experience of the patient? Support your assessment by listing or describing speech or nonverbal elements from the scenario.
8. What aspects of this scenario might be modified to improve the interpretation?
9. What aspects of this scenario might be modified to improve the patient and the caregiver's experience and interaction?

Notes

1. Though intonation, accent, and register are indeed considered elements of speech by linguists and are even considered in the literature on interpreting, their treatment in nonverbal communication studies differs in the consideration not only of intentions and meaning, but also of unconscious nonverbal vocal indicators (Patel and Scherer 2013, 186).

2. Nolan (2005), for example, devotes a chapter to intonation and register while Rudvin and Tomassini (2011) devote one page to nonverbals.

3. Tolan and Lendrum (1995) use the term "projected role-play" to describe role-playing activities in which participants are asked to assume the identity of someone else.

4. Though it may seem unlikely that a professional interpreter may imitate the body language of the patient and client, it does occur as observed by this author in professional and educational settings. Some interpreters insist on using body language in interpreting as a means of better conveying meaning across languages (Viaggio 1997). This practice is not optimal as it may lead to miscommunication and may contribute to the alienation of the source speakers, who may feel as though they are being mocked.

5. The interpreter's use of body language in Scenarios 1 and 2 is intended as a display of empathy, whether conscious or unconscious, and as a nonverbal means of conveying the meaning of the speech she is interpreting. It is not intended to be understood as mockery of the patient or caregiver. For a consideration of the utility of body language as an interpreter's aid to conveying meaning, see Viaggio (1997, 290).

6. Scenario 1 employs an interpreting style that, though faithful to the overall meaning, does not maintain the fidelity of the source message. For a discussion of the issue of fidelity in interpreting, see Gile (2009, 52–78).

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[1] Note: Page numbers followed by "n" refers to notes.