Emilia Szum

ROSEMARY ARROJO

Fidelity and the Gendered Translation

key words: deconstruction, feminist translation, fidelity, gender in translation studies, gendered translation, translation ethics

1. Author information

Rosemary Arrojo is a professor of Comparative Literature at Binghamton University (The State University of New York). Her academic interest has focused on the relationship between translation studies and contemporary theories of literary criticism (deconstruction, psychoanalysis, gender studies, postcolonial studies). She has been active in the field of translator training and Latin American literature. Her contribution to translation studies is mostly recognized within the English-speaking and Portuguese-speaking countries.

Some of Arrojo’s publications on similar subjects are:


2. Abstract

The main objective of Arrojo’s dissertation is to explore feminist thought on the translation fidelity represented by some female translators who are aware of their ideological leanings. The author points out that although some of the translators interfere in the original work, they still claim to respect the traditional notion of translation ethics. As Derrida’s deconstruction theory applied in translation studies excludes the achievability of the traditionally perceived fidelity, Arrojo attempts at answering the question: What kind of ethics should be employed to gendered translation?

In the introduction, the author refers to contemporary theories present in TS discourse and points out the emergence of a union between feminist movement, postmodern theories and translation studies. In the overview of some prominent feminist voices in TS, Arrojo highlights feminist translators’ striving to challenge the traditional, patriarchal approach to translation. In the main body of her article, Arrojo examines the translation strategies applied by some feminist translators, their own justification
of these strategies, as well as their assessment by such TS scholars as B. Godard, L. von Flotow and L. Chamberlain. The author deduces that in the ethical sense, the three base their theories on a double standard. While gendered translation is faithful to the translator’s feminist ideology, it is validated neither by Derrida’s deconstruction, nor by the authors’ approval of the translator’s interference into the original sense of their works. Arrojo concludes that a reliable translation ethics is required if translator’s authorial role is to be taken seriously.

3. Terminology

<table>
<thead>
<tr>
<th>Source text term</th>
<th>Definition</th>
<th>Term in Polish</th>
</tr>
</thead>
<tbody>
<tr>
<td>authority</td>
<td>the right to possess and determine meaning</td>
<td>decyzyjność</td>
</tr>
<tr>
<td>double bind</td>
<td>situation in which a choice has to be made between equally unsatisfactory alternatives</td>
<td>impas (sytuacja bez wyjścia)</td>
</tr>
<tr>
<td>deconstruction</td>
<td>a theory that questions traditional assumptions about the relationship between text and meaning and asserts that words can only refer to other words</td>
<td>dekonstrukcja</td>
</tr>
<tr>
<td>feminism</td>
<td>advocacy of women's social, political, and economic rights with regard to equality of the sexes</td>
<td>feminizm</td>
</tr>
<tr>
<td>fidelity</td>
<td>the quality of intertextual coherence between the translation and the source text</td>
<td>wierność</td>
</tr>
<tr>
<td>gendered translation</td>
<td>translation which is influenced by feminist ideology</td>
<td>tłumaczenie w kontekście gender</td>
</tr>
<tr>
<td>feminist translation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>production</td>
<td>translation as a work created anew</td>
<td>produkcja</td>
</tr>
<tr>
<td>reproduction</td>
<td>translation as a version of the original</td>
<td>reprodukcja</td>
</tr>
</tbody>
</table>

4. Methodology
Arrojo introduces the notion of translation fidelity and presents it in relation to postmodern theories in literature and translation. The author contrasts the traditional approach to the faithfulness in translation with the modern one represented by feminist TS scholars. While examining feminist voices in TS, Arrojo relies mostly on secondary research. The article contains a synthesis of Barbara Godard’s, Luise von Flotow’s and Lori Chamberlain’s thoughts on gendered translation. In her analysis of translation choices Arrojo employs contrastive analysis method and synchronic method.

5. Links with other publications on the subject


6. Critical commentary

In my opinion this dissertation successfully explores some of the important feminist thoughts on translation fidelity and examines the application of these thoughts in translation practice. The author skillfully analyses and undermines the argumentation of feminist translators who manipulate the sense of the translated works in concord with their own ideology but with violation of translation ethics. I agree with Arrojo’s statement that since a translation cannot be absolutely faithful to the original, its author should be honest about what is unfaithful.

7. Quotation to remember the text by

Like the feminist writers they translate, feminist translators have given themselves “permission to make [their] work visible, discuss the creative process [they are] engaged in, collude with and challenge the writers [they] translate”. (Arrojo 1994: 155)

It seems that what Jacques Derrida’s deconstruction has relentlessly showed is that no meaning can ever be stable nor “original,” no meaning can ever be free from the perspective and the context in which it is produced and, therefore, no meaning can ever be “reproduced” or “recovered” but is, instead, always already created, or recreated, anew. (Arrojo 1994: 158)
Thus, being “unfaithful” to the “original” cannot be merely a “right”, or a “duty”; it is every translator’s and every reader’s inevitable fate, it is precisely that which cannot be avoided. (Arrojo 1994: 158)

8. Reference


EDWARD BALCERZAN (1937 - )

“Poetics of literary translation” (1998)

Key words:

poetics, translation, series, original, remake, influence, dependence. Translational act, adaptation, modulation

1. Author information

Edward Balcerzan is one of Poland’s most notable literary critics and translators. He earned his master’s degree in Polish philology in 1961 at Adam Mickiewicz University in Poznan. In 1968, he received his PhD, the habilitation four years after that. In 1985, he became an Associate Professor and a Full Professor in 1990 – in the same year he became the head of the Literary Theory Institute at Adam Mickiewicz University in Poznan.
Main publications:

1968 - *Styl i poetyka twórczości dwujęzycznej Brunona Jasieńskiego. Z zagadnień teorii przekładu*
1971 - *Oprócz głosu. Szkice krytyczno-literackie*
1972 - *Przez znaki. Granice autonomii sztuki poetyckiej. Na materiale polskiej poezji współczesnej*
1982 - *Kręgi wtajemniczenia. Czytelnik, badacz, tłumacz, pisarz*
1984 - *Włodzimierz Majakowski* (monografia)
1989 - *Liryka Juliana Przybosia*
1990 - *Przygody człowieka książkowego. (Ogólne i szczególne)*
2. Abstract

In his article, Balcerzan argues that the *art of translation* is really an *art* per se, enumerating how many various types of literary translation have been introduced through the centuries, and how many possibilities to translate a text is given to a translator that rephrases it in a given language. The term he uses here – *Translation poetics* – is somehow the status quo which he follows in this work, an exposé to which he remains faithful until the last page. We are presented, for example, with theoretical concepts of translation, types of translatory transformations (theoretical, linguistic and literary), methods used in translation (literal, simplitory precise, adequate and free), types of translated work, (hiperbolisation, polemic translation etc.) the table of Vinay and Darbelnet and terms like modulation.

3. Terminology

<table>
<thead>
<tr>
<th>Source text form/English form</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Heteronim/Heteronym</td>
<td>One or more imaginary character(s) created by a writer to write in different styles</td>
</tr>
<tr>
<td>Międzyjęzyk/Interlingua</td>
<td>When there is no heteronym, reference to the system of relations between two languages</td>
</tr>
<tr>
<td>Redukcja/ Reduction</td>
<td>The act of shortening the text for the sake of translation</td>
</tr>
</tbody>
</table>
Inwersja/Inversion Change of the word order

Substytucja/Substitution Change of elements

Amplifikacja/Amplification Adding new elements

4. Methodology

Balcerzan uses a vast array of examples from the world literature to present the main problematics of literary translation and various obstacles a translator will meet when translating a literary text. His aim is rather to present that to teach or give solutions – the context of the work is mainly informative and leaves many questions open for further discussion.

5. Links with other publications on the subject.


6. Critical commentary

Balcerzan’s article is surely a very important work that systematizes the regulations and *unwritten rules* in the world of literary translation. Many people think that translating literature (like literature itself) is hard to grasp, or perhaps even illogical. Here, the author gives us a clear reasoning and a very rationalistic approach to what he himself calls an *art*. Although the article itself may be dated (the latest version with all the appendixes bears the date of 1997, but the first version of the article could appear as early as 1968), it does not seem outdated but one bit and the approaches presented here are not only still useful, but even essential to succeed in translating literature. One may argue that the abundance of literary examples from multiple languages makes it hard to understand for some people, but I would definitely defend the author here, who showed us his impressive versatility. I am certain that the text will remain a canonical reading for all translators for years to come.

7. Quotation to remember the text by:

(...) *poznanie przekładu artystycznego wymaga narzędzi specjalnych, które powinny być przedmiotem zainteresowania odrębnej dyscypliny: poetyki tłumaczenia*

*(Ibidem, p.2)*

(...) *getting to know the artistic translation requires special tools, which should be an object of interest of a separate discipline: the poetics of translation*
IAN MASON AND WEN REN

“Power in Face-to-face Interpreting Events” (2012)

Key words:

face-to-face interpreting events, institutional power, interactional power, positioning and gaze interpreting, power relations, sociology of interpreting, the interpreter's role

1. Authors information

Ian Mason is the Professor Emeritus at the Department of Languages and Intercultural Studies of the Heriot-Watt University in Edinburgh, United Kingdom. In his research he focuses mainly on pragmatics and socio-cultural aspects of translation, such as the role of the interpreter and non-verbal features of the communication process. He is also the co-author of Discourse and the Translator (1990), a work about linguistic studies of translation and Translator as Communicator (1997) which mainly consists of case studies.

Wen Ren is the vice dean of the College of Foreign Languages and Cultures, Sichuan University in China. She has been teaching interpreting, interpreting studies and English public speaking. Wen Ren is a team leader of the English/Chinese interpreting course at Sichuan University, which is one of the best two units of this kind in China. She is the author of The Liaison Interpreter's Subjectivity Consciousness (2010) and wrote over 30 papers on interpreting, translation, cultural studies, and English public speaking.

2. Abstract

The article discusses the social aspect of face-to-face interpreting, focusing on the influence of power relations on the process. After describing a few cases from history where the translation produced in a given situation was biased by power relations, the authors focus on the contemporary context. They point out that traditionally objectivity and detachment have been reiterated in interpreters’ codes of conduct. However, in reality translators often tend to participate in the communication process as one of the parties, which means they have a certain power in the interaction; Michel Focault’s concept of power as a network of relations is evoked. The authors draw a distinction between institutional power and interactional power which may be expressed in various ways, as illustrated by the cited fragments of dialogues from court trials. Apart from the verbal content of the translation, body language of the interpreter is mentioned as another means of expression of his/her power. The article aims to draw attention to the discrepancy between the prescribed conduct expected of interpreters and their actual accountability which has been described by researchers. Thus, it deconstructs the traditional notion of the “invisibility” of the interpreters, implying that they have a power stemming from their linguistic expertise rather than institutional authority.
3. Terminology

<table>
<thead>
<tr>
<th>SOURCE TEXT TERM</th>
<th>MEANING</th>
<th>POLISH TERM</th>
</tr>
</thead>
<tbody>
<tr>
<td>entextualization</td>
<td>using a text in a different setting; removing it from its context</td>
<td>detekstualizacja</td>
</tr>
<tr>
<td>“non-person”</td>
<td>somebody who is considered insignificant in a social interaction</td>
<td>“nieosoba”</td>
</tr>
<tr>
<td>co-interlocutor</td>
<td>an interpreter who contributes their own utterances to the interaction</td>
<td>współrozmówca</td>
</tr>
<tr>
<td>empowerment</td>
<td>the action of supporting the disadvantaged party by the interpreter</td>
<td>upoważnienie, upodmiotowienie</td>
</tr>
<tr>
<td>neutral stance</td>
<td>the principle of impartiality and objectivity of the interpreter</td>
<td>neutralne stanowisko</td>
</tr>
<tr>
<td>interactional power</td>
<td>connected with the notion of community and identity, interpreter is equipped with a special interactional power, which allows him/her to exert a certain influence on the interaction</td>
<td>kontrola interakcji</td>
</tr>
<tr>
<td>micro-power</td>
<td>the mechanism used by interpreter to influence power relations in the interaction</td>
<td>mikrokontrola</td>
</tr>
</tbody>
</table>
empowerment | supporting individuals, enabling them to become more powerful in the interaction | przydawanie władzy |
positioning | offering individuals certain positions in the interaction, the positions can be accepted or rejected | pozycjonowanie |

4. Methodology

The authors use authentic transcripts of the pre-trial hearings. Basing on these examples, they analyse the interpreter's interactional power (his/her role as a co-interlocutor, empowerment figure, and neutral stance). Their research is contrasted with the traditional understanding of the interpreter's role as a neutral figure in face-to-face interpreting process.

5. Links with other publications on the subject


6. Critical commentary

Mason and Ren pose the compelling question: Is a professional interpreter truly neutral and invisible in face-to-face interpreting events? They familiarise a reader with the traditional view on interpreter's role by using interesting historical evidence and quoting numerous translation and interpreting organisations. In my opinion, they provide relevant distinction between institutional power and interactional power. The authors have chosen examples which expose the myth of interpreter neutrality. They explain the examples thoroughly and offer some conclusions. Interestingly, the research also focuses on non-verbal behaviour of interpreters and it emphasises the importance of gaze behaviour and facial expression in face-to-face interpreting events.

The article provides an interesting insight into the social aspect of interpreting. As it implies that interpreters have a certain power in their professional interactions, it may serve as argument for improving the social esteem of translators, as well as raise their own awareness of the responsibility which rests on them.

To sum up, the study carried by Mason and Ren suggests that interpreter very often exerts power on the interaction, often changing its outcome.

7. Quotations to remember the text by

“Institutional power refers to the power that government, authorities, corporations, or organizations possess. For instance, in a medical setting, the doctor is more powerful than the patient; in a legal setting, the judge and attorney are more powerful than the suspect or witness, as the former are institutionally empowered to initiate, lead, control, and terminate the communication process. However, in an interpreter-assisted case, the interpreter is also equipped with a special interactional power, or power within the exchange, as a result of his or her bilingual expertise” (Mason and Ren 2014)

“Because of their unique access to the resources of the two languages and cultures at work and depending on processes of identification and negotiation, interpreters are capable of empowering or assisting comparatively weaker parties to exercise their responsibility to make decisions for themselves.” (Mason and Ren 2014)

“Institutionally, participants start from very different positions. But the inherent inequalities among them are, without doubt, subject to a constant process of negotiation and therefore, of recontextualization.” (Mason and Ren 2014)

“Although interpreters often lack institutional power, they may be equipped with power within the exchange as a result of their bilingual and bicultural expertise.” (Mason and Ren 2014)

8. References

https://www.oxforddictionaries.com/ (retrieved 28th November 2016)
ELEONORA FOIS (1983-)

"Audiovisual Translation: Translation and Practice" (2012)

Key words:

adaptation, cinema, context, culture, dubbing, subtitles, translation

1. Author information

Eleonora Fois used to be a student at the University of Caligiari in Italy. She specialised in Philology at the Literature and Linguistics Department and finished her academic career with a PhD in Literary and Philosophical Studies. She is known for the translation of Annabel Pitcher's *My sister lives on the Mantelpiece* into Italian. Fois also worked in the final stages of the translation and adaptation of the dubbed South Park series.

2. Abstract

"Audiovisual Translation: Translation and Practice" is an article written by an Italian scholar, Eleonora Fois. The work concerns various aspects of movie translation such as the loss of the original meaning. Fois provides extended descriptions of particular changes and explains what gets achieved through the process of adaptation.

The article entails two parts. The first one is purely theoretical, where Fois focuses on individual problems each translator has to face with, while translating a movie. It is also where such terms as: voice-over, narration, commentary, audiovisual description and subtitling are introduced.

The second part of the article is a more practical one, as it investigates the process of the translation of the animated American series, "South Park". It is where Fois gives examples of certain sections which are highly difficult to translate, due to cultural differences. These are such elements as habits, particular type of humour, beliefs, general knowledge of a given culture, dialect, etc. "South Park" is a perfect example of how different linguistic elements remain untranslatable. Finally, Fois draws attention to the importance of the translator himself, as it is he/she who has to take crucial decisions as to whether add certain words or to eliminate them.
<table>
<thead>
<tr>
<th>English version</th>
<th>Meaning</th>
<th>Polish version</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adaptation</td>
<td>A cultural element which replaces the original text with the one that is better suited to the culture of the target language.</td>
<td>Adaptacja</td>
</tr>
<tr>
<td>Translation</td>
<td>Changing the Source Text in the Source Language into the Target Text in the Target language.</td>
<td>Tłumaczenie</td>
</tr>
<tr>
<td>Voice-over</td>
<td>A production technique where a voice-that is not part of the narrative (non-diegetic)-is used.</td>
<td>Lektor</td>
</tr>
<tr>
<td>Domestication</td>
<td>A strategy of making a text closely conform to the culture of the language being translated to, which may involve the loss of information from the source text.</td>
<td>Udomowienie</td>
</tr>
<tr>
<td>Calque</td>
<td>The creation or usage of a neologism in the Target Language by adopting the structure of the Source Language.</td>
<td>Kalka</td>
</tr>
<tr>
<td>Cultural diversity</td>
<td>The quality of diverse or different cultures.</td>
<td>Różnorodność kulturalna</td>
</tr>
<tr>
<td>Prototext</td>
<td>The text towards which the reference is made.</td>
<td>Prototekst</td>
</tr>
<tr>
<td>Metatext</td>
<td>The reference itself.</td>
<td>Metatekst</td>
</tr>
</tbody>
</table>
4. Methodology

The article by Eleonora Fois comprises of two parts. The first one is a theoretical introduction into the subject matter, where the author explains the main problems with the movie translation. The second part is more practical and it is where Fois concentrates on all kinds of problems a translator has to face with, while making the translation of the "South Park" series. The article’s construction lets Fois introduce the subject matter step by step, which makes the article more understandable and detailed at the same time. The essay thrives in different types of examples concerning the problems with translation or even the untranslatability. Through the analysis of one of the episodes from the "South Park" series, Fois provides a thesis that the translator's work is of high importance and difficulty. As the whole series is rooted in the American culture, Fois draws a conclusion that certain behaviors, allusions and humour may not be easily understood by other nations, even after the detailed process of translation. Such a statement is made after a precise analysis of the translation of the "South Park" series into Italian.

5. Links with other publications on the subject

Translation and Film: Slang, Dialects, Accents and Multiple Languages- Allison M. Rittmayer

(http://digitalcommons.bucknell.edu/cgi/viewcontent.cgi?article=1042&context=chr)

A Study of the Translation of English and Chinese Film Titles From the Perspective of Culture and the Beauty of Language- TAN Xiaoqing

(http://www.cscanada.net/index.php/sll/article/view/6733/7194)

6. Critical commentary

The Eleonora Fois' article focuses on the process of translating movies and on the difficulties each translator has to face with. Through the insight into the Italian translation of the "South Park" series, Fois provides readers with various examples on how the source text is adapted to a particular audience, and on how a translator has to overcome the difficulties which stem from certain limitations. Among others, the author mentions the impossibility to use the
process of domestication, because of the presence of dubbing. That is why the original version usually has to be maintained and it is what makes it difficult for the target audience to fully understand a movie.

Due to the research, which was carried out by Fois, it may be concluded that the translator's role is of high importance. In the end it is him who has to find a way to pass a message that is deeply rooted in a different culture. However, it is not only the sole research that makes Fois' article so special. It is also the use of a variety of examples, as well as the fact that she does not only focus on the "South Park" series, but also looks into high literature. Fois gives an example of a short story - *Pygmalion* by G.B. Shaw, where there appears a problem of translating the dialect and provides the readers with information on how it was dealt with.

The Eleonora Fois work is worth admiration, as in just one short article she manages to discuss various ways of translating movies which involve such elements as dialects and cultural allusions. She provides the readers with extended theoretical explanations and a variety of examples taken from several sources.

7. Quotations:

"Cinematographic translation truly deserves the title of total translation, and it can be considered the highest grade of translation."

"What matters, in these cases, is not to rethink the story, but the way it is told: from choices made to respect the specific code imposed by the new means (there might be the need to cut some acts of a musical in a cinematographic transposition), to innovative ways of presenting it, exploiting the potential of the media involved."

"A translator may subject him-herself to the original text and the norms it has realized, or to the norms active in the target culture or in that section of it which would host the end product. [...] Whereas adherence to source norms determines a translation’s adequacy as compared to the source text, subscript to norms originating in the target culture determines acceptability."
8. References

GOMOLA ALEKSANDER (1963-)


Key words:
Cognitive Linguistics, Translation Studies, Conceptualization, Sister Maria Faustyna Kowalska, Mystical Christian Literature.

1. Author information
Dr Aleksander Gomola is an assistant professor at UNESCO chair for translation and intercultural communication, member of the American Academy of Religion and the Religious Language Associates’ Commission as part of Polish Language Council of Polish Academy of Sciences. He has written a number of articles on translations, cognitive linguistics (with a particular insight into religious language) as well as British culture and history.

2. Abstract
In “English Evaluative Concepts...”, Gomola discusses the phenomenon of Mystical Christian Literature on the example of “Dzienniczek”/”Diary” of sister Maria Faustyna Kowalska and its English translation. Author’s objectives are to demonstrate the role of an individual in creating and propagating specific evaluative religious concepts and to examine how the dynamics of translation affect the transfer of such concepts from one language to another. However, the article focuses mainly on the correspondence between particular phrases and metaphors in the original and translated texts in order to outline the translation-induced changes in the meaning and tone of both texts. After a couple of preliminary remarks, the author outlines the circumstances under which the discussed text was written and translated, then proceeds to describe the concepts, exemplified in both texts. Subtle shifts in the evaluative dimensions of certain concepts transferred from one language to another, as the author puts it, pertain i.a. to the understanding of Moral Accounting and the concept of Poland as a chosen nation. “Dzienniczek” is often juxtaposed in the article with traditional christian writings in order to point out its characteristic features as well as to show how the discrepancies between the source text and the canon were reduced in the target text. It is also a concluding statement, that English translation of “Dzienniczek” was unintentionally ‘stylistically ameliorated’. Other linguistic features influenced by the translation include diminutives, semantics and morphology.

3. Terminology

<table>
<thead>
<tr>
<th>Source text term</th>
<th>Definition</th>
<th>Term in Polish</th>
</tr>
</thead>
<tbody>
<tr>
<td>Divine Mercy</td>
<td>the ultimate act of God’s forgiveness offered to those who trust him.</td>
<td>Łaska Boża</td>
</tr>
<tr>
<td>Moral Accounting</td>
<td>morality seen as accounting, with people as God’s debtors.</td>
<td>Boska Ekonomia</td>
</tr>
<tr>
<td>Conceptual Metaphor</td>
<td>in cognitive linguistics, conceptual metaphor, also known as</td>
<td>Metafora pojęciowa</td>
</tr>
</tbody>
</table>
cognitive metaphor, refers to the understanding of one idea or conceptual domain, in terms of another.

4. Methodology
   - Comparative analysis of “Dzienniczek” by Faustyna Kowalska and its English translation
   - The author insists on interpreting “Dzienniczek” at its face value, not to focus on its truth value in order to avoid reductionism and precipitate epistemological conclusions.
   - Insight on subjective approach to translation process is emphasised, as it is one of the main principles of cognitive linguistics.

5. Links with other publications on the subject
   “Dzienniczek” has not been subject to cross-linguistic or cross-cultural study before. Comparative analysis of a source text and its translation is a fairly common practice in cognitive linguistics, though. Bibliographical references include works both on linguistics and religion.

6. Critical commentary
   Author’s methodology is based on a combination of comparative analysis, typical for translation studies, and frequent references to connotations and subjective approach to translation, both of which are characteristic for research in cognitive linguistics. Sketches of sociohistorical context, presented in different aspects, are scattered across the text, however, they include information necessary to understand the full complexity of the works discussed. Author often invokes the Christian written tradition as well as Polish history in order to explain particular questions, which would otherwise remain at least enigmatic to readers not familiar with the fields mentioned above. This move emphasises the article’s focus on linguistics.

7. Quotation to remember the text by
   “The popularity of Diary among English-speaking readers indicates that fundamental evaluative religious concepts such as a vision of God as both just and merciful, or concepts related to emotions, are shared by both Polish and English native speakers as members of the same Western culture.”
   “(Another) important difference between dusza and soul is the fact that it is a feminine noun, while ‘soul’ in English is referred to using the neuter pronoun. As a result, dusza is conceptualized as a feminine entity, and whenever Dzienniczek describes the intimate relationship between the soul and Jesus, this mystical union is grounded in a more basic conceptualization of a female–male relationship, often used figuratively in Christian mysticism. This conceptualization is less visible in Diary where ‘soul’ is on many occasions replaced with ‘it’, which obscures the female–male relationship between the soul and God.”
8. Full bibliographical reference of the article.


Isabelle Collombat

“General Knowledge: A Basic Translation Problem Solving Tool” (2006)

Key words:
general knowledge, translation didactics, cognitive processes in translation, intelligence, problem solving

1. Author information

Isabelle Collombat is a graduate in French literature, linguistics and translation studies. She obtained her professorship at Université Laval, Quebec City, Canada. Since 2016, she has been collaborating with Sorbonne Nouvelle University, Paris, France. Her translation experience covers various fields, including technical translation, international relations and literature. Her research interests include retranslation, pseudo-translation, the translation of metaphor, sociology of translation, translation didactics.

2. Abstract

The main objective of the article is to draw attention to the importance of general knowledge in translator’s problem solving. According to Collombat, universities tend to promote overspecialization. It has been emphasized that both cognitive complements and translator apprentices’ ability to activate their extralinguistic knowledge are undervalued in translation didactics, while language skills are favored in curricula. The author describes what kind of general knowledge could be of use for translators and provides examples of putting those facts into practice at the university.

Collombat presents a man interacting with the physical world and society. Both levels of general knowledge are said to influence translator’s decision making. The author refers also to Cattell’s dual theory of intelligence and identifies general knowledge with crystalized intelligence, as it is education- and culture-based. Logical skills are described as innate abilities typical for fluid intelligence. In that context, crystalized intelligence seems to be of greater importance to translators, since translation is a semantic process. It is crystalized intelligence only that can be improved by education.

The author of the article states that it is impossible to translate a text without perceiving it on the basis of previously acquired knowledge. The absence of cognitive complements is problematic when translating, but one can fail to activate them as well. That is connected with students’ obsession with the linguistic form, their lack of self-confidence or language proficiency. Collombat criticizes students’ focus on form and less attention being paid to rendering meaning. For the researcher it is crucial to teach the translator apprentices’ to be vigilant, to make them aware of their general knowledge (even if it seems to be trivial to them) and to promote general knowledge acquisition by reviewing factual information acquired while translating different texts. She approves students preparing translation commentaries as well.
3. Terminology

<table>
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</thead>
<tbody>
<tr>
<td>cognitive complements</td>
<td>Verbal, situational and cognitive contexts and extralinguistic world or encyclopedic knowledge.</td>
<td>zapasy poznawcze</td>
</tr>
<tr>
<td>crystalized intelligence</td>
<td>It is a key term in Raymond Cattell’s dual theory of intelligence. It consists of acquired abilities such as verbal comprehension, numerical skills, and inductive reasoning. It is based on acculturation, including those factors learned in formal schools and in society.</td>
<td>inteligencja skrystalizowana</td>
</tr>
<tr>
<td>encyclopedic competence</td>
<td>It is a term coined by Umberto Eco. It refers to extralinguistic knowledge acquired by a person and his/her cognitive context.</td>
<td>kompetencja encyklopedyczna</td>
</tr>
<tr>
<td>fluid intelligence</td>
<td>It is a key term in Raymond Cattell’s dual theory of intelligence. It is thought to be innate and relates to how well an individual perceives complex relations, uses short-term memory, forms concepts, and engages in abstract reasoning.</td>
<td>inteligencja płynna</td>
</tr>
</tbody>
</table>
general world knowledge

Such knowledge and skills that are essential for everybody to be able to live as a human being and citizen.

gólna wiedza o świecie

methodical doubt

A method developed by René Descartes. It is a systematic process of withholding assent regarding the truth or falsehood of all one's beliefs until they have been demonstrated or rationally proven to be true or false.

metodyczne wątpienie

4. Methodology

Collombat starts with an attempt to define general knowledge. Then, she emphasizes its relevance in translation by providing examples of translation errors that stem from obsessive reliance on the linguistic form instead of referring to extralinguistic assumptions. After that, the author lists proposals how to integrate general knowledge acquisition into translation teaching programs.

5. Links with other publications on the subject


6. Critical commentary

Collombat’s article considers an aspect of translating that is not often noticed by translator apprentices, namely the importance of global knowledge acquisition. Unfortunately, from students’ point of view it is common to focus on the language instead of perceiving translation broader, as culturally embedded. Such an approach can lead to word-for-word translation and losing or changing the meaning of the source text.

Apart from that, the text sheds light on supposed reasons for the lack of cognitive complements. It is an interesting question why in some cases translators lose access to
their general knowledge. It can be inferred that partially separate mechanisms are responsible for linguistic form and semantic processing. One can also try to explain that phenomenon referring to the concept of attention switching, attention overload or heuristics.

7. Quotations to remember the text by

“Thus it appears that there are two levels of general knowledge: one that is closely linked to physical perceptions and everyday life, and one that relates to social life.”

“Many specialists of translation didactics have noted that a translator never takes on a translation with a mind empty of all knowledge.”

8. Full bibliographical reference of the article

KEITH HARVEY

“Translating camp talk: Gay identities and cultural transfer”

Keywords: camp talk, queer studies, discourse community, gay literature, cultural identity, identity and language, contact theory, culture theory, politeness theory, language appropriation

1. Author Information

Keith Harvey’s is a translation and queer study theorist. His current work focuses on stylistic analysis of camp speech in English and French and on translation of gay fiction between those languages. He also studies transformation of sexual identities in cross-cultural context. Previously, he held posts in Applied Linguistics at the University of East Anglia and in French at Heriot-Watt University. Currently, he is a lecturer in the Centre for Translation and Intercultural Studies at University of Manchester Institute of Science and Technology. Harvey is one of the few translation studies scholars who have done research on translation issues arising from gay identity and camp style in homosexual discourse. He has done and published research on translation studies, literary stylistics, lexicography and language acquisition. He has also co-edited (with Celia Shalom) of Language and Desire: Encoding Sex, Romance and Intimacy (1997, Routledge).

2. Terminology

<table>
<thead>
<tr>
<th>Source text term</th>
<th>Meaning</th>
<th>Polish term</th>
</tr>
</thead>
<tbody>
<tr>
<td>camp</td>
<td>an aesthetic style and sensibility that regards something as appealing because of its bad taste and ironic value; often confused with kitsch; also, as a performance identity, a social practice; in political</td>
<td>kamp</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
<th>Equivalent in Polish</th>
</tr>
</thead>
<tbody>
<tr>
<td>context</td>
<td>context used by minorities to appropriate and ridicule the images of the dominant group</td>
<td>wspólnota dyskursywna</td>
</tr>
<tr>
<td>discourse community</td>
<td>group whose members share goals or purposes, and use communication to achieve them</td>
<td>tożsamość seksualna</td>
</tr>
<tr>
<td>sexual identity</td>
<td>the way in which one thinks of oneself in terms of to whom one is romantically or sexually attracted; referring to an individual's conception of themselves, rather than sexual behavior (acts) and sexual orientation (attraction toward gender(s))</td>
<td></td>
</tr>
<tr>
<td>gender performativity</td>
<td>the theory stating that gender is socially constructed through an active process of creation of norms by repetitive interaction with others in a particular social context</td>
<td>performatywność płciowa</td>
</tr>
<tr>
<td>linguistics of contact</td>
<td>term defined by Mary Louise Pratt (1987), as opposed to the mainstream tradition of linguistics of community; theory of linguistics focusing on the</td>
<td>lingwistyka kontaktu</td>
</tr>
</tbody>
</table>
3. Abstract

The main purpose of the text is the description of camp speech in English and French post-war gay fiction and approaches to its translation. This is connected with the broader problem of defining links between language and identity, specifically its place in the context of translation studies. Harvey’s study is based on M.L. Pratt’s linguistics of contact theory and P. Brown and S. Levinson’s politeness theory. He describes issue of different evaluation of camp on fictional
and wider, cultural levels (in the text: micro- and macro functional dimensions). Harvey argues that recognition of macro functional aspects of the text depends on cultural and even autobiographical issues of the translator. In the next part Harvey moves on to a description of verbal camp and its main features including appropriation of language patterns, mix of formal and informal register, parody and theatricalisation of effeminacy, inversion of gender-specific terms and intertextuality. He then proceeds to outline the most important accounts of camp in cultural context, among them S. Sontag’s *Notes on Camp* (1964) and M. Booth’s *Camp* (1983). He also notices the performative aspect of camp speech.

To illustrate the issues in translating camp speech he uses French translation of G. Vidal’s *The City and the Pillar* (1948, French: *Un garçon près de la rivière* 1949) and English translation of T. Duvert’s *Paysage de fantaisie* (1973, English: *Strange Landscape* 1976). In general, Harvey links differences in camp visibility in the ST and TT to cultural issues. In the English texts, he notices visible features of camp speech. In the case of French-English translation, he points to translator’s strategies to intensify camp and links it with commercial aspects and the active LGBT community in USA. On the other hand, downplaying camp features in French is, according to him, connected with a general unwillingness to accept gay identity as political and forming one’s personality.

4. Methodology

Harvey uses literary analysis methods, both linguistic and culturally oriented. It allows him to study language of gay fiction in social and political context. By using in his research methods based on contact linguistic theory he examines gay fiction within prevailing “straight discourse.” At the same time Harvey uses queer theory terms to connect verbal camp with the problem of cultural identity. However, in the concluding remarks he points to yet unsolved issues in translation studies methodology. In his view, analyzing verbal camp requires a methodology that neither prioritizes ideological concerns nor focuses entirely on language. He argues that the lack of such a methodology might make further analysis of the subject difficult.

5. Other publications on the subject


6. Critical commentary:

Harvey’s work presents some interesting insights, both on the subject of translating queer text and, in broader context, of cultural and political issues in translator’s work. He provides enough information on camp and its verbal aspect to make his text understandable even to readers unacquainted with the subject. Author quotes different opinions and descriptions of camp, which gives his article a considerable informational value. He also provides extensive analysis of other scholars’ theories that he uses to describe verbal camp. As he states in the concluding remarks, he considers the most useful the methodology that encompasses both elements of cultural and linguistic analysis without focusing solely on one aspect, and he manages to maintain this balance in his work

I have to point out the comparative obscurity of the style in the concluding remarks of the article. While Harvey makes it more or less clear what his opinions about methodology of translation studies are, his final statements at first seem too general to link them with the main subject of his article. However, in comparison to the clarity of the whole text I consider it a minor problem.

7. Quotations to remember the text by
“Camp (...) can be seen as a typical (indeed, perhaps the key) semiotic resource of gay men in their critique of straight society and in their attempt to carve out a space for their difference.”

“What counts than is (...) the fact that these language features have come to stand for certain gendered and subcultural differences. Camp talk enlists these stereotypical differences in order to index a distinct sexual identity.”

8. References:


Li Pan
“Ideological positioning in news translation: A case study of evaluative resources in reports on China” (2015)

Key words:
Critical discourse analysis, news translation, ideology positioning, evaluative resources, reports on China

Author information:

Li Pan is currently a lecturer in Guangdong University of Foreign Studies, Guangzhou, People’s Republic of China. She received a PhD in Translation Studies from the University of Macao. Her research focuses on news translation, mass media translation and critical discourse analysis.

She had several articles published in well-known journals, such as Target, Perspectives, The Translator, and Journal of Universal Language.

She also wrote one of the chapters in a book on translation studies titled “Media and Translation: An Interdisciplinary Approach”. The book was published in 2014 by Bloomsbury Publishing.

Abstract

The article aims to discuss the ideological positioning through translation of evaluative language in news articles, and the possible reasons behind this phenomenon.

The article consists of eight parts. In the first, introductory part Pan explains her objectives and provides information on previous research in this particular field. Parts two, three and four elaborate on the relations between ideology and critical discourse analysis, the definition of ideological positioning and eventually the model employed in her analysis. The fifth part of the article analyzes several fragments of news reports, with both source text and target text provided. The author retranslated the target text back to source language (English) in order to explain the difference between the two. Furthermore, the author distinguishes between the three types of observed deviations between ST and TT: Deviation in identifying news actors, Deviation in presenting news events and Deviation is dissimulating representations. In the last two parts of the article, the author discusses several possible reasons of these deviations. In the sixth part, the author presents the results of her interview with newspaper’s editors and the
answers provided by translators in the form of questionnaires. The translators were asked what a “faithful translation” is. The author argues that the variety of viewpoints represented in the sample may be one of the reasons why the deviations mentioned above happened. In the seventh part, the author analyzes the aforementioned phenomena using a sociological approach. She claims that although the translators may have aimed to be faithful to the source text, they remain constricted by their ideology as well as social and cultural values (the same goes for the writers of the source texts). The eighth, concluding part summarizes the findings of the present article.

**Terminology:**

<table>
<thead>
<tr>
<th>English</th>
<th>Definition</th>
<th>Polish</th>
</tr>
</thead>
<tbody>
<tr>
<td>discourse</td>
<td>Whole process of social interaction, in which text is just a part (Fairclough 1989: 24)</td>
<td>dyskurs</td>
</tr>
<tr>
<td>evaluation</td>
<td>The process of judging something's quality, importance, or value (Cambridge Dictionary online 2016)</td>
<td>ewaluacja</td>
</tr>
<tr>
<td>evaluative language</td>
<td>The specific lexical usage and grammatical usage of a language during evaluating a certain object</td>
<td>język ewaluacyjny</td>
</tr>
<tr>
<td>evaluative resource</td>
<td>a news resource that provides judgement and evaluative information in its text</td>
<td>źródło ewaluacyjne</td>
</tr>
<tr>
<td>ideological positioning</td>
<td>the act of including a certain ideology in the news text</td>
<td>pozycjonowanie ideologiczne</td>
</tr>
</tbody>
</table>

**Methodology**

The author provides two case studies: first, a set of source and target texts on the UN Human Rights Council’s Review on China; second, a set of texts describing the event in which the then Chinese Premier was attacked with a shoe. The fragments used for analysis are taken from various sources, including BBC, Reuters and *The Washington Post*. The author also used the method of contrastive analysis. Namely, she compared the source texts of news fragments with the target texts. Another method used in the research was that of interviews and questionnaires. With the help of these the author sought to find out how the interviewed translators and editors interpret the ideal of a “faithful” translation.
**Links with other publications on the subject**

The relation between ideology and translation has often been discussed in contemporary translation studies. Accordingly, there are several insightful publications on this topic that are worthy of mention. One of these is “Translation and Ideology: Encounters and Clashes” (2007), edited by Sonia Cunico and Jeremy Munday. This book includes articles written by authors from around the world, who provide numerous examples of the impact of ideology on translation process in a variety of relevant contexts.

**Critical commentary**

This article is interesting in many dimensions. It is a well-written article with clear structure, sensible arguments and appropriate research methods. The author collected fragments of translated news that were related to two particular events in Reference News (which is a newspaper with the largest circulation in China). Since the source texts are all taken from mainstream media, the basis of the author’s arguments appears fairly reliable. Her interesting analysis of the usage of evaluative language during translation is eye-opening and unbiased.

However, the last part of the article, in which the author described the social influence on news translation in China, contains several statements that may reflect political views prevailing in the author’s country. For example, Pan explains the decision of the Chinese translator who omitted the word “deadly” before “riot” in a news report dealing with conflict in Tibet by pointing out the alleged “stress on harmony”(Pan 2015: 231) that characterizes Chinese society and culture. In her opinion, the word “deadly” carries “non-harmonious implications” that are generally avoided by the Chinese. However, this statement is not supported with sufficient evidence, and for this reason appears more as an excuse for the translator’s intention of ideological positioning than a scholarly argument.

**Quotation to remember the text by**

“The text analysis reveals that contrary to the general expectation of objectivity in news reporting, both the original news and its translations are not free from deploying linguistic resources to make judgments and express attitudes implicitly in representing news ‘realities’”. (Pan 2015:233)

**Bibliography**


MARIA JOSÉ VEIGA


Key words:

Audiovisual Humour Translation Competence, Audiovisual Translation (AVT), General Theory of Verbal Humour (GTVH), Humour,

1. Author information

Maria José Veiga is a scientific researcher at Languages, Literatures and Cultures Research Centre of the University of Aveiro. She has been teaching in the area of Portuguese and English. She is an author of many publications on TS: translation, text linguistics, linguistic expressions of Portuguese and English, methodology of teaching languages. In her professional work she is especially interested in understanding and acquisition of foreign languages, literature (English and Portuguese) and media translation.

Main works:

*Humour in Translation for subtitles. Avanca.* Edições Cine-Clube de Avanca; Colecção Comunicação em Debate, 2010

“Translation goes to the movies – a didactic approach”, in: New Insights into Audiovisual Translation and Media Accessibility Media for All 2, 2010


2. Abstract

Translating humour is one of the toughest challenges that a translator can face. It is especially difficult for the translator dealing with text in a field of Cinema Studies. A subtitler has to take into account the fact that verbal humour in movies is not only about language but also about paralinguistic elements, easily noticeable by the audience.

Maria José Veiga is profoundly interested in the subject of Media Translation as Portugal, among many other countries, is in a constant need of subtitles for audiovisual translation. In this article, Veiga describes which specific translation competences should be considered when it comes to humour subtitling. First, she defines what humour is and how it is studied by Audiovisual Translation Studies. Then she explains how a General Theory of Verbal Humour could be applied in the subtitle translation, with an excellent example of Portuguese subtitles for the American movie Forrest Gump. The final part is dedicated to the competences that the translator must have in order to correctly translate humour in a movie. According to her explanation, changing source language into target language is not enough to convey humour in original message. She stresses the importance of culture and its enormous impact on translation. It doesn’t suffice for a translator to understand jokes and translate them literally into another language. The translator has to have profound knowledge of cultures of both, source and target language, so that both audiences equally and humorously perceive aspects of a message.

3. Terminology

<table>
<thead>
<tr>
<th>Source text term</th>
<th>Meaning</th>
<th>Term in Polish</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prosodic elements</td>
<td>paralinguistic aspects such as tone, pitch and rhythm, that in humour translation serve a</td>
<td>Elementy prozodyczne</td>
</tr>
<tr>
<td>Purpose of Irony</td>
<td>Locutionary act</td>
<td>Perlocutionary effect</td>
</tr>
<tr>
<td>-----------------</td>
<td>-----------------</td>
<td>-----------------------</td>
</tr>
<tr>
<td></td>
<td>the performance of an utterance, and hence of a speech act</td>
<td>consequences of a speech act, such as persuading, convincing, scaring, inspiring, or otherwise affecting the listener</td>
</tr>
</tbody>
</table>

4. Methodology

Maria José Veiga explains difficulty of subtitle translation by describing the main theory of the subject: GTVH (General Theory of Verbal Humour) and a model of Audiovisual Humour Translation Competence. She uses an example of Portuguese translation of *Forrest Gump* to stress the importance of a subtitler in this kind of translation. She emphasizes the importance of translator’s cultural knowledge of both, source and target language in the process of Audiovisual Translation.

5. Links with other publications on the subject:


6. Critical commentary –

This paper gives an insight into a branch of translation that, I think, tends to be overlooked – subtitle translation. To make it even more challenging, the author talks about the subject in relation to humour translation – probably the most demanding and difficult form of translation. Veiga points out what characteristics should a good subtitler have, characteristics, that I have never thought about. This paper can serve as practical information for any translator who would like to explore Audiovisual Translation.

7. Quotations to remember the text by

“As it is widely recognized, the degree of intensity of verbal humour can be enhanced in accordance with the amount of unanticipated and surprising elements an utterance can provide” (Veiga 2009: 5).

“The creation of humour is neither teachable nor learnable. It depends on the individual’s sensitivity to develop humour awareness, even though this does not mean that there is
a straightforward interrelation between humour and the capacity for translating humour. Undoubtedly, aiming at the full understanding of humour dynamics in film translation is a way of helping professionals to do their jobs, nevertheless, it is not a synonym of being able to produce or to (re)create humour in a TL” (Veiga 2009: 10).

“The translation of humorous exchanges, nonetheless, requires not only a passive ability – understanding humour (cooperative behaviour) – but, as mediators, translators/subtitlers will be expected to play an active role in both humour reception and production” (Veiga 2009: 10).

8. Reference: