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[Mona Baker](#) (*University of Manchester, UK*)

Negotiating the Interdependence between Ontological and Public Narratives in Translation

Ontological narratives are personal stories that we tell ourselves about our place in the world and about our own personal history. Although they ultimately remain focused on the self and its immediate world, they are constrained by and in turn constrain shared, public narratives in a variety of ways. On the one hand, the scope for elaborating ontological narratives is constrained both by the range of symbols and formulations derived from public narratives, without which the personal would remain unintelligible and uninterpretable, and by the blueprints for social roles and spaces that the public narratives in which we are embedded allow us to inhabit. At the same time, ontological narratives are by no means inconsequential for the elaboration and maintenance of shared narratives. Society as a whole has a considerable stake in the stories and roles we construct for ourselves, because personal narratives can enhance or undermine the narratives that underpin the social order and hence interfere with the smooth functioning of society. This is why, as Bakan (2004:134) explains, dominant institutions in society have always “established roles and identities for their subjects that meshed with their own institutional natures, needs and interests: God-fearing subjects for the church, lords and serfs for feudal orders, citizens for democratic governments”. Shared narratives also require the polyvocality of numerous personal stories to gain currency and acceptance, to become ‘normalized’ into self-evident accounts of the world and hence escape scrutiny. Using a range of examples from screen translation and interpreting for asylum seekers, this talk will explore some of the ways in which translators and interpreters negotiate the interdependence of ontological and public narratives in politically charged contexts.

Mona Baker is Professor of Translation Studies at the Centre for Translation and Intercultural Studies, University of Manchester, UK. She is author of *In Other Words: A Coursebook on Translation* (Routledge, 1992) and *Translation and Conflict: A Narrative Account* (Routledge, in press), Editor of the *Routledge Encyclopedia of Translation Studies* (1998,2001), Founding Editor of *The Translator: Studies in Intercultural Communication* (St. Jerome Publishing, 1995-), Editor of the forthcoming *Critical Concepts: Translation Studies* (Routledge, 2006, 4 Volumes) and Editorial Director of St. Jerome Publishing. She is also Vice-President of IATIS (International Association of Translation & Intercultural Studies, www.iatis.org).

Josephine Balmer (*poet/translator*)

Reawakening the Dead: Classical Translation and Creative Expression

Since Euripides first transformed traditional Greek myth in the fifth century B.C, writers have found classical translation a safe haven for difficult or uncomfortable emotions, a tradition continued through to the works of modern Irish poets Seamus Heaney or Michael Longley. Translation, it seems, can act as a facilitator of personal expression, enabling writers to tell stories that for one reason or another they might find hard to tell in a more direct form - even, in the case of Ted Hughes' *Tales From Ovid*, apparently curing a long spell of writer's block. But if writers benefit from translating, so, too, can translators. For the licence afforded classical translators, compared, say, to those working with

contemporary literature, can lead into new, often previously unimagined, realms of creative expression. In the act of translating, the translator, too is translated, able to assume a different guise, freed from cultural, class, and gender boundaries, not to mention any conventions of linguistic expression these might imply. And through the many cultural and authorial layers translation affords, we can not only enact this process of transformation, but also question and subvert it as well. In the past I have written about the ways in which the interface between translation and 'original' poetry can offer the poet-translator opportunity to voice uncomfortable personal truths: desire, anger, even political protest and, in my own case, express otherwise inexpressible grief. In this address I would like also to explore wider possibilities through a discussion of my current work, *The Word for Sorrow*. Here translations of the two-thousand year old grief of another poet, namely Ovid's *Tristia*, the verse epistles written after the poet's sudden and mysterious exile from Rome to the Black Sea in 8A.D, are interweaved with a series of original poems following the story of my old junk-shop dictionary used to translate them. In particular, they trace the story of its first owner, who was sent to the Hellespont in 1915 to fight in the doomed allied campaign at Gallipoli. And so I will examine how such juxtaposition, this interplay of poetry and translation, can allow us to approach wider national tragedies - tragedies so terrible they can often be impossible to address without recourse to banality or cliché.

Josephine Balmer's recent books include *Chasing Catullus: Poems, Translations and Transgressions* and *Catullus: Poems of Love and Hate* (both Bloodaxe, 2004). Previously she has published *Sappho: Poems and Fragments* and *Classical Women Poets* (Bloodaxe 1992 & 1996) as well as edited an anthology of contemporary literature in translation, *Rearranging the World*. She is currently working on a new volume of poetry, *The Word for Sorrow*, based around Ovid's exile poems, with the assistance of a Wingate Foundation scholarship. She has written widely on poetry and translation and is Reviews Editor of *Modern Poetry in Translation*.

Jean Boase-Beier (*University of East Anglia, UK*)

Voicing Silence: How do we Translate the Unspeakable?

Poetry often gives voice to thoughts which are difficult to express. In particular, poetry which deals with the Holocaust could be seen to make use of 'The Language of Silence' (Schlant 1999). That is, it uses silences, gaps, ambiguities and incomplete structures to express what cannot be expressed. If translation is about making visible the original, then how do we translate what is not visible in the first place? I argue here that silences in poetry about the Holocaust are more

than an iconic representation of the unspeakable; they are a very forceful way of engaging the reader, of enabling or even forcing readers to supply their own thoughts and emotions. In examining how translation might attempt to do justice to such silences, I aim to touch on several of the issues central to this symposium: the translator's understanding of the role of national identity and its involvement in the language of a nation; the balance of ethical obligation and the translator's need to submit, as reader, to the poem's insistence on one's own cognitive involvement; the challenge of making visible what is by nature invisible.

Jean Boase-Beier is Senior Lecturer in Translation Studies at the University of East Anglia, where she runs the MA in Literary Translation. She writes on stylistics, translation theory and translation practice. She is a translator into German and English, and editor of the bilingual poetry series *Visible Poets* (Arc Publications). Recent publications include a book on German (*The German Language*, with Ken Lodge, Blackwell 2003), and edited Special Translation Issues of *Language and Literature* (2004) and (with Robin Mackenzie) *Comparative Critical Studies* (2005).

Julianne House (*Universität Hamburg, Germany*)

Dialogue or Dominance in Covert Translation Processes?

In this paper I will report on a project currently conducted at Hamburg University's Research Center on Multilingualism. In this project we are investigating whether and how communicative norms in translations from English into other European languages and in comparable texts are changing through the impact of global English. I will present results of our diachronic quantitative and qualitative analyses conducted on the basis of a multilingual corpus of texts in two genres as well as interviews with persons involved in the translation process. The results indicate that there is indeed a change underway in the use of certain functional categories, which express subjectivity and addressee orientation and also affect connectivity.

Juliane House was born in Berlin, Germany. She studied English, Spanish and International Law at Heidelberg University, where she graduated with a degree in translation (English, Spanish, German) and international law in 1966. She taught German as a second language to international students at Heidelberg University, worked as a translator, interpreter and market researcher for a multinational firm in Frankfurt before emigrating to Canada in 1968. After working in a Law Library at York University in Toronto, she continued her studies in General and Applied Linguistics at the University of Toronto. In her MA thesis (1971) she discussed "Theoretical Aspects of Translation", and in her PhD (1976) she set up a "Model for Translation Quality Assessment". Following her remigration to Germany, she worked at the University of Bochum writing a pedagogical and an interactional grammar of English, as well as conducting a number of contrastive English-German pragmatic analyses. Since 1980 she holds the position of professor of applied linguistics at the University of Hamburg. She has published numerous articles and books in the fields of contrastive pragmatics, translation theory, intercultural communication, discourse analysis, interlanguage studies and, most recently, English as a lingua franca. She is a member of the editorial boards of *The Translator*, the *Slovak Journal of Translation*

and Interpretation, and *Hermeneus: Revista de Traducción e Interpretación*, and of the advisory editorial boards of *Target*, and the *Journal of Politeness Research*. She is also President of the German Society of Translation Studies and one of the editors of its Yearbooks of Translation and Interpreting. She is also a founding member of IATIS (the International Association for Translation and Intercultural Studies), and one of the directors of the German Science Foundation's research centre on multilingualism, where she directs two projects, one on discourse coherence in two modes of interpreting, and one on the influence of English as a lingua franca on discourse norms in other languages via processes of multilingual text production. In 1998 she was awarded an honorary doctorate from the University of Jyväskylä, Finland in recognition of her work in translation theory and cross-cultural discourse analysis.

Ian Mason (*Heriot Watt University, UK*)

Participation, Practices and the Negotiation of Identities in Dialogue Interpreting

This paper considers some aspects of interpreter-mediated face-to-face dialogues in cross-linguistic and cross-cultural encounters. The themes of self and identity are explored through the examination of participants' moves, revealing an evolving micro-context in which participants position themselves and others. Key elements of this process of negotiation are perceptions of full-, peripheral- and non-participation status, the perceived and attributed ownership of meanings within an exchange, adherence to particular communities of practice and adoption of the socio-textual practices that characterise them. The differential abilities of each participant to control/preserve his/her own identity become apparent when sequences of moves are compared and contrasted. Examples will be adduced from studies by a range of scholars of distinct dialogue interpreting settings – courtroom interaction, immigration hearings, mass media interviews, healthcare consultations – to illustrate what is at stake for the identity of each participant.

Ian Mason is Professor of Interpreting and Translation in the School of Management and Languages at Heriot-Watt University, Edinburgh and Director of the Centre for Translation and Interpreting Studies in Scotland (CTISS). He has taught translating, French language studies and translation and interpreting studies on undergraduate and postgraduate programmes and also plays a major role in the School of Management and Languages PhD programme in translation, communication and discourse. He is co-author (with Basil Hatim) of *Discourse and the Translator* (Longman 1990) and *The Translator as Communicator* (Routledge 1997) and editor of *Dialogue Interpreting*, special issue of *The Translator*, (Vol. 5 no. 2, 1999) and of *Triadic Exchanges. Studies in Dialogue Interpreting* (St. Jerome 2001). His current research focuses on interactional issues in various modes of translating, including audience design in translating and the pragmatics of dialogue interpreting. He is also a member of the Editorial Board of *The Translator*.

Clive Scott (*University of East Anglia, UK*)

Translating the Art of Seeing: Self, the Selves of Language and Readerly Subjectivity

The issues addressed by this paper are these: the self of the translator, something which is in suspension, is waiting to be

defined by the translational act. This self we might imagine as something unitary, something which has a particular style, something which has a certain vision of the text. But the 'selving' of the translator, in Apollinaire's poem 'Les Fenêtres', a poem dedicated to the Windows series of paintings by Robert Delaunay, is resisted by three forces: the uncontrollable selves of language; the selves of the other speakers in this 'conversation-poem', asserting a third-personness common to the intertextuality of all texts; and the subjectivity of the readership. By this last is meant a selfhood which is transferable, which disperses itself among a community of particular idiolects, associative idiosyncrasies, shared availability to effect. This is the clamour of conflicting claims with which the translator must make his/her peace.

Clive Scott is Professor of European Literature at the University of East Anglia, and a Fellow of the British Academy. His work theorises translation from the practice of translating poetry, with a particular emphasis on translation as experimental writing. His recent publications include *Translating Baudelaire* (Exeter: University of Exeter Press, 2000) and *Channel Crossings: French and English Poetry in Dialogue, 1550-2000* (Oxford: Legenda, 2002); *Translating Rimbaud's 'Illuminations'* is in press. The poetry of Apollinaire is the subject of his present translational research.

Diya Mohammed Daoud Abdo (*Al-Ahliyya Amman University, Jordan*)

Textual Migration': Self-translation and Translation of the Self
in Leila Abouzeid's *Return to Childhood: The Memoir of a Modern Moroccan Woman* and *Ruju 'Ila Tufula'*

This paper examines the autobiography of Moroccan writer Leila Abouzeid in both its self-translated American edition, *Return to Childhood: The Memoir of a Modern Moroccan Woman* (1998) and the original Arabic, published five years earlier, entitled *Ruju 'Ila Tufula*. In examining this "migrating" text, I will discuss how and why an Arab Muslim woman writer attempts to re-write the self when addressing different audiences. As Susan Stanford Friedman explains with regard to her work on H.D.'s autobiography, there is significance to be found in what an author elects to reveal or hide in different versions of a particular work. When translating his or her own text for a new audience, especially an "other," an author will inevitably repress, emphasize, conceal, excise, and transform elements to suit the demands of that audience and avoid alienating it. This is certainly the case with Abouzeid's memoir, the two versions of which demonstrate keen awareness of target audience and use appropriate strategies for addressing those audiences. The methodology for my examination is influenced by Amal Amireh's "reception study" of Nawal el-Saadawi in England, America and the Arab world. In such a study, packaging and content (omissions, changes and deletions) are examined with an eye for how these "accommodate the expectations of [the] new audience" ("Framing" 224). I especially take as a model Amireh's attention to the ways in which "an Arab woman writer's text is transformed through translation,

editing, and reviewing once it crosses cultural and national borders” (219-220). Ultimately, my paper will examine how Abouzeid’s translation revises the original in order to reach an American audience, and how the original avoids charges of cultural, religious and political treason from its Arab, Muslim audience. What is added, deleted, changed, fine-tuned, re-tuned in its text and paratext? In both versions, how are the audience’s horizons and expectations catered to and simultaneously frustrated?

Diya Mohammed Daoud Abdo is an Assistant Professor at Amman Al-Ahliyya University in Jordan. She obtained her BA in English Literature from Yarmouk University in Jordan and her MA and PhD from Drew University in New Jersey. Her PhD dissertation, *Double Agent: Fatima Mernissi’s Interventions in the Narratives of the Self, the Nation and the Other*, examines the textual and paratextual strategies of Islamic feminisms with an emphasis on the Islamic feminist and sociologist Fatima Mernissi. Ms. Abdo enjoys teaching feminist studies and postcolonial literatures. She has publications and conferences in the fields of American literature, Arab women’s writing, and comparative literature.

Nedal Al-Mousa (*The Hashemite University, Jordan*)

Translation and Anxiety about Self and Identity in the Arab World

Arab intellectuals and practitioners of translation in the age of globalisation are exerting strenuous efforts to initiate an organised large-scale translation activity from Arabic into foreign languages and vice versa, activity inspired by the sweeping force of cross-cultural interaction and communication in the age of globalisation. In addition to its traditional role as a means of promoting cross cultural communication and transmitting knowledge and information, translation, particularly from Arabic into foreign languages at the present time in the Arab World is conceived as an effective medium to project a genuine or authentic image of Arabs and Arab culture. That is in an attempt to rectify growing misrepresentations of Arab culture and their image especially in the West in the aftermath of the tragic event of the eleventh of September. It is often maintained that translation of the Arab culture production into English has always tended to confirm pre-existing Western prejudice based mainly on orientalist assumptions about the orient in general and the Arab World in particular. Another important claim is that foreign (mainly western translators) from Arabic into English usually produce manipulated target language texts which reflect ideological moral or aesthetic values privileged in the West, thus acting in violation of the moral values and indigenous thoughts presented in the source language text. The most flagrant examples of such manipulations can be found in translations of Arabic literary works dealing with feminist themes. The paper examines specific examples of the two claims that translation is used as a means of manipulation leading to representation of distorted images of the Arab culture and identity. The paper also discusses views on how to control translation activity in the Arab world to serve Arab aspirations for better representation in Western discourse liberated from ethnocentricity, pre-existing prejudices, and from what Andre Lefevere describes as the “dictates” of the “patrons” of translation.

Nedal Al-Mousa completed his PhD in English and Comparative Literature with the title “Self-Cultivation as a Literary

Theme: The German *Bildungsroman* and its French and English Counterparts” at Essex University, UK and has been previously awarded with the MA in English Literature from the American University in Cairo, Egypt. He has taught at the Kuwait University, Amman National University and is currently a Dean of the Faculty of Arts at the Hashemite University, Jordan. He has presented papers in various international conferences and is a member of several comparative literature associations such as the BCLA (British Comparative Literature Association) and the ICLA (International Comparative Literature Association).

Nil Alt (*Bogazici University, Turkey*)

Pseudo-Translations in Turkey from a Socio-cultural Point of View

This paper is concerned with the socio-cultural dimensions of pseudo-translation in Turkey in the Republican era. It starts with a general discussion of the function of pseudo-translation as a means of cultural import used by certain agents within a culture. Following this, cases of pseudo-translation in different countries and cultures are scrutinised in order to assess their effectiveness as disguised stimuli of cultural change. The paper then moves on to the use of pseudo-translation in Turkey in the 1950s, describing and analysing numerous pseudo-translations published in that period and suggesting connections with the nation’s socio-cultural and political situation at that time. Particular attention is given to Nihal Yeginobalı’s pseudo-translation *Genç Kızlar* which can be regarded as the most distinct example of its kind in Turkey. The paper concludes by arguing that Toury’s claim that “the mystification which pseudo-translations could obtain in the old times would simply not hold for long today” (1995:41) applies to contemporary Turkey, not least because of changes relating to publishing law that have occurred in recent decades, especially in the context of legal reforms connected with Turkey’s attempt to join the EU.

Nil Alt graduated from the American Robert College with an English Language and Literature degree (1998) and then studied International Relations and Political Science at Istanbul University (B.A. 2002). In 2004, she started her master’s degree on Translation Studies at Bogazici University and has just completed her first year. Since 1999 she has translated seven novels from English into Turkish. They are *Cycle of the Werewolf* (Stephen King), *Hell’s Angel* (Ralph ‘Sonny’ Barger), *Creator of the Lord of the Rings: J.R.R.Tolkien* (Michael Coren), *Dune: House Atreides and Dune: House Harkonnen* (Brian Herbert, Kevin Anderson), *The Hitchhiker’s Guide To The Galaxy* (Douglas Adams) and *Maggie Darling* (James Howard Kunstler). Recently she has started working with Can Publishing House, one of the most rooted and distinguished publishing organisations in Turkey, on the novel *Masterpiece* by Miranda Glover.

Maria Alice Antunes (*Pontifícia Universidade Católica do Rio de Janeiro, Brasil*)

João Ubaldo Ribeiro, Self-translator: A Case Study on the Construction of a Professional Identity

The aim of the present work is to shed some light on the process of building a professional identity that João Ubaldo Ribeiro, a Brazilian best-selling author, goes through as he translates his own work into English. My aim is to find out,

through comparative analysis between original and translated texts and through the analysis of João Ubaldo's own words, how the author and the translator manifest themselves during the process of translation and in the writer's discourse (cf. Bakhtin, 1981; Fairclough, 1992; Moita Lopes, 1998). More precisely, I wish to find out whether the self-translator can be described as a melancholic professional. In recent research, Sette (2002) concluded that half of the translators she worked with in her study still show signs of melancholy in their statements about translation. Professional identity is understood here as a process which involves structural as well as attitudinal changes (cf. Brott & Kajs, 2004; Diniz, 2001; Dubar, 1997) and which shares the characteristics of social identities discussed in Hall (2001): contradiction, fragmentation and process. Initial results indicate that João Ubaldo Ribeiro's work and words contribute to endorsing traditional views of translation as an "impossible task" and, consequently, a melancholic activity. However, his work and words seem contradictory since they seem to echo dominant trends in translation and, at the same time, to question those trends.

Maria Alice Antunes has got an MA in Applied Linguistics and she has been an assistant professor at the State University of Rio de Janeiro (Universidade do Estado do Rio de Janeiro) since 1995. She holds the position of Coordinator of the English-Portuguese Translation Office at UERJ's Languages Institute and is now engaged in a project which aims at designing a glossary of terms of translation theory. She is a PhD student at the Pontifical Catholic University of Rio de Janeiro (PUC-RJ), where she studies self-translation.

Vibeke Esther Boolsen (*University of Southern Denmark, Denmark*)

Retrieving What has Been Lost in Translation? The Freud Penguin Library Translation

The new Freud Penguin Library translation of Freud's writings as started being issued from 2002. This has been undertaken since the previous translation of Freud's writings – the Standard Edition (SE) – has been subject to a host of different criticisms. One editorial principle of the SE was that the translation should be uniform. This has been abandoned in the new translation in which every volume is translated by its own translator, regardless of whether a volume comprises one or several essays. The paper discusses whether this arrangement facilitates the acquisition of psychoanalysis if terms that are otherwise regarded as 'key terms', such as the translation of the German *das Ich*, either still become translated as does the SE, not translated at all, translated as the 'I', or as the I. Examples are given and discussed in light of the criterion outlined above, also of direct errors in the new translation.

Vibeke Esther Boolsen has a PhD in Social Theories from the University of Copenhagen and Birkbeck College, University of London. She has researched in, among other topics, psychoanalysis, in cause of which she has translated some of Freud's writings from German into English. She has taught a broad spectrum of topics at various Danish Universities for more than twenty years.

Angelo Bottone (*University College Dublin, Ireland*)

Paul Ricoeur on Translation as a Paradigm of the Encounter between Cultures

In my paper, I intend to present the reflection on translation and its ethical consequences that Paul Ricoeur has developed over the last ten years in some of his lectures and articles. There is still little awareness of his work, due to the fact that only recently some of them have been collected in one book. Extrapolating the philosophical meaning of translation from its merely technical and pragmatic use, Ricoeur conceives translation as a paradigm; that is to say a theoretical model for any communication exchange and for an encounter between different cultures and identities. As language, conceived as a universal phenomenon, exists only in the plurality of languages, so humanity as well, exists only in the plurality of cultures. Considering translation as a paradigm of the attitude towards the Stranger, the Other, Paul Ricoeur supports the idea that ethical purposes relating to linguistic hospitality are the model for any kind of hospitality. I will discuss this model, taking into consideration its possible application to the process of construction of a European identity. In particular I will critically evaluate what would it entail for a minority speaker to practice linguistic hospitality towards a dominant language in a common space.

Angelo Bottone was born and educated in Italy. In 1997 he was conferred with a four-years Laurea degree in Philosophy from Università Federico II, Naples. In 2001 he was conferred with a one-year master degree in Cultural Studies from Collegio San Carlo, Modena. He is currently a third year PhD candidate in Philosophy at University College Dublin. His main interests are in Philosophy of Language, particularly Paul Ricoeur and Ludwig Wittgenstein, and in Translation Studies. He has published a book on Newman and Wittgenstein (CUEN, Naples, 1998) and several articles on Wittgenstein, Multiculturalism, and Philosophy of Religion. He has also translated *The Idea of a University* into Italian (Studium, Rome, 2005).

Veronika Bowker (*University of East Anglia, UK*)

Cognitive and Psychological Approaches in Translation

This paper represents the findings of the PhD thesis 'The Problems of Un/Translatability of Russian Poetry into English'. Through a number of case studies dealing with Russian poetry and English translations the paper argues that the theory of Relevant Communication, cognitive stylistics and cognitive psychology can provide (a) an important insight into the nature of poetic textual phenomena and translation process, and (b) a more effective methodology for textual analysis. The aim of the paper is to explore how these approaches can be used in the theoretical framework of poetry translation.

Veronika Bowker, born in Moscow, teaches Russian in UEA. She is currently finishing her PhD thesis on the problems of translatability of Russian poetry into English. She is a regular contributor to the translation workshops for the UEA MA Programme in Literary Translation. Recently, as a collaborator of the poet and translator George Szirtes, she was involved in the Poetry International's project on translating Anna Akhmatova's poetry. Her main research interests are

comparative literature, literary reception, cognitive approaches to poetic textual phenomena and textual analysis.

Eric Chia-Hwan Chen (*University of Warwick, UK*)

**Diplomacy, National Identity and Translation:
A Case Study of Early British-Chinese Diplomatic Correspondence**

When a translator translates diplomatic texts, it is often found that his or her translating approaches and strategies are often restricted by issues like patronage, translator's knowledge about the countries in question, specific readership of the translated texts and the contemporary diplomatic relationship between the relevant countries. Therefore, unlike literary translators who, relatively speaking, usually work on their translations on a more intuitive and flexible basis, translators of diplomatic material often find themselves conditioned by very strict rules and conventions as they deal with those highly sensitive political texts. At present, under the common consensus that all sovereign states are equal, most translators of international correspondence usually adopt well-accepted tones, styles and formats to translate diplomatic texts in the hope of retaining and promoting the national identities of the countries concerned. Nevertheless, when the idea of equal sovereign states was less appreciated or even nowhere to be found in early history of international diplomacy, it was not rare for some countries to discover that their highly-esteemed national status and identity were grotesquely reconstructed or degraded by foreign hands in translated diplomatic texts. This paper will discuss how one nation's national identity could be arbitrarily decoded and represented in translated texts by examining several diplomatic documents issued by the British government along with their corresponding Chinese versions in late eighteenth and early nineteenth century. Issues like authorship, translatorship, patronage, power, language violence and representation of national identity in translated texts will be extensively discussed in this paper.

Eric Chia-Hwan Chen is a PhD student from the Centre of Translation and Comparative Cultural Studies, University of Warwick. The tentative title of his dissertation is Reciprocal Literary Images of British and Chinese from 1750s to 1850s. In his dissertation he wishes to do a genealogical survey of Chinese and English images of "the other" in various works, with an emphasis on literary texts, and discuss significances of these images against their historical backgrounds. His research interests include national identities in translation, national images in literature, imagology, as well as translation and cultural exchange.

Frances Ngozi Chukwukere (*Imo State University, Nigeria*)

Originality, Translation and Feminist Poetry in Africa: Examples from Igbo

The multilingual character of most African nations including Nigeria is the bane of sustainable linguistic and cultural development in these regions. Nigeria has well over three hundred and fifty ethnic groups that define themselves on the basis of the different languages they speak. To ensure mutual intelligibility among these groups, the National Policy on Language stipulates the use of a foreign language: English, as the official language of the country as well as a language

of instruction in the educational sector. However, the fact that most Nigerian citizens are not literate in the English language has resulted in a wide margin between those who are knowledgeable in contemporary socio-cultural, economic, political and other discourses including human rights and privileges. Civil rights obligations, environmental issues, gender relations, and other important issues are thus the preserve of the formally educated among the elite circle including the political and academic caucus. Especially in the Nigeria environment, feminist and gender discourses are two areas that have remained within the confines of the English and its literary studies departments in the university. Consequently, the large population conceive of feminism as a western, foreign and imperialist culture. Our work here argues that feminism is not new in Africa, especially among the Igbo; what is new is the word. As our essay demonstrates, an indigenous language is the best language through which a wider audience could be reached among the Nigerian and other African societies including the Igbo. Bilingual translation is an effective technique to capture the interest of the local and foreign audience. Citing examples from the present writer's bilingual translation of her original feminist poetry: *Nwaanyizie* (Chukwukere, 2004), it is demonstrated that important issues that condition the lives of women in Igbo society could be showcased, extolled, criticised and transformed, all with the aid of bilingual translation in the English and Igbo languages. This not only provides a reference point for the indigenous and foreign audience, it helps develop important vocabulary for further critical works in the indigenous language such as Igbo.

Frances Ngozi Chukwukere has a BA in Linguistics and Igbo Studies, an MA in Igbo Literature, a Postgraduate Diploma in Education, and a PhD in Linguistics, all obtained from the University of Nigeria, Nsukka. She is a senior lecturer in Imo State University, Owerri, Nigeria, the Head of the Department of Linguistics and Igbo Studies as well as a member of the Advisory Board of the Women's Research Center in the University. She has published around twenty articles, and several others have been accepted for publication. Most of her publications centre on linguistics, Igbo language, culture and literature, as well as feminism, gender and women's studies. Her first book titled *Nwaanyizie: A Bilingual Feminist Poetry in English and Igbo Languages* will be launched at the end of 2005.

Jeff Covington (*University of New Hampshire, USA*)

"Taking All Day to Put a Name on the Baby":

The Ontological Anxieties of the Irish Language in Friel's *Translations*

In "Through-Other Places, Through-Other Times," Seamus Heaney describes the muddled subjectivity of the Irish individual. Because of their amalgamated heritage (a mixture of Irish, Scottish, and English "traditions"), Heaney contends that the Irish possess a type of fragmented identity that is ultimately confused and unsure of itself¹. According to Heaney, this "through-otherness" – the cultural and historical confusion that is imbricated in Irish-ness – becomes evident in the poetry of Ireland. Irish poets such as Geároid MacLochlainn, Eavan Boland, and Nuala Ni Dhomhnaill, among others, write of this divisively-Irish self. Ni Dhomhnaill, in fact, goes as far as to say that the conflation of heritages, languages, and identities creates "displacement, deep anxiety ... inner contradictions [causing] deep psychic pain."² These poets suggest that the very nature of being Irish entails a type of linguistic and cultural upheaval that ultimately results in de-

subjectification. Brian Friel's *Translations* correlates with such views of “through-other” poetry, being a theatrical piece that offers an illustration of such inter-subjective displacement via cultural translation. The play concerns itself with the Irish-speaking County Donegal, which must undergo a “translation” – a *taming* of sorts – into English, representing not only a linguistic shift from Irish to English, but also a transformation into another “Being.”³ Friel equates the transformation of language to a transformation of culture, and subsequently with a transformation of identity. *Translations* recognizes the problematics of “through-otherness,” yet also connects Heaney’s concept to ontological relations between language, culture, and the self. Friel’s play emphasizes that “through-otherness” is not just a conflation and confusion of heritages, but more importantly, a mix-up of *languages*. In my paper, I argue that *Translations* comments on and complicates “through-otherness.” *Translations* expresses the complex ontological relationship of the Irish individual to his or her language – a relationship to an antiquated and “dying” language, and to translational inadequacies and anxieties of “the word.”

1. From “Through-Other Places, Through-Other Times: The Irish Poet and Britain,” *Finders Keepers: Selected Prose, 1971-2001*, New York: Faber, 2002, 366.
2. From “Cé Leis Tú?,” *My Self, My Muse: Irish Women Poets Reflect on Life and Art*, Ed. Patricia Haberstroh, New York: Syracuse UP, 2001, 50.
3. Referring to the Martin Heidegger, whose language-oriented philosophy I use in my reading of the play.

Jeff Covington is a second-year MA student in English literature at the University of New Hampshire in the United States. He earned his BA in English from James Madison University. His academic interests include literary theory, particularly psychoanalysis and issues of memory, and twentieth-century literature. Conference presentations include essays on W.G. Sebald and Holocaust memory, eighteenth-century literary aesthetics, and Foucault and Herman Melville. He is currently working on an article concerning the works of W.G. Sebald and contemporary trauma theory, and the beginning stages of his thesis, which tentatively deals with theoretical renderings of “shame,” subjectivity, and Modernist literature.

Rhiannyn Geeson (*Monash University, Australia*)

Trolls dat speak / Vat did you say? Textual Markings in the German Translations of Terry Pratchett

In Terry Pratchett’s best-selling ‘Discworld’ novels, many of the characters could be seen as belonging to “magical minorities”. One reading of these characters is as a commentary on the representation of “ethnic” minorities. The characters, among them trolls, vampires, werewolves, golems, ghouls, and gnomes, are, for the most part, textually “marked” by their accents or dialects, and while these markers are generally used for comedic effect in Pratchett’s novels – indeed, his work at times seems to parody the notion of (British) postcolonialism – the comedy stems from an appreciation of the “cultural baggage” associated with the specific dialects: for instance, the “wee free men” of the Discworld, as well as being small, ferocious, foul-mouthed and blue, speak with a strong, “Scottish” (and in some cases, unintelligible) brogue. Thus Pratchett draws on the stereotypical representation of a Scotsman to create a certain,

culturally-bound identity: one which presents a problem in translation. This paper will reflect on the importance of such textual markers in the development of characters in literature. Some key questions to be discussed in the paper are:

- What happens to the identity of the character in translation?
- Does the translator “sell the characters short” by translating their speech patterns into standard language?
- How does the translator avoid falling into the ‘traps of translation’ presented by textual markers in literature?
- When the accent used is that of the language into which the work is being translated, what can the translator do to ‘translate’ this into the target language and culture? For instance, many of the characters from ‘Uberwald’ speak with a “German” accent – ‘w’s are pronounced as ‘v’s.

In this analysis of “magical minorities”, textual markers and translation, several aspects of translation studies present possible solutions (and further difficulties) to the translator. Thus, Venuti’s notions of ‘foreignisation’ and ‘domestication’, Eco’s ‘translation as negotiation’, discussions of linguistic identity, ‘abusive’ translation, and postcolonial translation theories will inform this discussion of identity and characterisation in the novels of Terry Pratchett.

Rhiannyn Geeson is in her first year of doctoral candidature in translation studies at Monash University, Australia, in the School of Languages, Cultures and Linguistics. She has recently completed a Graduate Diploma in Translation Studies, and her current research project, ‘Peeling the Onion: Intertextuality in the German translations of Terry Pratchett’, focuses on translation paradigms and their application to literary translation. She is particularly interested in the notions of ‘domestication’ and ‘foreignisation’ in translation, popular literature and science fiction.

Rainer Gregor Guldin (*Università della Svizzera italiana, Switzerland*)

Devouring the Other: The Creation of Cultural Identity Through (Self-)Translation

In this paper I would like to discuss different ways in which translation and self-translation can contribute to the creation of identity within a specific cultural and historical context, focusing on the work of two Brazilian writers of the 60’s and 70’s: Haroldo de Campos and Vilém Flusser. Both authors stressed the importance of translation as a form of transformation and reinvention. De Campos’ literary and cultural project of ‘transcreation’ was a way of re-imagining the texts of the western tradition by using translation as a transformative force. Flusser - born in Prague into a family of assimilated Jews and forced to emigrate to South America on the eve of World War II -, on the other hand, developed over the years a writing strategy of multiple successive self-translations using four different idioms in order to elaborate an open-ended palimpsest fashioned out of the (self)-cannibalistic absorption of different cultural dimensions. Each text has, so to speak, the previous one ‘in his belly’. The textual palimpsest itself which is only a temporary solution, as it can always be retranslated into one of the idioms that compose it, is for Flusser also the metaphor of a possible collective and individual cultural identity. In this context the specifically Brazilian discourse of anthropophagy plays a

decisive role. The 'movimento antropófago' (the cannibalistic movement), a faction of Brazilian modernism initiated by Oswald de Andrade in 1928, represents an exemplary mode of symbolic struggle against neo-colonial dependency. Abolishing the simple duality of 'original' and 'copy', it basically questions the related hierarchical relationship of 'home country' and 'colony': clearly a post colonial perspective. It will therefore be necessary to ask in which way De Campos' and Flusser' specific view, elaborated well before the advent of post-colonial discourse, globalization and the cultural turn in translation studies, could be made fruitful for the current debate.

Rainer Gregor Guldin studied English Literature and Linguistics as well as Modern German Literature at the Universities of Zürich (Switzerland) and Birmingham (UK): MA in English Literature about the writings of H. P. Lovecraft and PhD in German literature about the writer Hubert Fichte. Since 1996 he has been working at the Faculty of Communication Sciences at the *Università della Svizzera Italiana* in Lugano (Switzerland), first as German-Lector and from 1999 to 2002 as assistant of Prof. Adolf Muschg. Since 2003 he has been lecturer for the courses German for special purposes and German Culture Studies.

Iris Guske (*Kempten School of Translation and Interpreting Studies, Germany*)

Invisible Translators/Interpreters and Issues of Identity: Immigrant Children's Everyday Language and Literacy Brokering Activities for their Families

A recent ESRC seminar and the first ever international conference on that topic in Manchester in March 2005 revealed that non-professional language and literacy brokering by children and adolescents is a widespread activity taking place around the world every day, yet goes largely unacknowledged, in spite of its importance for the basic functioning of migrant families. As children are often the first to acquire competence in the adopted country's language, they are faced with the task of acting as language mediators with regard to their families' administrative, economic and social needs in a total reversal of normal family roles. While their responsibilities include such typical translation tasks as official correspondence, legal and financial documents and their interpreting activities resemble those of community interpreters, the term language and culture brokering highlights the dialogic complexity of such intercultural transactions. Not only do they have to master skills required by the contextual contingencies of language use, but they also act as socialisation agents, since the parties involved are largely ignorant of each other's norms, beliefs and expectations. While instances of successful language and culture brokering certainly bolster an adolescent's self-esteem, conveying a sense of competence, independence and maturity, children often perceive these tasks as a burden, especially when the stakes are high and a situation requires mediation skills that are beyond their linguistic, cognitive and emotional capabilities. The aim of a study which I carried out in Germany in 2003 was to find out if such translation/interpreting tasks put second-generation immigrants under pressures unknown by their host-culture peers, whether they consequently gravitated towards their ethnic peers, and how the role reversal and cross-pressure situations thus experienced impacted on the development of the self. Results show that since language brokering frequently invests

migrant children with adult-like responsibilities, native youths are often perceived as immature, so that a sense of belonging is predominantly provided by the social reference group of their ethnic peers during the period of self-formation. This is characterised by a process of selecting and rejecting values from either culture, and culminates in the establishment of a distinct, third, identity, which is grounded in, but at the same time highly critical of, both cultures.

Iris Guske originally trained as a translator and interpreter in Germany and has been Vice Principal of the Kempten School of Translation and Interpreting Studies since the mid-90s. She has (co-)authored a series of distance-learning course books for students of English up to undergraduate level. Her MA thesis in Communication Studies dealt with 2nd-generation immigrants acting as language and culture brokers for their parents, which has led to her participation in the first ever international conference on that topic at MMU. For her doctorate she has been studying Kindertransport narratives at the Centre for German-Jewish Studies at the University of Sussex, focusing on "Patterns of Attachment and Disrupted Social Bonds as Mediators of Individual Coping Styles".

Christina Healey (*University of New Hampshire, USA*)

The "Dangerous Food" of the American Wilderness: Nature's Role in the cultural Transformation of a "European Indian" in *Ruth*

William Wordsworth's poem "Ruth" features a colonial British soldier who "goes native" after living in the American wilderness.¹ After becoming "Indianized" through his contact with Native Americans and the wild countryside, he transports Native American culture back to pastoral Britain. Here, the young soldier manages to "infect" the title character, Ruth, with visions of the foreign wilderness. He attempts to persuade her to return with him to America and live an idealized Indian life style. In this paper, I examine how William Wordsworth uses landscape to facilitate physical and cultural transformation in "Ruth," and how he situates these changes within the larger context of British colonialism in the late eighteenth century. Using some of the most recent ecocritical discussions of the impact of natural history writing on transatlantic literature and culture, I frame my research question around how Wordsworth incorporates the travel and natural history accounts of American explorer and naturalist William Bartram in his poem. Wordsworth had, in fact, read Bartram's *Travels*, which provides the lens through which he opens and explores the American interior in "Ruth." Just as Bartram transforms nature into text and drawings, the Youth *translates* the American wilderness into rhetorical speech that infects Ruth's imagination with desire. His rhetorical translation imaginatively manifests or reproduces the foreign landscape within the British countryside. Ruth's subsequent loss of identity and the social breakdown of her rural lifestyle hint at the domestic dangers of the "new knowledge" produced by both real and imaginary encounters with foreign nature. This project also addresses how the idea of translation relates to nationalism: how translation is an imaginative and ideological act, involving both incorporation and exclusion. I have found that the poem seems to be at the center of many different forms of translation. On the textual level, Wordsworth has "translated" natural history and travel writing into poetry. On a socio-political level, I would like to investigate how the

poem presents the mixing of “English” and “foreign” categories of nature, in addition to human miscegenation, as a process of translation. This would hopefully lead to further questions about how “Ruth” opens English nature to a kind of global destabilization, and a conflict over what English nature has become following its contact with the alterity of foreign nature.

1. From Wordsworth’s “Ruth,” *Lyrical Ballads*, eds. R.L. Brett & A.R. Jones, New York: Routledge, 1996.

Christina Healey is a second-year PhD student in English literature at the University of New Hampshire in the United States. She earned her BA in English from Providence College, and her MA in English from Boston College with a focus on nineteenth-century studies. Her academic interests include representations of nature and the landscape in nineteenth-century British and American literature, transatlantic issues in Romanticism, intersections between ecocriticism and postcolonial theory, and travel and natural history writing in the eighteenth and nineteenth centuries. She has presented papers on Walt Whitman, Wendell Berry, Opal Whiteley, and Joe Sacco, and is currently working on an article concerning the sexual politics of nature in the poetry of Walt Whitman.

Geoffrey Hill (*University of New Hampshire, USA*)

Strange Tales: Mary Rowlandson, John Williams, and the Language of Estrangement

Recent critical treatments of Mary Rowlandson’s captivity narrative tend to focus on the female subject while Williams’ narrative has gone largely untreated. Treatments of both narratives have failed to describe the mechanism that powers the narratives at a structuro-linguistic level. I would like to suggest that this mechanism is what I describe as a language of estrangement that de-familiarizes the familiar through a process of cultural translation. The use of the term strange in Rowlandson’s and Williams’ captivity narratives is a marker that alerts us to both the language of estrangement that I refer to above, as well as to what end this language of estrangement is employed and deployed. The use of the term strange, then, is perhaps best explained by the Puritan’s need to de-familiarize the familiar patterns of their culture precisely because it is so familiar. It is significant that in colonial America this type of de-familiarization only takes place in the space or setting allowed for and created by narratives of captivity. It is the cultural encounter between colonists and the “other” that sets up a structure wherein the culture designating alterity is de-familiarized only to be re-familiarized, or “tamed,” in order to ease the process of accessing culture, translating culture, and thus re-inscribing the signs of Puritan culture. Thus, the narratives perform the function of assuring the readers, the Puritan community, that a return to the familiar – the pure Puritan tradition – is possible even if it is not. The identities that become available post-encounter reflect the subversion of this goal and the loss of the pristine condition of Puritan doctrine and ideology. In addition, these narratives demonstrate that if the unfamiliar and foreign are unavailable for narrativistic manipulation in the service of achieving a sense of the familiar and the domesticated, then they are *created* and *inserted* into Puritan society via the process of cultural translation.

Geoffrey Hill is a second-year MA student in English Literature at the University of New Hampshire in the United States. He earned his BA in English from Tufts University, and an MA in Liberal Studies from Dartmouth College, with a focus on cultural studies and critical theory. His academic interests concern issues of race and performativity in twentieth-century American literature and film. Conference presentations include pieces on Jack Kerouac and blackface minstrelsy, F. Scott Fitzgerald, and Theodor Adorno. He is currently working on an article intersecting the philosophy of John Stuart Mill, the novels of Thomas Hardy, British positivism and the American film *Fight Club*.

Corinna Krause (*University of Edinburgh, Scotland*)

Voicing the Minority: Self-translation and the Quest for the Voice in a Scottish Gaelic Context

This paper looks at the dynamics of translation in the context of modern Scottish Gaelic poetry. The Gaelic literary scene does not exist in a vacuum and is thus continuously involved in the process of negotiating its literary and cultural identity within the realms of global reality. The quest for the wider audience is present amongst authors, editors and publishers of Gaelic literature and is seen in positive progressive lights as voiced by poet Aonghas MacNeacail: ‘. . . the mere act of writing in Gaelic, no matter how instinctive or involuntarily, is a political act, a gesture of defiance against a history that has conspired relentlessly against the language. And why shouldn’t we argue that translation is also, and overtly, a political act, in that it offers a reminder to the outside world that “We are still here”?’ It is through self-translation into English published along the Gaelic texts in en-face bilingual editions that the wider audience is sought, and it is this very practice which dominates and shapes the existence of Gaelic literature on the whole, particularly Gaelic poetry. In order to develop my argument, I employ skopos theory of translation, as established by Hans J. Vermeer, which defines the process of translation as an action which will force a reaction with the translator as the responsible ‘actor’ who is conscious of what skopos (i.e. purpose) underlies each translation activity. I ask why authors choose to translate themselves and what their intended purpose is and whether that purpose is mirrored by the reception of the text once it is out in the public domain. I therefore shift attention from the production of the text towards its reception, whilst highlighting the inherent consequences of each translation and subsequent publication choice. I will thus investigate the friction between personal and collective identity by putting individual acts of creativity in a socio-political context of a minority language/culture. This paper will conclude by suggesting translation and publication practices which would benefit Gaelic as a thriving modern language and literature.

Corinna Krause is a postgraduate student in the Celtic department at Edinburgh University, researching the influence of translation on modern Scottish Gaelic literature with particular focus on self-translation. She is German (born in 1975), yet she has spent the entirety of her academic life so far in Scotland. She has a first class MA (Hons) degree in English and Celtic from Edinburgh University (June 2000) and a MSc (Research) with Distinction in Translation Studies on the dynamics of German translations of modern Scottish Gaelic poetry also from Edinburgh University (September 2001). She is also involved with translation in an active way. In 2003 she spent five months in Salzwedel, Germany enjoying the privilege of an artist in residence award translating Gaelic poetry into German, which she was

able to present to the public during a reading in the shape of a hand-bound limited edition including the originals, the translations and illustrations. She is currently working on her PhD thesis, having reached the writing stage and hoping to complete it in 2006. She has also been offered another artist in residence period in Stein am Rhein, Switzerland for three months in 2006, during which she hopes to translate Gaelic texts in collaboration with the author.

Bo Li (*Lingnan University, Hong Kong*)

**Transferred or Transformed? The Construction of Gay Identity
in the Translated Literature into Chinese (1949 –now)**

Barker argues “the concept of subjectivity and identity are closely connected and virtually inseparable”. (2000:165) He further points out “the conceptions we hold of ourselves we may call self-identity, while the expectations and opinions of others form our social-identity”. (Ibid) Based on this understanding and inspired by the research done by Keith Harvey on the *American gay in French translation* (2003), this paper attempts to investigate the gay image in the translated foreign literature into Chinese since the establishment of the People’s Republic of China in 1949. Besides the translator as the translation operator (TO in Hewson and Martin’s term 1991), are there any other subjects involved in the translating process, like the translation initiator (TI in Hewson and Martin’s term)? And to what extent are they involved? This paper will mainly focus on the translator’s manipulation of the construction of the gay’s social-identity in the translating process in accordance with the socio-cultural norms that are expected to follow. A comparison will be made between the construction of gay image in the translated-in literature and that of the translated-out ones. The issue of gay identity in the Chinese context will be worth discussing.

Bo Li is a PhD student at Lingnan University of Hong Kong. Before being admitted to Lingnan University for his PhD study in Sep. 2004, he was awarded the Master’s Degree in Translation Theories and Practice from the Guangdong University of Foreign Studies in Guangzhou, China. His research interests are translation theories, literary translation, translation and gender. Currently, he is undertaking research on Bakhtin and translation theories.

Rachel Lung (*Lingnan University, Hong Kong*)

Psychodynamics of Orality in the Chinese Co-translation of *David Copperfield*

As a renowned writer with no knowledge of any foreign language, Lin Shu (1852-1924) “translated” about 180 pieces of foreign work, mostly fiction, into Chinese in the span of a twenty-year translation career. His “translation” achievement was phenomenal in early 20th Century China. The secret was that he did it in collaboration with oral translators. But it really is no secret, since the names of the oral translators appear in each of the co-translations, and their presence is also mentioned quite often in studies of Lin Shu. However, the literature’s focus has been mostly on Lin Shu as a translator, and his impact on the development of modern Chinese language and literature. Few attempts have been made to investigate the oral translators’ parts in the co-translations and how they influenced the final shape of the renditions.

Taking advantage of recent advances in the study of orality in translation (Cronin 2002; Tymoczko 1990) and the introduction of “psychodynamics of orality” (Ong 1988), this paper examines the first Chinese rendition of Dickens’s *David Copperfield*, which was co-translated by Lin Shu, the written translator, and Wei Yi (1880-1933), the oral translator, in 1908. Through textual analysis, this paper attempts to unravel the impact of the oral element in the translation process, and the way in which the characteristics of the Chinese rendition of Dickens’s work were possible results of “psychodynamics of orality” at work. The significance of the paper is two-fold. First, it focuses on the oral translator in studying Lin Shu’s translations. Second, it explores Lin Shu’s role as an audience, not merely as a written translator, in the process of co-translation.

Rachel Lung obtained her PhD in English Language and Linguistics at the University of Essex, England in 1996. She then started teaching translation and interpretation (Chinese and English) in the City University of Hong Kong until mid-1999. She was then employed by the School of Professional and Continuing Education of the University of Hong Kong until mid-2003. She is now holding the position of Assistant Professor and is teaching translation and interpretation in the Department of Translation at Lingnan University, Hong Kong. Her research interests include orality in Lin Shu’s co-translations and interpreting history in China.

Carlos Machado (*Universidad de Vigo, Spain*)

Strategies of Dissimulation: Translation in the World of the Living Dead

The aim of this paper is to show how Mário Cesariny – a Portuguese surrealist theoretician, poet, painter and translator – used his translations to legitimate Portuguese surrealism and, by the same token, to overwhelm the control of the censorship under the authoritarian regime of Oliveira Salazar (the longer lasting European dictatorship, from 1928 to 1974). Mário Cesariny decided to employ specific surrealist writing strategies (like “phonetic kabbala”, an adaptation of Salvador Dalí’s “paranoiac critic” to poetry) to Rimbaud’s translations. This kind of hermeneutical method allowed the poet to explore the freedom that exists when a translator assumes the “death of the author” in a Barthian and Foucaultian way. In fact, the “death of the author” seems to imply a new kind of birth for the reader, who is not limited by the alleged intentions of the original author. From this point on, in Antoine Compagnon’s words, the real work of interpretation substitutes the chimerical task of text explanation. Nevertheless, as regards translation, this birth becomes paradoxical when it allows the “ressurrection of the author”, this time due to his previous status of reader. It is this interstitial place (a problem to Derrida himself) that Mário Cesariny will explore so as to publish, in Portugal, some texts whose message is revolutionary and contrary to the ideology of the regime. Presenting the Other as Himself and choosing an author (Rimbaud) whose interpretation is condemned to ambiguity, Cesariny was able to circumvent the ideological and cultural barriers that the fascist political system of the time tried to impose.

Carlos Machado holds a *licenciatura* (five-year university course) in French and Portuguese Teaching (1993) and an MA in Literary Theory and Portuguese Literature (2000) from Minho University, Portugal. He is currently working on

his doctoral thesis in Translation Studies at Vigo University, Spain, with a scholarship from the Portuguese Foundation for Science and Technology. For several years, Carlos Machado has been a high school teacher in Guimarães, Portugal. He has also been a teacher of “Portuguese Literature” at Minho University, Portugal, and of “Communication Theory” at the Oporto Artistic School of Higher Education. Besides a book entitled *Entre a Utopia e o Apocalipse – Augusto Abelaira e o Fim da História* (Coimbra: Angelus Novus), he has published several articles on translation, aesthetics and literature in Portugal, Spain and France.

Brigid Maher (*Monash University, Australia*)

Identity and Humour in Translation: The Extravagant Comic Style of an Italian Migrant in Australia

This paper will examine the translation of Rosa Capiello's *Paese fortunato* (Capiello 1981; trans. 1984), a partly autobiographical novel in which Rosa, a young Italian woman, recounts her experience as a migrant in Sydney, Australia, in the early 1970s. The main focus will be on the way the comic qualities pervading Rosa's narrative convey her personal, social and cultural (indeed, multicultural) identities, and the ways in which the translator, Gaetano Rando, has sought to transfer this distinctive humour into English. When it was published, the book caused something of a stir due to its unflinching portrayal of the hardships of migrant life and its unromantic take on migrant cultural identity. It is peppered with grotesquely comic descriptions of Rosa's world and the misfits that people it, including some very unflattering portraits of Anglo-Australians and of Italian migrants, giving us an insight into the kind of person Rosa is and the way she sees herself fitting into her newly adopted home. Her colourful exaggerations also reflect her origins – Gunew (1985: 521) has pointed out the influence of the *commedia dell'arte* and Neapolitan folk traditions on the author's style, and Indyk (1992) has noted the predilection for the ‘comedy of excess’ in migrant writing in Australia in general. This paper will discuss some of the cultural differences between Italian and Anglo-Australian literary and comic traditions that make the translation of Rosa's identity and humour a considerable challenge. It will also examine how the author's visceral style and unusual use of language, which Rando chose to preserve as far as possible (cf. Venuti 1995, 2001), may have affected the critical reception of the novel in translation.

Brigid Maher is a doctoral candidate in the Translation Studies Program at Monash University in Melbourne, Australia. She is researching the translation of humour in literature, focusing on translations of a number of texts from recent Italian and English literature, including Rosa Capiello's *Paese fortunato*, Dario Fo's *Morte accidentale di un anarchico*, Anthony Burgess's *A Clockwork Orange* and Irvine Welsh's *Trainspotting*. She also has a keen interest in pragmatics, semantics, language and identity, and crosscultural communication.

Ana Isabel Marques (*Instituto Politécnico de Leiria, Portugal*)

Ilse Losa: A German-Portuguese Self-translator

Within translation studies, self-translation is perhaps one of the most fascinating and problematic issues, not only

because of the status of the texts, but also because of all the psychological, ontological and cultural aspects involved. Since some of the most representative authors who have translated themselves have for any reason lived “between cultures” (e.g. Beckett, Nabokov, Ivan Goll), there seems to be a connection between these intercultural biographies and the phenomenon of self-translation. We must therefore consider some most pertinent questions related to the cultural awareness and to the inner self of the author/translator. Does he effectively have the same identity when addressing different audiences? How does he view them? Does he feel closer to the readers of the source text? Does he feel himself particularly aware of the cultural constraints of the target audience? Or does he believe himself to share the cultural identity of the target readers and therefore more capable of translating his own works? These are some of the aspects I intend to consider in the novels of Ilse Losa - a German-Jewish refugee who fled to Portugal during the World War II and translated into German, her mother tongue, some of her narratives originally written in Portuguese.

Ana Isabel Marques is very interested in Cultural Studies applied to Translation. She is currently preparing a PhD thesis on self-translation, identity and gender. She obtained her MA degree with a dissertation on the various dimensions of identity in the work of exiled writers (1999). She teaches at the Instituto Politécnico de Leiria, Portugal and her publications include *Landscapes of Memory. Identity and Alterity in the Novels of Ilse Losa (2001)*.

Alison E. Martin (*Universität Kassel, Germany*)

**"Keine eigentliche Übersetzungen, sondern vielmehr Original-Schriften":
Forster and the Poetics of Self-translation**

Until recently, the role of Georg Forster (1754-1794) as translator, and in particular as self-translator, has largely been ignored, with scholarly attention focused most strongly on his work as an explorer, naturalist and radical intellectual. His *Voyage Round the World (1777)* was born out of the Forsters' aggrieved struggle with the Admiralty over who could publish an account of Cook's second voyage, and in which narrative style. Forster's later translation of his own account into German – the *Reise um die Welt (1784)* – far from pursuing translational equivalence, was a bold revision and expansion of its English original. Forster himself understood self-translation not as the production of an “Übersetzung” but an “Original-Schrift”: no faithful rendering of the source text, but that creative process which Grutmann (1998) has termed ‘double writing’. How did this approach to the practice of self-translation shape Forster's identity as a *translator-author*, and how did it reflect on the identity of the resulting *text*? This paper focuses firstly on Georg Forster's refusal to adopt a politics of self-effacement, of ‘invisibility’ (Venuti, 1995). It explores how his narrative voice intervenes in the translation, drawing on or sidelining previously published accounts of Cook's second voyage, thereby according Forster an explicitly central role in the creation of the German text. Further it examines how Forster's role as translator fits in to his wider literary agenda, which sees the traveller-author not as a dry narrator of fact, but as a figure concerned primarily to establish the reader's emotional engagement with the text. It also considers how differences between the source text and its translation demonstrate a retrospective manipulation of agency, at times distancing the Forsters in the translation from the observations of fellow crew members, at times bringing them into

closer agreement. Finally, it analyses how these authorial moves were a conscious effort by Georg Forster to carve out a niche for this text in the highly competitive late eighteenth-century German literary marketplace.

Alison E. Martin has completed the MA in Modern Dutch Studies at University College London, UK. She has subsequently worked as a translator from French and Dutch into English and German in Brussels and as an assistant lecturer of German and English at the LUC, Diepenbeek, Belgium. She speaks English, German, Dutch and French. She recently completed her PhD entitled "Sensibility and the Rhetoric of Travel Writing: Representations of England in German Travel Accounts, 1783-1840" at Christ's College, Cambridge, UK. She is currently working in the Department of English at the University of Kassel, Germany. Her main research interests lie in travel writing, eighteenth- and nineteenth-century aesthetics, and cultural relations between Britain, Germany and the Low Countries.

Nina A. Nikolaenko (*Tomsk Polytechnic University, Russia*)

Translating Turgenev's Prose: Unveiling the Invisible

The paper intends to explore the issues of translator's subjectivity and identity considering a semiotic approach to translation of short narratives such as poems in prose by Ivan Turgenev. The translation of poems in prose represents a formidable challenge for a translator since the source texts are characterised by paradoxical plots, rigid descriptive and compositional limits, and contradictory semantics of functional units. The research embraces such areas as the correlation between linguistic and aesthetic textual categories, adequate confrontation of subjective and objective elements in the target text, the organisation of different signs and their relation to each other, both within the text and through external references to wider belief systems. A special emphasis is placed on the translator being under constraint of systemic interlingual differences, cultural discrepancies and stylistic norms. The comparative analysis of Turgenev's *Poems in Prose* translated by Constance Garrett shows that in interlingual translations there is no full equivalence between code units, which results in sporadic semantic shifts and circumlocutions. Comparison of English and Russian language structures corroborate the ideas expressed by R. Jakobson, Eugene A. Nida and many other scholars concerning the absence of a literal equivalent for a particular lexeme or sentence. The language of Turgenev's prose is distinguished by both extreme stylistic elegance and diversity of emotive and expressive means. It is worth noting that the decrease in semiotic significance might result in the deformation of the single lexeme meaning and the core message. The translator's identity can be fully revealed only in the active process of interpretation thus extending the meaningfulness of lexical content, rhetoric form and cultural value of the target text potentially bringing it to a high degree of sophistication.

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comparative studies of culture and literary translation to the recent trends towards training interpreters. She is also a practicing simultaneous interpreter for the Russian Association for Engineering Education.

Kiat November (*University of Edinburgh, Scotland*)

Toufann: Towards a Mauritian Identity

For Mauritius, the accession to independence in 1968 did not automatically bring in its wake cultural cohesion. Populated by descendants of former French and British colonizers, African slaves, Indian indentured labourers and Chinese immigrants, who often look to “ancestral” countries for a sense of belonging and identity, this small island in the Indian Ocean has remain fragmented along racial, ethnic and linguistic lines. Save for the shared geographical space, the only obvious link between the various discrete communities is the much-despised lingua franca, Mauritian Creole. Through the analysis of *Toufann*, a Mauritian Creole translation of Shakespeare’s *The Tempest*, this paper sets out to investigate the island’s linguistic situation where language is commonly used to buttress claims to a distinctive racial and/or ethnic identity. In the 1960s and 1970s, *The Tempest* was condemned for its colonial undertones by many African and Caribbean intellectuals who translated and adapted it as part of their struggle for self-determination. However, I argue that although the translator of *Toufann* was no less ideologically minded than his predecessors, the purpose of his translation was not resistance to the imperial centre but resistance to the cultural legacy of that centre; a legacy of linguistic hierarchy, which places English and French at the top, Oriental languages in the middle and the local vernacular, Mauritian Creole, at the bottom. The aim of that resistance was to valorise Mauritian Creole in an attempt to foster a greater awareness of ‘Mauritianhood’. The exploration of the thorny issue of linguistic and national identity is carried out by using a post-colonial framework, namely the concepts of ‘decolonization’, ‘hegemony’, ‘creolization’ and ‘hybridity’. How, and to what extent, can the translation of a canonical text such as *The Tempest* contribute to the process of cultural decolonization, and to the promotion of Mauritian Creole to the official status of national language? How crucial is the role of the target audience in promoting (or hindering) the process of linguistic affirmation? And if translation, as a political statement (Tymockzo 2000), can be shown to open the way to linguistic affirmation, can it also help the construction of a Mauritian national identity?

Kiat November completed her MSc in Translation Studies with distinction at the University of Edinburgh in 2004. She is currently finishing the first year of her PhD and the title of her thesis is *Translation and National Identity: A Case Study Based on the Multilingual Situation of Mauritius and its Reception of Mauritian Creole Translations of Shakespeare and Molière*.

Daniel Raveh (*Tel Aviv University, Israel*)

Lost in Translation: Self and Identity in the Yoga Tradition

The proposed paper will focus on Patañjali's *Yoga-sūtra*, a central text of the yoga tradition composed in the 4th century,

and its various 'translations'. In 'translations', I refer both to the classical commentaries of the text (written in Sanskrit like the *sūtra* itself, starting with Vyāsa's 5th century commentary) and to its numerous translations, mostly to English, composed to this very day. The main claim of the paper is that the notion of self-identity expounded in the *Yoga-sūtra* is radical to the extent that it could not be 'swallowed', adopted or even related to by most of its commentators/translators. Therefore they have 'translated' this extreme notion away, replacing it with a 'softer' one, to create an altogether different, 'friendlier' yoga than Patañjali's, with a totally different concept of self-identity. The first half of the paper will be dedicated to Patañjali's very own conception of self-identity. I will claim that in making a clear-cut distinction between body and soul, matter and spirit, he includes thought (the thinking faculty, the mind) in the category of 'body' or 'matter'. I will further claim that for him, one's innermost self is totally different from the body (hence different also from the mind), different from everything that we have become used to identify with. For him, yoga is the ultimate act of de-identification, total renunciation of the objective world, of 'the known'. Only when the mind, aimed at the outer-world is 'switched off', something new might emerge; something which cannot be grasped by thought, nor objectified, nor expressed by language; something which for Patañjali is the real essence of each and every one of us as a human being. Radical as it is, Patañjali's *Yoga-sūtra* has been and still is an object of inspiration and fascination as well as of scholarly research in India and the west alike. But most of its commentators and translators, as I will endeavour to show in the second half of my paper, fail to capture, refuse to acknowledge or perhaps are simply terrified of Patañjali's radical message concerning total detachment from the world (including the 'empirical I'). Instead, they prefer to reconstruct his aphorisms to create an altogether different notion of identity, which reconciles the self and the world. Yoga as world-renunciation is abandoned in favour of yoga as means for 'better living' in the world, and the nominal act of 'linguistic translation' turns out to be an act of philosophical transference or even cultural appropriation.

Daniel Raveh received his PhD in Philosophy from Tel-Aviv University, where he now teaches Indian Philosophy. He is currently working on a book titled *Knowledge as a Way of Life: Śankara's Philosophy as a Case-study*, based on his doctoral dissertation which has been written under the supervision of the eminent Indian philosopher Daya Krishna of Jaipur. He has translated several books from English into Hebrew, including Richard Burton's *Kama-sutra* and R.K. Narayan's *Mahabharata*, two Indian classics shortened/retold/interpreted by two very unique writers who have not tried to hide their own role and presence. Forthcoming is his new translation from the original Sanskrit of Patañjali's *Yoga-sūtra*.

Victoria Ríos Castano (*University of Nottingham, UK*)

Translating as a Conquest: Fray Bernardino de Sahagún's World of the Aztecs

During the early stage of conquest and colonization of the New World a vast field was opened to European interpretation. The work of Fray Bernardino de Sahagún illustrates this point. In 1558, almost thirty years after his arrival in Mexico-Tenochtitlan, the Franciscan missionary was commissioned by his superiors to investigate the native

culture in order to have at their disposal a powerful tool to colonise the Aztecs more effectively. Sahagún's final legacy - *General History of the Things of the New Spain* (c. 1578)- is a collection of data on Aztec ideology, socioeconomic and natural resources which he wrote in Classical Nahuatl and translated into Spanish under the petition of the Crown and his order. This history or "description" has been praised as a monumental source for ethnographers, historians and linguists. Yet, *General History* must also be acknowledged as a translation of cultures where Sahagún manipulates and interprets the colonised according to his European parameters. In this paper I will attempt to demonstrate how his humanist and religious background conditioned the elaboration and the contents of his work. The world of the Aztecs is thus confined into twelve books which are conceived as an encyclopaedia and moulded after Pliny's *Natural History* and Bartholomaeus Anglicus's *De Proprietatibus Rerum*. Orality and visual knowledge has been translated into the world view of a humanist missionary who wished to eradicate what he considered idolatry and who eulogised the Aztecs' beautiful language as well as their rhetoric talent.

Victoria Ríos Castano holds a BA in Spanish-English Philology (2000) and a BA in Translation Studies and Interpreting (2004), both from the University of Salamanca, Spain. She is currently a Graduate Teaching Assistant in Spanish in the Department of Hispanics and Latin American Studies at the University of Nottingham. She has also taught Spanish in Colby College, USA (1999-2000), Potsdam Universität (2004) and Instituto Cervantes (2003-4) where she also translated several texts (tourism) from German into Spanish. Her PhD thesis "Translating the Other: the Conquest of Fray Bernardino de Sahagún" presents this missionary ethnographer as a translator during the early period of the colonisation of Mexico and deals with cultural and postcolonial issues as well as with critical discourse analysis. She has been working recently on two articles to be published, "Fictionalising Interpreters: Traitors, Lovers and Liars in the Conquest of America" for the following issue of *Linguistica Atverpiensia* and "The Ethics of a Writer-Translator: Cabrera Infante's *Dublinese*" for *Norwich Papers*. She is working at the moment on the article "Missionary-ethnographers in the Translation of the New World", to be published after the Belfast Conference "Between and Betwixt".

Cecilia Rossi (*University of East Anglia, UK*)

Pizarnik's Poetry as Translation of Subjectivity

The issue of poetry as the translation of subjectivity is central to the work Alejandra Pizarnik (Argentine poet, 1936-1972). In her sixth collection, *Extracción de la piedra de locura / The Cure of Folly* (1968) she asks herself: "¿Qué significa traducirse en palabras? / What does it mean to translate oneself into words?" In this process of self-translation it is words themselves that are pushed to the foreground. The poet wishes to own language as the first step in the process of transcending it. The key lies in the bridge between desire and the word. In Poetry as the experience of the word.

Because the voice of the poet can only be heard when reality vanishes. But she knows that “it is not I who writes the poetry”.¹ That the self splits, is continual splitting, and yet “*yo soy una aunque me desdoble / I am one although I split*”.² Right from the start of her poetic career, Pizarnik had been concerned with the idea of the multiplicity of the self: “*no puedo hablar con mi voz sino con mis voces / I cannot speak in my voice but with my voices.*” (from “Piedra fundamental” in *El Infierno Musical*, published in 1971, the last volume of poems she was to publish in her lifetime). Yet, resorting to language, to poetry as a means to constitute herself (“*Toda la noche espero que mi lenguaje logre configurarme / All night long I wait for my language to form me*” – from “L’obscurité des eaux”, in *El Infierno Musical*) proved to be a double-edged tool. Viewed thus, poetic language can have the effect of de-structuring the subject, which is an aspect critic Cristina Piña explores in Pizarnik’s work when tracing her passage from the extremely brief and highly concentrated poems in *Árbol de Diana* to the prose poems in her last collections.³ The key question for the translator here is how to translate this passage, this construction of subjectivity, this *subject-in-process*, to borrow Julia Kristeva’s term. Thus, poet and translator meet in the essential question *what does it mean to translate oneself into words?*

1. Pizarnik, Alejandra, (2003) *Diarios*, edited by Ana Becciu (first published in Barcelona by Editorial Lumen), p.225.

2. Pizarnik (2003), p.223.

3. Piña, Cristina (1999), *Poesía y experiencia del límite: Leer a Alejandra Pizarnik* (Buenos Aires: Ediciones Botella al Mar), p. 106.

Cecilia Rossi, originally from Buenos Aires, lives in Norwich where she is completing a PhD in Literary Translation at the University of East Anglia. She holds an MA in Creative Writing from the University of Cardiff. In 1997 she won second prize in the John Dryden / BCLT / BCLA translation competition for her translations of Julio Cortázar’s poetry. In 1999 she won first prize in this same competition, for her translations of Alejandra Pizarnik’s poetry. She has had poetry and translations published in a number of magazines and journals, including *Poetry Wales*, *New Welsh Review*, *Staple New Writing*, *Comparative Criticism* (Vol.22), *Point of Contact* (Syracuse University), *Modern Poetry in Translation* (last issue) and in the anthology *The Pterodactyl’s Wing*, *Welsh World Poetry*, edited by Richard Gwyn (Parthian Books, 2003). She has recently had a short story published in *Pretext 11* (Pen and Inc. Press).

Esperanza Santos Moya (*Universidad de Huelva, Spain*)

Translating the Postcolonial Self: Leila Aboulela’s *The Translator*

The first and second generation of immigrants in the UK find themselves torn between two cultures. They are translated beings who have been born across the world. In this sense, not knowing where they belong, unsure of their real place,

their sense of identity becomes blurred. The postcolonial subject, then, emerges as a person whose own identity is the product of a complex translating process in which linguistic, historical and, above all, cultural differences become the main source of conflict. By means of translation they seek to gain some sort of reconciliation with their troubled identity. Coming into terms with their new identity becomes a tough task. Their need to assert themselves as being both British and African/Indian, etc. leads them to a complex and painful psychological process. In fact, identity crisis appear regularly within migrant communities in Great Britain. Any sort of translation involves transformation and change, in this sense, the postcolonial subject transforms and renders its double nature in the so called “third space” (Hommi K. Bhabha). This is a place where dialogue, negotiation and translation are made possible; the place where their dual nature is translated into a new one with signs and cultural markers of both. To this respect, the study of Leila Aboulela’s novel, *The Translator* (1999), becomes an enlightening analysis. Aboulela was born in 1963 and grew up in Sudan, she first visited the UK in her twenties and finally moved to Scotland in 1990. Being a migrant herself, she explores in her work the conflictive experiences involved in being a person trapped in two cultures. Samar, the protagonist of the novel, is a Sudanese woman who works as an Arabic translator at the University of Aberdeen. From a literary point of view, this work purports to be a study on the postcolonial subject as a translated being whose identity is the result of a complex process.

Esperanza Santos Moya has been a graduate student in the English Department at the University of Huelva since June 2004. During the last few years and since she finished her degree, her scholarly interests have been mainly focused on postcolonial literature and theory. The first stage of her research in this field was completed in June 2003, with the writing of an MA Thesis entitled: “Adolescence and Multicultural Identity in Two Contemporary IndoBritish Novels”. During the academic year 2003-04, she worked at Harvard University, Massachusetts, as a Spanish Teaching Assistant. Her most recent trip was to Berlin, Germany, where she attended the Postcolonial Spring School 2005: “I is for Identity”. In the coming days, she is travelling to Cornell, USA, where she will be attending a seminar by Robert J.C. Young: “The theory and politics of cultural translation” at the School of Criticism and Theory in its 29th summer session.

Chantal Wright (*University of East Anglia, UK*)

**Fictitious Ethnology and the Radical Gaze:
Foreignizing Techniques in Yoko Tawada’s German Language Prose Texts**

The German-Japanese writer Yoko Tawada is not a German native speaker in the commonly understood sense of the term. Tawada was born in 1960 in Tokyo, where she also grew up and received her university education. At the age of twenty-two, Tawada moved to Hamburg and worked in various jobs while improving her German. Two years later she began a second degree in German literature at the University of Hamburg, followed by a PhD at the University of Zürich. Tawada first became known as a writer in Germany through translations of her work from Japanese. Her first German language work was published in 1991. Tawada’s work in German now encompasses several volumes of

literary essays, one novella, two novels and several plays. She writes in both Japanese and German and has been awarded many prizes for her work in both languages. There are a number of contemporary German writers like Tawada who initially came to the Federal Republic with no knowledge of German and who now write in that language. Their writing defies categorisation: their voice is not regional and not strictly speaking post-colonial, nor is their language that of a homogenous minority group. Their treatment of German, however, foreignises the language and the culture in a manner which often alienates the German reader. While literary and cultural studies have shown a great interest in these writers, translation studies has yet to discover their significance for the discipline. My paper will examine foreignising techniques in Tawada's prose texts (essays from the collections *Das Fremde aus der Dose*, *Talisman*, *Überseezungen* and the novella *Ein Gast*). I will argue that Tawada draws upon the dual resources of her mother tongue and her foreignness in order to foreignise German language and culture for the domestic reader. I will also argue that in the process of constructing German-ness, Tawada cannot but help constructing her own Japanese-ness. I will discuss the significance of my findings for the debate on foreignisation within translation studies, a debate which has been dominated in recent years by Lawrence Venuti's work, arguing that the analysis of work by writers such as Tawada can move translation studies towards a better understanding of the concept of the foreign.

Chantal Wright is a PhD student in the School of Literature and Creative Writing at the University of East Anglia. Her PhD research focuses on the issues surrounding the translation of German literary texts written by 'non-native' German speakers, with particular emphasis on the prose texts of Emine Sevgi Özdamar, Yoko Tawada and Franco Biondi. She previously completed an MA in Literary Translation at UEA and a BA in Modern and Medieval Languages at Girton College, Cambridge. Her translations from German into English include *Käpten Knitterbart und seine Bande* by Cornelia Funke, *Sag mir was du siehst* by Zoran Drvenkar and excerpts from Radek Knapp's *Herrn Kukas Empfehlungen* and Jutta Richter's *Der Hund mit dem gelben Herzen*. Academic publications include 'The English Dostoevsky' in *Norwich Papers* (2002) and the forthcoming 'Faust Goes Pop: A Translator's Rereading(s)' in *Translation and Creativity: Perspectives on Creative Writing and Translation* (London: Continuum).