Translating Poetry into Rhyming and Metrical Poetry: Creative Touches
Abdul Sahib Mehdi Ali

This paper aims at providing an in-depth look into the process of translating classical English poetry into Arabic. It brings into focus the main characteristics of the language of poetry as being some of the essential tools whereby poets and poet-translators can effectively express feelings and ideas and paint pictures. Several existing methods of translating poetry are briefly discussed and evaluated in terms of their viability and literary effectiveness. Next, a selection of popular English poems written by some of the most celebrated poets, including William Shakespeare, William Wordsworth, Percy Bysshe Shelly, Emily Dickinson, Alfred Tennyson, Robert Frost and others, are critically analyzed, explained and translated into Arabic. The translations of these poems are also explained, evaluated and compared with the original poems in terms of their content, formal features, fidelity, imagery and creativity. It is also the aim of this paper to highlight various types of creative touches that a translator of poetry needs to add to their work to effectively reproduce the message, beauty and artistic features of the original poem, with the ultimate aim being to present the translation of a poem as a poem in its own right. The selected poems are translated into rhyming and metrical Arabic poetry. Furthermore, the rhyme schemes of the original poems are maintained in their respective translations and the Arabic meters adopted for the translation of these poems are those that best suit the themes and tones of their originals. Findings of this study shed new light on a number of facts relating to poetic translation as an act of re-creation, the linguistic and literary resources available to the literary translator and the translatability of poetic texts from one language to another. The researcher, a poet himself, believes that translating poetry into rhyming and metrical poetry, though quite challenging, is a highly rewarding experience; it brings the translator a real sense of self-satisfaction, creative achievement and pride.

Bibliographical References:

Biographical note:
Abdul Sahib Mehdi Ali is currently Professor of Linguistics and Translation and Chair of the Department of English at the University of Sharjah, UAE; from 1982-1993 was Chair of the Department of Translation at Al-Mustansiriya University, Baghdad; earned his Ph.D. degree in Applied Linguistics from the University of London; has a special interest in poetry translation, contrastive linguistics and lexicography; is the author of Encyclopedia of Translation Terminology (2007), A Dictionary of Translation and Interpreting (2002) and A Linguistic Study of the Development of Scientific Vocabulary in Standard Arabic (London: KPI 1987); is the translator of Thinking Arabic Translation by James Dickins, et al (2007) and Training Translators and Conference Interpreters by W. K. Weber, (1990); has also translated a collection of famous English poems and has given readings of his own poetry at several universities.
When translating becomes performing Surrealist poetry
Elise Aru

Anchored in the vein of Eugenia Loffredo and Manuela Perteghella’s *One Poem in Search of a Translator: Rewriting ‘Les Fenêtres’ by Apollinaire*, this paper aims to present the creative approach to translating Surrealist poetry I developed in my doctoral work. Surrealism is a major movement in the 20th century European Avant-Garde, still influencing current practices. It exemplifies the literary, aesthetic, and political importance of ludic activity. Surrealist practice brings to the fore the boundless potential of ludic invention to create new semantic possibilities. Play in Surrealism thrives on continual détournements or displacements in their own practices as well as in established works. Indeed, the Surrealists managed to juggle with respecting, bending and reinventing the rules of making sense, creating new forms of play and new semantic as well as formal results. This paper experiments with a ludic and creative approach to translation itself, and to translating Surrealist poems in particular. I propose to translate Surrealist poetry into poem-objects that require the reader/viewer to manipulate the object and perform the text. Indeed, for instance a poem made of collage such as ‘Le Corset Mystère’ by André Breton becomes a collage to be performed by the reader. My presentation will then go on to address the notion of faithfulness in translation in relation to a referent - in this case, Surrealist practice itself – inviting reflection on appropriate forms of translation in the target language. An examination will emerge of the crucial importance of the relation between translator and reader in this creative approach to translation.

Bibliographical references:
Loffredo, Eugenia, Perteghella, Manuela (eds), *Translation and Creativity: Perspectives on Creative Writing and Translation Studies* (London: Continuum, 2006)

Biographical note:
Elise has been researching translation for several years and is interested in the creative and artistic forms of translation. She completed an MA in Applied Translation Studies at the University of East Anglia in 2007, and completed her PhD focusing on a creative and ludic approach to translating Surrealist poetry at University College London in March 2012. In 2010, she published an article in *Opticon1826* on a ludic approach to translation entitled, ‘When translating becomes a ludic activity’. In 2013, her article ‘Ludicity in Surrealism and in Translation’ will be published in a special issue of *Essays in French Literature and Culture*. She also co-published, with Delphine Grass, a number of translations of Delphine’s poems in *A verse* (autumn 2010 and spring 2012).
Translation Ethics in Times of Conflict
Bilal M. Ayasrah

Wartime translation has lately caught much research interest. Translation scholars today "have begun to engage with various aspects of the role and positioning of translators and interpreters in war zone", (Baker, 2010). According to many translation scholars (Baker, 2006; Salama-Carr, 2007; Inghilleri and Harding, 2010), translators in times of conflicts opt for mollifying equivalents in a bid to legitimise their choices, propagandise their products and promote their agendas at the expense of professional conduct and impartial product. This paper mainly aims at investigating ethical considerations in media discourse within the context of the ongoing Syrian revolution. It sets out to explore the potential level of bias resulted from the absence of codes of professional conduct and incompliance with the standards of faithfulness and fidelity.

In light of these objectives, the paper raises (and hopes to) answer three key questions: what manipulative tools and strategies (addition, omission, reframing, metaphor, etc.) are utilised by translators to reflect this unprofessional conduct, how can this conduct influence audiences’ perception of reality, and in what way can ethical commitment be reinforced during politically motivated situations and ideologically laden contexts?

The present paper is mainly product-oriented in that it traces unethical instances which may appear in the translated version rather than the origin. Based on this, theoretical models of Translation Norms are applied as framework of analysis alongside with Critical Discourse Analysis (CDA) which owes due attention to the predominant linguistic and extra-linguistic constraints, centripetal and centrifugal, which spawn texts and govern their production. For ST-TT comparative evaluation, Descriptive Translation Studies (DTS) is applied.

Bibliographical references:

Biographical note:
Bilal M. Ayasrah is a lecturer of Translation and Linguistics. He has taught a number of courses including, but not confined to, Translation Theory, Discourse Analysis, Translation Criticism (Translation and Conflict), Translation in the Field of Media, Media Skills (I, II, and III) as well as English for Journalism and Media.

Bilal’s main research interests are text linguistics, translation ethics, language and ideology as well as critical discourse analysis. He has lately placed special focus on translation in conflictual times and its role in forming (and deforming) reality.

Bilal has got a BA in English Language and its Literature, MA in Translation and is currently preparing his PHD in translation at London Metropolitan University in the United Kingdom. His research centrally looks into the role of biased translations in shaping political and media discourses in times of wars.
Future re-visions: legitimizing science fiction through translation in Italy in the 1970s
Diana Bianchi

Translations are rarely explicitly advertised for what they are. In translated books, a common convention is to place information about a translation in the back of the title page, as just another item in the copyright details. The erasure of a text as translation is even more likely to take place in the case of popular literature that has been shown to be subject to all sorts of manipulations (Cf. Milton, 2000:171). As a consequence, it may be hypothesized that one of the ways to improve the status of a translated popular text in a given target culture is to adopt strategies that are usually reserved for ‘serious’ literature. In this paper I will discuss one such case, examining the translation of Anglo-American science fiction in Italy in the 1970s, showing how translations were used as part of a strategy of legitimization to increase the status of the genre in the Italian cultural scene. In particular, I will analyse the way specific presentational techniques were adopted to express new ideas about science fiction, with translation being at the centre of this discourse, as new versions of the source texts were published and past translations were discussed in the introductions of the new texts. Combining a multimodal framework (Kress and van Leeuwen, 2006) with a descriptive translation approach (Toury, 1995) this paper will analyse the paratexts (Genette, 1997) of a selected number of English and American novels translated into Italian in the 1970s to show how translation played a key role in relation to the re-articulation of science fiction as legitimate literature.

Bibliographical references:
Toury, Gideon (1995) Descriptive Translation Studies and Beyond. Amsterdam: John Benjamins

Biographical note:
Diana Bianchi graduated in English language and literature at the University of Bologna (Italy) and currently teaches English at the University of Perugia. Previously she was an Italian lecturer at the University of Westminster (UK) and taught translation at the Advanced School of Modern Languages for Interpreters and Translators of the University of Bologna at Forlì. She has published articles on the Italian translations of Scottish literature and on the translation of fairy tales.
Iggle Piggle or Igol Pigol? Translating proper names in television programmes for young children
Sharon Black

Today, children spend much more time watching television than reading printed material (O’Connell, 1999). There are 31 digital children’s television channels in the UK and children’s television and its related merchandise represents a global industry worth billions of pounds (Conlan, 2010). This paper assumes, therefore, that children’s television must now be accepted as a constituent of the genre of children’s literature which sits alongside books and plays a significant part in the entertainment and education of children.

However, children’s television has so far received little attention from Translation Studies scholars. O’Connell (2003) reports that while the number of studies conducted on the translation of literature for children and on audiovisual translation has steadily increased in recent years, “…to date very little has been written on the topic that combines these two subjects, i.e., the translation of audiovisual texts for children.” This paper aims to examine one particular lexical subcategory in the context of television programmes for young children: proper names, and their translation from English into Spanish.

This study analyses the translations of proper names in eight dubbed children’s television programmes and attempts to categorise the names according to the translation strategies used. It discusses the merits of domestication or foreignisation strategies and explores whether a child-centred approach that “join[s] the children and dive[s] into their carnival” (Oittinen: 1993) could be used to create translations of proper names that young children might enjoy listening to and saying.

Bibliographical references:

Biographical note:
Sharon Black is a postgraduate research student at Queen’s University Belfast and is conducting interdisciplinary research into young children as receptors of audiovisual translations.
In this paper I will examine the practice of “generative translation”: a translational poetics that functions to reveal and revive the original articulation as a continuation of the seminal frisson while producing an entirely new work of art as an expression that reflects the genius of both the original author and the translating author. While generative translation represents a renovative strategy that has historically provided a constant creative force in literature, in recent years it has established a particularly fruitful, transnational space for writing. Taking Jack Spicer’s *After Lorca* (1957), Juan Gelman’s *Com/positions* (1986) and Christian Hawkey’s *Ventrakl* (2010) as examples, I will compare and contrast different strategies and methods of generative translation to demonstrate how seemingly paratextual elements encapsulate and color the reworked texts, thus sculpting the entire reading process. In my exploration of the underpinnings and mechanics of these three series of “afterpoems” I will discuss why this practice has become so prevalent and productive as of late, posing that the Romantic ideal of originality can be considered as a mere pause in an age-old practice of generative translation, a practice that proceeds according to and even shaping individual literary periods.

**Biographical note:**
Born in Dayton, Ohio, Lisa Rose Bradford teaches Comparative Literature at the Universidad Nacional de Mar del Plata and raises horses and cattle in Madariaga, Argentina. Her doctoral work was completed at the University of California at Berkeley, and since then she has edited two compendiums on translation and cultural studies, *Traducción como cultura, La cultura de los géneros,* and two U.S. poetry anthologies in Spanish: *Los pájaros, por la nieve* (RIL, Chile, 2010) and *Usos de la imaginación: poetas latin@s en EE.UU* (EUDEM, Argentina, 2008). Her poems and translations have appeared in various magazines and journals, and she has also published two volumes of Juan Gelman’s verse, *Between Words: Juan Gelman's Public Letter* (National Translation Award, 2011) and *Commentaries and Citations,* with a third, *Com/positions* to appear in 2012. She is presently completing, under the auspices of an NEA grant, a fourth book by Gelman, *Oxen Rage.*
Nachleben for a past that won’t pass: Habib Tengour in translation
Madeleine Campbell

The act of writing, rewriting and ‘overwriting’ the past, whether in French or Arabic, is emblematic of several generations of Maghrebi authors. Torn between amnesia and anamnesis, they have produced a vibrant and disquieting body of work, often parsing allegorical conceit with fragmented testimonial narrative. Hédi Abdel-Jaouad (1998) argued that the heady confluence of Sufism and surrealism on francophone Maghrebi literature, from twelfth-century mystical poet Ibn Arabi to ‘Abdallah’ Rimbaud, initiated an explosive aesthetic and ontological renaissance. Algerian poet, essayist and ethnologist Habib Tengour, whose manifesto-essay ‘Le surréalisme maghrébin’ (1981) provided the impetus for Abdel-Jaouad’s exploration of the ‘Soufialisme’ movement, is part of the ‘nouvelle génération’ of Algerian writers. Tengour, who has always written in French, reflected on this choice when he said: ‘[...] marginal in an “illiterate” society in which writing is not widespread, proscribed by the nationalist discourse, what space can our francophone literature hope for?’

The first compilation of his work in English, Exile is My Trade: A Habib Tengour Reader, recently published by Black Widow Press, was edited and translated by Pierre Joris. Joris’ vigorous rendering of Tengour’s œuvre in all its nomadic meanders and surface opacity conveys the full complexity of his hypertemporal language. Joris’ unapologetic literal approach leaves, as he explicitly set out to achieve, the task of in-depth reading to the reader, including that of deciphering its multilingual surface. This paper will examine how Joris’ translation decisions, from selection of extracts to lexical choice, reflect his perspective on the translation of diasporic literature.

Bibliographical references:

Biographical note:
Madeleine Campbell is a final-year PhD candidate in the School of Critical Studies at Glasgow University. Her interests include francophone literature, surrealism, found poetry and ekphrastic poetry. Her current project involves a critical appraisal and translation of selected prose and poetry by Algerian author Mohammed Dib. She has also translated Ouafaa Lamrani, Nadia Guendouz, Henri Kréa, Mohamed Serghini and Mohammed Sebbagh for The University of California Book of North African Literature (2012).
‘Imperialistic Abroad and Xenophobic at Home’: How does the UK Publishing Industry
Plead to These Charges? Guilty or Not Guilty.
Stephanie Craighill

Lawrence Venuti states that the imbalance in the flow of translations towards the English-
language market exposes Anglo-American publishing as ‘imperialistic abroad and
xenophobic at home’. This paper focuses solely on UK fiction publishing in the European
context and determines if the UK market pleads guilty to these controversial charges.

Firstly, the context of Venuti’s claim will be explored. The witnesses for the prosecution
include The Booktrust and UNESCO’s Index Translationum who, amongst others, determine
the UK’s rate of translation to be in the region of just two to four per cent of their total book
production, a figure considerably higher in other European territories. Conversely, sources
suggest that the English-language market commands a sixty per cent monopoly on the
European stage.

The witnesses for the defence will then be examined. Eighteen leading figures from UK
fiction publishing have been interviewed regarding the charges brought against them by
Venuti. These include authors such as Ian Rankin, publishers including Jonathan Cape’s Dan
Franklin and MacLehose Press’ Christopher MacLehose, amongst others. In the main,
although they consider Venuti’s terminology to be contentious, they plead not guilty to the
first charge of ‘imperialistic abroad’ but guilty to the second charge of ‘xenophobic at
home’.

Finally, accounts from UK publishing figures will briefly be compared to the perspectives of
representatives from French publishing, whose opinion differs greatly from that of the UK, as
they largely perceive Venuti’s assertion, that Anglo-American publishing is ‘imperialistic
abroad and xenophobic at home’, to be a wholly realistic if controversial statement.

Biographical note:
Stephanie Craighill is a third year PhD student within the Scottish Centre for the Book,
Edinburgh Napier University. She is researching the ‘Globalisation of the European Fiction
Market’ and her work is funded by the Carnegie Trust.
The role of translation in post-war Czechoslovakia
Petr Eliáš

The paper discusses the specific role of translation from English in Czechoslovakia between 1948 and 1958. It looks at translation as a literary phenomenon specific primarily due to the sociological and cultural situation it was rooted in. Another important aspect is that many translations were done by authors who could not publish their own works for various reasons, translation thus being the only possible form of artistic expression for them. The paper focuses on the place of translations done by Jan Zábrana, Jiří Kolář etc. both in literature and culture in general and in the context of their own work. It also examines whether and how the socio-cultural context influences the nature of translation.

Bibliographical references:

Biographical note:
Petr Eliáš (* 1986) graduated from the Faculty of Arts of the Charles University in Prague, Czech Republic, where he studied Czech Language and Literature and Translation Studies. He currently studies the Translation Studies PhD programme focusing on the translation history and comparative poetics. He works as a translator and editor in a leading Czech publishing based in Prague.
The unfaithful original and its faithful translation: Unter Schnee and Snowed Under
Birgit Friedrich

Venuti’s model of the translation as a text in its own right relies on strategies of ‘foreignization’. This entails the use of foreignizing techniques on the part of the translator to produce a text which is not domesticated for its target audience. However, his theory does not take into account the potential complexities already present in the source text. This paper takes Zaia Alexander’s Snowed Under (2007), a translation of Antje Ravic Strubel’s German post-unification novel Unter Schnee (2001) to challenge and add nuance to Venuti’s account. It revisits the apparently outmoded terminology of ‘faithfulness’ or ‘unfaithfulness’, drawing in particular on Borges’ famous claim that the original may also be unfaithful, which subverts the pre-established relationship between the authoritative status of the original and its reproduction. The inversion and inherent subjectivity of the relation of ‘unfaithfulness’ and ‘faithfulness’ provide a useful concept to address the main theme of the novel: the relationships between language, identities, the literary canon and their effects on the individual, as exemplified in the lesbian relationship between an East and a West German woman within the context of unification.

The analysis aims to demonstrate that while, in Venuti’s terms, Alexander’s text is a novel in its own right; this is achieved not through the use of foreignization, but rather, through the foreignness already present in the source text. Thus Snowed Under demonstrates ways in which the translation is used to interrogate the notion both of Germanness within the US culture and identity more broadly.

Bibliographical references:
———, Unter Schnee (Dt. Taschenbuch-Verlag, 2001).

Biographical note:
Birgit Friedrich is a part time PhD student (3rd year) in German Studies (Translation Studies) at the University of Nottingham
Translation policy - identifying preliminary norms: an interdisciplinary case study on the translation of Hebrew literature in the Netherlands, 1948-1975
Charlotte Gremmen

With the "cultural turn" in translation studies, the sociological aspects of translation have recently become visible. Norms, as formulated by Gideon Toury (Toury, 1978), have become a new tool in analyzing and criticizing translation. While many academics have focused on Toury's operational norms (matricial and textual-linguistic norms about the translation process itself), Toury also distinguishes preliminary norms: norms determining the agents of translation in selecting what literature should be translated or not.

Recent research has neglected to look at these preliminary norms, even though in some cases the choice of whether or not to translate is ambiguous at least. Identifying these norms is a complex, interdisciplinary task that is often regarded as off limits to scientists. My research presents a case study and aims to answer questions regarding these individual choices of translation and how these choices can be approached from an academic perspective.

My research takes a closer look at the rise of the modern Hebrew language and literature and to how Dutch translators have responded during the first 25 years since the establishment of the State of Israel. The case of Hebrew and Israel is particularly interesting as it concerns a new political reality of Israeli-Dutch relations during the first 30 years following the Second World War.

If we apply the polysystem theory (Even-Zohar, 1979) to this case study, we shall see that many translations are indirect translations from English or German. The cultural and literary systems of these languages are more expanded than the Dutch ones and have provoked an import of foreign literature, such Israeli author Ephraim Kishon, in the Netherlands.

The research touches political issues on a macro level as well as less studied matters, such as: publishing house's policies, translator's notes, the demand of readers and the personal lives of translators. However, in the first place an attempt to establish a socio-historical methodology for identifying preliminary norms.

**Bibliographical references:**


**Biographical note:**
Charlotte Gremmen is an MA student in literature and translation at Tel Aviv University, Israel.
Reconstructing Transnational and Transhistorical Identities in Literary Fiction: The use of pseudo-translation as a deconstructive framing device to create pseudo-original cultures
Iris Guske

Using pseudo translation as a high-concept framing device in his novel Everything Is Illuminated, Jonathan Safran Foer has transmitted linguistically a message that is usually conveyed editorially: the unreliability of reconstructing foreign events. While highlighting his conceptual and empathic distance from his family's history, the adoption of a purportedly inauthentic voice actually allowed the writer to be written by the text, his separate identities revealed to, and reconciled by, him in the process. Using that novel as a starting point, my paper will firstly describe the uses of pseudo-translation in literary fiction, and secondly explore the challenges pseudo-translations pose to translators. Instead of dealing with a text only once removed from the target culture and language, they have to grapple with pseudo-cultures and sometimes even pseudo-languages, which are twice removed, as it were. I will then discuss the theories underlying the translation strategies chosen, and, finally, critically evaluate not only target-language texts, but also screen adaptations of works of fiction using pseudo-translation as deconstructive framing device.

Bibliographical references:

Baker, 2005
Bassnett, 1998
Gentzler, 1993
Kaindl/Kurz, 2008
Lloyd, 1987
Rath, 2008
O'Sullivan, 2011
Toury, 1995
Venuti, 2008

Biographical note:
Dr. Guske is the Academic Director of the Kempten School of Translation & Interpreting Studies, with applied linguistics at the heart of her teaching and professional activities. Her major research interests are socio- and psycholinguistics, intercultural communication, and developmental psychology. She has published books and articles about non-professional language mediation, experiential learning, and German-Jewish child refugees, and co-edited books on global educational issues.
Analysis of user guides in the view of translation quality assessment
Jana Hainová

The paper deals with the issue of translation quality assessment with regards to instruction manuals. Translation of instruction manuals represents a significant proportion of texts which are nowadays translated. Furthermore, the quality of translated manuals is of a particular importance not only to the target reader but also to the company presenting the product. Despite this fact, the quality of translated instruction manuals does not always meet the required standard. For this reason, defective translations of instruction manuals are the focus of this thesis.

Two kinds of analyses are performed on authentic translations of instruction manuals displaying various quality issues. The first analysis is based on a model developed by Louise Brunette. A quality assessment is performed based on the four assessment categories included in the model. The analysis shows that certain defects play a more important role in the overall quality of instruction manuals with regards to their purpose. Therefore, in the second analysis the previously identified defects are put into context of the main quality requirements that are relevant in the targeted type of texts.

The analysis shows how various defects impact the usability of the texts and influence their overall quality. The results are expected to provide a practical insight into the effects of various defects on instruction manual usability and possibly contribute to the improvement of translation quality of instruction manuals.

Bibliographical references:


Biographical note:

Jana Hainová is currently in the second year of her postgraduate studies in Translation and Interpreting at Palacký University in Olomouc, Czech Republic.
Translating the Painting into Poem
Andrea Holland

When asked to describe the power of art, 20th century Russian painter Marc Chagall described it thus: *Colour is everything, colour is vibration like music; everything is vibration.* Notwithstanding The Beach Boys’ lyrics about picking up good vibrations, this line by Chagall seems simply charming, romantic even. However, there may be more to this notion of vibration as applied to form as well as sound; since the 1960's scientists have studied the ‘structure’ of vibration and the three-dimensional aspects of the effect of vibration. Experiments which vibrate liquid on a plate at great speed, and other material such as sand, have shown the material move into shapes and even 3-d structure from vibration. Scientists and even musicians have declared that musical harmony connects to the ratios used in architecture and visual art. So maybe Chagall was onto something when he said *everything is vibration.*

Marc Chagall is known exclusively as a visual artist, however, he wrote a number of very simple, heart-felt and often colourful poems (in Russian and French) and I have been looking at the relationship between his visual work (specific paintings) and the poems which connect to the paintings. As well as considering the translation of these poems from Russian to French I have been translating them from French to English (this has not been done previously). My intention in this presentation is to consider how Chagall’s notion of colour in his images, and some of the poems, vibrates through the visual and written mediums and how the translation of mediums and languages conflates.

Biographical note:
Andrea’s collection of poems, *Broadcasting* will be published in Spring 2013 as the winner of the 2012 Norfolk Commission for Poetry. Her first collection *Borrowed*, was published by Smith/Doorstop in 2007. Her writing has appeared in journals such as Mslexia, The North, Rialto, Smith's Knoll and Other Poetry; she was commended in the 2010 Mslexia Poetry competition and runner up for the 2010 Café Writers poetry contest. She has collaborated with visual artists on a number of commissioned projects and published articles on collaborative practice, as well as the relationship between writing and visual art, most recently in The Journal of Writing in Visual Practice and in The Writer in Education.
Unsettling the Script: Re-contextualising Julian of Norwich
Edwin Kelly

Julian of Norwich’s A Showing of Love has been in translation for six hundred years. It is not certain how many scribal copies separate extant manuscripts from Julian’s original writings, nor how accurate the copyists were in their interpretation of this work, difficult in both language and thought. Current translations are notable for their similarity in producing texts which give an illusion of stability and avoid a thoroughgoing discussion on translation difficulties, specifically those related to style and language. Outside of the comprehensive scholarly edition of all manuscripts, other single manuscript copies with accompanying glosses and fully modernised translations favour a corrective method, resulting in texts which give the false impression of stability.

What is removed from the reading experience of the current translations is the sense of process and flux apparent in the original texts. By re-introducing generations of added textual presentation, graphism, unknown editorial decisions and unusual punctuation of the original, our attention is re-focused on the difficulty of her writing style, particularly with regard to syntax. Through this method, her writings are re-contextualised and shown to hold much in common with contemporary post-modern poetic practise and feminist writing in their questioning of meaning. By returning to the fragmented and open nature of the original, and including the marks of transmission, it is possible to fulfil Boase-Beier’s assertion that “a translated text...will give more scope for reader engagement than did the original, and will make the reader’s search for cognitive contexts in which to understand the text harder, more prolonged, and more rewarding.”

1 Spearing, 2001: xxxvii
2 Reynolds & Holloway, 2001
3 Colledge & Walsh, 1978; Crampton, 1994; Glasscoe, 2003; Baker, 2005
4 Beer, 1998; Spearing, 1998
5 2006: 148

Bibliographical references:
Beer, Frances (1992) Women and Mystical Experience in the Middle Ages, Suffolk: Boydell P.

Biographical note:
Edwin Kelly is from Garryarthur, Co Limerick. He holds a BA in English from UCC, with a focus on Middle and Old English. He recently received an MA in Creative Writing (Poetry) with distinction from UEA. During his time in Norwich he began studying translation and was a member of the Threads Translation group. He works as a primary school teacher and also facilitates writing workshops for children and adults. He is one of the organisers of the Quantum Sofa Poetry Sessions (quantumsofa.tumblr.com) in Dublin and is currently working on an experimental full length translation of Julian of Norwich’s A Showing of Love.
Old Poems, New Looks: Reading a New Illustrated Anthology of Chen Ke Hua’s Poetry
Xavier Lin

Chen Ke-Hua (陳克華) is arguably the most prolific and versatile major poets of Chinese literature in the past century. Having won almost all the major literary awards in Taiwan, he has published more than 20 books, some illustrated by himself, in genres including short story, prose, pop song lyrics as well as poetry. Viewing such expansive context, which leaves rich intertextuality and inter-semioticity in his profuse output, this essay aims to discuss the kaleidoscopically rich task of reading I and I’s Synonym (我和我的同義辭), one of his latest illustrated anthologies with translations of his poems, through the concept of Poestalt.

Under this concept, a poem is read as a gestalt—a visual effect that certain fragmental lines would automatically form a complete on in viewer’s eye. Therefore, Poestalt holds that poetry in a poem (like the complete form seen) is the holistic experience that includes the reading of the work itself and any other experiences that might come into/along with it spatially and/or temporarily (like the fragmental lines actually on the page). In the case of an illustrated anthology as the object work chosen here, the re-assortment and arrangement bring new aesthetic significance to any work included, being in a different textual and temporal context from where they were. In a sense, inter-semiotic translation is involved and its true significance can be well explored with the concept of Poestalt, specifically since there are with non-verbal elements involved.

Bibliographical references:
Yan, Yu 嚴羽 [ac 1195-1245 AD]. Canglang Shihua 滄浪詩話 (Observations on Poetry by Canglang). In He Wenhuai. 442-59.

Biographical note:
Dr. Xavier Lin, Associate Professor, based at Department of Foreign Languages and Literature, National Chi Nan University, Taiwan; also the translator of over thirty books including authors such as Juan Ramon Jimenez, Kazuo Ishiguro and, presently, Anne Enright.
The Graeae Theatre Company under the artistic direction of Jenny Sealey is generally associated and accredited as the main exponent of integrated theatre productions in the UK. ‘Sealey/Graeae’ have reconfigured the traditionally accepted norm of a ‘proscenium arch, detached interpreted performance’ and creatively repositioned this convention by adopting an innovative theatrical device whereby interpreters ‘shadow’ the spoken language characters on stage whilst simultaneously choreographed and interlaced within the action of the play – the underpinning philosophy being that this should provide a wholly inclusive and integrated sign language interpretation for a Deaf audience as well as bringing a new dimension to bear. It is this technique on which the unique practice-based research has been based.

Whilst arguably straightforward strategies exist to assess linguistic and translational accuracy of the interpretation, it is the notion of the aesthetic that proves more troublesome and difficult to assess and quantify. Aesthetic judgments may be seen as based purely on personally held intellectual opinions, culture and preference. Research questions raised as a result will be: Do Deaf and non-Deaf audiences draw the same aesthetic judgements and values from these linguistically parallel performances? Do Deaf audience members view the interpreters as co-performers, third party participants, or mere conduits to serve as ‘access’ provision? As for the non-Deaf non-BSL users, is the aesthetic found not in the sign language as meaningful communication but as an ‘other’ visual stimuli, an artistic display of manual dexterity and expertise – sign language, much like the voice, becoming an art form in itself?

Biographical note:
Originally training as an actor at the Bristol Old Vic Theatre School, Andy Long is now an NRCDP/ASLI registered freelance Sign Language Interpreter for Deaf People. Having gained a Master’s Degree from the University of Leeds, Interpreting: BSL-English – he is currently in his first year of PhD Studies with Queen’s University, Belfast, School of Modern Languages, Translation & Interpreting.
A question of intuition? An exploration of the art of translation in Hermann Broch’s The Death of Vergil (Der Tod des Vergil)
Janet Pearson

This paper explores the art of translation according to the view of Hermann Broch, whose challenging ‘lyrical novel,’ Der Tod des Vergil (The Death of Vergil) (1945), was translated from the original German into English, almost as it was drafted, in its final version, by the American poet Jean Starr Untermeyer, with whom Broch had a love affair. Now, at a time when wrinkle-free translation seems to have become such an everyday expectation, that ‘many publications fail to mention that a text is translated,’ (Christ, R, Translation Watch, 1984, p.8) the role of the translator seems to be overlooked. Indeed, in a smooth translation of a literary text from one language to another, the ‘translator’s invisibility may be so complete that it constitutes a weird self-annihilation.’ (Venuti, L, The Translator’s Invisibility, 1995, p.8) Yet without the input of the translator, a text may remain inaccessible to many readers. As Broch argues in his essay, Some Comments on the Philosophy and Technique of Translation (1946), the successful translation of a literary work is not merely dependent upon technical skill, and fluency, but also demands a deep cultural understanding of its meaning. By examining some of the problems presented by the narrative style of Broch’s Vergil work, the paper not only demonstrates that the translator remains present in its translation, but also raises the question as to whether the translator might adopt the role of the artist. This in turn brings about the opportunity to explore the philosophical implications and dimensions of translation and the translator’s identity.

Biographical note:
Janet Pearson is a PhD student at the University of Sunderland. The working title of her research is ‘Mass Culture and Individuality in the late work of Hermann Broch.’
Reading the target as original, reading translations as dialogical understanding. Ulysses in French, Dutch and Italian retranslations.

Kris Peeters

Translation is an example of dialogical discourse, that is discourse which produces a new utterance (the target text) in response to and incorporating previous utterances (including the source text), as well as anticipating new responses (i.e. target culture acceptance, by target culture readers and critics). However, translation studies have not fully nor systematically explored Bakhtin’s theory of dialogism, including its related concepts, such as ‘outsideness’ and ‘active understanding’, (author’s and translator’s) ‘voices’, ‘polyphony’ and ‘double-voicedness’, ‘centripetal and centrifugal forces’ or ‘heteroglossia’.


The paper thus offers a Bakhtin-inspired theory of the translator as creator of a new, original text which is not merely a duplicate, a reformulation or even a transformation of an absolutised original. On the contrary, translation dialogically incorporates the source text (and its socio-historical context) as a “given” (Bakhtin, 1986d), in a new and unique way, inscribing it in a new and different socio-historical and cultural context, dialogically generating a “created” (Bakhtin, 1986d), i.e. a unique, new and therefore original utterance, which resorts to the authorship (auctoritas, i.e. creative responsibility) of the translator.

Biographical note:

Kris Peeters (PhD KULeuven, 2002) is associate professor at Artesis University College, Antwerpen (Belgium), where he teaches French culture, French literature and text analysis. His research interests are at the intersection of Bakhtinian thought and translation theory and analysis, and include cultural transfer in translation, cultural and discursive hybridity, parody and (translated) novel poetics.
Static Paper, Dynamic Screen: De- and Rehumanisations in Translation
Marlies Gabriele Prinzl

It has been more than fifteen years since Venuti’s influential book *The Translator’s Invisibility* was published yet little seems to have changed as translators still remain largely invisible – at least on paper. As the world has become more digital, texts no longer only appear in their physical form but have taken on different formats on electronic screens. While some fear that the technological advances are increasingly dehumanising translation (e.g. through machine translation) and do not just render translators invisible but could potentially eliminate the need for them one day, we can equally argue for a rehumanisation of translation: a development where the translator – the person(s) behind translation – and the performance of translation – the act of translating and the consumption of the translated product by readers – are now more visible.

The paper will start by looking at traditional and still static forms of translation on paper, with examples from the corpus of my research on retranslations of Thomas Mann’s *Der Tod in Venedig*, where translators remain invisible on many levels despite the fact that each and everyone of the English *Death in Venice’s* is a text in its own right. The discussion will then move on to the area of fantranslation, specifically fansubs of South East Asian films and television dramas. Occurring predominantly online, these much more dynamic and interactive formats on the screen offer new possibilities for translators, editors and readers, making translation visible again.

**Biographical note:**
Marlies Gabriele Prinzl is a PhD candidate at the Centre for Intercultural Studies, University College London, UK. Her research interests include literary translation, retranslation, corpus linguistic approaches to literature and translation as well as fantranslation/fansubbing. Further details can be found at http://ucl.academia.edu/mgp.
What Sarkozy Said: Putting the Foreign Back into Foreign News Translation
Claire Scammell

Translation as rewriting is a widely accepted notion in translation studies. The acculturating strategies which are the norm have been challenged and a less ethnocentric translation practice called for (Venuti 1995). The literary genre is central to the traditional debate but since the emergence of news translation research in recent years a new concern regarding the translator’s invisibility has developed. Global news agencies perform a crucial role in intercultural communication delivering international news to subscribers worldwide.

Translation is a key yet often invisible part of this process. Research has revealed highly acculturating translation practices (Bassnett & Bielsa 2009) which allow the reader to consume international news without stepping beyond the confines of their own language and culture. Rather than promoting understanding of the cultural other behind the text, any trace of the foreign language and culture are removed in order to offer the reader a fast and effortless understanding.

Using examples of translated news from France relating to Sarkozy’s social politics, I aim to demonstrate the manipulative nature of the acculturating translation strategy and to question whether a less acculturating strategy could be a practical alternative. I will focus in particular on the translation of reported speech. Drawing on Skopos Theory (Vermeer 1996) and Translation Norms (Toury 1995) the practicality of possible strategy changes will be assessed in terms of the communicative function of the translated texts.

Biographical note:
Claire Scammell is a first year PhD student at KCL and a professional translator.
Author – Mediator – Translator: Roles and Dynamics within the translation of contemporary poetry between English and German.
Bradley Schmidt

Working with the assumption, formulated by Jean Boase Beier, that “there are there are always two writers and two sets of readers involved in the process of translation,” I will attempt to establish some trends and characteristics of these writers and reader when dealing specifically with the translation of contemporary German poetry into English and contemporary English poetry into German.

While the niche aspect of the field of poetry is to be acknowledged, English and German represent two of the most widely read and received languages. Within this narrow scope, I will attempt to develop a typology based on contemporary translator characteristics. This will take into account the relative stage foreign language learning, the prevalence of (creative) writing schools in the respective language contexts, and the visibility of translators. Adam Gordon, the protagonist in Ben Lerner’s critically acclaimed Leaving Atocha Station, provides a vivid example of some of dynamics poets, their translators and notions of authorship.

After briefly surveying the sociolinguistic differences and similarities of contemporary German-to-English and English-to-German poetry translations, I will explore possible implication for the respective translator types and their reception as translators. Finally, my experience as a translator and mediator at the “Transit of Venus” poetry exchange workshop at the Literaturwerkstatt Berlin in October 2012, facilitating mutual translation between a German and New Zealand poet will be presented as an illustration of an additional type of translation.

Bibliographical references:
Jean Boase-Beier (2006), Stylistic Approaches to Translation.
Sean Burke (2007), The Death and Return of the Author.
Nigel Fabb (2002), Language and Literary Structure.
Ernst-August Gutt (2000), Translation and Relevance.
Ber Lerner (2011), Leaving Atocha Station.
Mary Snell-Hornby (2006), The Turns of Translation Studies.
Lawrence Venuti (2008), The Translator’s Invisibility: A History of Translation.

Biographical note:
Born in South Dakota in 1979, Bradley Schmidt grew up in Kansas and completed a Bachelor of Arts in German Studies at a small liberal arts college in Kansas (Bethel College), spent three years studying German literature and Theology at the Philipps University in Marburg Germany. After completing a M.A. in Theological Studies at the Associate Mennonite Biblical Seminaries in Indiana (USA), he started a doctoral dissertation on Friedrich Schleiermacher’s conception of the Doctrine of Creation. After leaving the doctoral programme, he completed a master’s in translation studies at the University of Leipzig. Since completing studies in 2009 he has worked as a freelance translator and editors and as lecturer at the University of Leipzig. Bradley Schmidt has been translating contemporary German prose and poetry into English since 2010. He attended the BCLT Summer School in 2011. His translations of Lutz Seiler, Wolfgang Hilbig, Ulrike Almut Sandig, and Judith Zander, among others, have appeared widely online and in print.
Making Translation Invisible: Quality Control of Subtitles (a case study)
Veronika Vázlerová

As quality is one of the major issues in the current discussions on translation, the paper presents a case study dealing with quality assurance of the subtitles for the international festival of documentaries Academia Film Olomouc (AFO), which annually takes place in Olomouc, Czech Republic.
One of the most widely used measures for the subtitles quality is their “invisibility”, or more precisely their unobtrusiveness. However subjective this criterion may be, the paper tries to objectify some of the key elements related to the subtitling process that influence the quality of the subtitles. Apart from the constraints of the audiovisual medium itself, the paper discusses the (lack of) standardization of subtitles for a specific target language (in this case Czech), the competences of the subtitler, the working conditions and material available to the subtitler, and the mechanisms of quality control as such. These factors are than explored in the case study in order to find out to what extent they really influence the quality of the subtitles and how the quality of the subtitles may be enhanced. Although the paper focuses on this specific case study, its results are generally valid and applicable to subtitling in general.

Bibliographical references:

Biographical note:
Veronika Vázlerová is a student of the master degree programme English for Translators and Interpreters with particular interest in Audiovisual Translation. In my bachelor thesis I focused on the issues of rendering humour in AV text and took the 6th place in the Czech nation-wide competition Student a Věda (Student and Science) for students of linguistics with my bachelor thesis. In my master thesis I deal with the quality control of subtitles and its place in the subtitling process while carrying out a case study, which I would like to present at this conference.
Ideology, ST Choices and Translation Strategies: A study of Nicky Harman translating Chinese fiction
Caiwen Wang

This paper attempts to demonstrate the effects of ideology on translation. By looking at the types of Chinese fiction chosen to translate into English and thereafter the translation strategies adopted to deal with issues related to but not limited to culture by Nicky Harman, the active and productive Chinese-English fiction translator in the UK at the moment, the paper shows that a translator is visible from the moment they make a choice of what to translate and thereafter of how to translate. The paper wishes to discuss the relationship between the hierarchy of ideology and all the choices accordingly made by a translator. Data used are from published interviews with Nicky Harman, her own publications on translation and her translation works.

Bibliographical references:
Venuti, Lawrence
--- 2008. The Translator’s Invisibility: A History of Translation (2nd ed.).
Rhyme, Rhythm, and Reason: A Consideration of Contemporary Anglo-Saxon Poetic Translation
Ashely Wakefield

In his essay “Is Translation Possible?” author and linguist Anthony Burgess stated that, “Translation is not a matter of words only: it is a matter of making intelligible a whole culture.” Contemporary translators of Anglo-Saxon poetry, in attempting to create translations that both remain faithful to their original works and are relevant and accessible to contemporary audiences, make a vast array of authorial choices to preserve the language, poetic structure, and cultural background of Anglo-Saxon poems. They are navigating shifting and subjective waters between preserving an already established art form, and contextualizing that art for a new century. This essay, through close analysis of multiple examples of contemporary Anglo-Saxon translated poems, demonstrates the idea that the translation of poetry must consider more than just linguistics, while also asking how far a translating poet stray from the original poem before a word other than “translation” must be applied. At what point does a work become an adaptation rather than a translation? Is there a practical difference between the two?

Bibliographical references:

Biographical note:
Ashley Wakefield is a first year PhD student in creative writing at Aberystwyth University. She is translating the Anglo-Saxon Judith narrative into a book-length series of contemporary poems.
The Translator as Cluster
Philip Wilson

Translation criticism frequently assumes that the translator is a discrete entity, completely responsible for his or her choices. Yet, as practising translators are aware, many decisions are made by or at the request of others, such as an editor or a commissioner, a point stressed by skopos theory (Nord, 1997). Following Maria Tymoczko’s description of translation as a cluster-concept (2007), this paper suggests viewing the translator too as a cluster. Translation, as Robinson (2003) argues, is about people, not least at the level of the project, as made clear by collaborative translations such as the 1611 King James Bible (2008). The recent translation by Katy Derbyshire of a collection of stories by Clemens Meyer credits the whole team behind the book, including the editors (2011:243). Such a move towards representing teamwork in translation would be supported by the later philosophical work of Wittgenstein (2009), which stresses how we constitute each other. To change how we view the translator in this way may not only reflect professional realities, but also may change how we organise translation, once we cease to see it in an atomised way. This will lead to fruitful dialogue with non-western views (Tymoczko, 2007), take account of medieval attitudes to translation (Burrow, 2008) and enhance the status of the translator by stressing the importance of writing a text in another language within the creative and commercial process of producing a book.

Bibliographical References:

Derbyshire, K. (tr) Clemens Meyer: All The Lights, High Wycombe: And Other Stories

Biographical note:

Philip Wilson works as an Associate Tutor in the School of Literature, Drama and Creative Writing at the University of East Anglia, where he has recently completed a doctorate, ‘Translation after Wittgenstein’. He is translating Rebecca Gable’s historical novel Fortune’s Smile for Atlantic Press and has translations from Old High German in the current issue of Modern Poetry in Translation.
Translation and Adaptation of Shakespeare’s Religious Material in Chinese Operatic Forms
Jenny Wong

Theatre translation is one of the least studied areas in the discipline of translation. Yet it is also one of the most complex and dynamic that deserves more scholarly attention. Political and religious issues within a drama are often the subject of manipulation and re-writing in order to conform to the predominant ideology and socio-cultural conditions. In China, from late Qing period to contemporary Communist era, Christian references in Shakespearean works are often marginalised, if not lost, at the receiving end. When religious material in an English play embedded in a Christian culture is translated on stage in an atheist culture, how is religiosity marginalized through a cultural filter weaved by directors and translators? How does the genre affect the translation and reception of religious discourse? This paper presents two case studies of the treatment of religious discourse in a Shakespeare comedy – The Merchant of Venice staged in traditional Chinese operatic forms in China and Taiwan. Using an interdisciplinary approach, I explore the socio-cultural conditions, cognitive conditions and situational conditions that give rise to the present treatment of religiosity in translated play texts. Interviews with directors and translators show that drama translation players consistently suppress religiosity contrary to their theology. The role of translators and directors in subverting or transforming the religious material is discussed, as well as the relationship between their translation strategies and their hermeneutical processes.

Bibliographical references:
Fang Ping (1954) Trans. Merchant of Venice, Shanghai: Ping ming chu ban she

Biographical note:
Jenny Wong taught translation and applied ethics at Beijing Normal University – Hong Kong Baptist University, United International College from 2008-2012. Prior to this, she had taught media translation at Open University of Hong Kong, and advanced commercial translation at Chinese University of Hong Kong. Professionally trained in areas of commercial and media translation, her research interests lie in the study of Bible and English literature which grew out of her two postgraduate degrees: MA in Translating and Interpreting (Newcastle, UK) and MA in Christian Studies (CUHK). She is the founder of SELBL www.selbl.org, a non-profit organisation based in Hong Kong that promotes English Bible to two-thirds world countries. Her most recently published translation is Meeting Jesus Again for the First Time by Marcus Borg. She is currently studying PhD in literature and theology at University of Glasgow, United Kingdom.
“To be or Not to be?”: A Foregrounding Analysis of Literary and Non-Literary Texts and Their Translations
Susan Xu Yun

Stylistics has initially established itself as a sub-discipline in linguistics as a study of ‘the language in literature’ (Toolan 1998:1). The majorities of the stylisticians devote much of their effort to the literary texts and painstakingly define the literariness in an effort to differentiate literary works from non-literary. In view of the scarcity in stylistic study of non-literary texts and let alone a comparative study of both, this study aims to examine the stylistic distinctiveness in both literary and non-literary texts based on selected quotes from an academic treatise, The language of postcolonial literature: An Introduction (LPL, thereafter) (Talib 2002). Given the varied degree of literariness in these quotes, one objective of this study is to draw on the influential stylistic theory of foregrounding, ‘a form of textual patterning which is motivated specifically for literary-aesthetic purpose’ (Simpson 2004: 51), and examine whether foregrounding is manifested in non-literary texts to the similar extent and in the same way as in literary texts, and whether the foregrounding decreases as the degree of textuality and literariness declines.

Through a foregrounding analysis of the translated version of the selected quotes, the other objective of this study is to investigate whether the translated texts exhibit the similar textual patterning found in their source texts and whether translators are aware of the foregrounding practice. The comparative analysis will provide an insight into how translators react to the foregrounding practice and such an understanding will certainly help translators improve their stylistic choices in constructing the target texts and as a result enhance the quality of their translation.

Biographical note:
Susan Xu is the Head of Translation & Interpretation Programme and a Senior Lecturer in the School of Arts and Social Sciences, SIM University, Singapore. Her research interests are Stylistics in Translation, Translation Technology, Discourse Analysis in Translation, Systemic Functional Grammar, Translator’s Education, and Contrastive Linguistics. She pioneered the project of developing the Certification Examination for Professional Interpreters in Singapore. She is currently pursuing her PhD studies at the Department of English Language and Literature, National University of Singapore (NUS).
'Norms and guidelines of fansubbing in China: A case study of TV series Lost'
Wei Ye

Thanks to the rapid development of Internet in China, online fansub communities are expanding rapidly in the country, of which the majority focus on producing subtitles of Japanese animation and American TV series. Though fansubbing in European countries has raised scholarly attention, Chinese fansubbing and amateur subtitling remain under studied. The project aims to find out how amateur subtitles differ from official ones, by carrying out a comparative case study of both fansub and official subtitles of the popular TV series Lost. It also aims to discover if Chinese amateur subtitlers work under specific guidelines or any patterns of amateur subtitles. In addition to the corpora, data collection also includes practice in online amateur subtitling communities so as to observer the workflow. Since most of the existing translation theories focus on written text, the theoretical framework will draw on interdisciplinary approaches for analysis, from the semiotics, linguistic and translation issues of subtitles, for subtitles interact with images and spoken words. The study can contribute to the methodology of audiovisual translation and the studies of Chinese/English translation.

Bibliographical references

Biographical note:
Wei Ye is now a PhD student in University of Nottingham, where she obtained MA in Chinese and English Translation and Interpreting. Her experience includes collaborated translation project of the Oxford Handbook of Political Methodology into Chinese; voluntary translator, editor and interpreter for the Third Chevening Chinese Young Leader’s Programme at the University of Nottingham, 2012; and voluntary translator for the China Photo Exhibition at Nottingham’s Lakeside Arts Centre, 2012.
The Quest for Meaning? Analyzing Song Translation Activities in Contemporary China
Lingli Xie

Despite the omnipresence of songs spreading beyond their countries of origin today, translation of song texts still remains relatively undocumented. This paper examines different types of production and dissemination of translated songs in present-day China, singable translation in particular, in which the translator has to match the semantic representation of the original lyrics in Chinese with the pre-existing melody. Given the musical constraints, lyrics of some songs closely follow the source texts, whereas others get adapted with various degrees of deviation from the originals or entirely replaced. Songs with foreign melodies and lyrics composed anew, however, find wide acceptance among Chinese audience, which not only blurs the boundaries between translation, adaptation and rewriting lyrics, but also raises questions about the concept of meaning embedded in song translation. The meaning of a song is open to different interpretations and becomes more complicated by the interplay between music and translation. This paper outlines the overlaps and differences between notions of translation, adaptation and rewriting in relation to music. Drawing on sociological approaches to translation studies, the paper further explores the production, circulation and reception of translated songs in the country’s socio-cultural context. It is hoped that the paper can offer a new perspective on what constitutes ‘equivalence’ in song translation.

Biographical note:
Lingli Xie is a second-year PhD student in Translation Studies at University of Edinburgh. Her research interests focus broadly on the interaction between translation, audiovisual arts and technology.