The 8th Asian Translation Traditions Conference

Conflicting Ideologies and Cultural Mediation

Hearing, Interpreting, Translating Global Voices

SOAS, University of London

5-7 July 2017
The 8th Asian Translation Traditions Conference at SOAS

Conflicting Ideologies and Cultural Mediation

Hearing, Interpreting, Translating Global Voices

**Host:** SOAS Faculty of Languages and Cultures

**Co-host:** SOAS Centre for Translation Studies (CTS)

**Co-sponsors:** SOAS Japan Research Centre (JRC) and Centre of Korean Studies (CKS)

With the kind support by The Great Britain Sasakawa Foundation
Welcome

It is a great pleasure for us to welcome you to SOAS, University of London for the 8th Asian Translation Traditions Conference (ATT8). The ATT series started at SOAS in 2004 as a workshop, and was since followed by regular conferences. This series has greatly contributed to raising awareness of different views on translation theory and practice, and to shaping non-Western Translation Studies.

SOAS is an institution specialised in African, Asian, and Middle-Eastern languages and cultures, and we support contributions to translation and Translation Studies in these areas. Thank you very much for joining this conference. We truly wish you to enjoy ATT8.

Dr Nana Sato-Rossberg
SOAS Conference Organizer
Chair of the SOAS Centre for Translation Studies

SOAS Conference Organizing Committee:
Prof. Lutz Marten (SOAS, University of London)
Prof. Stephen Dodd (SOAS, University of London)
Dr Mandana Seyfeddinipur (SOAS, University of London)
Prof. Andrew Gerstle (SOAS, University of London)

Local Organizing Committee:
Yan Jia (PhD student, SOAS, University of London)
Xunnan Li (PG student, SOAS, University of London)
Zaahida Nalumoso (PhD student, SOAS, University of London)
Kozue Oguma (PG student, SOAS, University of London)
Saori Tanaka (PG student, SOAS, University of London)
Dandan Wang (PG student, SOAS, University of London)

Steering Committee:
Prof. Judy Wakabayashi (Kent State University, USA)
Prof. Rita Kothari (Indian Institute of Technology, India)
Prof. Lawrence Wong (Chinese University of Hong Kong)
Prof. Şehnaz Tahir-Gürçağlı (Boğaziçi University, Turkey)
Conference rooms and SOAS campus map

KLT (Khalili Lecture Theatre) and Room L 67
On lower ground floor of Main Building (College and Philips Building)

Room G 51
On ground floor of Main Building (College and Philips Building)

Rooms S312, S209, S118, and S113
In Paul Webley Senate House

Brunei Suite
In Brunei Gallery

Freely available room on 5-6 July: L67 (Main Building)
Freely available room on 7 July: G51 (Main Building)
## ATT8 Conference Program

### 5 July 2017

<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
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<tr>
<td>8:30</td>
<td>KLT</td>
<td>Registration and coffee/tea</td>
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<tr>
<td>9:45</td>
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<td>Welcome: Lutz Marten (Dean of Faculty of Languages and Cultures, SOAS, University of London)</td>
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</tbody>
</table>
| 10:00 – 11:00 | Room 1: KLT | Plenary Session 1: Paul F. Bandia (Concordia University, Canada)  
**Title:** Postcolonialism, Orality and Translation  
**Chair:** Martin Orwin (SOAS, University of London) |

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<tr>
<th>Time</th>
<th>Room 1: KLT</th>
<th>Room 2: S209 [recorded]</th>
<th>Room 3: S118</th>
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</thead>
</table>
| 11:15 – 11:45 | **Chair:** Anna Zielinska-Elliott (Boston University, USA)  
**Panel:** Translating Haruki Murakami in Asia, America, and Europe  
Presenter: Anna Zielinska-Elliott (Boston University, USA)  
**Title:** Translating Polyphony in Haruki Murakami | **Chair:** Yan Jia (SOAS, University of London)  
Presenter: Pin-ling Chang (Chung Yuan Christian University, Taiwan)  
**Title:** Patriotism/Nationalism in Chinese Fansubbing | **Chair:** Kar Yue Chan (The Open University of Hong Kong)  
Presenter: Kar Yue Chan (The Open University of Hong Kong)  
**Title:** Chinese Familiarity vs Otherness: The Gendered Voice in Translation of Female Poetry | **Chair:** Presenter: Shashikumar J. (Indira Gandhi National Open University, India)  
Presenter: Shashikumar J. (Indira Gandhi National Open University, India)  
**Topic:** You ban Dhundhi: I translate Dhundhi |
<p>| 11:45 – 12:15 | Presenter: Mette Holm (Independent translator, Denmark) | Presenter: Khatereh Vahabzadeh (Allameh Tabataba’i University, Iran) | Presenter: Hooda, Ojaswini (Delhi University, India) | Presenter: Qi Chen (The Chinese University of Hong Kong) |</p>
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<tr>
<th>Time</th>
<th>Title</th>
<th>Presenter</th>
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| 12:15-12:45 | Title: Difference in Translatorial Traditions: the USA and Europe | Presenter: Ming Chu Lai (Independent translator, Taiwan)  
Title: Translating Haruki Murakami in Chinese: One Language, Many Voices |
| 12:15-12:45 | Title: Strategies of Censorship in Children’s Stories in Iranian Sociocultural Context | Presenter: Fatemeh Parham (Allameh Tabataba’i University, Iran)  
Title: A Postmodern Study of Translator’s (In)visibility |
| 12:15-12:45 | Title: Advancing Idea of Compromise Through Translation Practice: Zhang Shizhao’s Translation of Freud’s Work | Presenter: Priyanka Jindal (University of Delhi, India)  
Title: A Deleuzean-Guattarian Approach of “Becoming” to Translation — A Case Study of the Translations of Helen Keller’s The Story of My Life in China |

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<tr>
<th>Time</th>
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<td>12:45 – 13:45</td>
<td>KLT</td>
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<td>12:45 – 13:45</td>
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<td>Time</td>
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<td>14:00 – 14:30</td>
<td><strong>Chair:</strong> Pragya Sen Gupta and Sriparna Das (University of Hyderabad, India)</td>
<td><strong>Chair:</strong> Hisaka Kato (Aichi Institute of Technology, Japan)</td>
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<td>Presenter: Pragya Sen Gupta and Sriparna Das (University of Hyderabad, India)</td>
<td>Presenter: Wangtaolue Guo (University of Alberta)</td>
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<td></td>
<td>Title: Myths, Variation and Ritualization: A Study of Mecheni Ritual in North Bengal</td>
<td>Title: A Gay Man’s Guide to Eroticism, Sexuality, and Cultural Identity: Translating Maai Hak’s Gay-Themed Collection of Prose Sing man bun</td>
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<td>14:30 – 15:00</td>
<td>Presenter: Presenter: Guangqin Xin (Shenzhen University, China)</td>
<td>Presenter: Himani Kapoor (University of Delhi, India)</td>
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<td></td>
<td>Title: Translation Space and Translators’ Choices from the Perspective of Confucian Ethics</td>
<td>Title: Bhagavad Gita- Text, Performance and Disability: A study of “Bhagavad Gita on Wheels”</td>
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<td>15:00 – 15:30</td>
<td>Presenter: Sophie Ling-chia Wei (The Chinese University of Hong Kong)</td>
<td>Presenter: Hisaka Kato (Aichi Institute of Technology, Japan)</td>
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<td></td>
<td>Title: Jesuits’ Theological Interpretation of Yi 夷, Xi</td>
<td>Title: A Study of Change of “Point of View” in</td>
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<td>Title: On finding a new definition of Indirect</td>
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| 15:30 – 16:00| Japanese Comics and its English Translations: Analysis of Meitantei Conan and its Translation Case Closed | Presenter: Hideyuki Taura (Ritsumeikan/Essex University)  
Title: Challenging Conflict through Theatre Translation: The Case of Charandas (2005, Sri Lanka) | Presenter: Hideyuki Taura (Ritsumeikan/Essex University)  
Title: Does interpreting between two linguistically distant languages mean brain restructuring? A brain-imaging case study of a professional Japanese-English interpreter |
|              | Translation for Chinese readership                                                               | Presenter: Rosie Guixia Xie (Sun Yat-sen University, China)                                                      | Presenter: Rosie Guixia Xie (Sun Yat-sen University, China)                                                      |
|              |                                                                                              | Title: A Descriptive Study of Translators’ Notes in 16 Chinese Versions of Hamlet  |                                                                                                           |
| 16:00 – 16:30| [Tea break]                                                                                  |                                                                                                                 |                                                                                                           |
| 16:30 – 18:30| Round Table Discussion: Translating Orality                                                        | Chair: Paul F. Bandia (Concordia University, Canada)  
Speakers:  
Hanan Bennoudi (Ibn Zohr University, Morocco)  
Cosima Bruno (SOAS, University of London)  
Francesca Orsini (SOAS, University of London)  
Martin Orwin (SOAS, University of London)  
Nana Sato-Rossberg (SOAS, University of London) |                                                                                                           |
|              |                                                                                              |                                                                                                                 |                                                                                                           |
| 18:30        | Refreshment                                                                                  |                                                                                                                 |                                                                                                           |
6 July 2017

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| 10:00 – 10:30 | **Chair:** Shikano, Midori (Nanzan University, Japan)  
Presenter: Shikano, Midori (Nanzan University, Japan)  
Title: How Images of Translation Form through Workshop Expertise: A Text-Mining Approach | **Chair:** Yong Zhong (the University of NSW, Australia)  
Presenter: Yong Zhong (the University of NSW, Australia)  
Title: Equivalence where there is none: Tracing the footprints of the western jargon “Discourse” | **Chair:** Jamal Mohamed Gaber (United Arab Emirates University, UAE)  
Presenter: Jamal Mohamed Gaber (United Arab Emirates University, UAE)  
Title: Functionality of Promotional and Advertising Texts Implications for English-Arabic Translation | **Chair:** Rachel Lung (Lingnan University, Hong Kong)  
Presenter: Rachel Lung (Lingnan University, Hong Kong)  
Title: Metamorphosis of a Diplomatic Interpreting Event in Ancient China |
| 10:30 – 11:00 | Presenters: Suma Priyadarshini and Sridhara Aghalaya  
Title: Translation for Social Justice for Indians in the digital age | Presenter: Sidiropoulou, Maria (National and Kapodistrian University of Athens, Greece)  
Title: Asianness through the English-Greek translation paradigm | Presenter: Sanju Thomas (Ambedkar University Delhi, India)  
Title: Marketing Chemmeen: A Story of Two Translations | Presenters: Nam Hui Kim (Kyungpook National University, Korea)  
Title: Korean-German origins: interpreter in the early years of diplomatic relations |
<p>| 11:00 – 11:30 | Presenter: Ge Song (Lingnan University, Hong Kong) | Presenter: Jeremy Breaden (Monash University, Australia) | Presenter: Liping Bai (Lingnan University, Hong Kong) | Presenter: Xiuhua Ni (Guangzhou University, China) |</p>
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<td><strong>11:30 – 12:00</strong></td>
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<td><strong>Chair:</strong> Anna Ponomareva (UCL, UK) <strong>Presenter:</strong> Anna Ponomareva (UCL, UK) <strong>Title:</strong> Mountains are Reality; Rivers are Illusions: K.K. Rao’s novels in Translation from Telugu into Russian</td>
<td><strong>Chair:</strong> Ji-Hae Kang (Ajou University, Korea) <strong>Presenter:</strong> Ji-Hae Kang (Ajou University, Korea) <strong>Title:</strong> Rethinking Retranslation: Korean Translations of Self-Help from 1918 to 2008</td>
<td><strong>Chair:</strong> Tsui-Ling Huang (Wenzao Ursuline University of Languages, Taiwan) <strong>Presenter:</strong> Tsui-Ling Huang (Wenzao Ursuline University of Languages, Taiwan) <strong>Title:</strong> Multicultural and Culture-Loaded Words: A Study on the Spanish Version of Bian Cheng (La ciudad fronteriza)</td>
<td><strong>Chair:</strong> Duygu Tekgül (Yeditepe University, Turkey) <strong>Presenter:</strong> Duygu Tekgül (Yeditepe University, Turkey) <strong>Title:</strong> Church Interpreting as Affective Labour: A Case Study at the Protestant Armenian Church of Gedikpaşa, Istanbul</td>
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<td><strong>12:00 – 12:30</strong></td>
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<td><strong>Presenter:</strong> Paula Martínez-Sirés, (Waseda University, Japan) <strong>Title:</strong> Higuchi Ichiyō in</td>
<td><strong>Presenter:</strong> Hung-Shu Chen (University of Taipei, Taiwan) <strong>Title:</strong></td>
<td><strong>Presenter:</strong> Yan Jia (SOAS, University of London) <strong>Title:</strong> Translating between Asian Cultures:</td>
<td><strong>Presenter:</strong> Yuming Shan (Newcastle University, UK) <strong>Title:</strong> A Comparative</td>
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<td>Time</td>
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| 12:30 – 13:00| **Presenter:** Keisuke Hayashi (Waseda University, Japan)  
**Title:** Rewriting and Translating Recreates Originals: In case of The Strange Library by Haruki Muramaki |
| 12:30 – 13:00| **Presenter:** Rangsima Ninrat (University of Surrey, UK)  
**Title:** Culture is in the eye of the translator: Translation of allusions in Thailand between 1960 and 2015 |
| 12:30 – 13:00| **Presenter:** Zhen Yuan (Lingnan University)  
**Title:** Interpreters’ Agency and Mediatory Role in the mid-19th Century China |
| 13:00 – 14:00| Lunch                                                                                     |
| 14:00 – 15:00| **Plenary Session 2:** Natsuki Ikezawa (novelist, poet and translator, Japan)  
**Title:** Translating classical Japanese Literature into modern Japanese for The Complete Works of Japanese Literature  
**Chair:** Stephen Dodd (SOAS, University of London) |
| 15:15 – 15:45| **Chair:** Cosima Bruno (SOAS, University of London)  
**Chair:** Rita Kothari (Indian Institute of Technology Gandhinagar)  
**Chair:** Thomas Kabara (Mie University, Japan)  
**Chair:** David Heath (Kanto Gakuin University, Japan) |
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<tr>
<td>15:45-16:15</td>
<td>Presenter: Shiyu He</td>
<td>Durham University, UK (UK)</td>
<td>Title: Field, Habitus and Capital: An Inquiry into Poem Translation Practice of Crescent School in China During the 1920s</td>
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<td>Presenter: Ye Jin Kim</td>
<td>SOAS, University of London</td>
<td>Title: Translation, National Ideology and Cold War in South Korea in 1949-1950</td>
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<td>Presenter: Thomas Kabara</td>
<td>Mie University, Japan</td>
<td>Title: Negotiating Subtitles: Functional Growth in Audiovisual Translation</td>
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<td>Presenter: Hijjo, Nael F. M</td>
<td>University of Malaya, Malaysia</td>
<td>Title: A Narrative Analysis of English Translations of Arabic Political Articles: The Ideological impact</td>
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<td>16:15-16:45</td>
<td>Presenter: Lynn Qingyang Lin</td>
<td>Lingnan University, Hong Kong</td>
<td>Title: The Dynamics between Academic and Literary Orientalisms: Conceptualizing Chinese Poetry through (Re)translation in Early Twentieth-Century</td>
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<td>Presenter: Epsita Halder</td>
<td>Jadavpur University, India</td>
<td>Title: Between Medina and Mymensingh: Creation of Bengal Muslim 'National' Identity through Translation</td>
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<td>Presenter: Arista S. Y. Kuo</td>
<td>Nanyang Technological University, Singapore</td>
<td>Title: Subtitling the Singlish Language: Strategies, Rationales, and Implications</td>
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<td>Presenter: Feng Cui</td>
<td>Nanyang Technological University, Singapore</td>
<td>Title: Translation and Ideology: the Translation of French Literature in China in the 1950s</td>
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<td>16:45 - 17:15</td>
<td><strong>Chair</strong>: Seung-Eun Sung (Hankuk University of Foreign Studies, Korea)</td>
<td><strong>Chair</strong>: Stephen Dodd (SOAS, University of London)</td>
<td><strong>Chair</strong>: T.S. Satyanath (University of Delhi, India)</td>
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<td>Presenter: Sarah (Xuan) Luo (Heilind Asia Pacific (HK) Ltd.)</td>
<td>Presenter: Stephen Dodd (SOAS, University of London)</td>
<td>Presenter: T.S. Satyanath (University of Delhi, India)</td>
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<td></td>
<td>Title: The Difficulties in Chinese Medicine Translation</td>
<td>Title: Translating Cultures in 1920s Japan: An Exploration of Bordering in Uno Köji’s ‘The Dreaming Room’</td>
<td>Title: Ideologies and Knowledge Construction: Translation activity among Indian Languages</td>
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<tr>
<td>17:15 - 17:45</td>
<td>Presenters: Seung-Eun Sung (Hankuk University of Foreign Studies, Korea)</td>
<td>Presenter: Angela Yiu (Sophia University, Japan)</td>
<td>Presenter: Ruqaya Sabeeh Al-Taie (Queen's University Belfast, UK)</td>
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<td>and Hyeseung Lee (University of Suwon, Korea)</td>
<td>Title: A Plurilingual Tapestry: Weaving Modern Chinese Language in Contemporary Japanese Fiction</td>
<td>Title: The Impact of Translator Ideology in the Translation of Certain Quranic Verses into English</td>
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<td>Title: Quotation as a form of translation in news narrative construction: Focusing on the deployment of missile defense system THAAD in Korea</td>
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<td>17:45 - 18:15</td>
<td>Presenter: Hiromi Sodekawa (Aichi Prefectural University, Japan)</td>
<td>Presenter: Huijun Sun (Shanghai International Studies University)</td>
<td>Presenter: Ora-Ong Chakorn (Graduate School of Language and Communication [GSLC] National Institute of Development Administration [NIDA], Thailand)</td>
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<td>Title: Students' Picks: News of the Week - An Attempt to Build a Firm Basis for Interpreters –</td>
<td>Title: The Journey of Ulysses to China</td>
<td>Title: Exploring the Translation of</td>
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<tr>
<td>18:00</td>
<td>Reception (With dinner registration only)</td>
<td>Richard Black (Pro-Director for Research and Enterprise, SOAS, University of London)</td>
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<tr>
<td>19:00</td>
<td>Dinner (With dinner registration only)</td>
<td>Lutz Marten (Dean of Faculty of Languages and Cultures, SOAS, University of London)</td>
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The Award-winning Thai Novella “Story, Stream and Death” and Its Representation of Ideologies and Cultural Mediation

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<tbody>
<tr>
<td>Brunei Suite</td>
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<td>Dinner (With dinner registration only)</td>
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| 10:00 – 10:30 | **Chair**: Akiko Uchiyama (University of Queensland, Australia)  
Presenter: Akiko Uchiyama (University of Queensland, Australia)  
Title: The Rise of Detective Fiction in Japan: *Shinseinen* and Morishita Uson | **Chair**: Gritiya Rattanakantadilok (Prince of Songkla University, Thailand)  
Panel: Asian politics and translation practice  
Presenter: Gritiya Rattanakantadilok (Prince of Songkla University, Thailand)  
Title: Dystopia in the Thai translations of George Orwell’s 1984 | **Chair**: Levin Mary Jacob (University of Hyderabad, India)  
Presenter: Levin Mary Jacob (University of Hyderabad, India)  
Title: Crossing Borders: Translating Christian Women in 19th and 20th Century Travancore, Kerala, India | 10:00 – 10:45  
**Chair**: Robert Neather (Hong Kong Baptist University)  
**Workshop 1**: Robert Neather (Hong Kong Baptist University)  
Title: Museum Translation in the Chinese Context: Communicating Cultures More Effectively |
| 10:30 – 11:00 | Presenter: Yumiko Hayakawa  
(Waseda University, Japan)  
Title: Tanizaki Junichiro | Presenter: Phanthaphoommee, Narongdej (University of Leeds)  
Title: Translator’s | Presenter: Zhongli Yu  
(University of Nottingham Ningbo China)  
Title: Domesticating the |
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<td>11:00 – 11:30</td>
<td>Presenter: Dan Shao (University of Tokyo, Japan)</td>
<td>Presenter: Mourad EL Khatibi (Mohammed 5 University, Morocco)</td>
<td>Presenter: Seyed Reza Beh-Afarin (Islamic Azad University, Iran)</td>
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<td></td>
<td>Title: The translation of American literature into Japanese and the central role it plays in the transformation of post-modern Japanese literature</td>
<td>Title: Political discourse and MEMRI’S translation: A Study from Skopos theory and Critical Discourse Analysis perspectives</td>
<td>Title: The Use of Paratext by Two Female Shiite Quran Translators: Abortive attempts in mediating the sacred text</td>
<td>Workshop 2: Deborah Smith (Korean - English Translator, Publisher / Editor at Tilted Axis Press)</td>
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<tr>
<td>11:45 – 12:15</td>
<td>Chair: Yuemei Zhu (Northwest University for Nationalities, China)</td>
<td>Chair: Hina Nandrajog (University of Delhi, India)</td>
<td>Chair: Ya-meı Chen (National Taipei University of Technology, Taiwan)</td>
<td>Chair: Miki Sato (Sapporo University, Japan)</td>
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<td>Presenter: Hina Nandrajog (University of Delhi, India)</td>
<td>Presenter: Ya-meı Chen (National Taipei University of Technology, Taiwan)</td>
<td>Presenter: Miki Sato (Sapporo University, Japan)</td>
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<td>Title: Montage of Conflict and Trauma:</td>
<td>Title: What was “World Literature” in 1910s -</td>
<td>Title: What we talk about when we talk about translation</td>
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<td>12:15 – 12:45</td>
<td>Presenter: Nabanita Sengupta (Sarsuna College, Kolkata, India)</td>
<td>Investigating the Tibetan-Uighur Translators during the 9-15th Century: Emergence, Popularity and Its Cultural Background</td>
<td>Presenter: Renu Elza Varkey (University of Hyderabad, India)</td>
<td>The Changes in Motivations and the Use of Translation Strategies in Crowdsourced Translation: A Case Study on Global Voices’ Chinese Translation Project</td>
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<td>Presenter: Renu Elza Varkey (University of Hyderabad, India)</td>
<td>Partition Literature and Translation</td>
<td>Presenter: Kevin Henry (Shanghai International Studies University, China)</td>
<td>1920s Japan?: Translation Policy of Foreign Literature Anthologies</td>
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<td>Presenter: Kevin Henry (Shanghai International Studies University, China)</td>
<td>Title: The Changes in Motivations and the Use of Translation Strategies in Crowdsourced Translation: A Case Study on Global Voices’ Chinese Translation Project</td>
<td>Presenter: Ming-Min Chang (Chien Hsin University of Science and Technology, Taiwan)</td>
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<td>12:45 – 13:15</td>
<td>Presenter: Shu Akiyoshi (Kyushu University)</td>
<td>Translating Englandey Bangamahila - strategies of communicating across cultures</td>
<td>Presenter: Wayne Liang (Hong Kong Baptist University)</td>
<td>Is dialect translation (im)possible? A case study on dialect translation in the English translations of Shui Hu Zhuan</td>
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<td>Presenter: Wayne Liang (Hong Kong Baptist University)</td>
<td>Listening to the voices: Reflections on the Translation of Chinese Chengyu Idioms</td>
<td>Presenter: Hiroko Inose (Dalarna University, Sweden)</td>
<td>Literature Translation as Reimportation: When the Text Travels Twice Between Cultures</td>
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<td>13:15 – 14:15</td>
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<td>14:15 – 15:15</td>
<td><strong>Plenary Session 3: Sameh Hanna (Leeds University, UK)</strong>&lt;br&gt;Title: Mediating the Sacred: Negotiating the Theo-logical and the Ideo-logical in the Arabic Translations of the Bible&lt;br&gt;Chair: Stefan Sperl (SOAS, University of London)</td>
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<td>15:15 – 15:55</td>
<td><strong>Plenary Session 4: Judy Wakabayashi (Kent State University)</strong>&lt;br&gt;Title: Engaged translators and early 20th-century Japanese renditions of leftist works&lt;br&gt;Chair: Nana Sato-Rossberg (SOAS, University of London)</td>
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<td>15:55 – Closing remarks</td>
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<td>16:00-</td>
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Plenary Session 1

Postcolonialism, Orality and Translation
Paul F. Bandia (Concordia University, Canada)

Abstract
It is generally acknowledged that the oral antecedents of postcolonial literature have been the hallmark of many prize-winning works by minority writers on the world stage. The artistry and aesthetic mining of oral traditions and cultures for creative purposes highlights the interconnectedness between orality, literacy and translation. This paper will explore the significance of translation in the interface between orality and literacy as a basis for reconciling tradition and modernity. It will show that the view of orality as primitive and writing as modern is without merit and proposes instead a strategic union between orality and writing as the driving force behind creative impulses that shape postcolonial or world literature and enhance its visibility in the global literary market. The correlation between orality, writing and translation has also been felicitous in asserting identity and staging cultural difference for minority cultures within the global literary space. Yet indigenous languages and cultures have paid a price in the march towards modernity as they have been exploited and then overlooked in the global representation of postcoloniality. Given the fate of tradition in the quest for the modern, it is important to emphasize the importance of orality in fashioning postcolonial modernity.

Plenary Session 2

Translating classical Japanese literature into modern Japanese for The Complete Works of Japanese Literature
Natsuki Ikezawa (Novelist, poet and translator, Japan)

In this presentation, I will talk about intralingual translation based on the specific example of translation from classical Japanese into modern Japanese. Japanese literature has a long history, and Japanese language has changed rapidly. Therefore, even well-educated people cannot read classical Japanese. To make Japanese classical literature accessible to the contemporary audience, I set out a plan to publish Edited by Ikezawa Natsuki: The Complete Works of Japanese Literature. To achieve this goal, I have asked many Japanese authors to collaborate. Why didn’t I ask national [Japanese] literary scholars? Because writing style matters more than anything else for literary translations. I took care to match authors/translators with the original works. In general, I left the translation to the responsibility of the author/translator, and kept my mouth shut.

I myself translated 古事記 (A Record of Ancient Matters). It was fun. The 30 volumes are nearly complete. One might say that this project has almost been a success.
Mediating the Sacred: Negotiating the Theo-logical and the Ideo-logical in the Arabic Translations of the Bible
Sameh Hanna (Leeds University, UK)

Abstract
The story of the Bible among Arabic-speaking people is too convoluted for any linear narrative to capture its main plotline, the mini plotlines branching out of it, the key protagonists involved and the driving forces that shape this story. The complexity of this history is due to a number of interrelated factors, including the extended period of time over which the Bible has continued to be (re)mediated in Arabic (historians speculate translation activity of the Bible to be as old as the late 9th century), the different texts and languages through which the translation occurred, the different formats this mediation took, the diverse traditions and cultures accommodating these multiple acts of mediation and the different agents (not all of them are historically known to us) involved in this mediation.

Against this historical backdrop, and through focusing on examples from translations produced by Arabs as well as missionary Arabists, this paper seeks provisional answers for the following key question: how did the Arabic translations of the Bible negotiate Christian ‘sacredness’ in an Arab-Islamic context where another sacredness had already been conceptualised and encoded in specific oral and rhetorical aspects of the Arabic language, and later in distinctive visual effects that came to characterise the scripting and printing of the Quran? Admittedly, the answers for this question are as varied as the socio-historical settings and conditions in which the multiple Arabic translations of the Bible have been produced. However, one can identify two discourses underlying these translations, although they are fashioned differently in each case: the theo-logical and the ideo-logical. The theological discourse motivating each translation engages the different conceptualisations of God, His attributes, the divinity of Jesus, among other things, attempting either to erase the sacred language already available in Arabic on these issues or inscribe onto it its ‘sacred rhetoric’. The ideological discourse taps into issues of identity, i.e. the dynamics of constructing the identities of the readers of the translations, including both Arab Christians and Muslims. This also poses how translators position themselves in relation to translations produced before theirs or by translators embracing different Biblical hermeneutics or belonging to a different denomination.

Plenary Session 4

Engaged translators and early 20th-century Japanese renditions of leftist works
Judy Wakabayashi (Kent State University)

Before and during the interwar years, activists produced Japanese translations of socialist, communist and proletarian works, with the goal of presenting an alternative to certain prevailing ideas and institutions and fostering change-inducing critique of Japanese politics and society. This paper explores the proactive role of these men and
women, who were motivated not by profit or ambition (often their work came at great personal cost) but by their intellectual investment in a left-wing agenda. Nihilist and anarchist works were translated from the turn of the century, and an abridged translation of the Communist Manifesto was produced in 1904. In 1910 Sakai Toshihiko set up Baibunsha, one of the very first Japanese companies providing translations (not just of leftist works), to secure an income for socialists and camouflage their activities. Its fees offer insights into the commercial side of translation in Taishō Japan, before concerns over its socialist leanings led to a fall-off in business and its closing in 1919. The Soviet Union’s rise and growing social unrest and repression in Japan in the 1920s triggered further proletarian translations, notably the first Japanese translation of Das Kapital in 1920. Works by Chinese leftist writers were also introduced, especially in the 1930s. Translations of proletarian children’s literature, revolutionary Russian literature and leftist theories of art also played a role, with ideological agendas affecting aesthetic values. The link between political ideology and translation ideology and practice was most apparent in the text selection and emphasis on content over form. Further study is necessary to determine how the translators’ agendas shaped their paratextual commentaries and textual manipulation—i.e., how they framed and enacted their agenda through specific strategies. Although it is difficult to evaluate the direct political outcome and resulting attitudinal shifts, these translations undoubtedly left an ongoing social legacy. Deterioration in Japanese-Soviet relations from the mid-thirties and growing conservatism and censorship on the part of Japan’s militaristic government led to a rapid decline in interest in proletarian works and the banning of all Marxist works in the late 1930s.

This session will close with some brief remarks linking activism (the theme of this paper) and “Conflicting Ideologies and Cultural Mediation” (the conference theme) to the Asian Translation Tradition conference series’ goal of expanding and deepening understanding of translation thinking and practice in its diverse manifestations over time and space.

Workshop 1

Museum Translation in the Chinese Context: Communicating Cultures More Effectively
Robert Neather (Hong Kong Baptist University)

Abstract
This workshop will give an overview of some of the key conceptual and practical issues in museum translation, focusing on the bilingual Chinese/English exhibition milieu. Starting from the notion of museum exhibitions as cultural translations in which interlingual translation plays a crucial role, we will focus in particular on some of the shifts and adjustments that may be involved in addressing target visitor needs. These include modifications of content to present subtly different narratives tailored to different cultural-linguistic visitor groups in the same exhibition space, and
adjustments in interpersonal aspects such as evaluative language. Conceptual approaches including Ravelli’s (2006) notion of museum ‘communication frameworks’ will be applied to particular examples for discussion, which will be drawn from museums in the Chinese Mainland, Taiwan, Macau and Hong Kong.

Workshop 2

What We Talk about When We Talk about Translation

Deborah Smith
(Korean - English Translator, Publisher / Editor at Tilted Axis Press)

Abstract
In this workshop, I will speak briefly about the current state of literary translation in the UK, and specific topics of debate among the international community of literary translators working into English. Further discussion points will be encouraged through questions from participants.

Panel 1

Translating Haruki Murakami in Asia, America, and Europe

Panel Abstract
In his 37-year career, Haruki Murakami has become one of the most popular writers in the world, and his work, translated into over fifty languages, has earned him a degree of fame unprecedented for a Japanese writer. Among other things, Murakami is known for experimenting with language to endow his characters with distinctive voices and for using elements coming from Western, mostly American literature and culture – a trait that has earned him a reputation as a global cultural mediator. Addressing this dimension of Murakami’s writing, the panelists (all translators of Murakami), will explore how different Asian, European, and American translators approach the challenges presented by Murakami’s linguistic inventiveness and intertextual approach to writing. Ming Chu LAI will discuss the difficulties of rendering Murakami into Chinese on the basis of her own Taiwanese translations, which she will contrast with those produced in mainland China and in Hong Kong. Mette HOLM will compare European and American translations of Murakami, examining the often-extensive cuts and abridgments in the latter. Anna ZIELINSKA-ELLIOTT will discuss how translators handle non-standard language, such as regional dialect or derogatory terms, and illustrate how shifting tendencies in diction can be found both in original texts and in their translations.

Paper Abstracts

Translating Haruki Murakami in Chinese: One Language, Many Voices
Ming Chu Lai (Independent translator, Taiwan)
Haruki Murakami is at least as popular a writer in East Asia as he is in the rest of the world, and his fans in the greater Chinese world number many millions. Until 2005, the custom was that three Chinese-language versions of Haruki Murakami’s works would be published: one in mainland China, another in Taiwan, and a third in Hong Kong. In the past decade or so, this has changed, so that only two translations appear: a mainland version and a Taiwanese version. Comparing them allows one to draw conclusions about different approaches to translation, and to Murakami, in both places.

The presenter has been translating Murakami’s work for over thirty years, since the first Chinese translation of a Murakami story appeared in a Taiwanese literary journal in 1985. She argues that while, for some Japanese writers, the features shared by the Japanese and Chinese writing systems may make translation from Japanese to Chinese easier, this is not necessarily true in the case of Murakami, whose “cool” voice, frequent references to world culture, and English-influenced style require his Chinese-language translator to resort to different methods to maintain these qualities. This is especially true when it comes to dealing with words of foreign-origin written in katakana, since Chinese does not have a similar phonetic system for writing foreign words. The paper discusses different ways to solve this difficulty, including the presenter’s own “bilingual” method: using both the English spelling and the Chinese equivalent, which stems from a conviction that using English in a Chinese text is a way to write in contemporary Chinese language that is roughly similar to the way Murakami uses katakana or the Roman alphabet.

The paper will also touch on methods used for translating personal names, forms of address, and onomatopoeia, as well as for handling the numbers that are sometimes deliberately written in Arabic numerals. Finally, the paper will reflect on the differences between the three Chinese versions of some works and on the different approaches taken by Chinese, Taiwanese, and Hong Kong translators, which result in three very distinct voices.

**Murakami in the USA and Europe: Translation Traditions Compared**

Mette Holm (Independent translator, Denmark)

The presenter is a translator of Haruki Murakami’s prose into Danish. In her work she often consults other language versions: English, German, French, Norwegian, or Swedish. As a result, she is able to spot the different approaches to Murakami translation between American and European translators. While it is impossible to say that all four North American Murakami translators (Alfred Birnbaum, Jay Rubin, Philip Gabriel, and Ted Goossen) take the same approach, the presentation argues that North American translators and/or editors share two common tendencies: first, they more thoroughly domesticate the text, and second, they engage in much more extensive editing, cutting certain long passages, spicing others up, and occasionally changing the structure of the text. Alfred Birnbaum’s English translation of Hard-Boiled Wonderland and the End of the World offers many examples of such practices: some of his solutions are elegant and creative and well convey the meanings and layers of the Japanese work, but at the same time he alters or omits other parts of the novel.
By the same token, it would be false to claim that all of Murakami’s European translators work in a uniform fashion. Generally speaking, however, it appears that they seem to be more comfortable with foreignizing and believe more strongly in the integrity of the text, so they do not make cuts, except for cases when novels are translated indirectly through English. The presenter will illustrate these different approaches with examples from Hard-Boiled Wonderland and the End of the World and refer to some other works.

The presentation claims that these differences in translation practice may be traced to Europe’s long tradition of reading works in translation and to its being a multi-lingual continent, where encounters with foreign languages occur on a daily basis and hence are not so “foreign,” at least for most educated readers. But what does the American approach say about American translation culture? What is the impact of the changes introduced in the translation process on the understanding of the work? Is something essential lost? Or is being unfaithful the only way to be true to the text?

Translating Polyphony in Haruki Murakami
Anna Zielinska-Elliott (Boston University, USA)

Murakami Haruki peoples his novels with many different types of characters who use varied types of language, including dialect, unusual vocabulary, and just plain old strange speaking habits, which, to borrow Bakhtin’s term, results in a polyphonic effect. What happens to these different types of language and voices in translation? Relying mainly on examples from Murakami’s recent works, the paper analyzes practices used by different translators in rendering non-standard Japanese and some derogatory terms.

Occasionally a Murakami character will speak in a dialect, most often Kansai dialect, which is what Murakami himself grew up speaking. One notable example is Kitaru from the short story, “Yesterday.” Dialect seems to play more of a role here than it usually does, since Kitaru is not even from Kansai, but from a middle-class Tokyo family; he chooses to speak a working-class version of Osaka speech in an attempt to hide his true origins. This use of dialect presents a real problem for translators. Not only is there the question of how to differentiate between Kitaru’s speech and the language used by other characters, but there is also the issue of register. The solutions found by different European, Asian, and American translators range widely: from ignoring the dialect altogether and translating it into standard language, to applying a gentle touch and giving Kitaru some kind of a verbal tic, to translating his speech into an explicitly colloquial or urban style, to expressing his lines in an existing dialect in the target language, to creating a new dialect just for him. The paper explains these different strategies and analyzes their strengths and weaknesses.

The paper also discusses ways that some derogatory terms, particularly those designating homosexuals, have been handled both in different translations of Murakami’s work and in Murakami’s own translations of American literature, to show that sometimes both seem to show similar tendencies of wanting to replace a potentially offensive term with a more sensitive or “politically correct” one.
Panel 2

Asian Translators’ Voices in Paratext

Panel Abstract
In translated text, the translator’s voice embeds itself in the original writer’s subjectivity; but there is a space in the margins of a book where translators can write in the auto-referential “I” position of authorship. Paratext, the body of spaces that surrounds and prolongs the main text, is where the translator’s voice “breaks through the surface of the text” (Hermans 1996) and reveals translator subjectivities. Although Genette’s (1987) author-centred typology provides guiding lines, the presentations in this panel make a case for a translator- and reader-centred view of written translational paratext. Working on Asian contexts, they examine paratext in different genres, various cultural spheres, and in-text as well as out-text modes. In English-rendered manga, translators use notes as a means of connecting with communities of fans in East Asia. The Chinese translators of Shakespeare apply varied annotation strategies in response to factors such as changing readerships over time. In afterwords to romance novels, Japanese translators acknowledge their readers’ tastes and desires while keeping an eye on publisher interests. And translators introducing Latin American works to China write paratexts reveal their authority through paratext. The voices of translators in these studies pay close attention to reader networks, challenging author-centric perceptions of translation and its paratext.

Paper Abstracts

Amateur Translators’ Voices: Translating Manga for a Global Audience
Matteo Fabretti (Cardiff University: mattfabb@hotmail.com)

When considering the way Japanese visual culture circulates in Asia and beyond, it is impossible to ignore the fact that much of this circulation occurs informally over the internet, outside of legitimate commercial channels. Research on the informal circulation of Japanese visual culture however has mainly focused on the relationship between fans and industry, and the challenges that participatory practices pose to established industry players. In contrast, little has been discussed so far about the way in which these informal transcultural networks of translation foster (or fail to foster) intercultural communication between Japan, its Asian neighbours, and the rest of the world.  
This presentation deals with the translation of Japanese manga texts into English carried out by a transcultural network of amateur translators connecting several cultures to Japan through the translating of manga into English as lingua franca. In particular, it will analyse how amateur translators approach what are commonly understood as ‘translation problems’ to be quickly dispatched as opportunities for out-loud theorising about the process of translation. These manifestations of translators’ voices are often realised through paratextual means in the form of translation notes added directly to the texts or otherwise made available online. The argument will be put forward that these visible interventions on the part of translators invite readers to consider the complexities involved in bridging cultural boundaries, and occasionally
also serve to question the possibility of such enterprise.

Changes of Voices in Paratext: A Descriptive Study of Translators’ Notes in 16 Chinese Versions of Hamlet
Rosie Guixia Xie (Sun Yat-sen University: xiegx@mail.sysu.edu.cn)

Compared with the translated text in which the translators’ voices are overshadowed by the original authors’, paratext, being the margins of a book or a text, has been regarded as a space where translators can reveal their own subjectivity, and hence a more direct place to study translators’ voices. This study will take translators’ notes from paratext as the focus to analyze the changes of translators’ voices in the Chinese translations of Hamlet, hence, to discover the changes of attitudes of Chinese translators towards this world masterpiece over the past one hundred years. The study notes that translators’ notes in the 16 Chinese versions of Hamlet can be categorized into six types, namely, notes about knowledge, rhetorical usage, plot, resources, translation strategies and translators’ thought. The number and the content of the above six types of notes varies in different time periods and with different translators, and an overall tendency of adding more notes in the more recent translations can also be detected. It will be argued that the reasons of these changes could be due to the translators’ expectation of the target readers at different period of time, as well as to the translators’ own style influenced by his/her other professions.

Interactive Afterwords: How the Translator’s Voice Adds Value to Romance Novels in Japan
Isabelle Bilodeau (Aichi Shukutoku University: isabelle.bilodeau@gmail.com)

Paratextual commentary can turn an objectifying eye on the main text. For readers one of the pleasures of novel reading is the immersion in a fictional world. Commentary could be seen as hindering this aesthetic illusion. This clash may account for its regular absence in many translation publishing contexts. But one of the most striking features of translator commentary in Japan is its frequency in popular literary genres. Publishers value such “escapist” literature as a commercial product that provides an unobstructed aesthetic illusion to readers. How then do Japanese translators writing in popular genres negotiate the risks of their position as commentators? To explore this question, this study focuses on translator afterwords in romance novels, often characterized as highly escapist literature, and hypothesises that the “interactive function” – with translators addressing readers directly and conveying a sense of identity and community as romance readers – plays a significant role in these texts. Accordingly, it seeks out instances of translators performing this function, in a sample of afterwords from a random selection of romance novels. This presentation argues that through the interactive function, translators’ voices in such instances take part in creating a community of repeated consumer-readers, thus adding value to the paratext by allying themselves with publishers’ and readers’ interests.
Not an exotic other: Translating Latin America for Chinese readership

Yehua Chen (Universität zu Köln: chen.yehua@uni-koeln.de)

The first presence of Latin American literature in Chinese context dates back to 1921. Since then the literary production from that remote context has been associated with “a world literary alliance in terms of oppression and survival” (Tsu 2010:298). Embodied in the “literary internationalism” that enshrines progressive writers (Iovene 2014:66), Latin America was constructed as an implied revolutionary companion during the 1950s and 1970s. The authorship of the translated writers was thus reframed by their compromises between writer and committed left-wing revolutionary, and then significantly depoliticized under increasingly commercial conditions of the book market in recent decades (see Teng, 2011). Still the crevices between the Chinese official view and public perception create an ambiguous image of Latin America (see Shen, 2012), suggesting that literary works may fill in the imaginary towards the continent. From recent rise in the quantity of newly published translations of Latin American literature in China since 2000 we assume that interests are growing; however for most of the editors, the major concern is whether these stories will resonate among Chinese readers.

Peritexts of translations serve as an ideal starting point to analyze the way Latin America is presented by its literature to specific audience. In this article I intend to discover translator’s agency in introducing Latin American literature for Chinese readership. My hypothesis is that translators who built their authority in the eighties prefer lengthy texts in which they invite readers to find the universalism of the topics, which can be traced back to the discourses mentioned above and understood as a continuum of legitimation strategy (Zha, 2003:188); while younger translators tend to leave fewer comments in the book. An in-depth analysis by using prefaces and afterwords as primary sources is therefore proposed to answer the following questions: What is the function of these materials and which kind of information is conveyed? To whom it is addressed, considering that the text is supposed to fit in the project envisaged by dominant ideologies, fulfill reader’s expectation, as well as publisher’s policies? Does the focus change in different epochs and how?

Panel 3

Asian politics and translation practice

Panel Abstract

Certain textual translation practices are ideologically driven. Power relations govern choices at many different levels, beginning with what texts to translate, the way in which texts should be translated and the notion of representation. This panel explores domestic politics and the roles translation plays in conveying politicised messages across cultures. This panel’s studies seek to explore ideology of individual translator and how ideology is conveyed and presented textually and paratextually in translations. Amid political turmoil in some Asian countries, translation becomes a tool employed by institutions in power and also by the oppressed. A specific example can be drawn from the most recent coup d’état in Thailand. Because the military
government has implemented a series of harsh and soft measures to quieten those opposing authoritarianism, freedom of expression is restricted. The shared premise of the works of academics in this panel are: (1) the political instability and its repercussion on translation phenomena, and (2) the translators’ or publishers’ own ideologies as opposed to the incumbent government’s institutional ideology that tends to play a significant role in overall translation strategies and procedures. The Thai panellists focus on the translators’ mediation and intervention in response to the 2014 coup d’état.

Paper Abstracts

Translator's intervention in translations of Thai weekly prime ministerial addresses
Narongdej Phanthaphoommee (University of Leeds)

On May 2014 the National Council for Peace and Order (NCPO) was established to govern Thailand after the Royal Thai Armed Forces staged a coup, ending the seven months of political turmoil and imposing martial law with the claim to restore peace to the Thai people. After the coup, the self-appointed prime minister, former head of NCPO, tries to communicate with the public by commandeering a block of prime time Friday night TV for his weekly speech. His script of the speech is then transcribed and uploaded onto the website of the Thai government along with their English version. This kind of political gesture is seen as the Thai Cabinet’s attempts to disseminate their governing rationale to the Thai public and international audiences by publicising the translation of their scripts.

In this case, the institutional patronage is likely to influence the interpretation and production of the meaning in translation since it is the commissioner of the translation project. However, having a look at the translations, the international audiences might have an impression that faithfulness to the original is irrelevant. What can be found in the analysis of the TTs is the ideological inconsistency of the political message. The translators tend to impose their ideologies and consequently cause the translation shifts by using various techniques, e.g. explicitation, concealment, changes in the lexi-co-grammatical choices, etc., which makes the translations seemingly neutral as opposed to the straightforward tone used in the STs and eventually affects the target readers’ ideological perception to them.

The aim of this present study is to outline the translation procedures the translators employed to neutralise the ideologically loaded STs. The degree of the translators’ interferences is also examined. The sources of data are the selected transcribed Thai PM’s Friday speeches and their translations retrieved from the Thai government’s website. The methodologies employed in this study is based on systemic functional linguistics and critical discourse analysis as applied in the textual approach on translation and ideology proposed by Munday (2007, 2008)

Dystopia in the Thai translations of George Orwell’s 1984
Gritiya Rattanakantadilok (Prince of Songkla University, Thailand)
The first translation of Orwell’s 1984 into Thai was published in 1982. Ratsami and Amnuaichai (1982, p. i), the translators, explain in the preface to the translation that they began translating the novel in 1977 after the 1978 coup, the year in which the military-backed government telecast its propaganda, reminding them of Oceania, the setting of the anti-totalitarian parable 1984. Their translation was reissued three more times (2008, 2012 and 2014). This great modern classic was retranslated by Suang-apson and published in 2015. The translator does not make any reference to any coup in the preface (Suang-apson, 2015, pp. 15-17). However, her decision to translate 1984 to demonstrate the abuse of language for political ends can be seen as an intolerant act against authoritarianism, presumably a reaction to the 2014 coup that ousted the elected government of Yingluck Shinawatra. The military government has forbidden politics and censored the press. To a certain degree a series of coups in Thai politics influenced decisions made by publishers and translators on literary works they could market. There seems to be a translation tradition of Orwell’s best-known novels in Thailand in response to domestic political turmoil and clashes. There are nine translations of Orwell’s Animal Farm and the retranslated text was issued after a coup d’état or a major power shift. Orwell’s anti-authoritarian sermons in 1984 contain many translation problems, such as the language called ‘Newspeak’, which is invented to eradicate standard English, and the coded language used within Ministry of Truth. This study examines the two competing versions in the market for the Thai readership to identify translation strategies and procedures. Since the differences in phonological rules, morphological patterns and syntactic rules between English and Thai cannot always be textually compensated for, the interventionist devices, namely footnotes and prefaces, employed by the translators of both versions, are also investigated to reveal the translators’ ideological motivations.

Translation as Media in Shaping Modern Chinese Literature: On Lu Xun and Zhou Zuoren’s Anthology of Modern Japanese Novels

Shu Akiyoshi (Kyushu University, Japan: shu-aki@flc.kyushu-u.ac.jp)

Abstract

In China, the first published translation anthology regarding to modern Japanese Literature is Anthology of Modern Japanese Novels (現代日本小說集, 1923). The anthology was co-translated and co-edited by Lu Xun (魯迅, 1881-1936) and his brother Zhou Zuoren (周作人, 1885-1967). Despite the anthology was pioneering in the reception of Modern Japanese Literature into China, there are relatively rare researches working on it, in terms of either translation or literary aspect. The main reason to this is often explained as that most Chinese simply saw Japan as a bridge to Western Culture during the turn of twentieth century, not more than a tool to reach out Western World. And Japan itself never was recognized as an independent “object”. Nevertheless, for Chinese students who were studying in Japan like Lu Xun and Zhou Zuoren, they introduced many contemporary Japanese writers and used translation as media and eventually influenced the production of Modern Chinese Literature. Accordingly, we can say that the value of Anthology of Modern Japanese Novels (1923) is underestimated.

Therefore, in my presentation, I will try to share my thorough investigations on this
pioneering anthology. Meanwhile, I will also take other two anthologies translated and edited by Lu Xun and Zhou Zuoren into account—Stories from Abroad (域外小說集, 1905) and Modern Novel Translation Series (現代小說譯叢, 1922)—in order to illustrate the step-stone function of these two anthologies in Lu Xun and his brother’s literary translation career which led them to view Modern Japanese Literature as a serious object. Finally, and most importantly, I aim to figure out the meaning and relation of “translation” in the process of shaping Modern Chinese Literature.

The Impact of Translator Ideology in the Translation of Certain Quranic Verses into English
Ruqaya Sabeeh Al-Taie (Queen’s University Belfast, UK)

Abstract
The translation of sensitive texts, for example the Quran, presents a set of characteristic challenges in that translators must respond to underlying meanings whose level of complexity, in turn, has divided the interpretative work of even religious scholars. Different interpretations that emerge from their exegesis of a wide range of Quranic verses will cause Muslim translators, who will be from a variety of ideological backgrounds, to reach different solutions in terms of their decoding of these Quranic verses from Arabic into English. It is at this point that the belief system of the translator is of central importance in terms of their translation choices and emphases. If the translator belongs to a specific branch of Islam, s/he will produce a translation that reflects the understanding that particular group espouses, so that elucidation, understanding and rewriting are dependent on pre-ordained belief. In that way, the principal objective of this study is to analyze two English translations of a number of verses from Quranic discourse which have provoked a series of fluctuating interpretations on the part of Muslim exegetists; the translations are by Abdullah Yusuf Ali (2001) and Mohammed Habib Shakir (1999), who are from different sects of Islam. This study traces the impact of their respective belief systems on the ways in which they render the same verses into English. In conclusion, the article will show that the different ideological backgrounds of the translators produce divergent results in translation, leading effectively to what may be termed ‘two Qurans’.

Cooperation between Chinese and Foreign Publishers in Translating Chinese Literature and Culture into English in the 21st century – A Case Study on CPG China Library
Bai Liping (Lingnan University: lipingbai@ln.edu.hk)

Abstract
In the 21st century, with China playing a more important role in the international arena, there is a tendency that more Chinese works will be translated into foreign languages, as evidenced by several big translation projects patronized by governmental organizations. To translate Chinese literary and cultural products into foreign languages – particularly into English, the global lingua franca – is to some extent to
‘export’ her symbolic and cultural capital to the outside world. As it is generally agreed that the translations solely patronized by Chinese governmental organizations in the past were not quite successful, there is a tendency that a translation project will be under the patronage of a Chinese institution and a foreign publisher at the same time in this world of globalization. In this paper, we will explore the cooperation between Chinese and foreign patrons through a case study on the most ambitious Chinese-English translation project so far, namely the CPG China Library (中国现当代文化经典文库), which, initiated by China Publishing Group Corp. (CPG) in 2014, involves the translation of 500 scholarly/literary Chinese works with the cooperation of foreign publishers. Ranked No.14 among the 2014 top 50 world publishing groups, CPG is the largest and most influential publishing group in China and its partner publishers include world leading publishers in USA and UK. Through collecting first-hand materials and interviewing publishers, we will try to explore such a new form of joint patronage in translating Chinese works to the English world, and investigate issues including how such a new form of patronage works, what advantages or disadvantages it has, the possible clashes of ideologies, poetics, and habitus, and whether it is a most effective way to translate Chinese literature and culture to the outside world.

The Use of Paratext by Two Female Shiite Quran Translators: Abortive attempts in mediating the sacred text
Seyed Reza Beh-Afarin
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Abstract
Feminist translation theory focuses on the use of conventional methods of translation and “patriarchal language” (Von Flotow, 2011) which usually keep female experiences invisible. Writers and translators like De Lotbiniere-Harwood, Von Flotow and Godard believe that feminist translators attempt to give more freedom and mediation in the text while focusing on women’s experiences/utopia and therefore avoiding conventional vocabulary and its deconstruction (Arrojo, 1994, p. 67). Taking a closer look at such concepts within the framework of translation of religious texts, the purpose behind this research was three-fold: 1. to examine the historical and academic contributions of two female Shiite translators in the field, 2. to see whether they can be considered as feminist translators of the Quran by identifying feminist paratextual and textual translation strategies and norms when dealing with gender-related issues in the Quranic text, and 3. to investigate whether they have utilized translation as a means for establishing dialogue and maintaining cultural mediation. The paratextual strategies and norms under investigation included translator’s preface, translator’s introduction, annotations, footnotes, endnotes and thick translation. The textual categories included all kinds of interventions in the translated text and linguistic choices as well as the translation approach to the language and the contents of the source text. The study focused on two published translations of the Quran: The Sublime Quran translated by Laleh Bakhtiar in 2007 (published by www.sublimequran.org and distributed by Kazi Publications) and The Holy Qur’an: Translation with Commentary translated by Tahereh Safarzadeh in 2002 (published by Sure Mehr Publications). The results suggest that unlike Bakhtiar, whose translation
attempts to take a female perspective, Safarzadeh aims to admit alternative meanings to many Arabic terms that are ambiguous or whose meanings scholars have had to guess because of the antiquity of the language. Bakhtiar’s translation pursues the larger feminist agenda of achieving women’s solidarity, while Safarzadeh considers language as a sign to the working of gender-related paradigms. However, it seems that both translators have failed to appeal to a wider readership segregated by cultural and social norms and have intervened in translations for their own agendas, preventing audience development through the translation.

**Translating East Asianism:**

*An ethnography of transnational policy and practice in higher education*

Jeremy Breaden (Monash University, Australia)

**Abstract**

The subject matter of this paper is CAMPUS Asia, a trilateral higher education programme launched in 2009 by the governments of South Korea, Japan and the People’s Republic of China. Inspired partly by the ERASMUS scheme in Europe, the programme funds consortia of universities across the three countries to develop and implement triangular student exchange projects, with the dual aims of institutionalising student mobility and fostering mutual understanding within the East Asian region. The programme thus intersects both discursively and practically with visions of an East Asian community that have emerged, and been contested, in many other policy contexts in recent years.

This paper arises from an ethnographic study on the implementation of a CAMPUS Asia project by one trilateral university consortium. It focuses on various processes of 'translation' whereby the trilateral model of educational mobility is mapped on to nationally- and institutionally-specific structures, curricular and pedagogical priorities are negotiated, and rationales for the programme are re-contextualised in light of the diverse concerns of the universities and practitioners involved. The paper employs ethnographically-grounded concepts of translation and brokerage advanced in fields such as development studies to build a multi-layered case study in the contemporary dynamics of regionalism and regionalisation in East Asia.

**Thinking Other People’s Thoughts**

*A Study of Brian Holton’s Translations from Classical Chinese into Scots*

Cosima Bruno (SOAS, University of London)

**Abstract**

This paper is part of a bigger project that focuses on the British translator, musician and cultural mediator Brian Holton. Central to the project is Holton’s collection of his own translation materials, which include over 100 items – drafts, proofs, scores, translations, notes, lectures, correspondence and journalistic writings, spanning Chinese literary history. It is a translation studies interdisciplinary project, embracing social and cultural history, as well as biographical, archive and literary studies.
From a scholarly standpoint, Brian Holton’s archive of his own materials has remained largely unexplored. Working on such a collection is therefore an exciting opportunity not only for the amount of information it provides, but also to make up for the scant attention devoted to the study of Holton’s career, and to some degrees the development of British translations from Chinese. Thus, another of the aims of the project is to draw attention to methodological issues, as an area for further study by academics, and for engaging with the reader.

In this paper, after an introduction on the theoretical framework, with the concept of histoire croisée at its center, I will try to illustrate how the creative stages of translating a Chinese classical poem can shed light on the working circumstances and the broader psychological and socio-historical contexts. Throughout, my analysis will also help grounding translation as a creative act that implies re-writing, criticism, and sustained dialogue with the larger context.

**Exploring the Translation of the Award-winning Thai Novella “Story, Stream and Death” and Its Representation of Ideologies and Cultural Mediation**

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**Abstract**

2015 marks the year of the ASEAN community establishment in which English is made its official language. Among its three pillars (political-security, economic, and socio-cultural), the last pillar of socio-cultural aspects has been least discussed and with limited attention. Literature is a form of art that can create a cultural bridge between nations. Unfortunately, wisdom and dynamism of Thai literature have been underrepresented internationally because very few literary works in Thai have been translated into English. There has been some attempt from the Thai Ministry of Culture to support literary translation, but such attempt is very limited in terms of finance, promotion and recognition. As a translator and editor, I find that Thai culture and way of life are portrayed in many poems and short stories, reflecting the custom, ideologies and values, some of which are shared among the ASEAN countries and some are not. The novella, “Story, Stream and Death”, which I have currently co-translated, is the subject of this study which aims to explore the translation process (i.e. how nuances of meaning are interpreted especially those with culturally specific connotations) and the translation strategies (e.g. localisation, foreignisation, and how words are woven in line with the grammatical system of the target language), both of which contribute to constructive dialogue among cultures. This novella is written by the S.E.A. Write* Award-winning poet, Rewat Panpipat, who often narrates the beauty of nature and simplicity of rural life with aesthetics and philosophical thoughts. With his profound writing which vividly portrays human nature, often with a slight touch of magical realism, Rewat pulls readers into his agrarian world, reflecting upon the most basic human needs and desires. His work never ceases to engage readers, allowing them to discover the relevance of their personal histories in their contemporary selves. Several societal issues such as superstition, capitalism, marginalisation, and family problems are subtly presented in his selected novella, so it is interesting how translation can help...
mediate between these issues and ideologies before reaching out to international readers as a piece of world literature for a better understanding between the Orient and the West.

**Brother Bajrangi**
Andy Lung Jan Chan (Lingnan University: andylungjanchan@ln.edu.hk)

**Abstract**
In the recent decade or so, there has been an increasing interest in inter-Asian studies within the field of cultural studies (e.g. Burgess 2004, Chen and Chua 2005, Heryanto 2013). However, in Translation Studies, there are very few studies on interlingual and intersemiotic transfer within Asia. The focus of this study is Indian movies in Hong Kong. Based on previous research by the author (Chan 2014), this paper utilizes the latest research on multimodality and translation (Jewitt 2009, Kaindl 2013, Ketola 2016, Kokkola and Ketola 2015) and looks into the interlingual and intersemiotic transfer of *Brother Bajrangi*, a movie which was said to have “taken the Hong Kong box office by storm” (International Business Time 2016).

Although Indian cinema has gained popularity in many parts of the world and the history of Indian immigration to Hong Kong can be traced to the 1840s when Hong Kong became a colony of the British Empire, Hong Kong Chinese people’s knowledge of the local Indian community is limited and the stereotyping of Indian culture in the Hong Kong movie is common (e.g. Sung 2005). Using *Brother Bajrangi* as a case study, we may have a better understanding on how Indian films are recast and transfigured in Hong Kong and this study can be seen as a contribution to the emerging field of inter-Asian translation studies.

**Chinese Familiarity vs Otherness:**
The Gendered Voice in Translation of Female Poetry
Kar Yue Chan (The Open University of Hong Kong)

**Abstract**
Poetry written by female poets had not been met with luck in the literati circle in imperial China, as these poems were not widely circulated. And not to people’s surprise, the number of such survived poems is extremely small when compared to those written by males. The main reason for this phenomenon lies in that, the literati realm at that time was predominated by males. Most interestingly, some feminine poems, or poems with a prevalent feminine thought, were actually written by male poets, and these poems were sometimes misinterpreted or misplaced so that critics in the later generations were uncertain about the authorship.

If poetry literally written by women poets has to be sorted out for analysis, researchers always witness a familiar disdainful sentiment against traditional Chinese conventions in the poems. These might hardly be comprehended or interpreted by English readers should they be subsequently translated into English. The otherness revealed in the poetic lines is, no matter handled by either the celebrated methods of domestication or foreignisation in translation, substantially conducive to retrospective yearning or
resistance to traditional norms. Such resistance is often due to the conventional suppression of women in every aspect upon an invincible faith towards the superior male and inferior female statuses in the imperial society. With such an understanding, classical poetry written by Chinese poetesses has to be emphasised on a level of displaying the persona’s voice when translation is in progress, as there is a specific gendered voice in relation to the inferior bearings of women. The typical Chinese feminine poetic voice is usually melancholic, vividly deprived, and grief-stricken. The elements causing such sentiment in the poems are to be strengthened in the translation by explicit magnification of the original implicit behaviour. What is more, there is always a question of whether the implicitness should be transformed into explicit components in translation. This controversy will also be discussed in this paper. Several examples from classical Chinese poems written by female poets (and their translated versions) will be included for an in-depth analysis.

Japan, the Beautiful, and the Other—
The Translation of Kawabata Yasunari (川端康成) in Taiwan and Korea
Ming-Min Chang (Chien Hsin University of Science and Technology, Taiwan: mingmin.chang@gmail.com)

Abstract
In 1968, Nobel laureate Kawabata Yasunari (川端康成, 1899-1972) delivered the Nobel Lecture entitled Japan, the Beautiful, and Myself. He quoted medieval Japanese Zen masters’ poetry to illustrate the beauty and “the emptiness and the nothingness of the Orient” in Japanese literature. Kawabata’s lecture was then commented as “very beautiful and very vague” by later Nobel laureate Oe Kenzaburo (大江健三郎, 1935-) in 1994. Oe’s Nobel Lecture entitled Japan, the Ambiguous, and Myself, a parody of Kawabata’s lecture title, pointing out that Kawabata’s works are as vague as those Zen poems, which are the “linguistic impossibility of telling the truth.” Here emerges an issue on translation: how could readers interpret the “linguistic impossibility” part of Kawabata’s works into their own languages? To say it specifically, how would translators translate the untranslatability in Kawabata’s works? Despite the fact of untranslatability, ever since he won the Nobel Prize in 1968, Kawabata’s Snow Country, The Old Capital and other works were translated and became best sellers in Asian countries such as Taiwan and Korea. In less than two years from late 1968 to 1969, there were 22 copies (out of 7 titles) of Kawabata’s works translated in Taiwan, and 15 copies in Korea. According to his lecture, Kawabata sees Japan as “the Orient,” disregarding that the Orient contains the Other—other Asia countries such as Taiwan, Korea, and so on. These regions have different culture contents and origins. Even in Japan, Oe and other Japanese writers would view Japan in different way. Not to mention other oriental countries could interpret or translate Japan differently. As a writer debuted during 1920s and soon became famous in Japan, Kawabata’s novels were not translated systematically until 1960s by other countries in Asia. Therefore, this research aims to examine the reason why to translate and how to translate Kawabata in Taiwan and Korea.
Patriotism/Nationalism in Chinese Fansubbing
Pin-ling Chang (Chung Yuan Christian University, Taiwan)

Abstract
In the last decade, Chinese fansubbing has become one of the most popular grassroots translation practices in China due to China’s strict import quotas for foreign films and shows and the advancement of communication technologies. Chinese fansubbers, who often work in groups of various sizes, are diversely motivated to engage in voluntary translation. They may wish to sharpen language skills, secure foreign audiovisual resources, seek group belongingness, fulfill altruistic desire, or win recognition from audience through their fast yet creative subtitle translations. While some researchers maintain that Chinese fansubbing is a fun-driven and de-politicized activity (e.g. Li, 2015), a few others have pointed out that patriotism/nationalism has become one of the ‘dominant’ values in Chinese fansubbing community (Tian, 2011). There have been some high-profile cases in which Chinese fansubbers manipulated subtitling to protest against negative comments or reports on China by foreign media, such as the FRM group’s subtitling of the last season of US TV series Boston Legal in 2008, which involved China’s human rights issues; yet, how Chinese fansubbing has been patriotically manipulated still remains much less explored. This study, by presenting some authentic manipulated Chinese fansubbed translations of foreign films and TV shows in recent years, aims to demonstrate how Chinese fansubbers’ patriotic/nationalist views are embedded in their translations. More precisely, in addition to counterattacking foreign criticism against China, Chinese fansubbers may also show their support for the One China policy or express their hostility toward foreign countries in their translations. While Chinese fansubbing may be widely considered to be of adequate translation quality and high entertainment value in the Chinese language world, this paper hopes to raise global awareness of the possible impact of patriotically manipulated Chinese fansubbing on its huge Mandarin audience, particularly in terms of their perception of foreign countries.

Manipulation of The Adventures of Baron Munchausen: From German Tall Tales to Chinese Science Fiction
Hung-Shu Chen (University of Taipei)

Abstract
Xu Nianci’s (1875-1908) “Xin faluo xiansheng tan” [New tales of Mr. Braggadocio] is generally regarded as the first work of Chinese science fiction. In the preface, Xu indicates that his work was inspired by Bao Tianxiao’s (1876-1973) Chinese translations, “Faluo xiansheng tan” [Tales of Mr. Braggadocio] and “Faluo xiansheng xu tan” [Continued Tales of Mr. Braggadocio]. Those two translations obviously initiated the development of Chinese science fiction, but so far no one knows exactly how the original German tall tales, The Adventures of Baron Munchausen, were translated into Japanese by Iwaya Sazanami (1870–1933) and then his Japanese renditions, Hora Sensei [Mr. Absurdity] in 1899 and Zoku Hora Sensei [Mr. Absurdity Continued] in 1900,
became the source text of Bao’s Chinese translations in 1905. Through close reading, text analysis, and literature review, the present paper is trying to clarify the relay process. Influenced by the target culture and presented in a different language, the tales of the fictional baron were transformed into another genre. The original German burlesque was changed into two fairy tales and was included, along with other well-known adventure stories, such as Robinson Crusoe and Gulliver’s Travels, in Sazanami’s series of Sekai otogibanashi [Fairy Tales around the World]. Bao translated the two tales as funny stories, but they were compiled with Xu’s new version and published as science fiction. The present paper is trying to observe how the translators and writers involved in the relay process manipulate the text and change the genre according to their own agenda in the particular historical and social context.

Advancing Idea of Compromise Through Translation Practice: 
Zhang Shizhao’s Translation of Freud’s Work
Qi Chen 陈琦 (The Chinese University of Hong Kong)

When delineate the initial introduction of Freudian theory in China, Zhang Shizhao (1881-1973) is an important intellectual that deserves more attention. As a renowned journalist, educator, politician of early 20th century in China, Zhang Shizhao is also a translator and promoter of Freudian theory. During his stay in Göttingen from 1928 to 1929, Zhang Shizhao conducted systematic study of Freudian theory, kept up a correspondence with Sigmund Freud and claimed to be dedicated to making psychoanalysis known to more Chinese readers. Zhang Shizhao kept his promise and translated Freud’s autobiographical study Selbstdarstellung into Fuluoyide xuzhuan (茀羅乙德敘傳) in June 1929. Besides, he translated Swedish philologist Hans Sperber’s application of psychoanalysis into linguistics Über den Affekt als Ursache der Sprachveränderung into Qingweiyubianzhiyuan lun (情為語變之原論) in May 1929.

This paper mainly focuses on Zhang Shizhao’s Fuluoyide xuzhuan, examines why he chose Freud’s autobiography as the source text, what translation strategy was employed and how is the connection between this translation practice and Zhang’s political and cultural advocacy. Written in classical Chinese (wenyan) and translated directly from German, Fuluoyide xuzhuan was quite unique in that era while other translation and introduction of Freud were mostly written in vernacular Chinese (baihua) and translated from English. As a representative intellectual advocating traditional Confucian culture and an opponent against New Culture Movement, Zhang Shizhao adopted classical Chinese as the target language and domestication as the main translation strategy. Fuluoyide xuzhuan could be regarded as rather old and out-of-fashion in that historical context overwhelmingly demanding newness and westernization. However, with close analysis of Fuluoyide xuzhuan, we would find the translator fulfill to advance his idea of compromise (of the new and the old) through this translation practice.

The Changes in Motivations and the Use of Translation Strategies in Crowdsourced Translation: A Case Study on Global Voices’ Chinese Translation Project
Abstract
Online crowdsourced translation, an innovative translation practice brought by Web 2.0 technologies and the democratization of information, has become increasingly popular in the Internet era. Carried out by grass-root internet users, crowdsourced translation contains fundamentally different features from its off-line traditional counterpart, such as voluntary participation and parallel collaboration. To better understand such a participatory and collaborative nature, this paper will use the online Chinese translation project of Global Voices as a case study to investigate the following issues: (1) the changes in volunteer translators’ and reviewers’ motivations for participation, (2) translators’ and reviewers’ use of translation strategies and (3) the correlations of translators’ and reviewers’ motivations and strategies with the organizational mission, the translation style guide, the translator-reviewer interaction, the mediation of the translation platform and various types of capital within the translation field.

With an aim to systematically explore the above three issues, this paper will collect both quantitative and qualitative data and then draw upon Engeström’s (1987, 2000) activity theory and Bourdieu’s (1986, 1993) field theory as a theoretical framework to analyze the data in question. An online anonymous questionnaire will be conducted to obtain the quantitative data. The questionnaire will contain questions related to volunteer translators’ and reviewers’ backgrounds, participation motivations, translation strategies and mutual relations as well as the operation of the translation platform. Concerning the qualitative data, they will come from (1) a comparative study between some English news texts published on Global Voices and their Chinese translations, (2) an analysis of the online discussion forum associated with Global Voices’ Chinese translation project and (3) the information about the project’s translation mission and guidelines. It is hoped that this research, through a detailed sociological analysis of a cause-driven crowdsourced translation project, can enable translation researchers and practitioners to adequately meet the translation challenges appearing in the digital age.

Translation and Ideology: the Translation of French Literature in China in the 1950s
Feng Cui (Nanyang Technological University, Singapore: cuifeng@ntu.edu.sg)

Abstract
Launched in July 1953 but discontinued on the eve of the Cultural Revolution in January 1966, World Literature, the only official journal publishing translated literature in Mainland China, served as one of the main channels for the contemporary Chinese to keep in touch with foreign literature and literary trends. As a form of rewriting, translation reflects a certain ideology and a poetics and as such function in a given society in a given way. By using World Literature as an example, my essay examines the translation of French literature in China in the 1950s when China was dominated by Maoism, and analyzes how translators were manipulated by ideology in their selection of French writers and literary works and how the source texts were rewrote to reflect such manipulation.
Abstract
Naoki Sakai notes how translation is sometimes considered the bridging of a gap between national languages. However, he goes further by suggesting that translation might better be understood as a dynamic and interactive process called ‘bordering.’ This latter term highlights translation less as a static state of separation, and more as ‘an ambiguous act of creating continuity out of discontinuity; it pertains to a political labour which generates social relations.’ My paper will explore the way in which Uno Kōji’s (1891-1961) short story, ‘The Dreaming Room’ (Yume miru heya, 1922), exemplifies this process of bordering, specifically in the way it articulates a continuous process of cultural exchange, appropriation and translation that was taking place in Japanese society during the Taishō period (1912-1926). The Meiji period (1868-1911) may be characterized as a time when Japan first engaged seriously with many aspects of European and American culture—from legal systems and medical practices, to literary and artistic movements—as it sought to reconstitute itself as a modern nation able to survive in a world dominated by the west. By the Taishō period, however, any clear-cut distinction between ‘Japanese’ and ‘Western’ cultural manifestations was problematic. Indeed, Taishō culture might be characterized precisely as a clash of ambiguous identities when disparate cultural phenomena were being pieced together in order to forge an entirely new experience of reality. This process of creating, interpreting and translating various cultural experiences pervades Uno’s text. The story depicts a protagonist who lives with his wife and children in Tokyo. Unknown to his family, he decides to rent a room in another part of town, and surreptitiously moves things from his original home, squirrelling them away in his secret hide-away. One of his main pleasures in this private room is to use a slide projector that projects images of mountains from the West onto the walls of the room. I suggest that this ‘dreaming room’ serves as a space in which all varieties of culture are reflected, re-interpreted and translated into the cultural vocabulary of the moment. I conclude by placing this act of translation in a broader political context.

Political discourse and MEMRI’S translation: A Study from Skopos theory and Critical Discourse Analysis perspectives
Mourad EL Khatibi (Mohammed 5 University, Rabat, Morocco)

Abstract
With globalization, media and especially television have gained more importance particularly in highlighting social problems and political conflicts. Cases in point are: Aljazeera, Alarabiya, LBC, Almanar and Alhayat. These News T.V Channels have had a strongly felt impact in shaping political and social conflicts. My concern in undertaking
this study was framed by a special interest in the translation(s) of political discourse conveyed in these Channels. My choice was delimited by the translations of political discourse published electronically by the Middle East Media Research Institute (MEMRI).

**Significance of the study:**
MEMRI utilizes special translation strategies in reproducing political speeches from Arabic into English. The purpose of my study was to analyze those audiovisual translations as political discourses.

In order to analyze the translation strategies of MEMRI, I relied upon “Skopos theory” of translation. When we talk about a purpose, we must certainly talk about a certain ideology as a starting point in the process of translating such discourse and treat it as an element that governs MEMRI’s choices. I examined those translations in terms of power, dominance using the Critical Discourse Analysis (CDA).

**My hypothesis:**
There is no innocent language and as a matter of fact there is no innocent translation. This drove me to try to answer the following research questions:

1. What is/are the translation strategies applied to those political speeches?
2. What are the major features of those texts as discourses?
3. What are the functions of those translations?
4. What are the different pragmatic aspects and ideological implications of those translations?

In this research, I made use of a corpus of one hundred translated political speeches – in the form of video clips- from Arabic into English especially update ones. I used a qualitative methodology so as to analyze the translations.

By using Skopos theory of translation and Critical Discourse Analysis, the study revealed that many translation strategies were used mainly literal translation, deletion and addition. As a matter of fact, meanings and effect were preserved in the target texts. Besides, the study concluded that the source and target texts share the same discourse issues mainly at the level of power relations, dominance and ideology. These translated political discourses according to the study highlight hate and aggression from Arabs toward the West and Israel. In terms of the function of those translations, the study concluded that the purpose was to show to the target audience how Arabs are. In other words, they are represented as hostile, violent and even cruel through their use of language, their choice of words and metaphors. The study revealed also that the media together with translation plays the role of spreading a negative picture of Arabs due mainly to the fact that MEMRI seemed very selective in choosing speeches to translate.

**Functionality of Promotional and Advertising Texts:**
**Pragmatic Implications for English-Arabic Translation**
Jamal Mohamed Gaber Abdalla
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**Abstract**
In business promotion and advertising, language is used intentionally to create a powerful influence over people and their behavior. In commercial and marketing activities, the choice of language to convey specific messages with the intention of influencing people is pragmatically important. Design and visual content in promotional and advertising texts also have a great persuasive impact on consumers. It is the functional combination of design, language and visual content that helps people to identify a product or service and remember it. Translating promotional and advertising texts between structurally and culturally different languages, such as English and Arabic, usually involves pragmatic/functional shifts that decide the quality of translation. This study explores some of these shifts in translating promotional and advertising texts between English and Arabic and their implications for translation quality. The study is based on a contrastive analysis of data collected from real samples of English-Arabic translations of promotional and advertising texts. The samples cover different promotional and advertising text types and different business domains. The aim is to identify the most recurrent translation shifts and most used translation strategies/techniques that achieve quality in view of the functional nature of promotional and advertising texts and target language culture conventions. The study shows that linguistic, cultural and visual shifts are recurrent in English-Arabic translations of promotional and advertising texts. The study also shows that the most commonly used translation strategies/techniques are functional translation, domestication, and communicative translation.

Wangtaolue Guo (University of Alberta: gary.wguo@gmail.com)

Abstract
Jianming Lin, better known by his nom de plume Maai Hak, is a Singaporean columnist for the Ming Pao, a Chinese-language newspaper published in Hong Kong. As an openly gay author, he writes extensively on LGBT topics, revising stereotypical representations of gay men and promoting LGBT-themed books, films, and theatrical productions. He has published several essay collections, including Gaa sing ging (Kama Sutra: A Parody), Naam gaai (Gay Circle), and Sing man bun (Sex Text); yet being a freelance columnist and the fact that he writes about dissident sexualities are some of the factors contributing to his works remaining largely unknown to the Sinophone literary circle, let alone for the English-speaking audience. The present undertaking by the author of this paper is to translate Sing man bun into English, taking into account the milieu of the book (Tongzhi and Kuer movements taking place in Hong Kong and Taiwan since the 1990s), the skopos (original readership in Hong Kong/China and projected readership in the English-speaking world), and to examine translation theories in regard to this translation practice. Inspired by interdisciplinary research that “[combines] linguistic methods of analysis of literature with a cultural-theory angle” (Munday 2001: 188), especially Keith Harvey’s study of translating camp talk, this paper attempts to illustrate the role and the nature of translation in formulating and shifting gay identities in non-fictional literary works. Two comparative studies — “intralingual” and interlingual — are conducted in this research. The “intralingual” study
majorly examines how patronage and dominant poetics (Lefevere 1992: 19) influence the manifestation of dissident sexualities when Sing man bun is “converted” into its Mandarin counterpart, Chuizhou yichi chunshui (A Breeze Over the Pond). And the interlingual study, based on the aforementioned translation practice conducted by the author of this paper, illustrates how conspicuous forms of intertextuality like calque and parody can provide opportunities for foreignization that not only cause the reader to become aware of the nature of translation, but help to shape a whole range of homosexual identities.

Myths, Variation and Ritualization: A Study of Mecheni Ritual in North Bengal
Pragya Sen Gupta and Sriparna Das (University of Hyderabad)

Abstract
Myths, Variation and Ritualization: A Study of Mecheni Ritual in North Bengal
This paper is an observation of how myths translate themselves in the form of ritual performances in particular reference to the myth of Daksha narrated among the Rajbangshis of Jalpaiguri district in West Bengal. The attempt here is to locate the cultural differences and thereby, their influences on the narratives when we observe the performances along with the rituals. Here we are approaching translation from the perspective of both product and process. When we read the myth and see the variation, it is a product based approach, whereas observing the ritual that the community has created on the basis of the myth is process-oriented. The primary focus of this paper is based on the data collected by the researcher while witnessing the Mecheni and Panchapuja festival during the months of May and June. Firstly, the paper will read the popular or known myth of Daksha Raja and Sati and secondly, it will inspect how the myth of Mecheni Buri is evolved from the intermingling of mainstream and tribal literature. Apart from the changes that happens in the translation, this paper will also focus on how the lifestyle, economy, social, and environmental conditions have influenced the narrations. It will also reflect on the symbols used in the rituals and how these symbols can connote various meanings. For example, the symbol of umbrella or the pair of eggs can hold a variety of symbols beginning from purity-impurity aspect to fertility prayers. Also, the performers of this ritual and the significance they hold will be elaborately discussed. In a nutshell this paper is to understand the margin between purity and pollution while discussing on the identity of a community by analysing the discourses of cultural symbols. These symbols play the most important role here as the meanings associated with them continue to deviate in temporal and special contexts.

Between Medina and Mymensingh*:
Creation of Bengal Muslim ‘National’ Identity through Translation
Epsita Halder (Jadavpur University, Kolkata: epsita.halder@gmail.com)

Abstract
The forms and formulations of aesthetic-poetic-social spheres in an Islamicate South Asia had mostly been the outcome of the reception of Perso-Arabic elements through
translation and transcreation of original texts since 13th century. That’s why, stressing on translation as a tool to chart out literary and cultural circuits of exchange, transfer, response and change seems indispensable. In colonial India, since the mid-19th century, paradigms changed to create the connection between the ‘pan’ and the ‘national’ to create the Muslim identity in the wake of its tryst with modernity. Focusing on Bengal, I would like to emphasize that region played a vital role in creating a specific variant of literary modernism. Woven with nuances and rooted in location, Bengal Muslims offer a unique study in understanding the inadequacy of both ‘pan’ and ‘national’ aspects of Muslim identity. We can add a new chapter in the understanding of modernism in Indian literatures if we go beyond over-emphasized and over-discussed forms of Bangla literature written by Hindu litterateurs and engage with the relatively under-explored territory of the Muslim public sphere. In the metaphorical delta of the literary map of Bangla literature that the Bengal Muslim intelligentsia owns, it is important to notice how they had striven for identity and modernity, together, since the late 19th century. Our task will be to understand how ideas and imaginations about being ‘Bengali’ and ‘Muslim’ coalesced and connected the global (Perso-Arabic), national (Urdu) and regional (Bangla) registers of identification and articulation.

How has the Bengal Muslim public sphere imagined and produced the ‘jatiya’ (cannot be translated as national, but ‘essential Muslimness’ may a nearer equivalent) as the core of community identity and a literature to carry that impulse? It was the formulation of the jiboni (biography) and itihas (history) that became the core of literature with which the Muslim intelligentsia envisaged arriving at identity and modernity. To chart out concepts of Bengal Muslim identity between the 1880s and the 1940s, I will look at translation projects that include translated scriptures (Hadis) and history (tarikh) undertaken by two periodicals, Sudhakar and Mohammadi.

* Mymensingh, a district of pre-Partition Bengal, now in Bangladesh, had a very prominent presence in the aesthetic and discursive map of colonial Bengal.

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**Tanizaki Junichiro in 1950s America**

*Sub-title: Re-defining Japanese Tanizaki through English translation*

Yumiko Hayakawa (Waseda University, Japan: hayyu@aoni.waseda.jp)

**Abstract**

In this paper, I will discuss the reception of Tanizaki Junichiro among the American audience in 1950s in relation with Tanizaki Junichiro among the Japanese audience, in order to reunite the images of Tanizaki in alphabets and Tanizaki in Chinese characters. For this purpose, Tade kuu mushi (蓼喰ふ蟲) (1929) and its English translation Some Prefer Nettles (1955), translated by Edward Seidensticker, will be used as a case study. Many researches on Tade kuu mushi in Japan have focused on its gap between fictional and non-fictional aspects in comparison to Tanizaki. Receptions by foreign readers, however, have been marginalised as an evidence of Tanizaki’s universal popularity. The aim of this research is to shed light on the images on both Tanizaki and Tanizaki, and to reunite them in order to create a new image Tanizaki/Tanizaki as a cross-cultural
writer. In addition, to what extent is Japanese Tanizaki studies useful to non-Japanese speaking readers and scholars shall be investigated. This paper will first examine the images of Tanizaki in Japan and Tanizaki in America to analyze their differences and commonalities. It will then move on to the analysis on the reception of Tade kuu mushi and Some Prefer Nettles. The role of Seidensticker’s translation and its influence shall be considered as well to understand the process of transformation from Tanizaki literature as a monolingual text to Tanizaki literature as an English text, which created a new image of the author among foreign audiences. Throughout this process, ultimate goal of this study is to propose a new possibility to read Tanizaki and Tanizaki for both Japanese and non-Japanese readers.

Rewriting and Translating Recreates Originals:
In case of The Strange Library by Haruki Muramaki
Keisuke Hayashi (Waseda University: keisukeh@toki.waseda.jp)

Abstract
This study examines ways in which one of the most influential Japanese novelists Haruki Murakami recreates his own original work through rewriting and translating. Murakami has attempted to develop the story with mediators including a translator, editor, art director and the writer himself. This study focuses on Murakami’s short story named Toshokan Kintan [The Strange Library] and illustrates how this work has evolved over time under the same author’s name but in the very different context such as the date of issues, the publication media and the translations publishing around the world. Toshokan Kintan has five versions, and these reflect the shift from “a sketchesque novel (or novelesque sketch)” (Murakami 1991: IV) to the pictorial book. The first version was published in 1982 in Trèfle, an advertisement magazine of Isetan Department Store in Japan. The second one was published in the following year in the collection of the very short stories named A Perfect Day for Kangaroo. This version was slightly rewritten by the author and enlisted in Haruki Murakami’s All Works in 1991 as the third version. Compared to these previous versions, which were accompanied with no picture but a couple of sketches by the Japanese illustrator, Maki Sasaki, the newer version appeared in 2005, named Fushigina Toshokan with the illustrations by Sasaki in almost all chapters. According to Murakami, this fourth version was “rewritten for ‘children’” (Murakami 2014: 73) and further translated into German and English for German, The U.S., and The U.K. readers respectively. Lastly but more interestingly, Murakami rewrote the story based on the German edition, in Japanese and with the same illustration by Kat Menschik.

The presentation will focus on this gap between the German edition and the last fifth version, because the latter was rewritten based not only on the pictorial version but also on the “novelesque” one. In short, Murakami created another original and evolved it into a multi-faceted book, combining the German illustration with the Japanese text rewritten by Murakami himself. The process of this transformation shows how Murakami has recreated originals through rewriting and translating.
Field, Habitus and Capital: An Inquiry into Poem Translation Practice of New Moon School During the 1920s in China
Shiyu He (Durham University: 550681156@qq.com; celia1225_sy@126.com)

Abstract
The recent emergence of a sociological approach in Translation Studies (TS) has offered translation researchers a new perspective to analyse the effects of social elements on translation activities as well as effects caused by these translation activities and productions on social change, construction, and development across time and space. Borrowed from French Sociologist Pierre Bourdieu’s sociological concepts, field, habitus, capital and their interwoven relationships, a more sociologically-informed approach to study translation has been adopted to analyse translation practice in the social milieu in different countries. In China, New Moon School (NMS)’s poem translation practice during the 1920s was an outstanding poem writing and translation activities in history which created China’s modern poetry genres. According to Li (2010), there were many members in NMS with poets Wen Yiduo (24 November 1899 – 15 July 1946: was a Chinese poet and scholar), Xu Zhimo (January 15, 1897 – November 19, 1931: was an early 20th-century Chinese poet) and Hu Shi (17 December 1891 – 24 February 1962: was a Chinese philosopher, essayist and diplomat) as representatives. Our attention on the translation practice of these poets in NMS is trying to reveal their practicing ideas and activities in a social context. With this respective, this essay will draw on Bourdieu’s sociological theory and make an inquiry into poem translation practices of China’s NMS during the 1920s about the key concepts field, habitus, and capital and their interwoven relationships. The first part of this essay is a brief theoretic explanation of Bourdieu’s key concepts field, habitus, and capital. Then it will introduce China’s New Moon School and its poem translation practice. The third part will analyse the translation practice of NMS related to its structured and structuring habitus, NMS’s field and capital possessed by New Moon School during the 1920s in China’s social surroundings. The last part will give a conclusion.

Ideologically motivated rewriting in an English-to-Japanese translation of “Princess Masako: Prisoner of the Chrysanthemum Throne”
David Heath (Kanto Gakuin University and Managing Director, Heath Enterprises Ltd., Kamakura, Japan: heath@kanto-gakuin.ac.jp)

Decades of work as a Japanese-to-English print and broadcast translator opened my eyes to the ease with which translators and their employers can manipulate the translation process for ideological purposes and to the fact that they frequently engage in such manipulation. The implications of ideologically motivated rewriting in translation of English-language texts into Japanese are particularly significant as Japanese people are, for the most part, monolingual and have concomitantly little access to source-text content. There appears to be a scarcity of detailed accounts of ideologically motivated rewriting in shaping translations of informative, non-fiction, English-language texts into Japanese. My study therefore centres on ideologically motivated rewriting evident in
a publisher’s Japanese translation of the English-language book “Princess Masako: Prisoner of the Chrysanthemum Throne”. I developed and applied comparison-and-analysis methodology based partly on an intensity-analysis technique conceived by Christopher Barnard of Teikyo University. I sought to identify the rewriting techniques, to determine the individual and cumulative effects of instances of rewriting, and to ascertain the extent to which the rewriting creates two different bodies of knowledge and ideas.

I will present my preliminary findings from analysis of a representative portion of the Japanese translation. These findings suggest, inter alia, that omission and intensification (toning up) account for the lion’s share of instances of rewriting, that the translator and/or publisher systematically omitted source-text content that arguably undermines the dignity and/or public image of the imperial family, and that the translator and/or publisher systematically used intensification (toning up) to cause the target text to reflect greater respect and/or honour than the source text toward members of the imperial family. Overall, the findings suggest that the source and target texts constitute two markedly different bodies of knowledge and ideas about Princess Masako.

Listening to the voices: Reflections on the Translation of Chinese Chengyu Idioms
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Abstract
Among the whole range of fixed expressions in Mandarin Chinese, so-called chengyus, four-syllable idioms with a deep historical and cultural entrenchment, are notorious for their supposed difficulty to translate into foreign, especially Western, languages. However, translation studies research in this potentially fertile territory is notably poor, either in China or outside the Middle Kingdom, as it is chiefly confined to scathing rebukes or (largely imperfect) dictionaries. Our presentation, which delivers the results we obtained in our PhD thesis, will attempt to fill the gap with defining translation problems posed by chengyus more thoroughly. To this end, we will introduce a translation criticism practical method to better appraise the gains and losses we could presumably expect in the translation of these idioms from Chinese into French.

Firstly, we will briefly characterise the nature of chengyus with a little more precision by emphasising their most salient distinctive features, i.e. rhythm patterns, high degree of fixedness, abundance of tropes, inscription in a written register, frequent intertextual relationships and complex connotations. Afterwards, we will detail the translation criticism framework, heavily inspired by Lance Hewson’s hermeneutic model, that we have built for analysing the translation of chengyus in the French version of four contemporary Chinese novels. We will show in particular how individual translation choices can materially alter or distort the heteroglossic/dialogic (polyphony) effects and the interpretation spectrum one can draw from the original novels, and how these variations can be measured effectively through a three-stage process: (1) analysis of the whole set of chengyus on a macroscopic scale, relying broadly on compared stylistics indicators; (2) examination of how the interpretative potential of chengyus has been translated on a microscopic scale in a limited number of carefully selected excerpts; (3) placing the translated versions in a typology based
on confronting the results from the first two stages. Finally, we will draw conclusions on the possible influence the translation of *chengyus* has played in the reception of the four novels in the French-speaking audience and provide some further research perspectives.

**A Narrative Analysis of MEMRI’s English Translations of Arabic Political Articles: The Ideological Impact**

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**Abstract**

Translation of political media narratives undergoes a complex process wherein translation is regarded as an intercultural communication, and hence translators are deemed competent in both source and target language. The outcome of translation is shaped by the translators’ ideological, cultural, political and social knowledge and agenda (Valdeón, 2007). This paper discusses the dynamic role of translation agencies in promoting certain ideologies and political agendas by presenting stories through the lens of an ideologically-laden meta-narrative. It compares the representation of ‘DAESH’ in the narratives of Arabic editorials and their published English translations by the Middle East Media Research Institute (MEMRI). MEMRI is a pro-Israeli organization, widely cited by the Western, especially the US, leading media outlets. It was established in 1998 in Washington, DC by Yigal Carmon its Founder and President who served in the Israeli intelligence agency (Mossad) for 22 years. The study adopts Baker’s (2006) narrative theory-informed analysis as its theoretical framework. Narrative is used in order to legitimizing, normalizing and justifying certain actions to the public. Through narrative, translators are considered as decisive participants in building the knowledge and the political and social reality. Generally, the findings suggest that narrativity features, selective appropriation in particular, are significant tools in reconstructing the reality in translation. Through translation, MEMRI draws upon the meta-narrative of the War on Terror in furthering its ideologically-laden agenda of terrorist Arabs and Muslims. To realize this end, MEMRI publishes selective and decontextualized excerpts and mistranslates concepts such as DAESH into ISIS, jihad into Jihad and jizya into poll tax.

**Subversive Orality: Reading Women’s Folk Songs of Haryana**

Ojaswini Hooda (Delhi University, India)

**Abstract**

Cultural Studies has opened up the field of literary studies extending the study of literature beyond the ideas of “Great Literature”, to include non-written texts and cultural phenomenon of various kinds, thereby diversifying the interpretive field and increasing the possibility of engaging with literatures from multiple languages within an international context incorporating voices emerging from the margins. There is a shift from print culture to other forms of representation, bringing in several other
representational modes within the ambit of literary and translation studies. Oral traditions and folklore are important forms of cultural expression and constitute the common heritage of rural communities in India. Oral traditions and folk forms function socially as popular history and literature, including folk songs, folk tales etcetera.

This paper focuses particularly on exclusive collective folk singing tradition of women in Haryana, which are learned, shared and transmitted within small groups. Women play a major role in any oral tradition and these folk songs articulate women’s experience, speak of various aspects of a woman’s life, reflecting their hopes, perceptions, desires and can be understood as genuine expression of subaltern consciousness. Traditionally women are barred from institutions of knowledge and learning and in rural settings like Haryana, women inhabit marginal spaces, making them unheard and unsung in dominant narratives. This paper seeks to contextualise these women’s songs to understand dominant ideologies shaping women’s worlds and how women understood, negotiated and sometimes challenged these dominant ideas, as these songs emerge from complex gender and power hierarchies.

This shift in focus from elite centred minority culture to mass centred popular culture signifies a move from center to periphery, to the marginalised and from homogenous, unified written textuality to heterogenous, dichotomous, pluralistic tradition. In folk context, literature exists more in performance rather than as texts. Women’s singing practices are performative and forms a participatory genre with polyphonic tendencies. This study will look at the performative aspect, moving from text to performance- from scripto-centric to phono-centric and body-centric understanding. Folk traditions are inherently subversive and this paper aims to look at the subversive, pluralistic constitution of women’s folk singing tradition of Haryana, thereby engaging with the essential questions and problematic of translation/transcreation within an essentially pluralistic, intermedial mode of representation since these songs are not recorded and are only sung in regional language.

**Multicultural and Culture-Loaded Words: A Study on the Spanish Version of Bian Cheng (La ciudad fronteriza)**

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**Abstract**

Bian Cheng (La ciudad fronteriza) was written by the great Chinese novelist Shen Congwen (1902-1988). The content of the short novel is full of cultural metaphors and depicts the romances in the countryside. Its Spanish version was translated by Maialen Marín Lacarta and was published in 2013. During the translation process, the translator made efforts to deal with multi-cultural and culture-loaded words, which reflects the author’s verbal and social contexts that hampered the translator’s understanding of the source text and further influenced the translator’s decision making.

The source text contains Chinese customs and traditions, reflecting the village life during the Republican period. Shen utilized the vivid feature of the Chinese language, creating an open writing style and a concise linguistic context in his writing. In addition, he made an impressive description on the eco-environment and the landscape. To
cope with the challenges, the translator adopted several translation strategies in the Spanish translation.

The article intends to investigate the translator’s manipulation through lens of the concepts of domesticating translation and foreignizing translation proposed by Lawrence Venuti (1995) in his The Translator’s Invisibility, with special reference to the Spanish translation of Shen Congwen’s Bian Cheng.

**Literature Translation as Re-importation:**
*When the Text Travels Twice Between Cultures*

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**Abstract**
In the field of literature translation, the treatment of cultural references becomes one of the major issues. In order to transfer the source culture (i.e. the culture of the source text, ST) into the target culture (i.e. the culture of the target text, TT), there are numbers of translation strategies. However, the problem becomes even more complicated if the text has to travel not only once, but twice between the source and target cultures.

This can happen in various ways, but one case is when a ST, written about the target culture, is translated into the target language (TL), to be read by the readers of the target culture. For example, translating a novel on Japanese traditional culture published in U.S. and written in English into Japanese language would give a series of special translation problems that would not occur when the same novel is translated into any other language. This is not only because of the distance between English and Japanese languages and differences in their structures, but because of the significant difference of cultural knowledge between ST (in this case, English original version) and TT (in this case Japanese translation) readers – unlike in the usual case of translation, the TT readers are expected to have much more knowledge than ST readers about the cultural themes treated in the novel. This may be called re-importation of culture. The target culture is first imported into the ST for the ST readers, and then re-imported into the TT through translation.

The present study will focus on language combinations English/Japanese and French/Japanese, and study novels written on traditional or current Japanese culture and society that have been translated into Japanese. Original and translation of novels such as Memoir of a Geisha (Arthur Golden,1999), An Artist of the Floating World (Kazuo Ishiguro, 1986) or Stupeur et Tremblements (Amélie Nothomb,1999) will be analysed to see the translation problems encountered, as well as translation strategies used to solve them.

**Crossing Borders: Translating Christian Women in 19th and 20th Century Travancore, Kerala, India**

Levin Mary Jacob (University of Hyderabad, India)

**Abstract**
Translation indicates the carrying across of a text from one defined space to the other.
Construing translation as a cultural practice, this study attempts to understand translation in terms of movements across borders—borders of religion, gender, culture and geopolitical location. Borders drawn within these texts are more than geographic referents; these are the contact zones where a text enters or attempts to enter other spaces (geographic, linguistic, cultural, religious and socio-political) that it comes in contact with. Taking Protestant mission as the focal point, this study examines areas of mission, education and health within which European women missionaries interacted with the native Syrian Christian women of Kerala during nineteenth and twentieth century. Divided by asymmetrical power relations, language, cultures and beliefs, their interaction with the natives proved a crossing over of the Protestant discourse into the native language, into its sense of religion and identity. With an analysis of the missionary discourse, I attempt to understand the nature of these interactions and the process of translating concepts of religion and gender by these women for the native Syrian Christian women. Through a close reading of the missionary archive comprising various genres—reports, letters, diary entries, journals, booklets of sermons and prayers—I intend to understand what has been lost and gained in this interaction, what the challenge of such a translating is and how one preserves or rebuilds one’s own identity.

You ban Dhundhi: I translate Dhundhi
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Abstract
Ramachandra Guha, calling India a '50-50 democracy,' remarked that “India is largely democratic in some respects such as free and fair elections and the free movement of people, but only partly democratic in other respects. One area in which the democratic deficit is substantial relates to freedom of expression” (Guha 2016).

In 2013, Yogesh Master—the author of Dhundhi: Aranyakanobba Ganapatiyada Kathe (2013), a Kannada mythological fiction—was arrested after many Hindu outfits objected to the portrayal of Ganapati, the elephant-head God of the Hindu pantheon, in the work. The author was booked under sections 295A (deliberate and malicious acts, intended to outrage religious feelings or any class by insulting its religion or religious beliefs) and 298(for uttering words, etc. with deliberate intent to wound religious feelings) of the Indian Penal Code(IPC). An immediate restriction was imposed on the sale and exhibition of the novel.

In 2003, Paul B Courtright’s Ganesa: Lord of Obstacles, Lord of Beginnings, originally published by Oxford University Press in 1985, and later reissued by the Indian publishing company Motilal Banarasidas in 2001, led to a similar controversy as the latter edition had a front cover depicting Ganesa naked. Incidentally, Dhundhi is based on Courtwright’s book.

My English translation, Dhundhi: The Story of a Wild Ganapati—a work in progress, is potentially controversial especially when the ruling right wing’s project of constructing a Hindu Rashtra, a nation of, for, and by Hindus has posed a serious threat to freedom of expression in India in the recent years.

In this paper—as a translator, Translation Studies scholar and an activist—drawing
upon Tymoczko’s model of ‘activist translator’ (2000, 2008), I argue that the translator has to make a critical intervention, and act as an agency to liberate the source text from any kind of exploitation.

Translating between Asian Cultures: Through the Lens of Modern China and India
Yan Jia (SOAS, University of London: 633781@soas.ac.uk)

Abstract
This paper, responding to the call for “decentering translation studies” (Wakabayashi and Kothari, 2009), aims at enriching our knowledge of the diversity and complexity of translation practices by delving into the translational relations between two non-hegemonic cultural entities – China and India in the second half of the twentieth century. It starts with a critical inquiry into Index Translationum, the international bibliography of translations, which has served as an “authoritative” database for scholars who intend to construct a “world translation system” with a clear division among “centres”, “semi-peripheries” and “peripheries.” Comparing the search result of literary translations between Hindi and Chinese on Index Translationum with local bibliographical data collected in China and India, I will show how invalid and dangerous it could be if we simply rely on such international statistics that largely exclude inter-Asian translations. To challenge Eurocentric discourses, this paper argues, it is imperative to work on “local micro-archives” (ibid: 5) instead of general constructs, for real significance can only be generated when data and concepts are solidly contextualised and analysed with local details. This paper intends to manifest that, in addition to translation theories and practices of individual “less translated languages” (Branchadell and West, 2004), the interconnected translation history between them could also be a productive field of inquiry to transcend West/East and center/periphery binaries. Focusing specifically on China and India, the two largest Asian cultures that have distinct cultural roots yet similar historical experience and international status in modern times, I will show how the literary translation between Asian cultures with non-hierarchical power relations differs from that cross power differentials (as extensively discussed in postcolonial studies) in terms of textual selection, use of intermediary languages, translation strategy, and the politics of cultural mediation. A preliminary research has shown that literary translations between China and India have been characterised by an impulse to identify one’s “self” in the “other” instead of exoticising their otherness.

Traversing the Body Politics- Recreation of the Dalit Woman’s Self
Priyanka Jindal (University of Delhi, India)

Abstract
Visiting the site of translation, the subject of the current study seeks to digress from compartmentalizing translation as merely deciphering words from one language to another. The research paper in contention will bring to fore the pluralistic epistemology expounded by female Dalit authors Faustina Bama and P.Sivakami, who in their works have provided a rendition of the years of history of Dalit women. The
subaltern voice of the female Dalit author undercuts the patriarchal hegemonic voice in the dominant language and becomes a unique signifier with a cultural politics of its own. Creating a separate historiography in texts such as Karukku (1992) and The Taming of Women (2012), the authors set forth in motion the dilapidation of dominant representations of the generations of several Dalit women, lifting the cloak of invisibility off them and emancipating them from the gag order posited by the overriding ideology. The study will explicate the existence of cultural subsystems as well as alternate literary cultures. The language used by these authors is “chutnified”, a conglomeration of the local dialects saturated with tropes, anecdotes, experiences, desires of these women, signifiers borrowed from their culture intermeshed with the translated language of the colonizer. By chutnifying the language they reclaim their position, as equal ‘linguistic performers’, breaking away from the logo-centric discourse. The paper will also focus upon how the authors infuse the ‘body-centric’ discourse with the script(o)-centric discourse, by expounding the issues of rape, violence, work and the body politics of Dalit women. It will elucidate on the lost oral tradition within the parameters of the community of Dalit women which was shunned and eschewed on the basis that it lacks a proper structure. This lack of acceptance prompted these women to challenge the dominant aesthetic and appropriating a hybrid aesthetic. By doing this they undercut the meta-narratives running through fabric of Indian society and give an alternate perspective of the subaltern voice that speaks by maneuvering through the vernacular of her region by adding her own intonations to it.

Negotiating Subtitles: Functional Growth in Audiovisual Translation
Thomas Kabara (Mie University, Japan)

Abstract
Conventional conceptions of audiovisual translation suggest that interlingual subtitling must entail loss. The need to concentrate spoken language from the source text into short, readable snippets of target text reduces verbal content, while the frequent deployment of explicitation strategies deprive audiences of opportunities to draw their own inferences and make their own interpretations of the text. Nevertheless, some translation studies scholarship has argued that translation can actually cause source text to grow. According to Christiane Nord, literary translations can promote functional growth in the source text where “different forms and types of translation focusing on different aspects of a source text allow for diverse interpretations and insights into the foreign language and culture” (Nord 2011: 28). This idea applies to film subtitling as well. It has previously been demonstrated how Japanese subtitler Matsuura Mina makes use of semi-translation and ellipses in There Will Be Blood (2007), a film fraught with ambiguous dialogue, to reproduce opportunities for viewers to make inferences about ambiguous dialogue even while reducing verbal content (Kabara 2015). This presentation will expand on this idea to test whether Matsuura uses comparable techniques in other films with similarly ambiguous dialogue. To do this, this study will analyze the Japanese subtitles of Matsuura Mina from a sampling of English language films, including Lincoln (2012) and Bridge of Spies (2015), focusing
on scenes that feature negotiations between hostile parties reluctant to confer
information. This analysis will demonstrate that film subtitling is a negotiation
between reducing ambiguity while still reproducing opportunities for audiences to
make inferences and interpretations about the source text.

Rethinking Retranslation: Korean Translations of Self-Help from 1918 to 2008
Ji-Hae Kang (Ajou University)

This paper investigates the extent to which the sociocultural and economic conditions
of the target culture interact with the ways in which a text is retranslated in the Korean
context.

By examining how Self-Help, originally written by Samuel Smiles in 1859, is translated
and retranslated during the ninety year period between 1918 and 2008, this study (1)
provides a critical discussion of the 'retranslation hypothesis' (Berman 1990) and (2)
examines the influence of changing social, economic, and intellectual conditions on
the choice of retranslation and the ways in which translating agents carry out
retranslation.

Based on an analysis of translated texts, paratexts, and the social contexts surrounding
the production of 20 Korean translations, the present paper argues that retranslations
of Self-Help are initiated by factors that range from the translating agent's intention to
provide novel ideas to the target culture (e.g. translation as a project aimed at
enlightening the masses) and introduce new interpretations of the source text (e.g.
translation as a project to create canonical works in such forms as "Complete
Collections of World Classics") to the internal logic of the publishing field which
prioritizes its commercial needs (e.g. translation as a project to produce popular,
practical, self-fashioning books). The findings suggest that contrary to previous
discussions of retranslation that consider the phenomenon mostly in terms of linear
progress, changes in linguistic/stylistic norms, or ageing of previous translations,
retranslation needs to be considered in terms of the complex and interrelated factors
that constitute the dynamics of the target context.

Bhagavad Gita- Text, Performance and Disability:
A study of “Bhagavad Gita on Wheels”
Himani Kapoor (University of Delhi)

Abstract
The proposed paper will try to analyze the ideas of inter-semiotic translation and
translatability through the study of the performance of the Bhagavad Gita by physically
handicapped actors. The performance entitled “Bhagavad Gita on Wheels” is one of a
kind, conceptualized by a non-profit organization-Ability Unlimited Foundation, which
is dedicated to disability, theatre and dance. While the Bhagavad Gita has been
variously translated and performed, the performance chosen for the study would
provide a fresh perspective vis-à-vis disability, subalternity and marginality.

“Bhagavad Gita on Wheels” is a combination of dance, mimetic representations,
drama and music from wheelchair, crutches bound and hearing impaired performers,
directed by a Muslim choreographer. The paper will discuss the idea of translation of religious texts with respect to marginality and disability. In addition three significances will be looked at: the ideas of the selection of the shlokas and their relevance, the choice of episodes like the depiction of Dashavatara and the Vishvarupa, and also the imagery of the crutches as the Sudarshana chakra and the wheelchair as the Ratha/chariot.

The paper will further discuss the issues of heteronormativity, community and disability with respect to representation and performance studies. The performance, through the admixture of disability, creates not only a new alternative aesthetics of disability but also as a counter aesthetics of ability. In addition the performance itself offers a discourse on perfectibility in opposition to disability.

The paper will thus try to understand the idea of inter-semiotic translation and representation of sacred/religious texts with respect to disability, heteronormativity, community, social welfare and marginality. The transmedial dimension of the study will make the analysis dense and interesting.

Challenging Conflict through Theatre Translation:  
The Case of Charandas (2005, Sri Lanka)  
Dinithi Karunanayake (University of Colombo, Sri Lanka)

Abstract

In 2005 Sri Lanka was delicately poised between war and peace: in 2002 an MOU had been signed between the Sri Lankan state and the Liberation Tigers of Tamil Eelam (LTTE), the two main adversaries in a two decade long civil conflict. The MOU and resultant abeyance of war during the 2002-2005 period, characterised as ‘leader-actor centric’ peace in which peace is the absence of war, was critiqued because lasting peace can only be achieved if the root causes of conflict are addressed by the parties involved. The Sri Lankan state and the LTTE were censured for not engaging in ‘building new relationships or addressing issues of identity, justice, and distribution of power so that peace would mean not only the absence of war, but also the presence of conditions that make war unnecessary’ (Uyangoda 2002). Experiencing the possibility of peace for the first time in 22 years, cultural life during this time was addressing these very issues.

The founding of the Janakaraliya theatre project in 2003 and its first production, the Sinhala translation of Indian dramatist Habib Tanvir’s Charandas Chor (Charandas the Thief) as Charandas (2005), can be seen as a cultural intervention that sought to ‘build new relationships’ between the different communities in Sri Lanka and through its theatre activities address ‘issues of justice and the distribution of power’. This paper considers how Janakaraliya and their theatre translation Charandas may have intervened in the elaboration and circulation of narratives that contested violence and promoted social justice agendas. The study draws on socio-narrative theory to examine the role of the theatre practitioners as ‘narrators’, the paratextual material used to frame the theatre translation, and analyse the main character in the play, Charandas, as one who challenges the status quo and, in narrativist terms, enacts a breach in the existing system, a system that has been internalised and taken for granted by the other characters in the play, and by extension the audience. The
manner in which the breach is performed and its implications for challenging the narratives of conflict will be examined by drawing on the concept of the ‘Social Bandit’.

A Study of Change of “Point of View” in Japanese Comics and its English Translations: Analysis of Meitantei Conan and its Translation Case Closed
Hisaka Kato (Aichi Institute of Technology, Japan: hisaka@aitech.ac.jp)

Abstract
This study examines “point of view” in comics and their translations. How do authors create a point of view and how is it conveyed in lines? How is this point of view then translated in translations? Further, if the point of view differs between a comic and its translation, does that lead to any difference between the context of an original text and that of its translation?
In order to claim that point of view is one of the most significant factors characterizing a language as well as translations into other languages, I first examine the concept of point of view. I then explain the theories pertaining to the concept of point of view. Moreover, I elaborate on the classifications of communication patterns in English and Japanese narratives. In this regard, I deal with personal pronouns and tenses, which are important factors for determining speeches.
Using these theories, I analyze the Japanese comic Meitantei Conan and its English translation Case Closed. I examine the use of point of view in the narrative and its translations, and patternize the points of view. My analysis reveals seven new patterns apart from the three existing patterns in the two languages. The original and its English translation differ in terms of point of view, and the sentences in the former tend to display more patterns as compared to the latter.
The differences in the use of point of view in the narrative and its translations are mainly caused by the language and the translators. Thus, it can be said that these differences are only observed when considering an original work and its translations.
This study explains the concept of point of view and its significance in analyzing the “grooves” of languages and even of translations into a particular language. I would like to propose that such a study needs to be developed further in order to facilitate a better understanding of transcultural communication as well as to provide insights into practical and theoretical issues related to translation.

A dyadic semiotic-based approach for translation studies
Lamya Khelil (Boumerdes University, Algeria: khelil_lamia@yahoo.fr)

Abstract
Among the translation issues that remain unresolved, the controversial relation between the theory and the practice of translation. It was James Holmes (1972) who clearly distinguished between “theoretical translation studies” and “practical translation studies”; the former describes the translation, its definition and its principles, whereas the latter deals with the application of those principles by the translator in order to develop the tools and the methods of his mission. Interestingly, the multiplicity of views allowed feed translation studies of the contemporary
reflection, a fact that gave birth to several approaches which highlight an aspect of translation at the expense of the other.

This piece of work aims at exploring the way meaning is constructed in the first step of translation by asking how translation studies dyadic semiotic approach can nourish and promote translation as a process or operation.

Many theorists in translation studies argue that the translation unit may be multi-faceted, it may encompass all text types (music, film, painting, architecture ... etc.), a fact that was highlighted by Jakobson who distinguished between three aspects of translation; interlinguistic, intersemiotic and intralinguistic. Among the founding research in this regard, the works of Gerard Deledalle and Dinda Gorlee subscribed mainly in a triadic perciian perspective.

Our research is purely analytic; it reflects a continuation of the structural dyadic saussurean tradition. The semiotic analysis we adopt consists of dividing texts into a surface level composed of a narrative component and a discursive one on the one hand, and a deep level of signification called the semiotic square reduced to a visual representation of the elementary structure of meaning on the other hand. Our semiotic analysis of discourse, is applied on a political discourse formulated by the United Nations devoted namely to the Palestinian issue. The overall findings of this research revealed that such analysis makes easy the task of demystifying the text units and leads to a better understanding drawn upon a dyadic semiotic approach.

Korean-German origins: interpreter in the early years of diplomatic relations.
Nam Hui Kim (Kyungpook National University, Daegu, Southkorea, and German-Korean Conference Interpreter [aiic-Member]: namhuik@yahoo.de

Abstract
What is known about the personality, life and performance of interpreters in the early days of diplomatic relations between the last Korean dynasty Joseon and Prussia in the 19th century? Do we know the names, did they leave any traces for their work behind or are there any hints of what their activities looked like? Unlike translators, interpreters remained anonymous, disappeared almost unnoticied in the darkness of history, like that "strange bird", which Siegfried Genthe mentioned briefly in his travelogue (Genthe, 1905/2005, 98)? How and Where to begin with a search for this actors in veil in the beginning of the German-Korean relations?

The presentation shall be understood as a report in search of the interpreters in the early 20th century between Korean and German. It will focus on finding clues and traces of them and - in case of successful research – introducing those interpreters within historical contexts. The research as such will be addressed as well, since historical documents kept in archives in Berlin and Seoul play a very difficult however, important role. Historical documents, biographies and travelogues on educational institutions for teaching foreign languages like the first German School in Korea (die Deutsche Schule) shall be used as useful references.

Making South Korea Communism-free: Translations in Shinchunji (1949-1950)
Yejin Kim (SOAS, University of London)
This paper aims to show how translations in a nationalised magazine were used to promote anti-communist and pro-democracy narratives and how these narratives were used to consolidate the first South Korean regime in the midst of the political crisis.

The inauguration of the South Korean government that armed itself with an anti-communist spirit generated harsh opposition from Koreans who had longed for the establishment of "an" independent nation after 36 years of Japanese Occupation. The consequent uprisings initiated usually by leftists were considered to threaten the survival of the regime. It was inevitable that the government attempted to legitimate its regime by emphasising the alleged "insecure" and "cruel" nature of communism and the superiority of the democracy the government purported to adopt.

Translations in the magazine were produced in this context. Shinchunji, one of the most popular magazines at the time in terms of circulation, was published by a "nationalised" press and "extreme" rightist editors who supported the regime. It is unavoidable that the translators selected by the editors were also people who were favourable to the government, and their translations reflected, directly or indirectly, the governmental and institutional policies to promote the pro-democracy and anti-communist narratives.

Manipulations of translations can be detected in all levels of translations from paratext translations to micro-level translations. Through such manipulations, the Soviet Union was described as a nation that threatened world peace and North Korea as a puppet, while democracy was explained as an "ideal" political system and the nations of the democratic bloc, South Korea and America, as more capable countries that contributed to the world peace. In this sense, the translations in Shinchunji were used as a means of consolidating the South Korean regime by promoting pro-democracy and anti-communist narratives.

Secularism in Translation

Rita Kothari (Indian Institute of Technology Gandhinagar Gujarat: rita@iitgn.ac.in)

Abstract

One of the most contested concepts in Indian polity as well as everyday use is ‘secularism.’ Used in English, but very often Indianized and indigenized, the word appears with varying spellings and pronunciations such as ‘sickularism.’ The adjective ‘secular’ is also a referent for a specific ideology that is at huge variance with the meaning of the term in the European world. When used to point out to English-speaking ‘pseudo-secular’ intellectuals, it carries connotations of distance from the more Indian (read nationalist) positions. At times its usage is perceived as an antithesis to a supposedly progressive agenda of development. It is understood then to be the expressive form for those who are pro-minority (therefore, by implication, anti-Hindu) and habitual critics of India’s attempt to become, understood to be rightfully, a Hindu nation. The term is also often a short-hand label for ideologies of diversity and composite culture that seeks a more inclusive polity. Heated discussions on whether secularism is and ought to be a separation of church and state (or in Indian vocabulary, sarvadharmanirpekshta, that is, equal distance from all religions) or as presumably
Gandhi understood, a sarvadharmsambhavna (equal feeling towards all religions) continue to play out, both overtly and covertly. This abstract has illustrated only inadequately the discursive nature of the term to hint at the dyad of the ‘original’ and ‘translation’ of secularism in India. The term has had a jagged history even in the state of Pakistan, and questions of whether Muhammad Ali Jinnah, the founder of Pakistan, was secular in a South Asian sense or entirely theocratic are common. My paper engages with these debates from the point of translation, and argues that when concepts travel and acquire meanings of their own, the processes of producing equivalences, or testing validity by their comparison with a pure ‘original’ orients debates in fallacious ways. The discourse of translation can provide useful ways of understanding the conceptual terrain in South Asia. In doing so, I will be drawing from Frederic Schaffer’s instructive study on Democracy in Translation: Understanding Politics in an Unfamiliar Culture (Cornell University Press, 2000) among other things.

**Subtitling the Singlish Language: Strategies, Rationales, and Implications**

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**Abstract**

Singlish is an English-based creole language, the folksy patois of Singapore that combines English, Mandarin, Malay and Chinese dialects including Teochew and Hokkein. Despite the fact that English was designated to be the common language of Singapore’s multiethnic population at the time when it gained independence, Singlish became the language of the street with the various ethnic groups infusing English with expressions and grammar of other languages. While the nation is internationally renowned for its efficiency, so is the Singlish language for its verve and concision. The traces of such mentality, naturally, can also be found in the way that subtitles are translated, with zero translation and transliteration being two of the most common translation strategies adopted in Singaporean films. The snappy nature of such a lingua franca, however, is not always easy to retain in the diagonal translation from spoken to written on screen. Extra pieces of information enclosed in brackets are sometimes unavoidable in order to engage audiences outside Singapore and also the rapidly growing expatriate population. The see-saw war between striving to retain the original flavor of a film and endeavoring to deliver faithful messages to the audience poses great challenges to the subtitler. On top of that, even tighter temporal and spatial constrains may be imposed on the subtitles as it is not uncommon that bilingual subtitles appear together in Singaporean films. Existing literature on subtitling the Singlish language is thin and incipient. Accordingly, this paper aims to explore the unique phenomenon of subtitling Singligh dialogues into Mandarin and English, probing into the translation strategies adopted, the rationales behind such strategies, as well as the potential implications for improvements in subtitling quality.

**Is dialect translation (im)possible?**

A case study on dialect translation in the English translations of Shui Hu Zhuan

Wayne Liang (Hong Kong Baptist University: wliang@hkbu.edu.hk)
This study aims to explore the possibility of translating dialects in Chinese literature, with special reference to Pearl Buck’s and Sidney Shapiro’s English translations of Shi Naian’s Shui Hu Zhuan. In literature, dialects are often used to portray the distinctive cultural features of characters, such as their geographical background, generation, occupation and educational level. Writers commonly use dialects in dialogue to preserve the unique spirits of characters. Chinese consists of a variety of local languages that are often called dialects, and many are, to some extent, not mutually intelligible. Chinese dialects can generally be classified into seven major groups, of which the largest are Mandarin (e.g. the Beijing dialect), Wu (e.g. Shanghainese) and Yue (e.g. Cantonese). In the history of classical Chinese literature, the use of dialects was not exceptional but was a special rhetorical device to preserve the spirit of the backdrop and characters depicted by the authors, such as in Shi Naian’s Shui Hu Zhuan and Cao Xueqin’s Hong Lou Meng. Whereas dialects in many languages are formed through the use of non-standard spellings or grammatical conventions, Chinese dialects primarily differ in phonology and vocabulary. Detecting those differences is difficult, as all of the dialects are written in the form of standard Chinese. Translators, therefore, face obstacles when handling dialects in a translation task. When discussing dialect translation, translation scholars are often divided into two poles of opinion: some argue that translating dialects is possible through cultural mediation, while others contend that translating dialects is simply impossible. The results of the present study will help uncover whether translators’ translation strategies distort the linguistic features of the source text. It is also hoped that the results will spark a wider discussion on whether the task of dialect translation is possible.

The Dynamics between Academic and Literary Orientalisms:
Conceptualizing Chinese Poetry through (Re)translation in Early Twentieth-Century English Literary World

Lynn Qingyang Lin (Lingnan University, Hong Kong)

Abstract
This paper looks into the formation of China as a land of poetic inspiration and spiritual permanence in early twentieth-century English imagination. Focusing on indirect (re)translations of classical Chinese poetry that emphasize a distinctly aesthetic orientation, I hope to explore how various aesthetic values are inscribed through the complex workings of retranslation and rewriting. Made without direct knowledge of the Chinese language and based on previous sinological works, these indirect translations nonetheless try to establish some claim to authenticity by promising to render the literary voices of Cathay, which are said to be muted or indistinct in the more philologically oriented translations. The translators incorporate, engage and compete with the translations of professional sinologists, and their attitudes towards the textual and cultural intermediaries can be deferential and admiring, occasionally playful, or implicitly contending and subversive. These translations bring about the interplay between multiple voices, which further unfolds with the dynamics between academic Orientalism and literary Orientalism – two modes of reconfiguring discursive components and envisioning the Other that are entwined in a relation of interdependence. An analogous form of dynamics is also at
work in other sinographies of the same period; reading the indirect translations in this intertextual network and examining the adaptive strategies involved in these rewritings of Chinese literature would unravel the larger cultural text that engenders these particular articulations of literary chinoiserie.

**Metamorphosis of a Diplomatic Interpreting Event in Ancient China**

Rachel Lung (Lingnan University, Hong Kong)

**Abstract**

One recent trend in translation studies is to examine the concepts and terminologies of ‘translation’ or ‘interpreting’ in different languages. These epistemological studies broaden our understanding of what ‘translate’ could possibly mean in unfamiliar language-cultures. This paper does not, however, concern itself with identifying the literal meanings of translation in a specific context or quantifying textual references to interpreting. Instead, this paper presents data culled from classical writings about ‘interpreting’ in political treatises and literary pieces of early imperial China. Based on textual analyses, I discuss how an interpreting event, initiated by a China-bound southern tribe, was chronicled and transmuted in political and literary writings for centuries. This event was succinctly recapped as a household story, across dynasties, not for its literal contents but for its more abstract figurative and symbolic meanings. Of interest to the interpreting historians is that this interpreting episode has been unusually elevated to an ideology or a rhetoric as a way to serve purposes entirely detached from inter-lingual communication. For millennia, this interpreting image was used to connote auspiciousness, to trumpet China’s benevolent governance and superior civilization, and to champion specific political philosophies.

**The Difficulties in Chinese Medicine Translation**

Sarah /Xuan Luo (Heilind Asia Pacific [HK] Ltd.)

**Abstract**

American swimmer Michael Phelps brought home yet another Olympic gold medal, but the world’s attention has been focused on the mysterious red, bruise marks on his body. Chinese people were happy that the cupping therapy becoming a trend not only in China but also the English-speaking countries. But how to explain “cupping therapy” to the world is a difficulty, does it means use cups to do a treatment? No, but this explanation is not incorrect. Chinese medicine was developed for thousands of years; it is quite different from the western medicine, although the Chinese medicine becomes more and more popular in recent century, the misunderstandings and mistranslations of Chinese medical knowledge make western people at sea.

The difficulty in Chinese medical translations lies in medical science principles, medical terminologies, diagnostic modality, and drug names. The medical science principles between Chinese and western are quite different; generally speaking, Chinese medicine is the accumulation of experience while the western medicine is a type of chemistry. Talking about the terminological problem, study shows the differences in
terminologies doesn’t come out by chance, it is due to the differences of Chinese and western medical developments. For the drug names, western medicines are directly named as the chemicals which are the pharmaceutical ingredients so that the drug names are clear and obvious to understand. The Chinese drug names are herb names which are not easy to imagine what the medicine exactly is and what the function of it.

Since translation occupies very important position in medicine exchange, writers wishing to present and analyze the difficulties in translation of Chinese medicine. In conclusion that an authentic version of Chinese medical knowledge should be made available to Westerners. Orientation in the translation is influenced by translation theories, historical linguistics, and cross-cultural transmission of knowledge.

Higuchi Ichiyō in modern Japanese and European dress:
Modern Japanese versions (gendai goyaku) of Ichiyō’s stories and their relationship with English, Spanish and Catalan translations’
Paula Martínez-Sirés
(Waseda University, Japan: Paula.martinez.sires@gmail.com)

Abstract
This presentation will examine gendai goyaku (現代語訳) (modern Japanese versions of Classical Japanese works) from the viewpoint of Translation Studies by focusing on the works of Japanese Meiji author Higuchi Ichiyō (1872-1896). It aims to determine the methodology Japanese authors (turned into adaptors or translators) use to version Ichiyō’s works into gendai goyaku and to determine whether the importance of choosing a certain Japanese author to make a new gendai goyaku matters in terms of reception. Moreover, it wants to take a look at how the versions of gendai goyaku (re)create the other (in this case, Meiji period Japan) into the Source Text (ST).

The purpose of this presentation is: (1) to place the technique/method of gendai goyaku within the frame of Translation Studies and Japanese Translation Studies in order to bridge the gap that currently exists within this particular area of knowledge; (2) to discuss the relation between the (re)creation of the other in a gendai goyaku version by looking at the role of a certain Japanese author/translator as an important—or even vital—paratextual element and to determine the influence of their ‘author status’ in the reception of their translated works; (3) to make a case about the peculiar implications that arise from having an original work and a modern version of the same work when translating it into foreign languages (English, Spanish and Catalan), and the effects that this may create in the Target Text (TT). The last question this presentation asks is (4) what are the implications that come from translating a Japanese Classical work based not only on the original, but also on the existing modern versions, in relation to the creation or reshaping of the other in a foreign culture.

The methodology will heavily rely on qualitative research and content analysis. A corpus consisting of prefaces and translator’s notes of gendai goyaku versions of Japanese Classics will be created in order to better grasp what does gendai goyaku mean to different authors, as well as to establish whether that meaning diverges according to each author.
Montage of Conflict and Trauma: Partition Literature and Translation
Hina Nandrajog (Vivekananda College, University of Delhi, Delhi, India)

Abstract
The birth of India and Pakistan as independent, sovereign countries in 1947, feted as a bloodless revolution against British imperialism under the aegis of Mahatma Gandhi, offered one of the bloodiest collateral ever. One million are believed to have been killed in religious violence and ten million displaced from their homeland; and an even larger number carry the physical and psychological scars of those times. Official record consigned this to the footnotes of history; and this vast chasm was filled mostly by literature that bore testimony to the horrors of partition by retrieving isolated subaltern voices.

Literature offered the distance to examine the trauma and writers tried to make sense of the events by attempting to reaffirm moral and ethical values in a world they had seen go ‘mad’ through characters who serve as beacons of humanity. Through a study of select Urdu, Hindi, Punjabi and English fiction, the paper examines how writers and translators engaged with the internecine conflict that traumatised not just the generation that witnessed it but successive generations as well. Trauma theory recognises that the inequities of the present inevitably impinge upon the representation of the past and memories do not simply record the past but offer a response to one’s present hopes. Similarly, even in post-independent India, identity politics made it an imperative that voices promoting unity and harmony be highlighted. Translation has made partition literature in different languages available as a multivocal resource to delve into. The paper explores if translation has helped to work through traumatic memory in the case of partition violence, enabling the healing of the psychic wound. Amitav Ghosh says about his experience of the 1984 riots that his memory was ‘overwhelmingly and memorably of the resistance to it’, and it is through translation that such voices are retrieved to strengthen the community and the ideals of humanity. Translation of partition literature demonstrates the presence of a subterranean, collective voice which offers affirmative values as alternatives in a world moving insidiously towards bigotry and intolerance.

On finding a new definition of Indirect Translation
Nguyen Tam Thanh (Kobe University, Japan: kokorovn99@yahoo.co.jp)

Abstract
The main criticism leveled at Indirect Translation (ITr) or Relay Translation, especially in the case of literary texts, is that the quality of the translated work is decreased or degraded as compared with Direct Translation (DTr). The standard line of thought is that ITr should only be applied when DTr is impossible for a given set of circumstances. In this era of globalization, with the concurrent exponential increase in linguistic and cultural exchange, the thought was that ITr would die out. However, these days, when knowing two or three languages is not a rare capability, ITr still exists, playing the role of translating and exchanging between cultures and countries. In fact, ITr is still used by multilingual translators to translate novels, scientific books, and other texts in
translating a source text (ST) in peripheral language from one language of primary fluency to another. Thus, first ITr is a conscious act carried out by translators or publishing agents, etc. with a specific purpose in mind. Next, let us suppose that as a side effect of the ITr process, the method by which two or more texts, a ST and one or more mediating texts (MT), are used to translate the ST into a target text (TT), we are able to achieve newfound understanding between various cultures and languages. In other words, ITr has the potential to function as a helpful tool for intercultural communication. In other words, ITr should be considered as a method that helps enlarge the possibilities of translation. Coming from the perspective that views ITr through the lens of enhanced cross-cultural dialogue and understanding (between ST, MT, and TT), in this presentation, my goal is to suggest a brand new definition of ITr and then set about proving it.

**Cultural diplomacy and outward translation of Chinese literature in the early years of the PRC (1949-1966)**

Xiuhua Ni (Guangzhou University: nxhua@hotmail.com)

**Abstract**

The paper aims to explore the Chinese government’s proactive efforts to use outward translation, especially that of Chinese literature, as a vehicle for cultural diplomacy in the first seventeen years of the PRC (1949-1966). The focus is on the strategic role the government assigned to the English translation of Chinese literature in attempt to assert the (inter)national identity. Specifically, it addresses the Foreign Languages Press as the only state-sponsored institution engaging in the outward translation of Chinese works including Chinese literature, the close tie and interaction between outwards translation and China’s foreign policies and cultural diplomacy. The aim of the paper is twofold. Firstly, to reveal the often-neglected translation scenario from the perspective of cultural diplomacy in the formative years of the PRC. Secondly, to reflect on DTS to better integrate into TS the translation practice initiated by the ST society, especially by the “minor” culture.

**Culture is in the eye of the translator:**

**Translation of allusions in Thailand between1960 and 2015**

Rangsima Ninrat (University of Surrey: r.ninrat@surrey.ac.uk)

**Abstract**

Among a wide variety of culture-specific elements (CSEs), allusions pose particular challenges that translators as mediators between cultures cannot avoid. Messages conveyed by allusions are mostly implicit and require good knowledge about the source-language culture to be understood. But does this knowledge change over time? The present study aims to investigate the translation of allusion in English crime fiction translated into Thai between 1960 and 2015. The research concentrates on how different periods of time affect translators’ perception and understanding of allusions in source texts, as well the strategies they employ to translate allusions.
The methodology draws on a tri-dimensional system of classification of allusions based on Killirov’s (2004) classification of allusions according to sources of referents and Leppihamle’s (1997) classification of allusions according to forms of referents and their modifications, and on an adaptation of Ruokonen’s (2010) work on the interpretive possibilities of allusions. English crime fictions translated into Thai from different periods of time between 1960 and 2015 will be analysed using the proposed methodology as part of my PhD research. The preliminary results based on the analysis of 3 translations from different periods will be presented. Apart from the description of different strategies of translation prevailed in different periods of time, relationships between periods of time and translators’ perception and understanding of allusion will be thoroughly explored. Additionally, according to the results, the existence of norms and other factors that dominate the translation of allusion in Thai context during different periods of time will be explained. Lastly, the study hopes to help improve knowledge about the evolution of translation and the influence of culture in translation and increase awareness of the use of particular strategies for dealing with allusion in translation.

A Postmodern Study of Translator’s (In)visibility
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Abstract
Asymmetry of power relations causes mediation between languages and cultures to take the form of acculturation, Venuti believes. To adopt an ethical stance which tends to favor democratic mediation, Venuti rejects the regime of fluency and transparency. He advocates foreignizing and minoritizing translation and recommends abusive fidelity to resist univocality and homogeneity. He also suggests a symptomatic approach to reading translations through which discontinuities can be highlighted. All these, Venuti claims, can render translators more visible. The present study takes a postmodern approach to translator’s mediation and visibility as discussed by Venuti and attempts to find out to what extent his views bear traces of postmodern thought. To this end, the works of a number of leading thinkers who are associated with postmodernism and their views make up the postmodern world, notably Lyotard, Boudrillard, Derrida, Cixous, Deleuze and Guattari, were examined and their postmodern claims were listed and called postmodern scenarios. Then Venuti’s views were compared with postmodern scenarios in quest of commonalities. The results of the analysis revealed that Venuti’s views on mediation are postmodern. His rejection of transparency and fluency is a postmodern view for it rejects binarism, originality, universal truth and unitary meaning. Since foreignization takes care of specificity, emphasizes heterogeneity and nurtures foreign and domestic simultaneously, it is also postmodern. His notion of abusive fidelity can be considered postmodern too for it breaks down hierarchical and binary structures and refutes homogeneity. Finally, his symptomatic reading qualifies as a postmodern approach because it shares Lyotard’s view on discontinuity.
Mountains are Reality; Rivers are Illusions:  
K.K. Rao’s novels in Translation from Telugu into Russian  
Anna Ponomareva (UCL: anna.ponomareva.13@ucl.ac.uk)

Abstract  
My presentation aims to analyse three novels by K.K. Rao (1909-1980), a progressive Telugu writer, in their translation into Russian. Three novels – A Younger Brother, I Am Mrs Narsu’s Husband, The Dreams of Indian Cinema (1960s) – have been translated from Telugu into Russian by Z.N. Petrunicheva, a Russian scholar of Telugu, and published by Raduga, the biggest publishing house of world literature in translation in the former USSR, in 1986. Two sources of data are chosen to illustrate various translation procedures applied by Petrunicheva in her work. They are classified and symbolically decoded in my title by two geographical terms. These terms are borrowed from the following quotation from the text of I Am Mrs Narsu’s Husband: “Mountains are reality; rivers are illusions” (1986: 96). The first source of data is a paratext, the translator’s Preface to the novels. The second source is the translator’s footnotes. In her Preface, Petrunicheva deliberately uses particular terminology in order to describe existing similarities between the author’s literary style and Soviet literature which portrays the life of workers as their suffering and survival under the class or cast system of contemporary India. Meanwhile, the translator’s footnotes show her different attitude; Petrunicheva applies her scholarly knowledge of Telugu literature and Indian culture in order to expand and enrich the experience of her reader. Thus, my comparison will exemplify the illusory context of rivers, or the Soviet framework of social realism, a literary movement, to which, in Petrunicheva’s opinion, K.K. Rao’s work belongs. Additionally, in my presentation, the beauty of mountains, or contemporary Telugu literature, which celebrates the various facets of life of K.K. Rao’s characters, will be underlined. This presentation is part of my ongoing research on translation methods which aims to expand and exemplify the existence of other translation procedures beyond the bipolarity of domesticating and foreignizing.

Translation for Social Justice for Indians in the digital age  
Suma Priyadarshini BK (Govt Arts College, Bangalore, India)  
Sridhara Aghalaya (Independent researcher and consultant, India)

Abstract  
This paper would like to bring unique issue of social justice by translated works and draw awareness of the crucial role played by the translation. India has suffered with caste and colonial ideologies and people and translations of works of Jyotibha Phule, Savitri Phule and Ambedkar have created a momentum to counter these ideologies and bring in social justice and equality. ’Where are the professional dalits in the media?’, the English translation of a Kannada speech raised the issue of non existent representation of dalit community in the media rooms in India. This speech, was first published on Round Table India, a digital portal which has provided a platform for over 300 writers to write on dalit bahujan issues.
which does not find a balanced representation in the mainstream media. Within a month, translation appeared in English and Hindi on Round Table India English and Hindi Portal. Previously, another Kannada speech ‘Tolerance’ by Devanuru Mahadeva was translated and published on Round Table in Odiya, Hindi and Bengali within a month and is currently being translated to Marathi, Malayalam and other languages. Digital initiatives like Round Table India, Savari and Dalit Camera are using translation to address the domination of English writers and intellectuals from a certain socio-economic background and addressing the caste, class, language and gender barriers. Translation has addressed the caste and religion discrimination in housing issues, freedom of expression, privatisation of public space and equality and freedom. Social media tools have also been effectively used for these translations to reach a wider community. Translated articles on similar issues by the dalit bahujan writers have also started appearing on Economic Times and Aljazeera. Translation, combined with digital tools, is already showing signs of weakening the shackles of the existing institutions and has started a journey of social justice.

What was “World Literature” in 1910s - 1920s Japan?:
Translation Policy of Foreign Literature Anthologies
Miki Sato (Sapporo University, Japan: mikisato@sapporo-u.ac.jp)

Abstract
Anthology or collection of foreign literature in large number of volumes has been an established genre in the Japanese publishing market since the early 20th century to the present. In 1920 and 1925, the first two multivolume collections using the term ‘world literature’ in their titles were published, which could be considered a trigger for a subsequent boom of publishing translation anthologies in the late 1920s. As Damrosch discusses, literary anthologies reflect editors’ ‘attitudes both toward the past material and toward the present audience’ (Damrosch 2003: 118-120), exerting a great influence in formulating the authorised view on literature in a given culture of a given time. Also, Seruya et. al. points out that the included items in anthologies are ‘decontextualized by selection and recontextualised by structure’ (Seruya et. al. 2013: 7) in the target culture. From these points of view, anthologising ‘world literature’ in 1920s Japan could mean that it introduced a decisive view of ‘literature of the world’ and ‘the world Japanese readers should appreciate’ and also provided selected works with a new context in Japan.

However, when, why and how did Japanese publishing / literary circle start to compile and translate works of foreign literature as ‘world literature’? One clue to the question might be traced in the ‘Committee of Literature’ Japanese government established in 1911 for controlling the publication of literature. The committee determined a policy and a project of translation of foreign literature. After the committee was disbanded two years later, one private publishing house professed itself to succeed to the project, launching a couple of multivolume collections of foreign literature. This study commences with the description of the committee and discusses the publishing house’s policy about its collections by analysing paratexts, such as translators’ prefaces or advertisements of the anthologies, aiming to explore what view on ‘world literature’ was constructed and what kind of recontextualisation of those works was realised.
Ideologies and Knowledge Construction:  
Translation activity among Indian Languages  
T.S. Satyanath (University of Delhi, India: tssatyanath.du@gmail.com)

Abstract
Translation activity could be compared to a type of construction of knowledge within the print public sphere and could be broadly understood as hegemonic, counter-hegemonic and localized and ambivalent. This paper attempts to look at the scenario of translation activity in Indian languages in the area of what is commonly designated as ‘general’ in bibliographies, which subsumes general works, religion and philosophy, social sciences, linguistics and miscellaneous. Unlike literary texts, translation of general works is not a privileged area for translation and mapping such a translation activity help us to understand ideologies and conflicts working within the print public sphere. Although with the privatization of the printing press in 1835 the printing of books became a more open activity compared to the monopoly that the British government had prior to that, the translation activity created a passage for diffusion of knowledge across Indian languages. Thus translation among Indian languages becomes an interesting arena for hegemonic, counter-hegemonic and localized and coordinated mode of knowledge production. 
A database of general works from the bibliographies has been compiled and the translations among Assamese, Bengali, English, Gujarati, Hindi, Kannada, Kashmiri, Malayalam, Marathi, Oriya, Punjabi, Sanskrit, Sindhi, Tamil, Telugu and Urdu are going to be mapped within the framework of comparative studies. Within the background of the discussion, the paper aims to undertake the thematic analysis of translations activity in Indian languages focusing on spatiality and temporality of translations.

Translating Englandey Bangamahila  
Strategies of Communicating Across Cultures  
Nabanita Sengupta (Sarsuna College, affiliated to the University of Calcutta)

Abstract
Translating Englandey Bangamahila - strategies of communicating across cultures  
Krishnabhabini Das’ Englandey Bangamahila is a travelogue by a nineteenth century Bengali Hindu woman who travelled to England with her husband in 1880. The work is a diligent and engaging ethnographic study of the British culture and lifestyle keeping Bengal as her reference point. The text can be interpreted as a bold voice of dissent which can hold her own against both the foreign and the indigenous patriarchy. She speaks and argues logically, penetrating to the core of the cultures of the country of her visit as well as her motherland.   
In the postcolonial context Englandey Bangamahila assumes a place of significance as an important voice from the colonies commenting on the colonisers. She provides the alternative voice - neither looking up to the colonisers, nor demeaning them but using her own discernment to analyse the merits or demerits of their lifestyle. In the postmodernist postcolonial translation focussing on the cultural aspect as opposed to
the linguistic approach, her voice offers the heterogeneity of the subject as espoused by Homi K Bhabha. If a complete postcolonial translation is an impossibility, translating her work brings out the postcolonial politics to the forefront. Her achievement is all the more commendable due to her humble background and a complete lack of formal education. Translation of her text becomes important not just as a postcolonial project but also as one of the earliest feminist voices from a doubly marginalised community. In my paper I wish to draw attention to the way in which Krishnabhabini Das' work is informed by the postcolonial as well as gender politics and how a translation of this text brings that out for the readers belonging to other cultures. The cultural and linguistic negotiation gives rise to the contact zone which is brought out by the translation. The long hands of translation, particularly the footnotes required to explain the indigenous cultural elements or politics of race and gender therefore become a parallel text and extremely important for bring in out the proper meaning of the text.

A Comparative Study of Interpreters’ Strategic Behavior during Two English-Chinese Oral Translation Activities
Yuming Shan (Newcastle University, China)

Abstract
Sight translation, as a hybrid of written translation and oral interpretation, is widely used in both professional and pedagogic settings. On the one hand, it is much applied in public services and conference settings when written documents need to be orally translated on site. On the other hand, its potential value as an auxiliary exercise for the training of advanced interpreting skills such as simultaneous interpreting has been increasingly recognized. Due to insufficient research input on sight translation, however, little is understood about the difficulties, either language or culture related, confronting interpreters, the strategic decisions they make in response to difficulties during this translation activity, as well as the merits and drawbacks of their strategic behavior. An empirically grounded understanding of these issues is of great importance not only to the professional use of this translation service but also to the effective use of this exercise in simultaneous interpreting training. Thus, this paper explores and compares the working process of 17 graduands on a postgraduate 2 translation and interpreting programme in English-Chinese sight translation and simultaneous interpreting. From linguistic, social-cultural and psycholinguistic perspectives, I will discuss the difficulties these interpreters struggle with, their strategic response to various difficulties, and the impact of their real-time decisions on the quality of target language output and the communicative situation involved. Data are collected from controlled experiments of comparable sight translation and simultaneous interpreting tasks and stimulated retrospective interviews. The translation performance aware quantified in terms of translation difficulties and the number of performance failures resulting from one particular difficulty. The interview data are analyzed to complement the performance data so as to learn participants’ thoughts, perspectives, and the specific circumstances which elucidate their strategic behavior during the two translation activities.
The translation of American literature into Japanese and the central role it plays in the transformation of post-modern Japanese literature

Dan Shao (University of Tokyo)

My presentation consists of three parts. Part one is quantitative study in which I will examine aspects of American literature in Japanese translation, such as the authors chosen (ex. Richard Brautigan, Kurt Vonnegut etc), the position the translations held in the literary field of post-war Japan and their relations to the other layers of the same literary field. In my analysis, I will also take into consideration the issues of ideology, power differentials and socio-political relationships between languages in the specifically neocolonial, globalised-localised Japanese context.

Part two is a qualitative study in which I will examine the translation work of three ‘celebrity’ translators: Kazuko Fujimoto, Hisashi Asakura and Norio Ito. Literary translators in Japan traditionally enjoy a higher social status than in the west, and the fame of those who are considered ‘celebrity’ translators sometimes even surpass that of the authors. In my analysis, I will pay special attention to the deterritorialized language of Fujimoto, Asakura and Ito, that is, a new kind of Japanese which hovered between the boundary of old Japanese and American English, which had a revolutionary effect on the Japanese literary scene.

Part three is a theoretical discussion based on Polysystem theory. I will analyze a collection of Japanese novels written around 1980 which were recognized as having been heavily influenced by American literature. Among them are the debut work of the two Murakamis---Ryu Murakami and Haruki Murakami---who transformed the literary scene in the post 1980 era with their debut work Almost Transparent Blue(1976) and Hear the Wind Sing(1979). In doing so, I endeavor to locate the interactive relations between this collection of original creations and the influential translations of the 1970s, thus putting to the test the claim of Polysystem theory on the essential role played by literary translation in the creation of new literature.

How Images of Translation Form through Workshop Expertise:
A Text-Mining Approach

Midori Shikano (Nanzan University)

Abstract
This study uses a Text-Mining Approach to understand how the university students’ images of translation emerge and form through the course of English-Japanese translation workshop. Although translation courses have recently been offered at a number of Japanese universities, as part of their education, few studies have covered to reveal the learners’ experience or values, to date. The study is, therefore, intended to explore how images of translation form among the students through the workshop expertise and feedback. For analysis, qualitative data was obtained by administering a questionnaire of three Sentence Completion Task (SCT) questions was given to 28 university students enrolled in the translation workshop. The SCT that the respondents anonymously completed before and after the course included 1) their images of
translation, 2) the skills and abilities required for successful translation, and 3) their definition of what translation is.

The textual data of the responses were first coded and then analyzed by using text-mining software, KH Coder. The results showed that pre-workshop responses were more translator-centered and were focusing on the challenging nature of translation, whereas the post-workshop responses included multiple-perspectives entailing the author’s intention and were focusing more on the creative nature of translation. The post responses also mentioned their use of support strategies, such as using dictionaries as an aid, Googling, or collaborative discussions with their peers. To sum up, the clearer and multiple-perspective images of translation emerged in actual and authentic translation experience through the workshop.

**Asianness through the English-Greek translation paradigm**  
Maria Sidiropoulou (National and Kapodistrian University of Athens)

**Abstract**

Asia’s rapidly expanding global presence has made its growth more and more visible in socio-economic arenas and related discourses, in global settings. The study tackles circulation of translations beyond Asia to focus on representations of Asianness as manifested through mediation between English and another language, namely, how Asianness travels through English-Greek translation practice. It examines English-Greek parallel material from tourism/market advertising and press contexts to reveal internalized agendas involved in shaping Asianness across English-Greek. Mediation between Asian languages and English through translation has been assumed to reveal processes of socio-cultural value transformation registered in discourses, heightening or downplaying cultural particularity in representing Asian identities.

Findings in this study show conflicting ideologies through varying approaches to Asianness in the English-Greek paradigm, particularly with reference to socio-political value system transformations and trauma/suffering representations, as mediated through translation in real life translation contexts.

Different communities of practice, in the Greek translational context, seem to register varying aspects of perceived Asian identity in discourses, which are assumed to be immensely affecting ethical sensibilities in audiences. The study reveals the power of translation to trace political in/correctness in discourses and enhance intercultural understanding, by mediating between ideologies, towards a constructive dialogue among cultures.

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**Students' Picks: News of the Week**  
– **An Attempt to Build a Firm Basis for Interpreters**  
  Hiromi Sodekawa (Aichi Prefectural University, Japan)

**Abstract**

While language and interpreting skills are essential for professional interpreters, they are not enough. Interpreters also need to have basic general knowledge in every field,
including politics, economics, culture, science, and world affairs both in the mother tongue and the target language, regardless of what subjects are being interpreted. To help students acquire general knowledge, the author, a simultaneous interpreter between Japanese and English, as well as an associate professor of English for Intercultural Communication at a Japanese university, utilizes newspaper articles in her interpreting courses for both undergraduate and graduate level courses. Students are asked to pick two news articles once a week in Japanese and then two related English articles, focusing on the different perspectives of their news sources. They are also required to notate vocabulary and terms specific to the subject, file them as their “News of the Week”, and make a short class presentation in English. According to student surveys, this assignment is greatly appreciated. They report that it gets them in the habit of reading newspapers in both languages and it helps spark their interest in specific issues, such as Brexit or terror attacks. The author also finds students’ picking up useful expressions for both speaking and writing English. When working, interpreters cannot be either activists or representatives of any particular ideology or mediators or negotiators of conflict. More, it is said that interpreters should be machine-like converters of language. In reality, interpreters are only human, and their personal "interpretation" is inevitable, as the word "interpreter" itself implies. Interpreters therefore have to be aware of how they might be influencing a discussion. To stay more neutral, interpreters need comprehensive, overall understandings, and gaining more general knowledge can support this endeavor. Although getting students to read newspapers does not seem a direct path to training professional interpreters, this paper shows that it is quite an effective and useful tool to develop global thinking and to train would-be interpreters.

One Ethnicity, Two Ideologies: Cultural Translation within the (Ethnic) Chinese Ge Song (Lingnan University, Hong Kong: gsong1@ln.hk)

The 19th and 20th centuries saw a great number of Chinese sailing to Southeast Asia (SEA) for better commercial opportunities, which gradually renders overseas Chinese, especially the second and third generations, ideologically and culturally different from those still living in their ancestral land. Although basically the two groups of Chinese are able to speak Mandarin, they continually find one another somehow dislocated, if not mutually misunderstood, in terms of worldviews and linguistic styles. This is largely induced by the fact that they lived through very different experiences and developed different cognitive systems towards their identities and cultures. In this respect, SEA-based Chinese regard China-based Chinese as ideological other, and vice versa. As self and other interacts, cross-cultural interpretation and culture-related translation prove necessary. In this study, culture, including ideology, is foregrounded to provide a specific context of what we today call “cultural translation”. Mandarin as their shared language plays a vital role in developing a sense of affinity among them and, to a large extent, clears communicative obstacles. However, it should be noted that the same language carries at least two different systems of realities and perspectives. Therefore, Mandarin, more often than not, creates the false impression of perfectly fluid communication. Furthermore, cultural adaptation is deemed unnecessary, because either side of the
Chinese crosses geographical border only to engage with their own ethnic groups, such as Chinese-Malaysians traveling to China, resulting in a non-perception of foreignness at the beginning, but cultural anxiety can be clearly felt when the interactions between the two Chinese groups go deep. Subtle alterity and cultural dislocation brought about by their interaction are closely related to translation studies specifically with regard to intercultural communication.

I argue that Mandarin is both an identity-confirmer and culture-mediator for Chinese communities in China and SEA. Cultural translation, a notion having been taken up by various disciplines so far, used to be employed to discuss issues transcending languages and cultures. However, this study, by examining two Chinese groups with shared-language yet unshared-reality, is expected to garner fruitful insights into ideological conflicts and cultural mediation.

The Journey of Ulysses to China
Huijun Sun (Shanghai International Studies University in PRC)

Abstract
The study of Ulysses’ reception and translation in China not only provides an example of actually-existing “global modernism,” but also constitutes a key site for understanding the dynamics of world literature in its historical, ideological, and political dimensions. One of the main vehicles shaping the dynamics of world literature is translation. This is particularly clear in the history of Ulysses translation in China, which can help us discern this dynamics all the more clearly. The present article traces the journey of Ulysses to mainland China, exploring how and why the Irish novel for a long span of time was ignored and rejected in the country, but finally acquired the status of a masterpiece of literature in China. In this essay, I examine the history of the Chinese translation of Ulysses in terms of André Lefevere’s discussion of patronage and poetics, paying special attention to the shaping force of political ideology, which was responsible not only for the overall neglect of the novel in mainland China before 1949, its rejection and condemnation in the Mao period, but also its achievement of legitimacy and translation, eventuating in total acceptance after 1976.

Key Words: James Joyce; Ulysses; Chinese translation; ideology; politics; patronage; poetics

Quotation as a Form of Translation in News Narrative Construction
Seung-Eun Sung (Hankuk University of Foreign Studies, Korea)
Hyeseung Lee (University of Suwon, Korea)

The purpose of this paper is to explore how Korean journalists use foreign news in order to construct narratives. Newspaper articles are seen here as the result of narrative construction rather than as objective representations of facts. Quotations from foreign press sources are used to help construct narratives through recontextualization in Korean newspaper articles as a form of translation. In South Korea, the deployment of the U.S. Terminal High Altitude Area Defense (THAAD) missile defense system has recently been an acutely controversial issue. Arguments
about THAAD in Korean newspapers often cite foreign press sources to support and to persuade readers. This paper looks into how Korean newspapers construct their narratives for or against THAAD deployment by using quotations from four leading English-language newspapers: the New York Times, Washington Post, the Wall Street Journal, and the Financial Times.

The research questions are: (1) What types of quotations are found in Korean articles as translations from English? (2) In such quotations used in Korean articles, what changes have been made in terms of content vis-à-vis English? (3) How do the quotations contribute to narrative construction in the Korean texts?

To answer these questions, Korean newspaper articles regarding THAAD with quotations from the four newspapers listed above were gathered between February 2016 (when THAAD deployment in Korea was first officially discussed between Korea and the U.S.) and February 2017. The quotations were then categorized into different types. They were then analyzed in terms of content to determine whether or to what extent any changes from the original source are described, including changes in words, labeling, and reporting verbs to observe recontextualization in the Korean articles. Finally, the quotations are analyzed in terms of how they were used to construct the narratives of the Korean news.

Does interpreting between two linguistically distant languages mean brain restructuring?  A brain-imaging case study of a professional Japanese-English

Hideyuki Taura (Ritsumeikan/Essex University)

Abstract
What happens to a Japanese university student’s English proficiency and brain activation when he becomes a professional interpreter upon graduation? This was an ideal situation for an L2 learner, with everyday exposure to English combined with a high level of motivation to increase English proficiency. We started collecting data from a novice Japanese-English interpreter and tracked him for six years (from age 22 to 28). Yearly data collection was two-fold: brain activation data and linguistic data. A Verbal Fluency Task (VFT), which is often used in neurolinguistic research to tap into the language faculty of the brain (i.e. Raucher-Chene and et al., 2017; Clark and et al., 2014), was used to collect the brain imaging data through the functional Near-Infrared Spectroscopy (fNIRS) device (Shimadzu OMM-3000, a 42 channeled machine). A wordless picture book "Frog, where are you?" (Mayer, 1969) was used to elicit spontaneous oral narrative data to examine the participant’s English skills in terms of accuracy, fluency, complexity, and vocabulary.

Our preliminary analysis on the VFT data revealed that the right hemisphere of the brain was significantly more activated than Broca’s area during the L2 English VFT tasks, both of which areas were, in turn, significantly less activated when he was engaging in L1 Japanese VFT tasks. It took three years to reach this stage but once it was reached, this state remained stable for the following three years. Meanwhile, the linguistic data analyses did not show much change over the six years: (1) accuracy analyses were based on Myers-Scotton's 4-M model (2005) and the total accuracy rate ranged in a narrow scale of 98.9 and 99.6% - extremely high accuracy, (2) 12 fluency-related variables were looked at and the most important variable, that is, the average time
needed to produce a word, ranged from 70ms to 105ms with the final three years showing around 90ms — no faster, (3) five lexical variables were examined and the lexical density was between 0.43 and 0.46 except for the sixth year when it increased slightly to 0.49, and (4) all the eight story episodes were mentioned at every data collection time, which made it easy for the listener to follow the plot, though the protagonist and other characters' emotions were mentioned more often at certain sessions than the others — though with no yearly linear change.

An overall synthesis of the sub-component analyses is attempted in the presentation.

Church Interpreting as Affective Labour:
A Case Study at the Protestant Armenian Church of Gedikpaşa, Istanbul
Duygu Tekgül (Yeditepe University: duygu.tekgul@yeditepe.edu.tr)

Abstract
Affective labour “involves the production and manipulation of affect,” its products being “intangible, a feeling of ease, well-being, satisfaction, excitement or passion” (Hardt and Negri 2000: 292-93). Typically associated with care work and the hospitality industry, this framework has repercussions for community interpreting, especially church interpreting. Building on Hokkanen’s (2012) initial conceptualization of church interpreting as service, this presentation will discuss the phenomenon as affective labour, highlighting the interpreter’s active emotional involvement (cf. Roy 1993/2002). Data will be collected through ethnographic methods at a Protestant Armenian church in the Gedikpaşa district of Istanbul, serving first generation immigrants from Armenia as well as members of the Turkish-Armenian community and ethnic Turkish converts to Christianity. Two volunteer interpreters render the sermon simultaneously from Armenian into Turkish on alternating Sundays, additionally helping out members of the congregation with bilateral and on-site interpreting at other times. Interpreting here serves two purposes: to provide a transnational bridge (Hannerz 1996) and to reach out to Turkish-speaking visitors in line with the missionary and evangelizing agenda of the church. The presentation will explore the affective labour that the interpreters undertake to these ends, focusing on their strategies of emotional mirroring (Guy et al 2008: 5) during simultaneous interpreting and the wider context of community interpreting, which is an integral part of community services provided in the church.

Marketing Chemmeen: A Story of Two Translations
Sanju Thomas (Ambedkar University Delhi)

Abstract
Translation from Indian languages to English is rife with problems. The status of English in India is extremely complicated particularly because it was the language of the colonialists, and is still the language of the elite and the powerful. Historically, anti-colonial/anti-imperialist feelings have come to be identified with hostility towards English language. This complexity also comes into play during translations from Indian languages into English. The attempts to negotiate linguistic and cultural differences
invite scrutiny especially due to an extreme eagerness on the part of the translator to reach out to the English reader. Even when translation theorists put forward the importance of foreignising a text, the idea of untranslatability itself is challenged nowadays. It is observed that in different times what a translator finds untranslatable depends on her own skill with the languages that she deals with. Her strategies are considered to be deliberate choices and thus, a pointer to her own politics of language and culture. The paper proposes to look at these issues closely through a comparative study of two English translations of the Malayalam novel Chemmeen (1956). The novel narrates the tragic love story of a Hindu fisherwoman and a small-time Muslim merchant. Written by Thakazhi, the renowned Malayalam writer who pioneered social realism in Malayalam literature, the novel was translated into English by Narayana Menon in 1962. The translation went on to figure in The New York Bestseller List. Menon’s translation was later criticized for catering to the western taste through omission and editing of the source text. The novel was re-translated in 2011 by the well known Indian English writer Anita Nair. The translation does not have any omissions, but would that mean that her translation is more “authentic”? How does her stature as an Indian English writer shape her translation? The two translations that came out in a gap of over forty years clearly also lend themselves to a study of how the use of English language has changed over the years and if Indians indeed have been able to appropriate the colonial master’s language as their own. The paper will also look into the context of both the translation activities, and the background of the translators to analyse how these have affected their translation strategies.

A diachronic corpus of Chinese patent texts: An example of current and historical translation of Chinese official documents
Yvonne Tsai (National Taiwan University)

Abstract
Corpus-based approaches to the study of language and the building of a corpus are increasing at unprecedented rate in recent years. The majority of the corpus was compiled from newspaper articles or by combining literatures with non-literatures. Corpus in specialized fields is mostly related to legal language, with very few monolingual or parallel corpuses in the technical field, not to mention diachronic corpus. The building of a corpus and corpus-based studies facilitates terminologists, translators, researchers, and teachers in specialized English a basis in their analysis and interpretation of specialized terminologies. Diachronic corpus helps us understand the development of language and explores the changes and uses of specialized language in a specific field, in order to provide terminologists and translators a reference when defining specific terms. The proposed study intends to build a diachronic corpus of Chinese patent claims and a Chinese-English parallel corpus in patent abstracts to explore the linguistic features of patent language, the development and variations of patent language, and patent translation features. With the diachronic corpus of Chinese patent claims as a reference corpus, the Chinese-English parallel corpus in patent abstracts can be compared to understand language variations in patent texts before and after translation, explore the relationship between translation and the original text as well as the development of patent language, and analyze possible
influences of translations to the original text. Patent is a strong indicator of the economic power of a country. The authentic material collected in the patent corpus provides representative research data, which in turn, increases our understanding to the language of patents.

The Rise of Detective Fiction in Japan: Shinseinen and Morishita Uson
Akiko Uchiyama (University of Queensland)

Abstract
It is known that Japanese translations of Western literature played an important role in the development of modern Japanese literature in Meiji Japan (1868–1912). Literary genres such as children’s literature and detective fiction also developed through the influence of Western works. My presentation broadly studies the importance of translation in the Japanese literary system and in the development of the detective fiction genre in Japan. It focuses on the magazine Shinseinen and the work of its first editor-in-chief Morishita Uson (1890–1965). Shinseinen was published between 1920 and 1950, and is generally viewed as an entertainment magazine that featured detective fiction—Western works in translation as well as original works in Japanese. It is notable that the famed mystery writer Edogawa Ranpo (1894–1965) made his debut with the short story ‘Nisen dōka’ (Two-sen Copper Coin) that was published in the magazine in 1923 when Morishta was editor-in-chief. Shinseinen has attracted growing scholarly attention in recent years for its intellectual and literary quality, and my argument is that Morishita’s groundwork contributed to the magazine’s literary exploration. I will examine how he introduced Western detective stories to the reader, including his views of the genre and his selection of works to be translated, and how his work was linked to the development of the genre in the Japanese context. I will argue that this development in the magazine was instrumental in its literary significance.

Strategies of Censorship in Children’s Stories in Iranian Sociocultural Context
Khatereh Vahabzadeh (Allameh Tabataba’i University, Iran: khatereh.vahabzadeh86@gmail.com)

Abstract
Censorship is a form of manipulative rewriting of discourse by one agent or structure over another agent or structure, aiming at filtering the stream of information from one source to another. Censorship has an important role in the translation of children’s literature.
The present research aimed to find answers two questions: 1) what are the censorship strategies adopted in English-Persian translation of children’s stories in Iranian sociocultural context? 2) In what domain—moral, religious, political, and military—has these censorship strategies been mostly applied? To this end, a corpus comprising 25 stories (which are translated and published in Iran) for children plus their Persian translations was compiled. Next the corpus was studied utilizing Toury’s norms and Dukate’s typology of manipulation in translation. Then all the 25 books and their
Persian translations were compared and contrasted. The results indicated that the most frequently-censored domain in pictures and text chunks of these stories was religious. It seems that sensitivity to norms’ types mostly concentrates on the religious issues.

**Translating Memory and Experience: A Case Study of Fishermen Narratives Along the Coastal Belt of Alleppey, Kerala, India.**

Renu Elza Varkey (University of Hyderabad, India: elza.renu@gmail.com)

**Abstract**

Keywords: Memory, Experience, Translation, Society, Culture, Fishermen Narratives. This paper is a part of the ongoing PhD project which I have taken up under the broad title, “Fishermen Narratives and Translation Along the Coastal Belt of Kerala”. The work focusses on how the day to day lives and beliefs of the fisher folk have shaped into what it is now, tracing back to the unwritten history they have been carrying along with generations, through collective memories and icons based on their experiences, from a literary point of view. This paper in particular is written based on the pilot study carried out in Aleppey, a major coastal district of Kerala, a Southern State in India. The research questions that led to this study had arisen while reading the famous Malayalam novel, “Chemmeen” by Thakazhi Shivasankara Pillai, based on a coastal region. The query about the existence of certain myths, especially those concerning the chastity of women, as highlighted and overtly emphasised in the novel was one among them. This paper is a prima facie enquiry on the topic, which would lead to the forthcoming bigger phase of the project. Based on conversations with the older generation of fishermen, I have tried to put forward some observations through the wider lens of translation.

**A Delezuean-Guattarian Approach of “Becoming” to Translation**

-- A Case Study of the Translations of Helen Keller’s The Story of My Life in China

John/Qiong, WANG

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**Abstract**

The philosophy of ‘Becoming’, developed by the postmodern French philosophers Gilles Deleuze and Félix Guattari, encompasses three core concepts: ‘de/reterritorialisation’, ‘rhizome’ and ‘difference and repetition’. This thesis attempts to apply these concepts to translation studies by developing an approach which both advocates the dynamic process of translation and the production of differentiated translations that emerge from the process of ‘becoming’. Traditional descriptive translation studies proceeds from abstract macro-sociocultural concepts and a belief in the static, singular and structuralist equivalent relationship between the source and target texts. It seeks to conceptualize the production of a target text by presupposing that it will ultimately in some way match these concepts. Deleuze and Guattari’s philosophy of ‘becoming’, in contrast, begins with a completely different paradigm. Instead of starting with abstraction, it starts from empirical data, from which it seeks
to extract patterns and concepts. It regards translating as a dynamic, ‘rhizomatic’
process in which the translator generates and establishes new textual connections out
of an engagement with the pragmatic world. The encountering, collision and transformation of the heterogeneous linguistic-cultural elements invoke multiple possibilities of linkages and ‘assemblages’. Within this random and dynamic mechanism, meaning is revived through repetition and in turn gives rise to an immanently ‘becoming-different’ translated product.

This thesis aims to offer a different perspective from traditional translation theories.
Adopting a theoretical framework that incorporates the philosophy of ‘becoming’ and contemporary (autobiographical) narrative theories, it seeks to explain the ‘becoming’ of multiple translated versions of autobiographical narrative texts. Through a ‘rhizoanalysis’ of the case Helen Keller’s autobiography The Story of My Life and its three translated versions, the research presents a model of analysis comprising the examination of translation shifts on the micro level of the text and the designation of these shifts in terms of their relation to macro-level conditions (including translatorial somatic intervention, sociocultural conditioning and reception by the target readers). Three major conclusions are drawn from the research: 1) translating is found to be a textual de/reterritorialising process of becoming; 2) the translating of an autobiographical text is a process of repetition of the narration that results in the generation of a ‘becoming-different’ target product; and 3) textual equivalence in transnarration is necessarily a rhizomatic type of equivalence governed by the local mapping of a multiplicity of forces through the transnarration process.

Jesuits’ Theological Interpretation of Yi 夷, Xi 希, Wei 微
—Dao’s Advocates or Catholic Cultural Mediators?
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Abstract
In the Early Qing Dynasty (16-17th century) in China, the Jesuit Figurists were
dedicated to their proselytization of Christianity in China by the means of
reinterpretating the Chinese classics. Though the Jesuit Figurists did not specify that they
were Daoists, they were strong advocates of Dao. They identified Dao with God; the
number Three related with Dao was also associated repeatedly with the Holy Trinity.
The manuscript with the shelf mark no. Chinois 9247 stored in Bibliothèque nationale
de France, Notes Critiques pour Entrer dans L’intelligence de L’易 King 經 (Critical
Notes to Enter the Intelligence of the Yijing), written by Prémare, included a detailed
explanation of several hexagrams. In addition to their exhaustive studies on the Yijing
(the Book of Changes), they also proposed innovative views on Dao de jing. Prémare
re-interpreted Yi 夷, Xi 希, Wei 微 in Chapter 14 of Dao de jing and regarded these
three characters as another representation of God’s name, Jehovah (YHWH in Hebrew).
The manuscript with the shelf mark no. Borg. Cin. 371 stored in the Biblioteca
Apostolica Vaticana by Jean-François Fouquet 傅聖澤 (1663–1739), was about how
the Jesuit Figurists used the concept of “Dao” to explain how to revere God. These
Jesuit Figurists were never alone: their predecessor, Athanasius Kircher, elaborated on
Sanqing daozu 三清道祖 (Three Pure Ones, the three highest gods in Daoism) in his
work, China Illustrata, while their next-generation missionary-translators followed their interests in pursuing more mystical elements in Daoism, such as Kongfu and meditation. The Jesuit Figurists’s enthusiasm in Dao and Daoism was never a fad or a temporary phenomenon. These precious manuscripts might lead to a more in-depth research about how the Jesuit Figurists interpreted their own Dao and differentiated it from the traditional school of Daoism in China. This paper will also investigate the genealogy of these missionary-translators about how they balanced their roles as Dao’s advocates and Catholic cultural mediators.

Translation Space and Translators’ Choices from the Perspective of Confucian Ethics

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Abstract

In Confucian ethics there are three important concepts: shuzhong (恕忠), wulun (五伦) and junzi (君子). Shu asks a person not to effect on others what s/he does not desire, constituting the omissive side of ethics; zhong requires one to help others establish if s/he wants to establish him/herself, forming the commissive side of ethics. With wulun any pair of humans is bound to be mutually other-regarding in their behaviour. A Junzi is an exemplary person who will not be a utensil or fixed in a post (junzi bu qi 君子不器), but rather one who, by self-cultivating, will try to run the home, govern the state and bring peace to world/tianxia, regardless of any difficulties or constraints. When such concepts are applied to translation, it can be seen clearly that translation space is immediately opened and translators have more than one choice in their translation undertaking.

First, translation cannot be limited to just the traditional linguistic transfer where faithfulness or equivalence is the sole key word. With shu, a translator will not take up any translation if s/he is not up to the job for s/he will not see harm done to the client or the author or the ST. With zhong a translator will try his/her uttermost to meet the needs of the client or publisher. Second, with wulun, a translator will not just focus on his/her rights or remuneration but rather on his/her obligation to produce a satisfactory translation as agreed upon with other potential parties. And third, with junzi, a translator will try to develop a junzi-like mindset, able to judge for him/herself what goals to pursue, rather than controlled or constrained by other possibly more powerful patrons. Meanwhile, his/her decisions and choices will not be subjected to only the interests of a small circle but maybe a larger community because a junzi’s goal can be as high as bringing peace to world. As such, the seemingly thorny issue of whether to seek ‘equivalence’ or exercise manipulation in his/her translation will be easily solved.

A Plurilingual Tapestry:

Weaving Modern Chinese Language in Contemporary Japanese Fiction

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Abstract
The incorporation of classical Chinese in Japanese prose is neither new nor unusual, dating back to the first writings in Kojiki and Nihon shoki when the Chinese script was woven into the very fabric of the Japanese language. In recent years, cross-border writers such as Yang Yi, Hideo Levy, and Yokoyama Yūta have ingeniously incorporated modern Chinese (written, spoken, and dialect) in the form of translation, adaptation, parody, and word play into their Japanese writing, creating a plurilingual Japanese prose that expands the possibility of weaving modern Chinese expressions creatively in the tapestry of Japanese fiction, and blurring the boundary between the two languages in subtle hues and humorous gradations, despite the radical difference inherent in the linguistic structure of the two languages. This paper will focus on the creative strategy in Yokoyama Yūta’s Wagahai wa neko ni naru (I Become a Cat, 2014), a parody of Sōseki’s innovative and idiosyncratic use of Chinese expressions in Meiji prose, with comparison to the linguistic strategies in works such as Yang Yi’s Kingyo seikatsu (The Life of Goldfish, 2009) and Hideo Levy’s Kari no mizu (Fake Water, 2008). How do plurilingual strategies change the landscape of contemporary Japanese literature? How do they contribute to the definition of cross-border literature? In what ways does the hybrid Chinese-Japanese prose intersect with loan words in other languages embedded in Japanese? Who are the intended readers? Are readers required to perform a certain degree of simultaneous translation while reading? Does the plurilingual nature of contemporary texts ironically make the new literature untranslatable and thus inaccessible to readers outside Japan? These are some of the questions that this paper will explore in an attempt to map out the significance and future of such writing strategies.

Domesticating The Vagina Monologues in China: A Gender Perspective
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Abstract
The issue of performability and the degree of cultural adaptation are regarded as two important variables in drama translation (Marco 2002: 55). This essay concerns the latter, discussing the phenomena of domestication in the Chinese translation of The Vagina Monologues (TVM) for stage at Fudan University (Fudan translation hereafter), with a special interest in gender issues. Although the literature on drama translation has grown significantly in the past decades (e.g. Upton 2000, Espasa 2001, Walton 2006, Graham-Jones 2007, Meng 2012, Chen 2015, cf. Marco 2002: 55), theatre texts are still less studied than any other text type in translation studies (cf. Bassnett 1998, Xu and Cui 2011). In China, scholarly attention is often paid to a few classics, such as Shakespeare’s plays (e.g. Wang and Li 2016) and Lao She’s Cha Guan [Teahouse] (e.g. Wang and Tang 2014) and to the issue of performability (e.g. Ma 2004, Xu and Cui 2011). Little attention has been paid to Chinese translation of TVM and to gender issues in drama translation (cf. Yu 2015).

TVM is a radical feminist play produced by Eve Ensler on the female body and sexuality. First published in 1998, it was revised into a V-Day version in 2001 for the V-Day
Movement, a global activist movement to stop violence against women. In order to widen the availability, Ensler allows staging for non-commercial purposes and some limited changes to suit local conditions, but its title must remain the same. The Chinese version of TVM debuted at Fudan University in 2004. This is arguably the first campus production in China and the only one that has been carried on as an annual event at universities of China. Fudan translation has a distinctive feature of domestication, with a strong emphasis on gender. TVM is a play about women, with a few sections on lesbianism. However, Fudan translation contains broader gender issues, paying much attention to gender minorities (i.e. LGBT). This study will demonstrate what underlie the domestication and gender emphasis. It will present a very different case of drama translation than what have been discussed in Western translation studies.

**Interpreters’ Agency and Mediatory Role in the mid-19th Century China**

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**Abstract**

In the 1840s and 1850s, interpreters as a group were found increasingly indispensable by the mandarins in dealing with the mounting Sino-British interactions. In such a situation, some bilingual people called linguists seized the opportunity and assumed the important task of diplomatic negotiations. Although these interpreters as a whole lacked high professional quality and language proficiency, they did promote the Sino-British interplays in that they contributed substantially to mediating between the two parties.

Notably, these interpreters functioned not only as language mediators between Chinese and English, but also as cultural mediators between Chinese and British cultures and ideologies. With the two parties’ specific intentions at their fingertips, they were able to mitigate the Sino-British tensions effectively in certain negotiations by constantly changing their stances between the two parties. Bao Peng (1792-?), a well-known interpreter at that time, is a case in point.

Bao Peng’s role as messenger or communicator between the two countries afforded him sound knowledge on the general ideology of the mandarins and the real needs as well as purposes of the British. And as an interpreter, he intended to mediate to dilute the tensions and create a cordial situation in which the British would be deferential to the mandarin, the mandarins could conditionally agree to the British’s terms, and the British would not resort to armed provocation and possibly all conflicts could be settled peacefully. By doing so, Bao Peng could possibly curry favor with his superiors because what they wanted to see was just that the British ultimately became obedient and conforming.

The interpreters in conflict situations will usually not take one side or the other; instead they will become a mediating agency between the two confronting parties. Perhaps the nature of complexity and instability of war and conflict situations breaks the previous norms of interpreting activities, hence interpreters oftentimes adopt a centralized strategy, or rather, a pendulum-like attitude between the two different ideologies, instead of the usually faithful interpreting strategy. In so doing, they could gradually and effectively create a peaceful situation which benefits themselves.
**Equivalence where there is none: Tracing the footprints of the western jargon “Discourse”**
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**Abstract**
This talk presents findings of a critical examination of the introduction of “discourse” into China, looking into its known Chinese interpretations, including the “is” (话语, a new coinage), the “was” (语篇, a largely superseded rendition, an assimilation), the “could-be” (other options of transliteration-, assimilation- and Japanese-based renditions) and what this author regards as the “should-be” (说力, a new coinage). On the basis of the examination, the author discusses how Western critical concepts travel into China, how different translation options massage their meanings, and what translation strategy should best be employed to facilitate the conceptual traffic between the West and China. Additionally, the author also reveals a well-hidden Japanese gene in a majority of Chinese cultural concepts, explains why Chinese translation has lost the concept war, and recommends an informed strategy for translating Western critical cultural concepts into Chinese.

**Investigating the Tibetan-Uighur Translators during the 9-15th Century:**
**Emergence, Popularity and Its Cultural Background**
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**Abstract**
During the 9-15th Century in Chinese history, there emerges a lot of prestigious Uighur translators engaging mainly in Tibetan translations. The author observes this fact and investigates the cause of the emergence of those prestigious Uighur translators who, according to the “routine” of the translation history in ancient China, should have been obscured and humble instead. The paper finds there’s a strong link between the historical background and the emergence of those prestigious Uighur translators. To be more concrete, the emergence and the popularity of the Uighur translators at this historical stage have a lot to do with the popularity of Tibetan Buddhism in Mongol Empire and Yuan Dynasty during the 9-15th Century, when most Mongolian nobles believed in Tibetan Buddhism. In order to facilitate a smoother communication between the Mongolian noble disciples and the Tibetan Buddhist monks, a number of Uighur intellectuals, highly trusted with mastery of Mongolian language, began to learn Tibetan language and Tibetan Buddhism. It is in the historical-cultural background that many high-ranked Uighur intellectuals unanimously became the translators and/or interpreters between Mongolian noble disciples and the Tibetan Buddhist monks. Many of the high-ranked Uighur translators and interpreters were converted into Buddhists themselves and had important contributions on the popularity of Tibetan Buddhism in Mongol Empire and Yuan Dynasty during the 9-15th Century. The most prestigious Uighur translators include the famous Uighur Buddhist monks at that time, such as Anzang, Jialunadasi, Aluhuisali (Jialunadasi’s son), Shelanlan, Bilinashili, etc.
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