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Next Issue

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Vicarious Traumatisation and Vicarious Posttraumatic Growth among Mental Health Interpreters

Alda Gomez

1. Introduction

This article studies how mental health interpreters are, both positively and negatively, affected by their work with trauma survivors. It is part of a larger body of research carried out for the completion of my MA in Psychotherapy at the Dublin Business School (Gomez 2012). A qualitative study was employed to explore the potential vicarious traumatisation (VT) and vicarious posttraumatic growth (VPTG) experienced by interpreters working in psychotherapy with refugees and asylum seekers. Six interpreters working in the same centre were interviewed. They reported being aware of being negatively impacted by their work, but stated that the benefits of their experience outweigh the emotional burden. The need to handle intense emotions during the sessions was found challenging and some of them reported intrusive thoughts after working hours. Additional stressors relating to a lack of role clarity and interpreting skills were identified. Interpreters mentioned that they have access to adequate training, support systems and self-care strategies, which seem to contribute to their overall positive experience. Growth experienced by interpreters was varied, including existential questioning, a life purpose and better relationships with those around them.

2. Literature Review

2.1. Mental health interpreting with refugees and asylum seekers

Refugees and asylum seekers are very vulnerable as a result not only of their traumatic past, but also from the multiple losses that may have been endured during their escape and their experience of the asylum process. In Ireland, the asylum process is one of the most restrictive in Europe with just 1.6%

of applicants being successful in 2010 compared to an EU average of 24% (Browne 2012). The losses can include, among others, loss of social connections, profession, culture, personal possessions and sometimes a common language (Aroche & Coello 2004; Miller, Martell et al. 2005; Tribe & Raval 2003; Zimányi 2009).

Mental health interpreting is part of community interpreting and shares some of its characteristics (Zimányi 2009: 27). In mental health interpreting, two different types of stressors are anticipated: those associated with the interpreting skills and those associated with the emotional impact of the sessions. Due to the subjectivity of the exchanges among participants, mental health interpreting is often considered one of the most ambiguous areas of interpreting (Tribe & Raval 2003: 79). In Ireland, community interpreters are often untrained, and mental health interpreters seem to acquire the necessary expertise during their work. They are often unfamiliar with the psychotherapy terminology and setting, and unaware of ethical issues that may arise in this area (Zimányi 2009: 6).

In psychotherapy, both interpreters and therapists need to create an environment of trust, based on their professional and personal understanding and respect of each other's professions. In the literature, the presence of an interpreter in psychotherapy is a topic of debate between those who advocate for a more neutral, machine-like type of interpreter who aims to become invisible (the 'black box model'), and those who see the interpreter as an integral part of the therapeutic relationship, usually asked to carry out other tasks than that of interpreting (the 'relational model') (Boyle 2010; Brune et al. 2011; Miller et al. 2005; Splevins et al. 2010). In the opinion of Krisztina Zimányi (2009: 233), while a good relationship seems to be necessary between the three members of the triad, it is important that an interpreter does not confuse their role with that of a cultural mediator or a co-counsellor.

2.2. Vicarious traumatisation and vicarious posttraumatic growth

In the last decade, a growing interest in both the positive and the negative impact of trauma work in therapy settings has emerged. The negative impact

on the trauma worker is referred to by most authors as 'vicarious traumatisation'. McCann & Pearlman (1990: 133) defined VT as the "profound psychological effects that persons who work with victims may experience, effects that can be disruptive and painful for the helper and can persist for months or years after working with traumatised persons." Because of the traumatic nature of the stories usually told by refugees and asylum seekers and because of their lack of specific training in mental health, interpreters working in psychotherapy can become traumatised and can develop symptoms similar to those experienced by trauma survivors (Boyle 2010; Tribe & Raval 2003; Valero-Garcés 2006; Zimányi 2009 & n.d.).

Yet they can also grow as a result of their trauma work, experiencing changes in their lives similar to those experienced by trauma survivors. VPTG generally refers to the transformation resulting in growth experienced by those individuals who are in close contact with trauma survivors, including trauma workers. Posttraumatic growth refers to a change happening in people and it implies a transformation (Tedeschi & Calhoun 2004: 4). While trauma results from the split created between the pre-trauma and post-trauma worldview, growth is considered the ability of an individual to come to terms with this split and rebuild their world in a meaningful way (Splevins et al. 2010: 1706). It is assumed that bearing witness to this process may trigger similar distress followed by similar growth among trauma workers, including interpreters. Research on VT and VPTG among interpreters is practically non-existent. Splevins et al. (2010: 1706) acknowledge that despite the lack of evidence in this area, related literature on the field suggests that interpreters are both negatively and positively impacted as a result of trauma work.

2.3. Factors related to the impact of working in psychotherapy

Feeling unease about the material, sharing their client's anxiety, feeling powerless at not being able to remove pain, getting upset during the session, having problems respecting boundaries and maintaining neutrality, or even becoming too enmeshed with clients are aspects of the emotional impact often reported by interpreters working with traumatised clients (Boyle 2010; Holmgren et al. 2003; Splevins et al. 2010; Tribe & Raval 2003; Valero-

Garcés 2006; Zimányi 2009). This impact is also felt after working hours by some interpreters.

Most studies and articles emphasise the need for training, supervision and support for interpreters in order to prevent VT (Bot & Wadensjö 2004; Boyle 2010; Holgrem et al. 2003; Miller et al. 2005; Splevins et al. 2010; Tribe & Raval 2003; Valero-Garcés 2006; Zimányi 2009 & n.d.). Training includes familiarisation with terminology in mental health issues and in the needs of mental health professionals, such as self-care, supervision and support. Supervision and support include support groups within the working environment, counselling services, peer support systems and social networks. Interpreters also find individual coping strategies to become survivors and grow. Physical activities, turning to religion, finding meaning in the job, talking to friends or relatives and a sense of humour are some of the strategies mentioned in the literature (Holgrem et al. 2003; Miller et al. 2005; Splevins et al. 2010; Valero-Garcés 2006; Zimányi 2009 & n.d.).

Research on the impact of caring on interpreters acknowledges positive aspects of the work. Splevins et al. (2010) state that interpreters experience distress as a result of their work, but it is transformed into growth, as the therapeutic work progresses. Tedeschi and Calhoun (2004: 1) suggest five major domains of posttraumatic growth among trauma survivors: increased appreciation for life in general, more meaningful interpersonal relationships, an increased sense of personal strength, changed priorities and a richer existential and spiritual life. Interpreters seem to engage in a similar growth process, with an increased value for personal relationships and a decreased interest in material goods. In their study on VPTG among interpreters, Splevins et al. (2010: 1713) concluded that additional domains apply for interpreters due to their role as witnesses of growth: the feeling that they are of value to another, giving them a sense of purpose and deeper meaning; increased desire to assert themselves and fight for justice and fairness; and admiration for human resilience and increased sense of personal vulnerability. Interpreters seem to encounter their own vulnerability with a feeling that anything can happen, which gives them a higher appreciation for every moment in their lives (Splevins et al. 2010: 1712). The inevitable distress of their working experiences seems to be coupled by a richer

appreciation of their own vulnerability and life in general.

3. Method

A qualitative research project using semi-structured interviews was selected for the study. The participants were chosen using purposive sampling. The sample consisted of six interpreters, three male and three female, all foreigners, between the ages of 34 and 45. The languages represented in the sample are Arabic, Bosnian, Croatian, Farsi, French, German, Lingala, and Serbian, with three interpreters working in more than one language into and from English. Three of the interpreters selected had been asylum seekers in the past, so they shared similar experiences to those of their clients. Three of them have a postgraduate level of education, and all of them have received some training in areas related to mental health interpreting. The participants have worked on a regular basis with refugees and asylum seekers who have experienced torture, with an average of three working hours per week, for at least two years. The participants were selected for their long experience, as it was felt that they could provide accounts of how they were impacted, but also the coping strategies they used to remain in their jobs.

The usual procedures for interviews taking place within the framework of a qualitative study were followed, including explaining the title and purpose of the research project, emphasising voluntary participation and the right to withdraw at any time. During the interview, the researcher remained as impartial as possible, listening to the interpreters' accounts, offering cues to other areas and reflecting the answers back to ensure accuracy and avoid misunderstandings. In case relevant information was missing from the interviews, a questionnaire with general questions was designed. The data was analysed using thematic analysis and four themes emerged: 1) The need to handle difficult emotions and their impact; 2) Importance of self-care, training and support; 3) Work as a source of inspiration, learning and satisfaction; and 4) Difficulties related to the role of interpreter and interpreting issues.

All the interpreters work in the same NGO, which offers psychotherapy services to refugees and asylum seekers. The researcher has also worked as

an interpreter in the same NGO for four years, and became part of the team that organised internal training courses, so some ethical considerations were identified. It was difficult to find participants who had not been trained by the researcher. During that training, the researcher strove to act more as facilitator than as a trainer. However, she was aware that her previous role as a trainer for the participants may have had an impact on the interviews. For this reason, care was taken during the entire research process to minimise such impact. Despite the challenges faced, advantages were also identified by the researcher's participation in the study. Firstly, she has the same experience as the interpreters interviewed, so she could be perceived as a colleague who understands; and secondly, she is an accredited interpreter as well as a trainee psychotherapist, which means that she is aware of the issues faced by both professions in therapeutic settings.

4. Findings

4.1. The need to handle difficult emotions and their impact

This theme arose as all the interpreters reflected on the impact of listening to traumatic stories. Four interpreters made a comment about the need to handle difficult emotions during the sessions while remaining professional. Three interpreters expressed the difficulty they faced in not showing their emotions while listening to the clients. In the words of one of them:

> INT1: every client is laughing or makes jokes, or if the client is crying, you must be like you know I suppose emotionless, so this is a very hard part.

Another one gave an example of an instance of transference in the room. The client was upset and started to address the interpreter as if she was a relative. Unaware of what was happening, the interpreter became upset during the session:

> INT3: And I couldn't handle the situation really. I was crying myself. And then I had to see one of the counsellors after for my sake.

Another interpreter felt that she was carrying the emotional impact of the words and passing it on to the therapist. Some interpreters recalled feeling the emotional load not only during the sessions, but also after working hours:

> INT1: It comes to you, to your mind, and in a way it distresses you, you know, and this is the most or one of the difficulties I have.

These interpreters seem to be aware of the impact and take precautions for self-care. Whereas one interpreter feels that having similar experiences to his clients eases the impact of the work, another feels that such experiences bring back memories and make the work more difficult:

> INT2: what they say most of them did that happen maybe to myself, so for that reason, it is not new to me, but of course it reminds me of what happened, it's difficult, but (clears his throat)

Another interpreter reports that his years of experience in the area lessen the impact of the work. He reports feeling no impact. However, most interpreters acknowledge feeling some emotional impact as a result of their work.

4.2. Importance of self-care, training and support

This theme arose as four out of six interpreters expressed their awareness of the need to prevent their work affecting them in this negative way. Their coping strategies are varied, but they all seem to agree that support, training and self-care are important. Four interpreters recognized the value of the specific training they received in their workplace. One interpreter mentions the usefulness of learning about trauma. Two of the interpreters emphasise the need to be psychologically prepared before a session. One of them expresses it like this:

> INT3: in counselling you don't know what the client is going to talk about or whatever and you need really to kind of protect yourself.

The same interpreter also expressed her wish to be further trained in the areas of self-care and support. Some interpreters mentioned being trained by therapists in practical ways of coping with stress and other self-care strategies. They find this training very useful not only for their work, but also for their everyday lives:

> INT5: Well, basically, how to manage your own stress as well. I've been learning this and then some interesting exercises and stuff.

Four interpreters defined the psychotherapists in their workplace as helpful, being open to debriefing after the sessions. Overall, they feel supported at work and approach psychotherapists when they need support. One of the participants puts it like this:

> INT6: if the session was so tense and emotional, even the therapist will ask you how do you feel about it, are you ok, you should go for a walk or so…

Two interpreters mentioned a monthly support group organised in their workplace. According to the data gathered in questionnaires, this group is considered important for three out of the five participants who responded. As per the questionnaires, these are, among others, the individual coping strategies used by most interpreters: personal therapy, spirituality, physical activities, talking to friends, family and colleagues, dancing, walking, writing and cooking. One of the interpreters emphasises the need to stay connected:

> INT1: It's very funny, I keep going. Socialising, socialising is very important, keeping yourself connecting with your friends, going out…

While there seems to be a solid awareness about the need for self-care, it is evident that this awareness is linked to the emotional impact of their experiences at work.

4.3. Work as a source of inspiration, learning and satisfaction

All the interpreters reported their work in psychotherapy with refugees and asylum seekers as having a positive impact. Most expressed their joy and satisfaction at witnessing progress during therapy and feeling happy at having been able to be of help. INT1 finds satisfaction at witnessing a client's happiness. He also finds inspiration for his creativity in the stories that he hears and he creates meaning by wishing to let the world know about this suffering.

INT3 shares INT1's satisfaction at witnessing happiness in their clients. Her major positive impact seems to come from the stress management techniques that she acquired at work. During the interview, she reiterated having incorporated this to her routine. She also has a sense of satisfaction when she can help others. INT2 feels a sense of joy at witnessing change in his clients. He feels that psychotherapy and the other caring professions that he is involved in have a very positive impact on his life, inspiring him to continue working. In his words:

> INT2: all of them it's positive, because first of all I see that the people are really caring for other people and this is a positive thing that I can see in life, that many people without thinking about the money and they love to help people.

It is this positive impact that led this interpreter to dedicate his life to helping others. The impact of INT5's work in psychotherapy translates into reflections about chance, choice and life in general. INT4 emphasises the learning that he cognitively acquires from listening to the therapists' explanations about how the 'brain' works. INT6 has a very positive outlook about her experience. For her, this type of work brings satisfaction because she learns to value different aspects of her life. She also appreciates learning about relationships with different people and about the world as a result of her work:

> INT6: And sometimes you may think that you have a problem and when you go to the turn of the session, you listen to other people's problems, you realise that what you have is not that big compared to the other person has.

As a whole, most interpreters felt that their work is a source of satisfaction and learning, encouraging them to continue.

4.4. Difficulties related to the role of interpreter and interpreting issues

During the sessions, besides the usual emotional impact experienced by any trauma worker, interpreters experience additional stressors associated with their profession. Most of the interpreters talk about the importance of a good relationship and trust between the different parties for the work to progress. Two interpreters emphasise trust from the psychotherapy staff around language issues. One of the interpreters states that his language is more lexically ornate than English, so less content is conveyed in more words, resulting at times in mistrust by the therapist, who only hears the more condensed English. Another one explains that body language may be different and this needs to be clarified:

> INT3: I was interpreting for a woman from Iraq and she said (gesture) and she meant 'no' but the doctor was there and she said 'no, she said yes'; I said 'no, this is no. This is not yes'

One interpreter stresses that her role is not exclusively linguistic, as she needs to also convey a caring demeanour. Three interpreters place emphasis on trust from clients. They believe that a client needs to feel comfortable with an interpreter to be able to share their experiences. They need to trust their language skills and they need to feel that they will maintain confidentiality. One of them expressed it in this way:

> INT2: Yes, and the important [thing] is that the client has to trust me and know that this is what they are saying… and say ok this is confidential and stays in this room.

This quote illustrates how prominent the presence of an interpreter becomes in a therapy room. One interpreter, however, wishes to be only a voice conveying the message. It is suggested that clients may rely on the interpreters as their helpers and they do not perceive them as a tool that they can use to communicate. This would explain the challenge that two interpreters face around boundaries. They feel that it is inevitable that they will meet their clients outside the room. One of them does not see it as a difficulty but she does not feel comfortable:

> INT5: and even though I said before, it is usually afterwards because you usually sit on the same bus.

Another interpreter finds it difficult to keep the boundaries without compromising trust. One interpreter reports having additional stressors connected with the profession, such as memory lapses, and challenges relating to her role. Because the client does not know how to speak through an interpreter, they may convey too short a message for the interpreter to grasp any meaning from, or a message that is too long so that the interpreter's short-term memory limit is reached. On the whole, it seems clear that interpreting in mental health settings not only impacts emotionally, but also provides additional stress due to job demands.

5. Discussion

One of the first difficulties identified by some of the interpreters interviewed was the need to handle intense emotions during the sessions. They seemed to believe that it was more professional to be emotionless. This is consistent with Splevins et al.'s study (2010: 1709) in which interpreters considered it unprofessional to let emotional or personal aspects of themselves 'spill over' in the sessions, while believing the need to bring their emotional selves to the room. The lack of role clarity among interpreters due to the absence of a standardised training course for mental health interpreting in Ireland may account for this difficulty.

Splevins et al. (2010: 1710) warn against the danger of interpreters becoming emotionally involved with clients, which can lead to a sense of

overwhelming distress. This is once again related to the lack of role clarity. At the core of the matter, it is the dichotomy of the two models of interpreting so diligently explained by Miller et al. (2005: 29-30): the black box model versus the relational model. Miller et al. (2005: 37) reject the black box model as inappropriate, consistent with 'clinical recommendations' that favour the relational model. Zimányi (2009: 233) explains that a good relationship between the three parties is desirable, but an interpreter should not confuse their role with that of a co-therapist. It seems apparent that although a strict black box model may feel too distant for therapist and client, a relational approach can easily break the boundaries of professional roles between interpreting and psychotherapy. Although a personal presence is necessary to establish a good relationship with both parties in the communication process, as most participants in the study stated, an interpreter's role should end at that, leaving the 'responsibility' of caring to the therapist. This is consistent with Razban's position (Razban 2003: 97). A model of neutral presence is proposed, in which interpreters know that their role is only to convey a message, while being sufficiently aware of their own presence to not let it adversely impact on the progress of the therapeutic work.

Despite feeling intense emotional reactions during the sessions, most participants had acquired coping strategies to deal with them, either during or after the sessions. No physical, cognitive, behavioural or emotional symptoms associated with VT in the literature were reported by the participants, except intrusive thoughts. The interpreters interviewed seem to be using effective coping strategies against VT. Valero-Garcés (2006: 143) advocates training which includes recognising symptoms related to psychological impact and learning coping strategies. Within the literature among health professionals, Miller et al. (2005: 36) agree with the need for such training. Most of the participants in the study valued the training offered in their workplace. However, being trained by the same therapists that they work with may create an imbalance in the triad, as stronger links may exist between therapists and interpreters than between therapists and clients. This aspect will be examined later.

Regarding preparation for interpreting, Zimányi (2009: 229) states that

briefing is essential for interpreters. None of the participants mentioned a briefing session and briefing seems to be practically non-existent in the literature. On the other hand, most authors state the need for debriefing. One therapist in Zimányi's study (2009: 237) expresses the need to debrief sometimes to protect the interpreter. Miller et al. (2005: 35) explain that the participants in their study found debriefing useful as a support mechanism. Four participants in the study also found this useful and were open to approach a psychotherapist if they felt the need to talk to someone after an emotionally-charged session. It is felt that such support should come from an independent source outside the interpreters' workplace. This is consistent with the position adopted by Patel (2003: 235).

None of the participants discussed the need for supervision. However, they did mention a monthly support group, where they share their experiences. Splevins et al. (2010: 1714) found that interpreters need access to peer support groups and supervision, like any other mental health professional. However, it is reiterated that it needs to be provided outside the context of their work. Other coping strategies that interpreters use include personal therapy, physical activities, spirituality, cooking and humour. Only one interpreter mentioned her wish to have personal therapy provided (albeit not necessarily in her workplace). This is consistent with Splevins et al. (2010: 1711), who found that their participants requested such support from their employers. It is believed that a system should be in place so that interpreters can access personal therapy, but preferably it should be provided outside their workplace.

Most of the participants expressed their joy and satisfaction at being able to help, which is consistent with the domain of being of value to another established by Splevins et al. (2010: 1713) in their study with interpreters. One of the interpreters seemed to have found a sense of purpose in helping, as he has dedicated his life to it. An interpreter expressed his wish to make those voices heard and create fiction which would spread the stories, while respecting the clients' confidentiality. He seems to view his trauma work as a potential trigger for social change. Tedeschi & Calhoun (2004: 9) explain that the narratives of trauma and growth carry the potential for VPTG by spreading the lessons to others. The stories can then transcend individuals

and challenge whole societies to initiate beneficial changes.

One of the participants described taking a different approach to her own problems when she encounters intense suffering in psychotherapy. This seems to be a sign of growth, consistent with the first domain identified by Tedeschi and Calhoun (2004: 1) as an increased appreciation for life. The same interpreter emphasises that she has learnt how to establish new relationships with different people. Another one says that she started to pay more attention to people. A new domain of growth is identified, in which interpreters learn new ways of relating to others, paying more attention to and being more comfortable with diversity. This domain seems to be consistent with the feelings of respect and non-judgement of others expressed by the participants in the study by Splevins et al. (2010: 1711).

Another domain of growth is a richer existential and spiritual life (Tedeschi & Calhoun 2004: 1). A participant expressed deep reflections about life and destiny which can account for her deeper connection with existential questions as a result of her work in psychotherapy with trauma survivors. Overall, most of the interpreters in the study seem to have experienced a positive impact as a result of their work in psychotherapy with refugees and asylum seekers, which can be identified as growth.

The participants state that a good working relationship and trust among the parties is necessary for their work. While some emphasise trust by the therapist in the interpreter around language issues, others emphasise trust by clients in interpreters around confidentiality. It is argued that most of the mistrust by therapists of interpreters and vice versa comes from the fact that they do not know much about the other person's role and profession. Tribe and Sanders (2003: 54) consider the usefulness of training for therapists and interpreters on how to work together in mental health. It is argued that a combined training in which both professions could exchange needs and views about their roles in the triad could prove beneficial for their work together. The aim for both professions would be to create a healing environment similar to that described by Fox (2001: 1): the therapist trusts the interpreter with the language; the interpreter trusts the therapist with the direction of therapy; and the client trusts both.

In general, a good working relationship exists among therapists and interpreters, which facilitates growth in therapy. However, because of the delicate nature of psychotherapy with a third person in the room, one of them may feel excluded. In psychotherapy through interpreters, a client may feel excluded if a strong relationship exists between therapists and interpreters. Bot and Wadensjö (2004: 374) posit that if interpreters and therapists show their alliance very overtly, their client may feel excluded. It is for this reason that support provided by therapists from the same workplace is not encouraged in this study, as it may create a strong bond among therapists and interpreters which can be perceived by clients as exclusion. It may also affect an interpreter's neutrality.

The research in the area of vicarious traumatisation and posttraumatic growth is practically non-existent and requires further studies on how interpreters make meaning of their trauma work experience, whether that is manifested as a transformation in their lives, and what form that transformation takes.

6. Conclusion

Research in the area of VT and VPTG among interpreters is scarce. Further studies would need to be carried out in order to begin to get a clear picture of the situation in Ireland. Most participants in the qualitative study recall being emotionally impacted by their work in psychotherapy with refugees and asylum seekers, but do not seem to experience most of the symptoms associated with VT. Training, self-care and support seem to be necessary to avoid VT and experience growth. The participants in the study seem to have a good support and self-care system in place. However, their professional support comes from the therapists in their workplace, potentially compromising the neutrality and trust necessary respectively for an adequate interpreting experience and a positive therapy outcome. Independent professional support is recommended. Most of the participants seem to have experienced growth as a result of their work and value their experience positively. In this case, the positive impact of trauma work seems to outweigh its negative effects.

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Glocal Translations in the Cinema

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1. A Glocal Perspective on Translation and Language

A growing number of translated and non-translated texts created at the beginning of the 21st century may be referred to as 'glocal'. Being the effect of the increasing global interconnectedness observable in the spheres of publishing and audiovisual production, these texts are local versions of powerful 'global originals', mainly of Anglo-American origin, and yet they deviate from them in significant ways. Rooted in the global and simultaneously anchored in the local, they include localized versions of international magazines and advertisements, localized versions of television shows, localized websites and computer games, locally transformed global books and comics or localized translations of animated feature films. In their entirety, global and glocal texts form what might be referred to as global transtextuality, i.e. a vast and complex network of textual interrelationships between internationally distributed texts and their locally produced glocal versions.

Though to an extent synonymous with localization, glocalization may be for certain reasons regarded as a more felicitous term in the sphere of analyzing translation and language. Oriented as it is towards the local pole of the global / local continuum, localization seems a narrower concept primarily associated with the sphere of computer software and the Internet, whereas the more sociologically grounded glocalization might appear a broader and more multifaceted notion. The term was introduced into academia by the British sociologist Roland Robertson in the mid-'90s as an alternative to the concept of globalization primarily construed as the spread of sameness and the triumph of the global over the local. Critical of understanding globalization in terms of dichotomies of the global against the local or

homogenization against heterogenization, Robertson observes that in many cases "[i]t is not a question of *either* homogenization or heterogenization, but rather of the ways in which both of these two tendencies have become features of life across much of the late-twentieth-century world" (1995: 27), and this also applies to numerous hybrid texts created in the early 21st century.

In the context of linguistics, a glocal perspective has been adopted by, among others, Alastair Pennycook (2007), who investigates the global spread of hip hop and the local transformations of it in different localities around the world, or by Anna Duszak, who, in her analysis of Polish billboards, observes that in the context of globalization "[t]he *other* does not simply take over, but struggles for access to the local code" (2004: 118), which often results in a glocal compromise. Some linguists investigate glocal material without explicitly referring to it as glocal, which seems to be the case with, for example, Jan Blommaert's analysis of a Chinese advertisement of a golf tournament (2010: 142-144) or Van Leeuwen and Suleiman's case study of Egyptian superhero comic books (2010: 232-254). Such analyses of the glocal tensions concerned with adapting global texts for local needs or creating local materials for global consumption are particularly inspiring and promising tendencies in contemporary linguistics.

In the context of translation studies, the glocal dimension has been touched upon by Michael Cronin in his discussion of globalization and translation (2003: 34) in the sense of interpreting, internalizing and transforming what is global in concrete local circumstances. Localized versions of international magazines have been, in turn, investigated by Sprung and Vourvoulias-Bush (2000), who discuss the process of localizing *Time* magazine in the Latin American context, or by Iwona Mazur (2007), who analyzes the proportions of local and global content in several international magazines available in turn-of-the-century Poland. A glocal approach is also observable in Eva Hemmungs Wirtén's analysis of the practice of producing local versions of Harlequin books, which she refers to as "global localization" i.e. "a process in which a company by virtue of its own products symbolizes the Western flow of the global cultural economy, while simultaneously embodying the transmutational practices of locality" (1998: 22). Noteworthy instances of

textual glocalization also appear in the sphere of translated literature for young readers, which might be illustrated with glocal Disney adaptations retold by Polish verbal masters (Borodo 2011a) or locally assimilated versions of the *Horrible Histories* educational series (Borodo 2011b).

This paper investigates the glocal dimension, drawing examples from the Polish translations of American, animated feature films. Adopting a diachronic perspective, the article distinguishes three stages of audiovisual glocalization, two of them factual and one hypothetical. It opens with a discussion of what we refer to as the first stage of glocalization, i.e. the indigenizing textual transformations introduced into a film in the process of creating a dubbing script, a tendency which has been observable in Poland for more than a decade now. It then illustrates a more recent stage of audiovisual glocalization, i.e. the assimilative textual modifications unrelated to dubbing or subtitling but fully integrated within the visual layer and introduced into a film at the stage of postproduction, a dimension which seems to have been so far overlooked in linguistic and translational analyses. Finally, the article provides some hypotheses about the next stage in the development of global animated cinematographic productions available to various local audiences internationally. The paper revolves around the 'old question' concerning the homogenizing nature of globalization and provides an alternative perspective on this issue, with examples from Polish translations.

2. The First Stage of Audiovisual Glocalization

It would be misleading to believe that globally distributed, American animated feature films are uniform cultural products superimposed on local cultures. The Polish translations of such films are a good illustration of the thesis that the global and the local may overlap within a single text, being simultaneously instances of global homogenization as well as of hybridization taking place on the local level. With regard to the homogenizing impact of these globally circulating productions, they are often a reflection of American values and lifestyle, with a common theme being an underprivileged individual who rises from rags to riches after a seemingly hopeless struggle against influential groups or corporations (e.g.

Shark Tale or *Robots*). They are frequently partly or wholly set in America (e.g. *The Incredibles*, *Madagascar*, *Over the Hedge*, *Open Season*) or in some alternative world which might be viewed as modeled on the American reality (e.g. *Shark Tale*, *Cars*, *Robots*, *Monsters, Inc.*). However, these characteristics usually coexist with reference to Polish history, geography, literature, popular culture, films, songs and politics introduced into dubbing script by Polish translators. Furthermore, though resembling the original dubbing actors' voices, local actors' voices will often trigger certain associations with other Polish productions in which they have played, adding a new dimension to a particular animated character. It is also not uncommon for the translator to produce dubbing specifically intended for a concrete actor, journalist or local celebrity through idiolects or inclusion of references to previous roles. As a result, the two spheres – the American / global and the Polish / local – overlap in translation.

Historically, it is possible to trace such translational tendencies to the turn of the century, the year 2001, when the Polish translations of such audiovisual productions as *Shrek* and *Monsters Inc*. were created. The former in particular was a watershed in dubbing, a symbolic shift towards more liberal and creative translation practices, less constrained by the original text. Both of these titles were translated by Bartosz Wierzbięta, who is generally credited with popularizing the strategy of exploiting the local in Polish translations of global animated feature films and who observed the following when asked about his translation method: "The maturing of my translation skills was related to the fact that I realized I had more and more freedom and could allow myself to have even greater freedom" [1] (Wojtowicz). Rather than being an invisible agent behind the translation process, Wierzbięta decisively stamped his presence on his translations of these global animated blockbusters, setting the standard for what was to follow.

Since *Shrek* appears to be the most frequently discussed glocal translation, it will be omitted here, while the other 2001 translation by Wierzbięta of

[1] "Dojrzewanie mojego warsztatu tłumacza polegało na tym, że zdawałem sobie sprawę z tego, że mam coraz większą wolność i na coraz większą wolność mogę sobie pozwolić."

Monsters Inc. – Potwory i spółka – deserves attention as an unusual example of a translation filled with numerous references to pre-1989 Communist Poland. The film was partly uprooted from the American context, transformed in the process of dubbing translation through introducing references to the local and made into a glocal text. This may be illustrated with the following examples:

Example 1:	
ORIGINAL:	Please remain calm. This is not a drill.
TRANSLATION:	*Uprasza się o spokój, stres wrogiem zdrowia.*
BACKTRANSLATION:	[Please remain calm. Stress is the enemy of your health.]
Example 2:	
ORIGINAL:	This office is now closed.
TRANSLATION:	*Przerwa zdobycz socjalna.*
BACKTRANSLATION:	[A break is a social benefit.]
Example 3:	
ORIGINAL:	Attention, we have a new scare leader.
TRANSLATION:	*Uwaga, mamy nowego przodownika pracy.*
BACKTRANSLATION:	[Attention, we have a new hero of labour.]
Example 4:	
ORIGINAL:	I will see you at quittin' time and not a minute later.
TRANSLATION:	*Oczekuję cię po fajrancie i ani chwili później.*
BACKTRANSLATION:	[I will see you at clocking off time and not a minute later.]
Example 5:	
ORIGINAL:	That's the way it has to be done.
TRANSLATION:	*Czwartej alternatywy nie ma.*
BACKTRANSLATION:	[There is no fourth alternative.]

The constructions employed in the Polish translation of example 1 are clearly reminiscent of the socialist slogans and notices associated with the previous era. This also applies to the translation of example 2 and the term "a new hero of labour" from example 3, which similarly have socialist connotations. Furthermore, the expression "po fajrancie", which appears in example 4, sounds slightly outdated in present-day Polish and will rather be associated with 'knocking-off time' in socialist Poland, while the translation of example 5 is a reference to the title of a popular Polish television series from the '80s which depicted the absurdities of socialist reality. In the new capitalist reality, the translator thus decided to employ a number of references to socialist Poland, apparently to increase the attractiveness of the film among some adult viewers. It might be added that Polish translations of animated feature films are directed, just like the original films in English, at a very heterogeneous audience consisting of children, teenagers and adults, and the above translational insertions will be primarily, if not exclusively, understandable for more mature viewers, while they will go unnoticed by younger audiences.

A particularly pertinent example illustrating the glocal nature of animated feature films is an excerpt from yet another animated film, *Madagascar* (2005), in which the main protagonists, having been shipwrecked on an unknown shore, engage in the following dialogue:

Example 6:
ORIGINAL:

Gloria:	We're all here together. Safe and sound.
Melman:	Yeah, here we are.
	Where exactly is 'here'? [pause]
	San Diego.
Gloria:	San Diego?

TRANSLATION:

Gloria:	*Jesteśmy tu wszyscy razem, cali i zdrowi*.
	[We're here all together, healthy and in one piece.]
Melman:	*No jesteśmy, fakt*. [Yeah, we are.]
	A to 'tu', to znaczy gdzie? [pause]

	[And 'here' is 'where'?] [pause]
W Sopocie.	[In Sopot.]
Gloria:	*Ale to gdzie jest molo?* [But where's the pier?]

While the first three lines of the translation are a relatively accurate rendition of the original, lines four and five diverge from it considerably. In line four, the name of the most popular Polish seaside resort is inserted in place of San Diego. In the final line (in the original merely a hesitant repetition of line four), the Polish translation refers to the most distinctive feature of this resort and Poland's longest and most easily recognizable pier—the pier in Sopot.

Similar to *Potwory i spółka*, the Polish translation of *Madagascar* also refers to recent Polish history. This may be illustrated with the following complaint made by one the main protagonists, which was significantly modified in the Polish translation:

Example 7:

ORIGINAL:	First they tell you, 'Hey! We got this great open plan thing. Let animals run wild.' Next thing you know it, flowers in your hair, everybody's hugging everybody.
TRANSLATION:	*W teorii super, otwarte przestrzenie, zwierzęta na wolności, wszystko pięknie, a potem kartki na mięso i klęska stonki ziemniaczanej.*
BACKTRANSLATION:	[In theory it's great: wide open spaces, animals free to roam, everything's beautiful; then later on it's ration coupons for meat and the Colorado beetle on your potatoes.]

In the above, the translator alludes to the bleak reality of Communist Poland—meat ration coupons and potato beetle calamity allegedly brought about by Western imperialists, according to Communist propaganda. As in

the case of *Monsters Inc*., the translator thus gives a nod to more mature viewers with these and many other local translational references introduced in the Polish versions of these films.

Translational references to Polish history are not confined to the second half of the 20th century, however. For example, a noteworthy instance of a reference to a 19th century Polish ballad is to be found in the Polish translation of *Robots* (2005). Note how the translator handled the following words spoken by Bigweld, one of the central protagonists, an inventor, and the owner of a large corporation in the robots' world:

Example 8:

ORIGINAL:	So look around for a need and start coming up with ideas to fill that need. One idea will lead to another, and before you know it … you've done it. See a need, fill a need.
TRANSLATION:	*Więc rozejrzyj się dookoła, uwolnij swą myśl, niech błądzi w obłokach. Każdy pomysł rodzi następny. Kiedy staniesz się ...wynalazcą, to miej wnętrze i patrzaj wnętrzem.*
BACKTRANSLATION:	So look around, free your thought, let it wander in the clouds. Each idea will breed another. When you become …an inventor, have a soul, and look with your soul.

The Polish translation differs significantly from the original excerpt. While the original utterance emphasizes pragmatism and practicality ("look around for a need and fill that need"), the Polish translation mentions "a liberated thought wandering in the clouds" referring to a well-known line from Adam Mickiewicz's ballad 'Romantyczność', a Polish Romantic manifesto. The Polish "miej wnętrze i patrzaj wnętrzem", a modified version of "miej serce i patrzaj w serce" (have a heart, and look into the heart) from the 1822 ballad, appears in fact to be the opposite of the pragmatic and rational "see a need, fill a need" from the original. It should be noted that this is a crucial line in

the film: a motto coined by Bigweld, the older, successful and experienced inventor, whom the young aspiring inventor, Rodney, tries to live by. In the Polish glocal translation, the motto was decisively refocused, having been anchored in Polish history and literature.

The Polish translations sometimes also refer to the world of politics. Such references relate to both the left and right wings of the political scene, and they are naturally entirely absent from the original. For example, in *Shark Tale* (2004) there is the following utterance (dubbed by a well-known Polish journalist), which contains the surname of a left-wing politician who was in office at the time the film was translated:

Example 9:

ORIGINAL:	Does this mean you're now protector of the reef, new sheriff in town?
TRANSLATION:	*Czy to znaczy, że już zawsze będziesz bronił rafy, będziesz naszym wybawcą, naszym Hausnerem?*
BACKTRANSLATION:	[Does this mean that you're now always going to protect the reef, that you'll be our saviour, our Hausner?]

Two years later, in a different political situation, the translator makes reference to the conservative, right-wing radio station, Radio Maryja, in the Polish translation of *Cars* (2006):

Example 10:

ORIGINAL:	Welcome back to Dinoco 400. I'm Bob Cutlass, here with my good friend, Darrell Cartrip.
TRANSLATION:	*Z tej tutaj świątyni motoryzacji kłaniam się państwu ja, ojciec redaktor, oraz mój drogi współsyn, także redaktor.*
BACKTRANSLATION:	[Hello from this here car sanctuary, this is me, father reporter, and my dear fellow son, also a reporter.]

A potential disadvantage of such translation solutions is that some of them may quickly lose topicality as the political situation changes and in time become incomprehensible for viewers.

Could the above translational transformations be regarded as a new type of translation practice? On the one hand, this is not necessarily a new translation phenomenon: decisively liberal and assimilative translation strategies are not a novelty in the translation history, and such translations, with the translator acting as an empowered agent behind the translation process, partly 'dethroning' the original text, may be perceived as congruent with the functionalist approach. Aiming at providing light entertainment and catering for the tastes of a very heterogeneous audience consisting of adults, teenagers and children, the Polish translations of animated feature films may be regarded as instances of functionalist translations *par excellence*. On the other hand, though this may not be a new type of translation practice, we may be witnessing a new type of textuality in which the global coexists with the local in the form of an audiovisual glocal tapestry, with translation playing a crucial role in the process. This stage of audiovisual glocalization, concerned with inserting local references into dubbing script, most probably started around the year 2001 and, continuing until now, it may be referred to as the first, or the earliest, stage of audiovisual glocalization.

3. The Second Stage of Audiovisual Glocalization

It is not uncommon for globally distributed, American, animated feature films to contain various instances of written English appearing on billboards, shop windows, newspapers, etc., which constitute a specific type of written audiovisual foreignization. When they appear in a translated film, such written messages are either left untouched or are translated into a subtitle or a surtitle positioned at the bottom or the top of the screen. This is not the case, however, with the Polish versions of *Wall-E* (2008) and *Up* (2009).

Wall-E is an Academy Award-winning animated feature film produced by Pixar Animation Studios in 2008 translated into Polish in the same year in the dubbing studio Sun Studio Polska. Set in a distant future, it tells the story

of the robot Wall-E, apparently the only creature inhabiting the devastated Earth after it was abandoned by humans. A distinctive feature of this animated production is that it is filled with a large number of English-language textual signs, appearing in various scenes throughout the film. In the Polish version of *Wall-E*, however, most scenes containing written information in English were re-drawn, presumably at the stage of postproduction, without any discernible changes in style. As a result, numerous linguistic messages appear in English in the original version, but they appear in Polish in the Polish version, not as part of dubbing or subtitling, but as part of the visuals themselves. This is a very different type of audiovisual glocalization to the glocal dubbing described in the previous section. These translational metamorphoses are not part of the external audio version superimposed on the film but an integral part of the very animation, an example of more interventionist and technologically sophisticated translational transformation.

Out of numerous scenes containing written messages reanimated in the Polish translation of *Wall-E* a noteworthy example is one of the initial scenes which centres on a creased newspaper lying on the ground, which turns out to have the following headline in the original version: "TOO MUCH TRASH!!! EARTH COVERED. BNL CEO DECLARES GLOBAL EMERGENCY". In the Polish translation, this headline was reanimated into "ZIEMIA TONIE W ŚMIECIACH!!! PREZES BNL OGŁASZA STAN WYJĄTKOWY", which is a relatively accurate translation, but more significantly it is fully integrated with the animation and closely resembles the original newspaper page, without any noticeable changes in style.

Several slogans appearing on billboards were similarly visually transformed in the translated version of the film, as a result of which the slogan "DO YOUR PART, FILL YOUR CART" was rendered in Polish as "SEGREGACJA ŚMIECI POMOSTEM W PRZYSZŁOŚĆ" ["Segregating rubbish is a bridge to the future"], and the slogan "WORKING TO DIG YOU OUT!" from a billboard presenting the trash collecting robot Wall-E was replaced with "POMOŻEMY—ODGRZEBIEMY!" [We'll help—we'll dig you out], the first part of which, in the Polish context, is somewhat reminiscent of yet another slogan with socialist overtones – think of the

response to Edward Gierek's famous "*No to jak, towarzysze, pomożecie?*" from 1971.

A great wealth of textual signs in *Wall-E* are to be found inside the space station in which human descendants travel in exile. They include messages displayed on computer screens and holograms, in an operation manual, on sliding doors and various other electronic devices. Some of these messages appear in a central position on the screen, being clearly visible to the viewer, while others are not immediately noticeable. The latter is unusual, as some of these words are rather inconspicuous and disappear from the screen in the blink of an eye, yet on closer examination they turn out to be reanimated Polish words. The most meticulous example of this kind appears to be the reanimated reverse of the Polish words appearing in one of the scenes in small font on a hologram. However, it was decided at the stage of localizing the film that it was worth investing time, effort and money into transforming even such apparently minor details in the Polish version.

It should be noted that many other English language signs were retained in their original form in the Polish translation. In some cases this seems understandable, e.g. in the scene presenting a panorama of a city densely packed with advertising billboards and holograms, the reanimation of which would probably require re-drawing this particular scene from scratch. There are also several examples of English notices which were merely translated into subtitles, rather than reanimated, despite the fact that they do not differ in character from other reanimated images, which, on the other hand, seems inconsistent.

The tendency to re-draw English language textual signs is also observable in *UP*, another Academy Award-winning animated film produced by Pixar, which tells the story of a little boy and an old man experiencing the adventure of a lifetime in South America. Although in this production the number of reanimated scenes is lower, they were introduced at some of the crucial moments in the film. Central to this animated production is a scrapbook entitled *My Adventure Book* in which one of the protagonists, Ellie, first as a little girl and then a grown-up woman, collects scraps of newspapers, books and photographs. The title of the book painted in

colourful block letters, a little girl's crooked handwritten notes, printed captions below pictures torn out from a library book appear in several scenes throughout the film—in English in the original version and, brilliantly reanimated, in Polish in the translated version. This reanimated scrapbook, by the way, makes an interesting juxtaposition with another memorable book from the opening scene in *Shrek*, which was retained unchanged in the Polish version of the film with the voice of the narrator merely reading the Polish translation of the English text.

Though this kind of re-drawing was being done before *Wall-E* (e.g. newspapers were redrawn in the Polish version of *Monsters Inc*. released in cinemas in 2001), the transformations introduced on such a large scale seem to be a new phenomenon in the sphere of audiovisual translation. This phenomenon was unthinkable two or three decades ago and at the moment a surprisingly large number of such translated and reanimated scenes are fully integrated linguistically with the film, not as part of dubbing or subtitling, but as part of the visual layer, constituting yet another example of textual glocalization.

4. The Third Stage of Audiovisual Glocalization?

A question worth considering is what the next stage of audiovisual glocalization might be. Perhaps in order to satisfy the tastes of different local audiences, Pixar Animation Studios, or some other film companies, will go even one step further. If it is feasible to reanimate advertising slogans, newspaper headlines, holograms, or the content of books appearing in a film, it may be hypothesized that in the future other graphic elements will also be modified. This could concern elements of landscape, certain landmarks, elements of interiors (e.g. paintings on the walls) or the appearance of particular characters. It will probably not apply to the major protagonists, as this would require too much work with reanimating a film, but perhaps more peripheral characters who might have the colour of their skin, hair, or items of clothing reanimated in the process of adjustment to the local reality of a particular audience.

In the realm of electronic media, this process has been taking place for some time through website localization, with images appearing on localized sites of global companies often being visually adjusted to local needs and expectations. A fairly straightforward illustration of this phenomenon is the visual representation of a female shopping assistant from the localized websites of IKEA, a simple web application supposed to answer Internet users' IKEA-related queries. Named Anna, she appears with brown hair on the Polish site, and most other sites internationally, but is a blond figure on the German, British or Swedish sites, and then she entirely disappears from IKEA localized websites in the Middle East, a reflection of the different gender roles prevailing in the region.

Will this phenomenon of localizing various visual representations become widespread in animated productions as well? At the time of writing, the primary channel of glocalization in such films is certainly dubbing, which we dealt with in section two of this paper. Will the glocal character of dubbed films be reinforced even further through reanimating culturally specific visual representations in order to cater for the needs and tastes of local audiences? Or perhaps the trend involving reanimating parts of original audiovisual productions will fade away and the opposite tendency will predominate. With the role of English and Anglo-American values and lifestyle becoming increasingly dominant, the producers of globally distributed animated films may decide that such translational audiovisual transformations are redundant and not financially viable. It will be interesting to observe which of these tendencies will prevail in the future.

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Translator Certification in Ireland

Miriam Watchorn

1. Introduction

The Irish Translators' and Interpreters' Association's (ITIA) certification procedure, introduced in 2006, is a system of accreditation for translators who wish to be authorised to provide certified translations of official and legal documents. In 2010, research was undertaken to ascertain the effects of this procedure on the translation community and on the perception of the translation profession in Ireland. This article sets out the methodology used, discusses the findings, draws a number of conclusions, and makes a number of recommendations arising from this research.

1.1. What is certified translation?

Although theoretically any type of translation can be certified, certified translation is more typically required for official documents such as birth, marriage, and death certificates, divorce or separation papers, adoption papers, notarial deeds, court rulings, diplomas and degrees, medical statements, contracts, memoranda and articles of association, and insurance policy statements (Irish Translators' and Interpreters' Association 2010a). In practice, a certified translation is one where the translator's or translation agency's contact details are stamped on the translation, generally accompanied by a signed declaration.

Internationally, certification and accreditation systems differ markedly between countries with civil law and common law systems. Civil law countries are those in which the legal system is organised and systematised in codes (Alcaraz & Hughes 2002: 48). Many of these countries have a legal definition of 'certified translator' and an official accreditation procedure. Common law prevails in the UK, Ireland, and in many former British colonies, and is based partly on case-law (court rulings) and partly on statute law (parliamentary legislation). These countries generally have no official

accreditation procedure for certified translators, with professional organisations frequently taking over this responsibility instead.

1.2. Certified translation in Ireland

In Ireland, anyone can engage in professional work as a translator and there is no formal definition of what constitutes a 'certified translator'. Many translation agencies and individual translators provide certified translations, but there is no overall agreement on what constitutes an acceptable, quality translation.

Authorities and organisations likely to require certified translations in Ireland include registry offices, refugee service and assistance agencies, insurance companies, An Garda Siochána, professional registration bodies, third-level institutions, government departments and semi-state bodies. However, there is little or no agreement on the nature of accreditation for the translation of foreign-language documentation. For example, some bodies require a 'certified translation' of such documentation (Department of Enterprise, Trade and Employment 2010; Central Applications Office 2010; Dublin City University 2010), while others require a 'notarised translation' (Irish Naturalisation and Immigration Service 2010; University College Dublin 2010).

Even within the same government agency, requirements can vary: to register a birth to couples with a marriage certificate not in English "the parents must provide a certified translation of the full text of the certificate accompanied by the original" (General Register Office 2010a). In contrast, to register a foreign divorce, "translations from any reputable translation agency" are accepted (General Register Office 2010b).

None of the websites from which the data above were taken provide any explanation or definition of the terms 'certified', 'notarised', 'original' or 'official translation'.

1.3. Bodies providing systems of accreditation for translators in Ireland

There are two main bodies providing accreditation for translators in Ireland: the Irish Translators' and Interpreters' Association and (for those translating into and out of Irish).

1.3.1. The Irish Translators' and Interpreters' Association

The Irish Translators' and Interpreters' Association (ITIA) is the only professional association in Ireland representing the interests of practising translators and interpreters and one of its main aims is to promote excellence within the profession by demanding the highest professional and ethical standards of its members, who are required to sign up and adhere to the ITIA Code of Practice and Professional Ethics (Irish Translators' and Interpreters' Association 2010b).

The ITIA's certified translator procedure was introduced in 2006, with only those already holding professional membership of the Association being invited to apply. The assessment procedure involves the translation of a short text (such as a birth or marriage certificate), and a longer text, generally an extract from a legal document such as a contract (Irish Translators' and Interpreters' Association 2010d). These texts are drawn from actual documents, with names and other personal details blanked out to ensure confidentiality, to mirror what is encountered in real life by translators, i.e. in some places text may be illegible, stamps partially obscured, etc.

Successful candidates are awarded ITIA-certified translator status for this language combination and are added to the list of ITIA-certified translators subject to signing a disclaimer. They are provided with an embossing seal and self-inking stamp indicating the translator's name and contact details, and the language combination for which the translator is certified. All candidates are provided with assessor feedback.

Between 2006 and 2010, a total of 37 translators applied for certified translator status, and as of January 2013 there are 26 ITIA-certified translators in 11 language combinations.

1.3.2. Foras na Gaeilge

In 2006, Foras na Gaeilge introduced an accreditation procedure for translators working between Irish and English in response to "serious complaints regarding translation quality raised in the Oireachtas" (Davitt 2010). While there are currently no eligibility requirements, there is a high failure rate and a committee has been set up to investigate the introduction of an entrance examination (Comhdháil Náisiúnta na Gaeilge 2010).

Between 2006 and 2010, a total of 7 examinations were held, with over 700 applicants. Less than one third of these (159 translators) have been accredited to date. Under the Official Languages Act, all government departments are advised to use Foras na Gaeilge-accredited translators. However a Foras na Gaeilge source noted that "it's an open market, you must encourage competition" (Davitt 2010). Foras na Gaeilge accreditation is less specialised than the ITIA's certification procedure and there is little demand for certified translation into or out of Irish (Killick 2010).

2. The Survey

2.1. Introduction

Three different questionnaires were sent out: one to certified translators, one to translation agencies, and one to government service providers and private companies, i.e. those likely to require certified translations of foreign-language documentation submitted by clients. Other methodologies used include personal communication and telephone interviews with a number of stakeholders.

2.2. Questionnaire 1: Certified translators

At the time the research was conducted, there were sixteen ITIA-certified translators with the following language combinations: French-English; German-English; English-German; Italian-English; Polish-English; English-Polish; Russian-English; English-Russian; Spanish-English; English-Spanish; Spanish-German. Although the bulk of demand involves translation

into English, the findings show that there is some demand for translation out of English.

A questionnaire containing 30 questions was sent to all these translators, aimed at gauging what effect ITIA certification had had on their working lives, if any. Twelve responses were obtained, representing a response rate of 75%.

2.2.1. Findings

The first section of the questionnaire (questions 1-4) provides information on the surveyed population's professional profile, i.e. their age, native language and qualifications. Two-thirds of the respondents were aged between 31 and 40.

Respondents listed their native language as English (4 respondents), Spanish, Polish, Russian (2 respondents each), and German (1 respondent). The educational level of all respondents was graduate (7) or higher (5) and all respondents had a translation-specific qualification, either as a component of their undergraduate degree and / or a post-graduate qualification in translation and interpreting.

Section 2 (questions 5-11) asked respondents what languages they worked in, what languages they were recognised for ITIA professional membership, and what languages they had obtained ITIA certification and when. The number of years' experience in translation ranged from 7 to 25, averaging 13.5 years. The number of years respondents were recognised as professional members prior to achieving ITIA-certified status ranged from 2 to 14, averaging 6.5 years.

Seven respondents stated that they worked in translation full-time, three roughly 50% of the time and two less than 50% of the time. The average number of years that respondents had been a professional member of the ITIA prior to achieving ITIA certification was 6.9 years, with a range of 2 to 14 years.

Three respondents had three working language (WL) combinations, nine had two combinations, and one had one combination. Two respondents were recognised for ITIA professional membership (PM) in three language combinations, seven had two PM combinations and three had one PM combination. Four respondents were ITIA-certified (CT) in two language pairs, and eight in one language pair. Of those who were certified in two language pairs, two were certified in the reverse language pair, i.e. English to Polish and Polish to English in both cases.

Applicants for professional membership must provide proof of translation experience in the relevant language pair and applicants for certified translation status must be recognised for professional membership in the relevant language pair. This explains why respondents typically had fewer or the same number of PM and CM language combinations as WL combinations.

Three respondents achieved ITIA-certified status in 2006, 5 respondents have held the status since 2007, 2 since 2008, and 3 since 2009.

Section 3 of the questionnaire (questions 12-19) provides information on certified translation practices: proportion of translation engaged in which is to be certified, types of certified translation, adherence to guidelines, use of logos or letterheads, and rates. Asked if they provided certified translations prior to achieving ITIA-certified status, 8 responded yes. Of these, 3 provided them on behalf of a translation agency, 3 had self-certified translations, and 2 had done both. Of those who answered 'no' to this question, one stated that they had no idea what use their translations were put to and another suspected that their translations had in fact been certified by agencies. This result highlights the lack of official guidelines on certified translation in Ireland.

The proportion of respondents' work devoted to certified translation varied widely from one respondent to another, with 4 stating that it accounted for 80% of their workload or more, and the same number stating that it accounted for 5% or less of their workload.

The most common types of document submitted for certified translation were (in decreasing order) birth, marriage and death certificates, university and other qualifications, insurance policy statements, legal contracts and police records. Other documents mentioned by respondents included medical documents, surgical reports, wills, employer references, social welfare certificates and employment records.

Six translators used their own logo or letterhead for certified translations while six did not, pointing to a lack of clarity in the ITIA guidelines. Of those who did, 4 were in language combinations where one language is the official language of a civil law country, perhaps reflecting a common usage in those jurisdictions. Two of the respondents also worked through their own translation agency, which may also explain the use of a letterhead.

Half of the respondents did not apply a flat-rate charge for certified translations, with one of these respondents stating that they charged per target word count. Four translators did not apply a premium for certified translations, while the others applied an additional surcharge of 15-35%, in some cases depending on volume. In the words of one respondent, this surcharge was justified "because of formatting requirements." In one case, a stamp fee was added to the premium surcharge because the stamp "also cost translators money."

Seven respondents stated that they did not charge a premium for urgent certified translations, with two clarifying that they did not take on urgent jobs. Another stated that "all certified translations are done one day for the next."

Of those who did charge a premium for urgent certified translations, two charged an additional 25%, one charged 30% extra and two charged an extra 50%.

The final section (questions 20-30) sought to establish respondents' views on how certification had affected their working lives, their view of the assessment process and how they handled issues of authenticity. It also afforded them an opportunity to make comments and suggestions on the

certification procedure.

Seven stated that it had increased their business and 7 that it had enhanced their reputation. Five respondents stated that certification had both increased their business *and* enhanced their reputation. Three stated that there had been no change in their working lives. Three stated that they had experienced an onerous workload, one adding that they "found the cost-benefit ratio poor in view of the work and time involved" and that they actually preferred "not to take on certified work." Another stated that although the work was better paid, it was also harder due to the amount of proofreading required.

One respondent, who had not noticed any increase in business, stated that it was "difficult to compete with other translators who have just arrived in Ireland and are ready to work at very low rates." Another respondent noted that it was interesting to work directly with clients. Another stated that "it sometimes means turning down more interesting [...] and more lucrative work because of the queue of certified translation jobs waiting to be done" although the same person admitted that it also meant that they had a flow of work when other work was slow.

Only one respondent found that their income had increased since achieving certified translation work and another noted that they now had a higher profile.

In terms of their view of the certification assessment process, two thirds of respondents found the assessment process just right, one found it too easy, one too difficult, and another stated that it was more difficult than the texts they actually encountered in their work. The respondent who found the assessment process too difficult also noted a long delay in having their results returned and felt that the certification process needed "a rudimentary overhaul."

Eleven respondents did not have sworn translator or similar status in another country. One stated that they were in the process of applying in their current country of residence.

Ten of the twelve respondents confirmed that they checked that documents submitted for certified translation were authentic documents, with five stating that they only translated from original documents: "I only translate from original documents which I hold in my hand." Of the two that did not, one stated that if they translated a copy of a document, they always stated this, while the other checked authenticity where possible but added that "geographical distance is an issue as clients are not often willing to send their original documents by post."

Of those who checked for authenticity, three highlighted the difficulty of establishing this: "Any document can be forged to make it look real." Another noted that "many documents have no seals, just a stamp" and asked how one could be sure "that a stamp has not simply been manufactured." One respondent pointed out that there were no guidelines on how to check the authenticity of the documents.

Four respondents stated that they took no responsibility for checking the authenticity of the document itself but only that of the translation: "It is not my duty to check the authenticity of the documents." Another stated that they now accepted "most documents at face value as it is up to the relevant government departments to check the authenticity of the documents." This same respondent expressed doubts about the authenticity of "quite a few" of these documents but asserted that they had "no way of following up on those questions."

The original nature of documents was verified in a number of ways: by checking the ink quality and colour of stamps and seals, checking that signatures bore the imprint of a ballpoint pen, paper type, and watermarks. One respondent pointed out that watermarks were the only way to fully verify authenticity, but added that many documents did not have one. In brief, most respondents carried out a summary check of the documents to ensure that they were not dealing with photocopies (which are too easily doctored) and otherwise carried out no further check on authenticity and took no responsibility for any such verification.

Nine respondents had comments to make on the situation in Ireland

regarding certification in comparison to other European countries, and several pointed out the differences with civil law countries. One stated, "it is not always clear that translations by ITIA-certified translators will be accepted in foreign countries" while another said that "certified translation seems to be considered second-rate compared to sworn translation so if it were possible to somehow introduce the latter this would be preferable."

Half of all respondents had been approached to do a certified translation for a language combination for which they were not accredited: "All the time!" according to one. Eleven of the 12 respondents would not consider doing a certified translation for a language combination for which they were not accredited. Two respondents further clarified that they used an appropriately qualified translator from their agency database or referred to a translator who was a native speaker of the target language. One respondent stated that they would consider doing a translation in the reverse language combination, a language pair for which they are recognised for professional membership.

Eight respondents had been asked to stamp documents that had already been translated, two of them frequently, and of these all but one stated that they had refused or would refuse to do so. One reason given was: "I cannot certify the work of others." One respondent referred to the ITIA's code of practice.

The only respondent who stated that they would consider stamping a document that they had not translated clarified this by saying that they "would edit the translation first and charge for it." In fact, the ITIA's list of certified translators (Irish Translators' and Interpreters' Association, 2010b) stipulates that ITIA-certified translators "are entitled to certify and stamp **only their own translations** of legal and official documentation."

Nine respondents believed obtaining ITIA certification had been worth their while, with one noting that it had not been worth their while solely in terms of money but that it had enhanced their reputation. One respondent complained of a lack of awareness of certified status among their clients and Irish official bodies, noting that "it is frustrating that the status is not recognised by the authorities." One respondent asserted that "the time and hassle involved is not worth what people are willing to pay." One respondent

saw certified translation "more as a public service", noting that "*pro bono* cases account for about 10% of the work in hard-luck cases." Others expressed the wish that legislation be introduced to make it obligatory for everyone working in the field to have undergone a certification procedure. Five respondents mentioned the personal and / or professional satisfaction they felt in obtaining certified translator status, with one adding that "it gave me confidence." One respondent stated that certified translation "needs a higher profile and greater awareness among government bodies and embassies."

2.3. Questionnaire 2: Embassies and government service providers

Many embassies, government service providers, and private companies handle foreign-language documentation that needs to be translated into English. The purpose of the second questionnaire was to ascertain the degree to which these providers and companies require certified translations. The questionnaire also attempted to establish how many foreign nationals these service providers and companies dealt with on an annual basis, the extent to which the concept of certified translation was familiar to government service providers and private companies and the extent to which these bodies and companies were aware of ITIA-certified status. The questionnaire also aimed to establish whether these bodies accepted translations from translators sworn and / or certified in other jurisdictions, to gain insight into what types of translation are deemed acceptable by these bodies and service providers, and to ascertain how these bodies verified the accuracy and authenticity of translated documents.

Due to the limited scope of this research and the time constraints involved, particular focus was placed on ensuring a response from embassies and consular representatives with representation in Ireland, as it was felt that these bodies were most likely to deal with foreign-language documentation and to have a translation policy in place.

In total, 88 embassies, 58 consular representatives and 3 assimilated bodies were contacted by email in July 2010. In total, ten of these completed the survey, giving a response rate of 6%. A number of government service

providers and private companies were also contacted but, as the response rate received was very low, the findings are discussed in the section on personal communication.

2.3.1 Findings

Ten embassies or consular representatives completed the survey. A number of those which declined to complete the questionnaire explained their reasons. One declined on the basis that the information sought in the questionnaire was classified, while another stated that "as a matter of policy" they insisted "at all times on originating documentation being in English as translated by the originator." Presumably, this means that they only accept English-language documentation. Another stated that the very small volume of translation required was undertaken by an in-house employee. Finally, another body responded that they did "not deal directly with translators / translations."

Seven respondents quantified the number of foreign nationals they dealt with per year. One respondent quantified this response at 80%, while another specified that 95% of the people they dealt with were non-Irish and 60% of these were nationals of the embassy's country. One respondent stated that the proportion was very small while another did not specify a number or percentage.

Six respondents stated that they required foreign-language documentation to be translated into English, 2 stated that they did not, and 2 declined to answer.

Five respondents required English translations of foreign-language documentation to be certified, 3 did not, 2 required certification on occasion (although neither specified under what circumstances), and one stated that they certified documents themselves directly.

Four respondents were aware that the ITIA had a list of certified translators, while 6 were not – one of these was unfamiliar with the ITIA as an association. Of those who answered 'no', 4 used or encountered languages

that are not currently covered by ITIA certification, which perhaps explains their unfamiliarity with the procedure.

The policy of the vast majority of respondents as regards the translation of foreign-language documentation was to use sworn translation, notarised translation, and translation agencies. As sworn translation does not exist in this jurisdiction, the respondents were presumably referring to sworn translators from other jurisdictions. One respondent clarified that the sworn translator had to be legalised in the respondent's own jurisdiction. Three respondents stated that they would accept ITIA-certified translation, while 5 stated that they would accept translations from professional translators. None would accept translations performed by the foreign-language national themselves. One respondent stated that they had no particular policy as they relied on in-house translators and on a native speaker known to them.

When asked how they verified the accuracy and authenticity of translated documents, 5 respondents stated that they carried out their own in-house checks, generally with native speakers. One respondent stated that they checked the source of the document. Another respondent stated that "the document should be certified by an appropriate government agency, i.e. consular section of the Department of Foreign Affairs or by the foreign embassy in Ireland." Finally, one respondent stated that they required "a list of names and signatures from translators working at translation agencies."

One respondent highlighted the varying quality of both translation and interpreting in Ireland, stating that these services "need to be put on a much better base through government action." In general, the variety of responses to the question of verifying the accuracy and authenticity of documentation shows that this is a serious issue that requires official guidelines.

2.3.2. Findings based on personal communication

One government department clarified through personal communication that the provision of translation services had been contracted out to a number of translation agencies. This same department stated that they used Foras na Gaeilge-accredited translators and did not deal with foreign-language

documentation.

Personal communication was carried out with a number of insurance companies, which established that there is no clear central policy on the issue of certified translation of foreign language documentation – "it's a matter for individual insurance companies."

The methodology used seems to be that the individual involved is referred to the embassy of their country of origin in Ireland to have a foreign language document translated or, alternatively, insurers will accept as valid an emailed document from the foreign insurer and will arrange to translate that document themselves – most have a number of foreign language speakers on their staff (personal communication). Another insurance company stated that "most of the documentation that we deal with is forged" which is perhaps a little extreme, although it does point to a certain unease regarding the authenticity of documents presented.

2.4. Questionnaire 3: Translation agencies

The third questionnaire was aimed at ascertaining translation agency practices in relation to requests for certified translation, the language pairs for which they most often received requests for certified translations, whether they availed of the services of ITIA-certified translators, and whether they availed of the services of sworn and certified translators in other jurisdictions. The questionnaire also aimed to ascertain whether and how the translation agencies verified the authenticity of the documents submitted for certified translation and how the agency verified the accuracy of the certified translation itself.

The third questionnaire was sent out to 30 translation agencies based in Ireland, the bulk of which are corporate members of the ITIA. Thirteen participants completed the questionnaire.

2.4.1. Findings

Eleven of the 13 respondents stated that they provided certified translations, with one stating that "all our work is certified." It is unclear what was meant

by this – it perhaps refers to ISO or CEN certification. Of the two that do not provide certified translation, one explained that this was not one of their areas of expertise and added that they always directed customers looking for certified translation to the ITIA register of certified translators. Therefore, most of these findings relate to 11 of these 13 respondents.

Of the eleven that do provide certified translations, there were two distinct categories in terms of language combinations offered. Five respondents said that they provided certified translations in a large number of languages, ranging from approximately a hundred languages to all languages. One of these stated that in theory they provided certified translations in 126 languages, but in practice encountered approximately 20 language combinations. One respondent stated that they provided certified translations in "most major languages", another provided them in all European languages plus Arabic and Russian. The remainder provided certified translations within a much more restricted range of language pairs, ranging from 2 to 9 language combinations. The most common language combinations for certified translations ranged from 2 (2 respondents) to 23 (one respondent). The most frequently cited language combinations for certified translations mainly matched the main foreign languages encountered in terms of translation demand, although one respondent stated that "our main languages differ from those of certified document translations." For this respondent, certified translation did not constitute their main business line. The language combinations cited included major European languages, as well as Arabic and Chinese in a smaller number of cases. In decreasing order of importance these were French, German, Spanish, Romanian, Portuguese, Russian, Arabic, Italian, Polish, Lithuanian, Estonian, Chinese and Dutch.

Nine respondents were familiar with the ITIA-certification procedure, while 4 were not. Seven stated that they used ITIA-certified translators, 6 did not. Of those who used ITIA-certified translators, the language combinations cited were French to English, German to English, Hungarian to English, and Irish to English. It is not clear why there would be a need for certified Irish to English translation as these documents are provided in both languages by government bodies on request and free of charge. There are no ITIA-certified translators to translate in the last two language pairs – presumably the

respondents provide agency certification or accept self-certified translations from professional translators. One respondent had a list of qualified freelance translators based worldwide that they had been using for many years and stated that if the need arose they would certainly contact ITIA translators.

Respondents who stated that they did not use ITIA-certified translators provided a wide variety of reasons. In one case, the respondent already had an established procedure for recruiting translators that predated the ITIA certification process and therefore only recruited translators who met their requirements. In two other cases, respondents stated that ITIA-certified translators would be used if they were on their panel or registered with their agency. Another respondent stated that they subcontracted translators from other jurisdictions for this type of work. One respondent answered that they would "absolutely not" use ITIA-certified translators, explaining that "anyone can be included in their list with appalling results – a disaster in terms of quality." In this case there seems to be a complete misunderstanding of the certification procedure.

Sixty-two per cent of respondents stated that they used sworn translators from other jurisdictions. The reasons provided for using such translators included the difficulty finding a qualified translator in a particular language combination in Ireland, the fact that respondents found these translators "very professional and cheaper than those residing in Ireland" and the fact that there was a "greater selection than in Ireland." One respondent replied that embassy certification was usually required. Another stated that Dublin had become "too incestuous", possibly referring to the small pool of professional translators in this country.

When asked how they verified the authenticity of documents for certified translation, five respondents stated that they insisted on seeing the original document or a certified copy, although one respondent stated that "a scanned document from a trusted person or company may be acceptable." One respondent stated that it was not possible to authenticate originals of documents and 3 stated that it was not their responsibility to authenticate documents, seeing this as the duty of solicitors, notaries, and the Gardaí, with one noting that "this responsibility is not stated in any acts or

regulations." However, one respondent added that "if a document appears to be a forgery we refuse the work."

When asked how they verified the accuracy of translated documents for certification, 6 respondents stated that they used a second translator to proofread, with one adding that "the translations are proofread by a second more experienced translator." One of these referred to EN 15038 quality control procedures, which involve independent revision and proofreading procedures (EN 15038 2006). Five respondents stated that they only use experienced qualified translators who were tried and tested. Another stated that "all translation names, dates, addresses, are checked in our office before they go to the client. When the client comes in to collect the work, we ask them to look over it for accuracy."

Two respondents stated that they had had issues regarding the accuracy of certified translations, with one stating that "we're only human." The other respondent who answered 'yes' to this question raised the issue of the spelling of proper names where the spelling of a client's name in an English translation by a sworn translator in their jurisdiction of origin in Eastern Europe "may differ from the official spelling of the name in the client's passport. As a result she/he is unable to use it for official purposes." Another respondent referred to occasional difficulties encountered with handwritten names: "where some information is illegible, translators insert [*Illegible*]." This mirrors ITIA guidelines for certified translators.

Other comments on certified translation included the following:

- "Translation certification in Ireland lacks a formal agreed procedure."
- "There is a need for guidelines on the translation of proper names into English from languages not written in Latin script."
- "Clients, other translators and Irish and foreign authorities do not recognise ITIA-certified status."
- "The term 'certified translator' may be misleading as this title is used for state-accredited translators in other jurisdictions."
- "Some translation companies translate only the main section and none of the stamps, signatures, and duty postage stamps are translated."

- "The ITIA procedure is too complicated if you do not hold the relevant degree / accreditation, regardless of years of practice in translation."

One respondent provided further information that highlights the issue of verifying source document authenticity:

> We have been certifying documents for the last 24 years, and have come across many incidents where people try to 'legalise' their inadequate documents by providing their prospective employers with certified translations. For example we had a doctor who came to us insisting we certify his original certificate as a doctor. On receipt of the translation, he was anything but... just a mere student. We refused to make any changes, and alerted the medical council without divulging any private information.
>
> (personal communication)

3. Conclusions

While significant numbers of certified translators stated that business had increased and that having certified translator status had enhanced their reputation, this was not accompanied by a subsequent increase in income. Most certified translators were satisfied with the assessment procedure, despite it being extremely stringent. The fact that significant numbers of certified translators are regularly asked to certify translations that they have not translated or to provide translations in language combinations for which they are not certified points to a need to educate government service providers, private companies and the wider public. Translation agencies are mostly aware of the ITIA certification procedure, although this is not reflected among government service providers and private companies.

The findings show that all three categories of respondents noted the difficulty in establishing the authenticity of source documentation: although many certified translators and translation agencies took measures to establish document authenticity, they did not take ultimate responsibility for this, asserting that this is the role of official bodies. The lack of standardisation in the field of certified translation points to a need for official translation

guidelines in Ireland. The issue of forged documentation raised by some respondents is worrying and the variety of responses on document authenticity and translation accuracy shows that this is a serious issue that merits official attention.

Furthermore, translation agencies differ in their approach to recruiting certified translators, with few mentioning any assessment procedure to ensure quality. Accreditation procedures for sworn translators in jurisdictions outside Ireland vary greatly, and so it can be assumed that this also affects translation quality, as well as the strategies, style, formatting and layout of certified translations.

With regard to the issue of standardisation, we can only echo Arango-Keeth & Koby's call for more collaboration between practitioners, professional organisations and researchers (2003: 118) and for the establishment of a certification procedure that is recognised by both industry and the relevant authorities (Gouadec 2007: 250). It is to be hoped that moves by the European Commission to promote high standards in legal interpreting and translation throughout the EU, the forthcoming EU Directive on the Rights to Interpretation and Translation in Criminal Proceedings (European Parliament 2010), and the establishment of the European Legal Interpreters and Translators Association (EULITA 2010), will also go some way to addressing these issues.

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How Can We Translate Invisible Constituents in Haiku? The Translation of Poetic Ellipsis

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1. Introduction

We do not say everything unless we have to. We tend to construct sentences that are as short as possible, sufficient to convey what we intend to say. To make a sentence shorter, we may use 'ellipsis,' which can occur in any type of language usage. Literary texts are no exception, with authors sometimes taking advantage of ellipsis for certain kinds of literary effect. Omitted parts of sentences may elicit more imagination and inference from readers, so authors may intentionally leave omissions (words, phrases, or even entire sentences) in their texts.

One of the best examples of this kind of strategic ellipsis is used in haiku. Haiku is the shortest verse form in Japanese literature, consisting of only seventeen syllables in three lines (usually divided five, seven, and five syllables). Nevertheless, it is said that the haiku poet can express even the entire universe using this form, and the literary value of the ellipsis used in haiku has been widely acknowledged. Haiku has been called "the literature of ellipsis" and the secret to its effect is hidden in its particular type of ellipsis. Elsewhere we have referred to this as "poetic ellipsis" (Arai 2008). When we translate a literary text which uses ellipsis as a technique, how should we convey the nuances of this ellipsis? Is a word-for-word translation sufficient? It is often the case that translators add some explanatory expression eirther within the text itself or externally (e.g. in a footnote); otherwise the sentence fragment may not seem to make much sense in the target text. This can be a particularly pressing issue in the translation of haiku.

The aim of this paper is to use relevance theory to address issues in the translation of ellipsis in haiku, with a view to arriving at an optimal means of translating this poetic form into another language, while preserving the literary value of the ellipsis. In the first section, three layers of authorial meaning will be introduced by exploring work by the famous haiku poet, Bashō. In the second section, by taking these three kinds of meanings into account, 'poetic ellipsis' will be examined with some examples of haiku in translation. Finally, in the last section we consider what the best way is to translate these omitted parts to preserve the author's intention.

Bashō remarked "Ii oosete nanika aru",[1] which means "describing everything is equal to saying nothing." It is said that with these words Bashō taught one of his pupils, Kyorai, the importance of the ellipsis in haiku literature. The secrets of haiku ellipsis are contained in these words.

2. Which Words Were Omitted? The Layers of Meaning

First, in order to establish what the missing parts of a sentence are, we need to know its complete form or meaning. The complete meaning of the written expression of an utterance is called the 'proposition expressed by the utterance' or 'an explicature.' This relates to how the text recipient can realise the explicature, which is a fragment sentence.

Even at a relatively early stage it is possible to notice various layers of sentence meaning. Let us consider, for example, this famous Bashō haiku from 'Oku no hosomichi' ('The Narrow Road of the Interior').

(1) Original haiku	(2) Backtranslation:
ta ichimai	a patch of rice paddy
uete tachisaru	bed and leave
yanagi-kana	willow

[1] According to Kyorai-sho, Basho Matsuo said these words to Kyorai, one of his pupils, to teach the importance of ellipsis.

Most likely the omitted parts of the English version (2) can be imagined by the reader as follows;

(3) The people bed rice plants in a section of the rice paddy and leave.
There is a willow near there.

This type of meaning is called 'explicature'; it is constructed by a hearer / reader, guided by relevance-theoretic comprehension heuristics.[2] The direct translation (2) is called 'decoded meaning' and an explicature is developed by the recipient from the decoded meaning by supplying the syntactically omitted parts, disambiguation of word concepts, reference assignments and pragmatic enrichment. In the above case, the syntactically accessed subject of the sentence is 'people.' This haiku does not have any demonstratives (which are usually omitted in Japanese), so definite and indefinite articles are added. Technically speaking, this haiku consists of two sentences,[3] which means that we need to make the second part into a sentence. For the disambiguation of the word-concepts, "a patch of the rice paddy" is disambiguated to "a division of the rice paddy." Finally, we pragmatically enrich the meaning by taking the contexts into consideration. When we bed something in a rice paddy, we usually think of rice planting, thus we add the object "rice plants" for the verb "bed." Furthermore, "near there" indicates the place where the willow stands from the context, which was added by means of pragmatic enrichment. This seems a long and complex method of developing an explicature. However, amazingly, it is done almost instantly when the sentence is heard. Here are examples of how the haiku may be translated with its explicature in (4) and (5).

(4) Translation of (1) by Jane Reichhold
planting a patch
of field and leaving –
ah, willow!
(Higginson & Harter 2009)

[2] Relevance-guided comprehension heuristic (Sperber, Cara & Girotto 1995:51): (a) Follow a path of least effort in constructing an interpretation of the utterance (and in particular in resolving ambiguities and referential indeterminacies, in going beyond linguistics meaning, in supplying contextual assumptions, computing implicatures, etc. (b) Stop when your expectations of relevance are satisfied. For a definition of 'relevance' see Chapter 3 of Relevance: Communication & Cognition.

[3] 'Kana' is called kireji which indicates that this word is part of one sentence. 'Ya' also has the same function.

(5) Translation of (1) by Donald Keene
They sowed a whole field
And only then did I leave
Saigyo's[4] willow tree.
(Keene 2009)

The next important question we must ask is whether the meaning of the haiku may be reduced to this explicature alone? Generally speaking, a haiku must describe a dramatic moment, though without expressing the author's feelings or ideas directly. Higginson and Harter provide a good explanation of this (2011: 5):

(6)…When we compose haiku we are saying, 'It is hard to tell you how I am feeling. Perhaps if I share with you the event that made me aware of these feeling, you will have similar feelings of your own…'

Describing an event will lead the hearer / reader to the memory of similar experience and will remind him/her of the feeling or ideas that he/she encountered then. Following the sequence, the text recipient will have a similar feeling or idea. This is another meaning intended by the author of the haiku. In relevance theory this meaning is called 'implicature', that is a conclusion of the hearer / reader's inference using the explicature as a premise and the contextual assumptions[5] as propositions, and of course, guided by the relevance-theoretic comprehension heuristics. In the above haiku, we can access implicature like this,

(7) How pleasant to watch that people are bedding rice plants!
After they have left the willow nearby the green paddy.

This meaning derives from the explicature and the contextual assumptions. Strictly speaking, in an ordinary conversation the speaker and the hearer can share some similar contextual assumptions, while in the case of literary texts the contextual assumptions of readers vary, so implicatures vary. How do

[4] The name of Saigyo's willow was added by reading The Narrow Road to Oku.
[5] Contextual assumptions constitute information prepared in one's cognitive environment from perception, memory and inference to process an utterance.

we know which implicature is actually intended by the author? This problem will be discussed in section 4 along with the notion of 'poetic effects.'

A summary of the layers of the speaker's meaning inferred by the hearer is illustrated in the following figure.

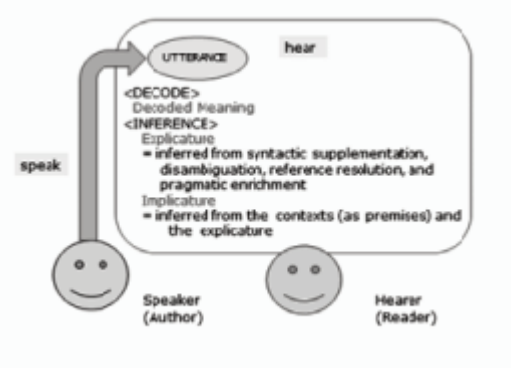

Figure 1. Interpretation of layers of meaning

3. How Have the Famous Haikus been Translated?

3.1. Weak explicatures – poetic ellipsis

While we may be aware of the layers of the speaker's/author's meanings, how can we take it into account when we translate haiku? Let us look at two translations of the same Bashō haiku.

(8) Original haiku	(9) The decoded meaning of (8)
furuike ya	the/an old pond
kawazu tobikomu	a frog(or frogs) jump(s) into
mizuno oto	the/a sound of the water

(10) The translation of (8) by R.H. Blyth
the old pond
a frog jumps into
the sound of the water
(Higginson & Harter 2009)

(11) The translation of (8) by Jane Reichhold
old pond…
a frog leaps in
water's sound
(Blyth 1981)

First, as regards the decoded meaning, only the underlined words appear in the original Japanese haiku. However, when it was translated into decoded meaning the demonstratives were added for syntactical purposes. As can be seen, there are many missing parts, such as the definite articles and the indications of numbers. In the translation of (10), Blyth places 'the' in front of 'old pond', while in (11), Reichhold decides to leave it out (not a typographical error). In another translation, which will be discussed later, the indefinite article 'an' is added before 'old pond'. There are three significant differences in reference assignment. If Bashō intended 'the pond', he might have been referring to a particular pond which he was looking at on his trip. On the other hand, if he meant 'an old pond,' he might be recalling some other unspecific pond. In this case 'old ponds' can be used as well. Blyth's (10) is very specific, because she translated the words literally. She might have tried to preserve the uncertainness of the demonstratives in the Japanese language.

With regard to 'frog', all the translators seemed to agree that this should be singular. There could be few or many frogs jumping into the old pond, but all of the translators considered that the sound of one frog jumping into the pond enhanced the silence of the environment. In addition to this, Reichhold used the verb 'leap' instead of 'jump.' Japanese phrase 'kobi komu' can mean 'jump into,' 'leap into,' 'dive into,' or sometimes 'run into.' Reichhold disambiguated 'tobi komu' as 'leap into' from these choices of meaning.

Why does haiku have so many uncertain parts at the level of its explicature? It is because the poem can consist of only seventeen syllables and authors must omit many words from one sentence. Arai (2008) notes that this type of ellipsis – poetic ellipsis – achieves a certain rhetorical effect in which the author intends many weak explicatures instead of a strong explicature.

The term 'ellipsis' usually refers to 'syntactic ellipsis', such as VP deletion, N' deletion, PP deletion, sluicing, etc. in Generative Grammar. In terms of relevance theory, their unarticulated (invisible) constituents are accessible to the hearer on the basis of syntactic rules in the course of inference. On the other hand, many non-sentential assertions that have too many missing words to be accessed only by syntactic rules have been discussed in Stanley (2000: 407) and the following example was introduced by him:

(12) water. (uttered by a thirsty man who staggers up to a street vendor)

In this case it is very difficult to find the rest of the exact constituents of a sentence in the course of saturation, but we all know, somehow, that the man wants to convey a proposition along the lines of 'I want some water.' To access these unarticulated constituents fully depends on the hearer's free enrichment and Arai (2002) called this type of ellipsis non-syntactic ellipsis. Poetic ellipsis is one kind of non-syntactic ellipsis, but the speaker of the elliptic expression intends 'weak explicatures.' In the case of (12), the speaker intends a single strong proposition, but in the case of haiku the author might intend many weak explicatures.

For example, in the second stanza of the haiku (1) 'ue te tachisaru' (bed and leave), if one follows the syntactic rules, then these two verbs should have subjects and objects. Arguably, Bashō intentionally omitted the syntactically important elements in order to create many weak explicatures. The subject could be Bashō himself helping to bed the rice plants, and the people who left the rice paddy could be those watching him bedding them. In the same way, the first stanza of the haiku (7) is presumed to be a sentence because 'ya' is 'kireji.' Therefore, the hearer / reader can manage to access some expliactures for 'old pond,' such as 'there is an old pond,' 'I love this old pond,' 'I miss the old pond in which I used to play,' and so on.

Above all poetic ellipsis is used by the author who expects the hearer / reader of his / her work to find many weak explicatures. The more imagination a hearer / reader uses, the more explicature he / she can find. It is argued that the appreciation of haiku poems requires the cooperation of the author and the appreciator, and to be a good appreciator one must use as much imagination as possible. It is poetic ellipsis which has led haiku to be referred to as 'a small universe'.

3.2. Weak implicatures: Poetic effects

In the previous section weak explicatures were discussed, but haiku is also believed to have many weak implicatures. In relevance theory there is the famous notion of 'poetic effects'. As Sperber and Wilson (1996) explain:

(13) Let us give the name of poetic effects to the particular effects of an utterance which achieved most of its relevance through a wide range of weak implicature. (222)

(14) Poetic effects, we claim, result from the accessing of a large array of very weak implicatures in the otherwise ordinary pursuit of relevance. Stylistic differences are just difference in the way relevance is achieved. One way in which styles may differ in their greater or lesser reliance on poetic effects, just as they exploit the backgrounding and foregrounding of information in their explicature. (224)

Wilson and Sperber (2012) also explain the poetic effects by introducing Bashō's haiku.

(15) On a leafless bough
A crow is perched –
The autumn dusk
(Translated by Joan Giroux 1974)

This simple, literal description weakly implicates a wide array of implications which combine to depict a landscape, a season, a moment of

the day, a mood, and so on, thereby achieving powerful overall effects which varies to some extent from reader to reader. (Wilson & Sperber 2012: 119)

Let us consider another translation of Bashō's haiku (7).

(7) Original haiku	(16) The translation of (7) by N. Yuasa
furuike ya	breaking the silence of an ancient pond
kawazu tobikomu	a frog jumps into water
mizuno oto	a deep resonance
(Britton 2002)	

Interestingly, Yuasa, the translator of (15), adds many words (they are underlined). The word 'water' in the second stanza was added by pragmatic enrichment to an explicature, but the word 'ancient' in the first stanza and the phrases 'breaking the silence' and 'a deep resonance' all came from the implicature of the haiku.

If the implicature was in a sentence, it might be the following one:

(17) I heard the sound of a frog jumping into water, as if it were breaking the silence of an ancient pond. After the sound a deep resonance was left.

This implicature must be one of the weaker implicatures Bashō intended to convey. Yuasa must have studied many of Bashō's haikus and books written by several haiku poets and researchers in order to determine the contexts in which Bashō created the haiku, as well as to imagine how Bashō felt in front of the old pond.

4. How Can we Translate Haiku? Authorial Intention and Poetic Ellipsis

Above all, how much should the translation include the author's intended meaning? (Should it include the decoded meaning, or only explicatures or even implicatures?) Of course, this depends on the translator's decision. Let us consider a 'minimalist' translator, for example, Blyth in (10); s/he tends to translate minimally (= decoded meaning), with syntactic requirements, such as definite / indefinite articles. On the other hand, let us describe as

'maximalist' the translator who includes some of the implicatures, such as Yuasa in (16).

From the standpoint of an author of haiku, he or she must have personal intentions to communicate to the hearer/reader. In the particular cases of Bashō's haiku (1) and (7), they are collected in a book describing his long journey and the scenery he saw on the way. The translators – readers of Japanese – have many hints (contextual assumptions) from the book which enable them to access comparatively strong explicatures and implicatures. However, if there is not much information about the haiku, the translator will face some difficulties in finding them, so explicatures and implicatures will tend to be weak. Consider the following modern Japanese haiku;

(18) Haiku by Ozaki Hosai
Seki o shite mo
Hitori

(19) An explicature of (17)
Even if I cough,
I am alone.

(20) The translation of (18) by Jane Reichhold

Coughing, even:
Alone
(Higginson & Harter 2009)

The modern haiku varies in its form and rules. When we appreciate haiku like (18) we might not need any information, for instance, about the author and where the poem was written, because it is easy to recognize that this haiku expresses the universal feeling of 'loneliness'. In this case, Reichhold's minimalist translation only uses three English words.

Wilson (2012: 10) argues that hearers have more responsibility to access those meanings in case of weak communication than strong communication;

(21) …The stronger the communication, the greater the author's responsibility for what is conveyed; the weaker the communication, the more responsibility falls on the reader's side.

Choosing to become a minimalist or a maximalist, or somewhere in between, depends on the policy of the translator. However, taking the author's intention into account is one way for the translator to decide to become one or the other.

In addition, the poetic ellipsis is another key factor in the translation of haiku. If the translator wants to preserve poetic ellipsis, s/he should not limit their audience to accessing many weak explicatures. Therefore, this kind of translator will be a minimalist who expects the readers to access many weak explicatures by themselves. In the example of (11) and (20) it can be said that Reichhold also preserves the effects of poetic ellipsis. In fact the explicature has more to say, but she also omits some words for the hearers / readers to construct more weak explicatures concerning their own solitary experiences.

5. Conclusion

At the beginning of this paper the three layers of the author's meaning that the hearer / reader of haiku accesses was explained within the framework of relevance theory. Then, by taking these meanings into account, poetic ellipsis, as well as poetic effects, were introduced to determine the literary value of haiku which was to be preserved in translations. Finally, the preservation of authorial intention and the retention of the value of poetic ellipsis was considered the best way to translate these omitted parts. The issue of how haiku may best be translated is still a difficult one, but this paper might have provided some clues as to how to translate omitted constituents. Bashō's words, "Ii oosete nanika aru," not only show us how to create haiku, but also teach us one way of translating haiku's value in another language.

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Surtitling Opera Performances: A Case of Audiovisual Translation

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Opera has been considered a rather hermetic art, with all its conventions making it appear more unnatural – sometimes even ludicrous – rather than accessible. It is understood as a word-sound-image compound, which makes the operatic performance a communicative act that is polysemiotic, multi-medial, and multimodal. Much as it draws on various semiotic systems, it provides the spectator in the majority of cases with signs that appear relatively easy to decipher, as the main mode of signification in opera is that of icons. Yet, in certain cases the operatic performance may involve bilingual communication, and this calls for specific means of translation.

Historically most well-known operatic works were written in Italian, French and German. Their rise in popularity would probably not have been possible without various ways of making the linguistic meaning available to local audiences internationally. In the past, patrons were provided with printed libretti which they could read through the performance; nowadays, they may be offered a programme containing the full libretto translation with some additional information on the particular opera.

The first singable translations or libretto adaptations appeared in the eighteenth century and are still common, with some opera companies staging operas only in the language of the local culture, the classic example being the English National Opera in London. Still, opera translation, as indicated by Dent has been "a standing joke for many years" (1968: 181). Many have said that it is sacrilege to distort the natural and inborn connection between word and music. It has been argued that in certain cases it seems almost impossible to, for example, fix hissing German fricatives into music composed for the mellifluous Italian. Yet, many audiences have tended to favour opera translation, which is interesting considering the ever-growing

awareness and demands of contemporary opera goers.

Translating libretti is generally considered to be a formidable and challenging task. There are numerous articles that indicate the fundamental prescriptive rules that make the risk-taker aware that he or she will need extensive extra-linguistic and extra-translational expertise to arrive at a digestible translation. Most scholars and practitioners pinpoint structural features of the target language as seen in the context of the word-sound complex (this includes stress patterns, syllable length and other prosodic features), semantic relations between words and particular sounds (so-called *parole sceniche* introduced mainly by Verdi), features of the target language that determine the actual singability of the text (e.g. vowel articulation or avoiding non-singable consonant clusters), or the relevant stage interpretation which often differs in certain respects from the original libretto (for more insights see, e.g. Dent 1934/5-1979; Gorlée 1997; Kaindl 1998; Kaindl 1999; Desblache 2004).

It is particularly important to the text genre to consider this type of translation intersemiotically, to use Jakobson's terminology. In other words, the translator has to consider other non-verbal systems upon which the performance is built and to somehow embed them into the linguistic layer. It seems crucial to be able to 'translate' various musical phrases into specific semantic domains and relate them to the libretto. In order to avoid any disjunction between the visual and verbal layers, the translator has to analyse the iconic framework of the performance and take stock of it when considering how best to render the verbal text.

Libretto adaptation requires not only musical and linguistic expertise but also creativity and determination, with a good deal of detachment from the source text being frequently the most crucial element. But even if the operatic text is delivered in the language of the host culture, this does not guarantee that the text will be audible and thus intelligible. Due to the operatic convention of singing (and sometimes signing at high pitches), some words tend to be swallowed up, either due to poor acoustics or weak enunciation of the singer, including strange stressing or the intonation of singers performing in non-native languages.

Libretto adaptation is gradually and fairly successfully being replaced by opera surtitling, possibly due to the requirements and difficulties in producing translated texts to be sung. Even though surtitling was initially approached with scepticism, it seems that nowadays opera companies can hardly do without electronic libretto systems for their patrons.

Opera surtitling was introduced in 1983 by Lotfi Mansouri at the Canadian Opera Company for the company's staging of Richard Strauss's *Elektra*. The growing popularity of surtitling opera performances has called for a variety of improvements, including replacing slide projectors or carousels with LED screens or building in individual screens in the back of seats with a choice of the language version.

In short, it may be said that there are at least two clear advantages that have contributed to the success of the method. First and foremost, it allows the opera to be staged within the intended musico-linguistic framework. This means that the audience has the opportunity to experience the spectacle in the way that was originally intended by both the librettist and composer, with perfect rhythms, semantic correlation or language melody retained.

Secondly, as a method of audiovisual translation, it should, at least in theory, be based to a considerable degree on intersemiotic translation. Consequently, titling should be prepared after a thorough analysis of other non-verbal systems, which would make the operatic performance not only accessible to a wider audience, but also easier to be processed, with the surtitles well integrated into this aesthetic experience.

Nevertheless, it may seem that the fundamental rules of good surtitling practice are rather ambiguous. In general, opera surtitling is perceived as a method derived from film subtitling (Hurt & Widler 1998; Dewolf 2001; Gambier 2003; Tomaszkiewicz 2006; Mateo 2007). As a consequence, when drafting surtitles, we should bear in mind certain aspects related to the practice of subtitling. There are numerous articles and papers presenting prescriptive frameworks for subtitling. All in all, it may be said that surtitles should be drafted in a manner similar to that typical of subtitling, which may

include omission of repetitions, thirty-something characters per line, building self-contained semantic bites, simplified punctuation, omission of proper names and certain adjectives as well as prosodic or deictic expressions (cf. Low 2002).

A number of sets of guidelines to surtitling have been produced by particular opera companies, one example being the surtitling practice at the Royal Opera House in London (Burton 2009; Burton & Palmer 2008). These guidelines offer such advice as simplifying punctuation and style, avoiding unnecessary verbiage, maintaining clarity of plot, being transparent and avoiding repetition. According to Burton, the aim of surtitling consists in conveying "the meaning of what is being sung, not necessarily the manner in which it is being sung" (2009: 62). It seems that some of these rules are generally applicable in particular companies, but there exist essential differences even as regards the number of lines with the usual being two per surtitle set, though at the Spanish Liceo in Barcelona they decided that three lines require less processing effort on the part of the audience (Matamala & Orero 2007).

Such differences may be even more noticeable, addressing the overall shape of titles and the company's policy towards their patrons. Some opera companies, e.g. the Finnish National Opera or Royal Opera House prefer short and concise or objective captions, with much of the libretto condensed or adapted and most of the redundant linguistic elements omitted. Others, like the Polish National Opera in Warsaw, consider it almost blasphemous to shorten the libretto, with arguments suggesting that prominent guests or other patrons may spot the difference between the projected and sung text and lodge a formal complaint! At a first glance, this stance seems hardly acceptable. But just like with all contentious issues, we should endeavour at searching for a happy medium.

It should be established at the outset that there are fundamental differences between subtitling in the cinema and surtitling in opera. Opera surtitling should be examined and tackled only in its relevant context, i.e. the opera performance. Every performance is a compound of various linguistic, musical and visual elements, with music determining the actual flow of the

events for, as indicated by Knapp, music is the performance's clock and "no component within the play can move faster or slower than it dictates" (1975: 106).

On the one hand, certain lines may be projected over a longer time because of the music that needs time to unfold and makes the words unnaturally prolonged. In addition to that, some arias (and as we know everything is in the aria, which should be paid most attention to in the translation process) consist of only few lines that are repeated several times. Why not duplicate the relevant titles if time permits? On the other hand though, the operatic audience is not a homogenous group, which together with particular aspects related to the visibility and location of the screen (not many opera companies can afford individual screens) calls for relatively short and easily digestible captions of thirty-something characters to provide patrons with equal opportunities to read the text and enjoy the spectacle.

The whole problem seems to be exacerbated by audience opinions; according to the preliminary results of a study into the preferences of the operatic audience as regards the length, division, usability and audience-friendliness of surtitles conducted in Polish opera houses (Rędzioch-Korkuz forthcoming), most patrons point to technical aspects, including the size of the characters, spaces between the letters, or readability especially of diacritical letters, rather then linguistic or content-related ones that are basically related to the issue of following or flouting the existent surtitling rules.

Generally, the whole debate concerning opera surtitling should take account of the nature of the process, which includes naming the source text. Virkkunen (2004) suggests that there exist two possible strategies, i.e. following the libretto (or rather its translation, be it verbatim, singable, or prose translation) or stage interpretation – the current staging of a specific operatic work. By presenting two sets of surtitles based on each approach, she comes to the conclusion that the stage interpretation seems a better choice, because it can make surtitles more relevant to the audience and underline the opera integrity.

We would argue in favour of the idea that there seems to be possibly one appropriate source text for surtitling and that is the stage interpretation. The libretto should not be seen as the only source text for surtitling (even though in practice it is often the contrary), because it does not exist as a self-contained and independent text but rather as a constituting element of a coherent and integrated complex. It acquires the relevant meaning only when accompanied by the relevant music and spectacle. Despite contemporary theories indicating that a libretto is a separate literary genre, it seems that translating the sole libretto, converting the pre-prepared translation into surtitles by simply parsing and then synchronising them is far from both the nature of audiovisual translation and facilitating the communication in opera. Suffice it to mention, the difference regarding communication models, including various addressers or addressees, in the case of reading the libretto and experiencing the performance.

Basing surtitles on the libretto translation seems far more akin to literary translation than to audiovisual translation – irrespective of the possibility of condensing the text outside its relevant context, the necessary intersemiotic translation factor is usually limited to cuing captions during the last three or four rehearsals. This approach is actually commonly adopted especially in Poland, where the libretto text tends not to be condensed, with the retention of prosodic or deictic words, as well as more elaborate and longer lines and operatic verbiage. Such features are probably of little relevance to the audience, requiring too much processing effort with little possibility of following the onstage events. Surprisingly though, as signalled in the previous paragraphs, most patrons here seem perfectly happy with the more literary captions that are probably closer to the operatic art than concise, gist-oriented titles.

Yet, the stage interpretation understood as an audiovisual complex seems the perfect starting point for surtitling, as AVT is most often defined as translating audiovisual texts or more globally semiotic complexes (Chaume 2004; Tomaszkiewicz 2006). The intersemiotic translation factor seems intrinsic and cannot be ignored, which makes the striving for condensation more visible and necessary. The issue regarding the aesthetic value of such titles may appear to remain open, yet it is the rapture of the whole

performance that is experienced by the audience and not the beauty of titles.

Drafting titles directly from the stage interpretation in practice means producing the text on the basis of translating the sung (or spoken) words in their relevant context with surtitles in mind, i.e. translating an audiovisual complex with the help of intermediary texts in the form of the libretto or its written translation, music score, etc. This approach will theoretically produce transparent, clear and perfectly cued titles, for the surtitler has other non-verbal hints at hand. It also makes it possible to cooperate closely with other people responsible for the actual shape of the performance, the most crucial being the conductor, director, or stage manager. Consequently, the surtitling process will appear less time-consuming and expensive, owing to the fact that all the necessary cuts or changes will be made on the spot, with no unpleasant surprises for the surtitler.

Obviously, the libretto will remain the central element to be translated, simply because it is this which poses the greatest barrier of intelligibility to the audience. Yet, in this approach it exists not in isolation as an abstract source that has to be subsequently adapted to the right context. Surtitling based on the stage interpretation seems tailor-made to matching music, timing and staging, with all the necessary non-verbal factors considered.

Which approach is the correct one then? It seems that there will always be issues related to the relevant source text, especially in the case of the so-called literary opera or canonical texts upon which many *drammas per musica* were based. It may be stated however that opera surtitling as a method of audiovisual translation should be based on the stage interpretation, which does not necessarily mean making the captions short. Surtitlers need to decide for themselves and seek a happy balance as well as remembering that the operatic performance is a unique communicative event governed by music. This will allow longer captions or exposure times wherever possible, making room for justified repetitions or concise spoken dialogues. It seems that the key lies in a detailed analysis of the relations between particular components of the operatic performance perceived as a source text – a semiotic whole whose components should not be analysed in isolation other than for theoretical purposes.

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Song Translation from Distinctive Non-English Sources: Might It Ever Be Necessary to 'Translate' the Music, As Well?

Thom Moore

'Life's nonsense pierces us with strange relation' – Wallace Stevens

This is surely a fraught topic: some people of my acquaintance with a unique capacity for understanding the argument (a degree in Music and Russian, for instance) have pronounced themselves outraged at such an idea. But, just as surely, the points in support of it must be made, particularly as I have put them into practice. In this regard I am not uniquely qualified, but these are my qualifications: I am a professional literary translator from Russian to English, and I am a professional songwriter and poet. I am not only a full professional member of ITIA, but a full professional member of the Irish Music Rights Organisation as well.

When I first began studying the Russian language—many years ago, at a rather good university in America, ranked fifth in the world in terms of its Slavonic languages department—I noticed a curious fact about the relation of bearers of Russian culture towards their native music, particularly the more folkloric and traditional: the minor key, as a tonality, was characteristic of a vast number of songs in Russian whose message became clearer and clearer to me as not being in any way mournful, dolorous, or even plain sad. This struck me with some force, because I was also the consumer and practitioner of folk songs of the world and, particularly at this stage, American folk songs. Of which, I hasten to add, there is a fair proportion in a minor key, though they are almost universally sad, dolorous, or mournful in their individual natures. To my youthful mind, it appeared that there was some kind of looking-glass parity here: what was mournful in English was happy in Russian, and perhaps even vice-versa (*viz.* my anecdote at the end of the piece). Since I had also noticed other 'looking glass' analogies between English and Russian empires – the one spreading oceanically to the west, the other expanding continentally to the east – and even the curious fact that English backwards on a recording device had most of the

approximate sounds of the Russian language, this notion wasn't totally dismissible. These sorts of strange relations sometimes register in the minds of people with native curiosity, but are pretty much disparaged everywhere by the scientific mind.

At first I merely found this disparity curious – remarkable, even, to a certain extent – though nothing to make an issue of. But then, one day years later, after alternating stop–start careers as a songwriter, an English teacher, and a Russian translator, I decided to bite the bullet and attempt to apply this logic to the translation of folk-style popular songs from Russian into English. Specifically, I was aiming to pursue the notion that Russia's most acclaimed and beloved songwriter, a deceased (in 1980) but formerly fast-living and hard-working actor / poet / singer / songwriter by the name of Vladimir Vysotsky, would be understandable in translation to Anglophones if the translator made the effort to adapt the *music* of the song into an equivalent tonality in English ... which is, when you think about it, the essence of translation: to eliminate misunderstanding ... and what is there about a happy song in a minor key that is understandable to the Anglophone ear? Not a thing, actually. Unless there is some irony intended, of course.

The first Vysotsky song to undergo one of these attempts at total translation was an up-tempo number about a man who falls for a girl who is an enthusiastic and energetic rock-climber, who leads him into her dangerous pastime at some cost to herself, given his lack of talent for the sport: she gradually begins to berate him more and more, and he finds out that she has even insured his life ... and by the end of the song, they fall, roped together, to what must be their doom ... but there is nothing mournful about any of these elements in the song. In other words, if the original melody were to be retained, a casual English-speaking listener would be induced straightaway to doubt, to disallow, any comic dimension to the song ... which would be, according to my earlier definition, a mistranslation, since there is ***nothing*** *but a comic dimension* to the song.

The second piece in this quixotic effort involved something more than just the tweaking of minor-third intervals into major thirds: the rhythm of the original song – one universally known and loved by Russian-speakers

everywhere – doesn't fit the urban-lowlife, outcast, criminal-underclass analogue of substituting Black American diction and idiom for Vysotsky's *blatnoy yazyk* – what earlier writers like Robert Graves have characterised as 'thieves' cant'. The original song, *Na Bol'shom Karetnom,* is in a quite catchy, trochaic 2/4: *GDE tvo-YI sem'-NAD-tsat' LET* ... and its lyrics are a perfect fit for the urban-gangster *mmm-PAH mmm-PAH* rhythm of the folkloric-style music being riffed upon by Vysotsky. But that has no equivalent in any of the African-American rhythms that have become codified into modern Western pop music: not ragtime, not jazz, not blues, not rock-and-roll, never mind rap or reggae. It doesn't fit any of the 'cool' musical forms that it should analogically be akin to. Not one. In terms of energy, though, there is a good fit between the translated lyrics and something from early rock-and-roll called a Bo-Diddley beat (relax, you actually know it, even if not by name). So this led to an even sharper transformation of the original song.

Then there were to be three more such derivations before the decision to go ahead and inflict these theories on the world at large: a Vysotsky song, *Syt ya po gorlo* ('I'm Fed to the Gills') that corresponded musically, in its minor key, to a blues-sounding translation, but had to have its rhythm changed from Vysotsky's slow 3/4 to a rockier 4/4 since only country and western songs have any such normality for 3/4. A fourth song, *On ne vernuls'a iz boya* ('He Didn't Make It Back'), his most famous on the subject of the Great Patriotic War – or World War II, as we call it – didn't require much to render it into English, just a minor tweaking of the melody. And the fifth, *Tot, kto ran'she s neyu byl* ('This Guy Who Used to Go with Her') was changed much like the second: the Vysotsky original has an insistent *mmm-PAH mmm-PAH* rhythm, but it ended up being majorised and slowed down considerably in order to accommodate a blues/gospel harmony feel that renders the whole thing into an absolute analogical translation.

The principal negative reaction to the notion of tampering with the music definitely discounts or misunderstands what I mentioned earlier about the response of the typical Anglophone ear to a minor-key tonality. A lot of people in the world, not just Russian-speakers, consider that Vysotsky's melodies are not only integral to the songs, but of major importance in

themselves. This attitude is discountenanced in Vysotsky's own words, where he has variously expressed that the melodies are mere vehicles for his poetry, and where he has admitted that they are idiomatic and universal. This compares with an attitude that I found, unbelievably, here in Ireland in 1978, when a famous young composer in a conversation with me commented that he found Bob Dylan's melodies wonderfully enchanting. While I admitted to him, as a songwriter, that they certainly suited his lyrics but that they were entirely idiomatic and recycled, he protested that he felt that this couldn't be the case ... even when I pointed out that 8 out of 10 of the melodies on his third album, *The Times They Are a-Changin'*, were lifted straight from Irish and British folk-music and folk-style modern songs, like his basing his song 'With God On Our Side' on Dominic Behan's 'The Patriot Game'. Incidentally, my favourite Russian teacher at university gleefully said to me once in answer to a question of mine about a wonderful image in one of Lermontov's poems, that the Russian had actually lifted it from another poet: 'The best poets are always the biggest thieves!'

In any case, all of my operations were approached in a fashion that is appropriate to the translation of verse from one language to another: first a diction is found that will accommodate the basic tone of the poem or song, and after that the various categories of analogy supply the answers to remaining problems of translation. Just as an example, the Muscovite *Bol'shoy Karetnyy pereulok* would be left unchanged, as a proper name, in most contexts; but, as a blues-analogue, it's entirely inappropriate to have the name of a Moscow street sticking out of the middle of the hook of a popular song – particularly if the author, in the estimation of his translator, intended the feeling of nostalgia for a lost urban past to be the point of the song, rather than the history or even the naming of a personally-remembered locale. It would have been appropriate to leave it unchanged if anything that was said in the song was supposed to be experienced by the listener as something belonging to the singer, rather than the totality of his audience. But there is nothing in the song that couldn't be said about most cities in Russia ... or the world at large. Consequently, the Muscovite place name becomes 'Great Coach Lane' in my translated English version of the song.

As a postscript to this discussion of methods and results in translation of a

particular set of songs, let me relate this story: my original fascination with the looking-glass theory of Russophone versus Anglophone culture was not actually confirmed in my own mind until, piqued enough by this notion of total-translation of Vysotsky's songs to carry on with my experiments on more-traditional Russian folksongs, I heard for the first time in 2008 the Russian song known as *Brodyaga* to people all over Europe, but which is technically entitled *Za dikim steppyam Zabaykalye* (rendered by me as 'In the Wild Open Spaces Past Baikal'): it tells the story of an escapee from a tsarist Siberian labour camp as he struggles across unimaginable distances to get home to his family, where his first enquiry of his dear mother is about the well-being of his father and brother. It turns out that his father is long dead and his brother has been sent to Siberia "to rattle his shackles for life." It is universally acknowledged by Russian-speakers to be one of the saddest songs of all time. But its melody? Suffice it to say that the melody was used by an American songwriter of Russian extraction as the melody for one of the jokiest and least mournful songs of the last century: *How Much is That Doggie in the Window?* This isn't proof of anything, of course – but it's a strong indication that I am somewhere on the right track.

Interview

Frank Wynne in Conversation with John Kearns

On 29th September 2012, to mark his major contribution to French-English and Spanish-English literary translation, the Irish Translators' and Interpreters' Association conferred Honorary Membership of the Association on Frank Wynne.

Born in Sligo, Wynne began working as a translator of graphic novels. In 2002, his translation of Michel Houellebecq's *Atomised* won the International IMPAC Dublin Literary Award, and he decided to dedicate himself full-time to translating and writing. He has since translated works by, among others, Frédéric Beigbeder, Ahmadou Kourouma and Claude Lanzmann. For several years he lived in Central and South America and in 2010 was persuaded to begin translating from Spanish. Since then he has translated a number of Spanish-language authors including Tómas Eloy Martínez, Marcelo Figueras, Alonso Cueto and Almudena Grandes. In addition he has contributed translations to *The Paris Review*, *Index on Censorship*, *Granta* and *Beirut '39*, among others.

He has been Translator in Residence at the Villa Lyon (2007) and at the Santa Maddalena Foundation (2011) and has taken part in translation events at the LRB World Literature Weekend, Norwich Showcase, and the Hay Festival. He has also written a non-fiction book, *I Was Vermeer*, about the career of the forger Han Van Meegeren. It was a Radio 4 Book of the Week, and was optioned by the National Theatre to be adapted by playwright Lucinda Coxon.

In a special event to mark International Translation Day 2012, Wynne was interviewed by *Translation Ireland* editor John Kearns.

John Kearns: Frank, you were born in Sligo, which is a fact not lost on some of the senior people here at the Irish Writers' Centre who are also Sligomen.

Frank Wynne: Yes, my father was also called Frank Wynne. You said earlier

that Jack's[1] comment was 'Is he still alive?' Well if my father were still alive he'd be 111 – he was born in 1901. One of the reasons that he's remembered here is that in 1958 he, Tom Henn and Kitty Moran – a Sligowoman – together with a number of others founded the Yeats Summer School. Growing up, I had absolutely no idea what this entailed and so from the age of about 10 or 12 my job was to go into the lectures with a little tape recorder, press the button when speakers started talking, and press the pause button when they stopped. Even as a child I had literary aspirations, but my attitude – much as I loved my father – was that he didn't know anything about books. We had two sets of books in the house: the *Collected Works* of P.G. Wodehouse and Churchill's *The Second World War*. And that was it. So I assumed anyone my father knew was probably not very important in the literary world. And as I sat there, recording lectures by Richard Ellmann and Kathleen Raine and accepting a pint from Famous Seamus [*Heaney*] I was 17 or 18 before I began to realise who these people were.

In some strange way I didn't see it as connected to my love of books at all – it was a sort of social occasion that happened once a year, just a gathering of people whom I gradually realised were much more important and therefore I spoke to them less and less.

JK: So you left Sligo?

FW: As soon as I could possibly get out. No offence to Sligo at all, I think it's one of the greatest places that I could possibly have grown up. But by the time I hit 18 as far as I was concerned the farther away, the better. My mother said "You could always go to university in Galway", and I thought "Not far away enough…" I did want to leave and I suppose that my attitude to Sligo then was very different to what it is now. It was an idyllic childhood in that it was an Irish rural childhood of a certain time. But getting as far as Dublin was a release.

JK: And where did you study?

[1] Jack Harte – Sligoman, writer, and former Chairman of the Irish Writers' Centre.

FW: I studied English and Philosophy badly and erratically for two years at TCD. I managed to fall in love in my second year and thereby not attend enough of my tutorials to be allowed to sit my examinations. And while I thought about repeating that year, I was offered a job, for those of you old enough to remember, at Radio Nova and I took it. And so began what's more of a series of accidents than a career in that I never stayed in radio, or indeed in anything else.

JK: And you were lured to Paris in 1984?

FW: The story as I normally tell it (and I have a friend in the audience who'll dispute it) is that I broke up with my boyfriend and I decided I was leaving the country, going to go to Paris and that was that. I'd never been to Paris, I'd never been to France, and when you studied back then there was no oral component in the Leaving Cert for French. I told my friends I was going, expecting them to beg me to stay, and they went "Grand – off you go! We'll come and visit you!" And for the first two or three months I thought it was a terrible mistake, to go to Paris, not knowing anyone and not having anything – I went with 200 quid and no job. I got a job in a bookshop, and I worked as an au pair teaching English to the kids in exchange for the *chambre de bonne* that I was living in, and I basically had a chance to reinvent myself somewhere else.

JK: And from that you became involved in *bandes dessinées*?

FW: Well yeah. One of the things that I did when I was in France was that, while I never took any French classes, I read and read, vastly and widely, everything that I could possibly lay my hands on. The notion that there were 22- and 23-year-olds who were still reading what I would have called 'comics' came as a complete surprise to me. And I ended up reading a bunch of things by [Jacques] Tardi and [Edmond] Baudoin – people whom I would hand-on-heart say now can match a short story by Rebecca West or John Cheever on a good day. This was an extraordinary thing to me. So when in 1987 I moved to London and managed a small French bookshop in South Kensington, I decided that we'd have a little department of *bandes dessinées*.

There was a flickering moment between about 1989 and January 1990 when British publishing was really interested in graphic novels, but unfortunately they didn't quite know what it was that they liked about them, so on the one hand they did want to publish Édika and [Enki] Bilal, and on the other they wanted *The Dark Knight Returns* and *Watchmen*, and as far as they were concerned all of this would be lumped together. And because I had quite a lot of comic artists coming in to the shop to buy stuff, eventually editors would come in and say "Look we're beginning to start publishing some of these – would you like to try translating one?" So I agreed. In fact I was invited to act as an interpreter at Angoulême, the festival for *bandes dessinées*, in 1989 – the year that the British were the guests of honour. It was there I met Faith Brooker, a publisher at Gollancz, and Ravi Mirchandani, an editor at Penguin. Both briefly published graphic novels and I translated two or three for them, but it was through my work in *bandes dessinées* that I came to know editors and publishers and became what's called a publisher's reader. Since most editors don't speak or read a second language, when a pile of books comes in after the Frankfurt Bookfair they send them out to readers who provide reports advising whether the book is or isn't worth publishing in English.

JK: And you worked for several years as a publisher's reader?

FW: Oh, at least six.

JK: Was this while you were in AOL?

FW: I'd had several jobs during that period. I left the French bookshop to work in comics as an editor and occasional translator, did PR work, and ended up working as an editor of a magazine called *Deadline*…

JK: …which is now legendary…

FW: …legendary indeed – largely because it was the home of Tank Girl, an early creation of Jamie Hewlett, who later, with Damon Albarn, became part of Gorillaz. Working at *Deadline* was occasionally surreal, and meant I was a small part of the hideous disaster that was the *Tank Girl* movie. Though it

was fun, and it involved meeting Courtney Love! *Deadline* finally closed just as the Internet was being born and I got a job at AOL doing production initially and then managing editorial. Through all of this period the translation work I did, I effectively did evenings and weekends. Having been a publisher's reader for about six years submitting reader's reports that effectively said "It's a lovely book… don't publish it! It's a lovely book but it's too French, it's too small, it's too slight, too literary" – I eventually wrote a report that read "Actually I really think you should publish this book." It was a little novel by Dominique Sigaud called *L'Hypothèse du désert*. The editor who bought the rights asked whether I wanted to translate it. I did a sample, which was approved, and as a result was offered my first literary translation. So I came to literary translation with no experience – no grounding in anything other than a love of language and an ability to read.

JK: It strikes me that editors had a slightly offhand attitude to literary translation at that time – would that be true?

FW: I suppose. It varies very much from editor to editor. There have always been a small number of editors – these days Christopher MacLehose, Pete Ayrton, Bill Swainson, or John Calder and Peter Owen back in the day – who are passionate about literature in translation, who choose and publish authors and are loyal to those authors over time. But it would not be unfair to say that many British and American publishers acquired rights to works on the principle of "Somebody mentioned this hot book to me at Frankfurt so I bought it, but it didn't sell so I'm won't publish any more books in translation because they obviously don't work." Okay, that's reductive but it can sometimes seem as dismissive as that. The received wisdom has always been that publishing translations is 'difficult', that translations never sell. To which my answer is, look at Carlos Ruiz Zafón, Stieg Larsson, and Jo Nesbø!

The problem is *how* translations are published and *what* publishers choose to translate. One of the things that I think has most hindered translation in English, is a sort of snobbery that means we judge books that we intend to translate by a much higher standard than books written in English. Unless you've got a potential Nobel winner, it sometimes seems publishers are

reluctant to translate you. Even now, major French, Spanish or German middle-brow authors aren't translated into English.

JK: And you think the success of Stieg Larsson and Jo Nesbø hasn't really changed things?

FW: Well, UK and American publishers have finally woken up to the fact that people reading *genre* fiction don't care, and have never cared about whether what they're reading has been translated or written in English. What they really want is a gripping story, powerfully told. I mean, Stieg Larsson wasn't only foreign – he was *dead*, so you can't get much less marketing potential from an author than that! Having finally realised readers were not parochial in their tastes, publishers went rather overboard – there are fashions in publishing as in anything and in the past five years you'd be forgiven for thinking no one outside Nordic countries has been writing crime fiction. The number of famous 'Scandiwegian' crime writers tarred with the epithet 'The Next Stieg Larsson' runs into the dozens, whereas if you're French or Spanish and you write crime novels, nobody seems to care. Has the success of translated genre fiction changed publishing? Not really – but perhaps it will in time.

JK: Talking about your early days in translation, I think it's interesting that you only translated a couple of books before the author who perhaps really made you…

FW: Oh let's not beat about the bush – without Michel Houellebecq I wouldn't be here! And I would probably never have become a full-time translator.

JK: Nor would *he* be Michel Houellebecq…

FW: Well I'd love to agree with that! [*laughs*] Again, translating Michel was something of an accident. I read *Les Particules élémentaires* for a publisher. I didn't know Michel had previously published a novel (translated into English as *Whatever* though the actual title is *The Extension of the Domain of the Struggle*). It had disappeared without trace and certainly I had ever

heard of him.

So when I read *Les Particules élémentaires* I truly found it one of the most shocking books – intellectually shocking. What really profoundly excited me about what would eventually become *Atomised* was that it planted a bomb under post-1968 French liberal orthodoxy and said "Actually, this all sucks!" I think that post-war French fiction – after the glorious heyday of writers like Yourcenar, Duras and particularly Patrick Modiano – had slipped into a elegant complacency and seemed to be churning out slight, exquisitely written novels that take place on a Friday evening where a sensitive woman muses about life, misses a dinner party, broods about moving in with her boyfriend but decides not to. Whereas Michel's narrator was almost like Ignatius P. O'Reilly in *Confederacy of Dunces* – basically: "All modern culture is crap, and by the way I'm not getting laid nearly enough." [*laughter*]

I don't think even for a nanosecond that the publisher Ravi Mirchandani – the first person to commission me to translate a novel, and someone who has become one of my closest friends – thought that it would sell. I think we thought that it would sell about 2,500 copies, it would probably be widely reviewed – Julian Barnes had already reviewed it before it was translated – and we assumed most people would hate it. As it turned out, there was scarcely a single bad review in the UK and hardly a single good one in the US. Obviously, the book's success was helped by the fact that people were shocked. But if people in Britain were shocked by the joyless grim gynaecologically detailed group sex in which people accidentally snap their spines, in France I suspect people were more shocked because (a) the novel is written in a flat, rather deliberately un-literary style, and (b) it features characters who heat up Monoprix ready meals in microwaves – nobody in a French novel had ever used a microwave before. [*laughter*] I'm not kidding! In French fiction people routinely come home from work and whip up gourmet four-course meals for nine!

One of the things which, for me, helped ensure the book's success was a wonderful telephone interview Michel did on the *Today* programme. I don't know how the publicist persuaded the BBC since Michel is a man who can

be taciturn to the point of coma, but they did. Anyway, John Humphries was his usual combative self, and said rather accusingly:

"Some people say your book is pornographic."

This was followed by a long pause down the line from Paris … *one*…*two*… *three*… then Michel said laconically,

"I 'ope!" [*laughter*]

And suddenly a whole generation of teenage boys who could barely be persuaded to read rushed out to buy *Atomised*! I so hope they didn't expect it to be erotic – few books that I have read that are less erotic than *Les Particules élémentaires*.

The book quickly became a phenomenon. Michel has probably sold more copies in English than any French author since Camus. He tapped into a late-20th century *ennui*. Certainly, part of what I found enormously compelling was that, while I often violently disagreed with his characters, who can be can be cynical, illiberal, racist, misogynistic and deeply suspicious of good intentions, he took careful aim at many of the sacred cows of liberal orthodoxy and they go down screaming… It was impossible not read the book without a fierce, passionate reaction – it has flickers of Martin Amis at his most dyspeptic and visceral, of Barthes and Eco in its erudition, of Pynchon in its worldview and Joan Didion in its abject pessimism. Houellebecq was looking at a world where *he* didn't fit in, and he couldn't quite understand why he didn't fit in, and I think that there were quite a lot of people who empathised.

One of the things that has maintained its success is that Houellebecq, and particularly that *Atomised*, is read by 'People Who Don't Usually Read' – young guys between about 17 and 25. It now fits into the canon that includes Nietzsche, Kerouac, Vonnegut…

JK: Chuck Palahniuk?

FW: Oh absolutely! They're writers young men read just before they stop reading forever and Houellebecq fits in well to that.

What was interesting in the States was that the reviews were vicious. In the UK Michel was reviewed as a writer of ideas. In America they didn't really review the novel – they just reviewed 'Michel' the chain-smoker, the 'misogynist', the 'misanthrope'. None of this helped. The *New York Times* published two reviews – in their Sunday edition and their weekly edition – one more appalling than the other. I think American critics found *Michel* repellent, and therefore found his book repellent – it's a classic mistake, a category error. Michel, to me is a disappointed romantic and his books are a searing indictment of a world that has disappointed him.

JK: He obviously lived here for several years – do you think that he had an affinity with Ireland, that it pleased him to have an Irish translator? You could say obviously that he was here for tax reasons, but was there anything deeper?

FW: Well he was here for tax reasons and because he could smoke.

JK: This was before the smoking ban came in, in 2004 of course.

FW: Yes, when we did an event at the Gate Theatre he was allowed to smoke on stage. And he was allowed to smoke in the RTÉ studio when we went in to do the radio interview. He reminded me a little of Dennis Potter in that wonderful last interview with Melvyn Bragg, where he's there with the morphine and the bottle of champagne and as many cigarettes as he could possibly get through in an hour.

I'm fond of Michel – I don't pretend we were ever close friends; I suspect few people are closer to Michel than his beloved corgis – he seems to me a loner and, like most people who are scabrously satirical, he's a romantic. He's a disappointed romantic.

A bizarre footnote: when I went back to Paris about 5 or 6 years ago I visited a friend with whom I'd shared a flat in the '80s. He asked me what I was

working at and I told him that I translated books, including one that had been quite successful by Michel Houellebecq. And he said, "Well, don't you remember Michel?" And I said "What do you mean?" And he said "He used to come here every Thursday when we were working on that literary magazine together." No idea! Completely passed me by!

JK: But he would then have been Michel Thomas. He changed his name later, didn't he?

FW: Yes, he was born Michel Thomas and he subsequently took his grandmother's name. To go back to your question, I don't know why he came to Ireland – I know he felt exiled from France, because though it's true that he has substantial support among some French publishers, he has also been vilified in France in a way that is difficult to imagine any writer being vilified in another country. One of the wonderful passages in the most recent novel *The Map and the Territory*, which sadly I didn't get to translate, is a gloriously funny, self-deprecating portrait of Michel himself living out in the west of Ireland, feeding on *charcuterie* and being horribly murdered with his dogs. And he is a profoundly isolated man – he lives very much inside his head and in a future that he can sort of vaguely imagine. And it's part of what makes him the writer that he is.

JK: Moving on, it's important to say that even though many people associate you with Houellebecq, you went on to translate an awful lot of other writers. I'm particularly interested in the Ivorian novelist Ahmadou Kourouma. You translated his book *Waiting for the Wild Beasts to Vote*, and then subsequently *Allah is not Obliged*. The first one is interesting in that it had already been translated.

FW Yes, Kourouma is to my mind one of the great novelists to come out of Africa in the last hundred years, and he had been published in the 1970s – there's a series of much more straightforwardly realistic novels, among them *The Suns of Independence*, which I wasn't really aware of at the time. I read *En attendant le vote des bêtes sauvages* again on submission from an editor, and I thought it was just extraordinary. It is like an African version of the *Odyssey* written by Voltaire. It's this extraordinary historical satire on post-

colonial Africa narrated by a *griot* – a storyteller, a *seanchaí* – sitting at the foot of his master, a hunter and a dictator, retelling him stories of his great feats, so it's in this rather high style. I wrote to the editor saying "Buy this book immediately!" But they didn't. I wrote to another editor saying "Look I've read this book for another editor and they're not going to buy it, here's my reader's report…" and they didn't buy it either. Finally I found someone prepared to buy it. But by then the US rights had been bought by a university press – I can't remember which one.[2] By the time we tried to sort out the translation, one had already been commissioned, and the editor came back very apologetically saying "We can't get you to do the translation because it's already been done." When the American translation was sent to the British publisher, he read the first hundred pages of it, sent it to me, and said "Can you fix this?"

JK It's interesting because the title of the American edition is *Waiting for the Vote of the Wild Animals* and your one is *Waiting for the Wild Beasts to Vote*. Even comparing those, the sense of cadence and rhythm are quite different.

FW Yes, it's the cadence that's different. Carrol Coates's translation's title is more literally correct, and in my less-than-humble opinion lacks cadence. The editor sent me the translation and I felt that it wouldn't really be appropriate to revise a translation by anyone – an editor works with a translator in order to hone the existing voice, to shape the book. But to ask a second translator to tinker with the work of colleague is simply a stupid idea. Apart from anything else, any two translators working from the same text will produce a very different translation. If all we're doing is saying "I think this sounds better to my ear than you do," then my ear does *not* trump yours. I read it and I felt there was nothing I could do with it, because it would have involved effectively translating the whole thing from scratch. And the editor said "Ok, well you realise I can't pay you to do that – I can only pay you to revise the translation." In the end I decided that I loved the book so much that there was no way I *wasn't* doing it, it was simply too wonderful a text to pass up. And it's one of the things that I'm most proud

[2] University Press of Virginia.

of having worked on. It actually didn't disappear without trace – it was very well reviewed. Which is good, because the American edition – and I don't think this had anything to do with the translation – simply didn't appeal to the public imagination. It also meant that Kourouma was not lost and *Allah is not Obliged* was translated, and was published here and in the States.

JK Did you have any contact with Kourouma before he died?

FW Unfortunately I met him just after I'd said "Oh fine, 50p then to translate *Waiting for the Wild Beasts to Vote*? Fine, I'll do it next weekend!" [*laughs*] He did an event at the French Institute in London, so I spoke to him at that. But sadly he had died by the time I had questions that I would have wanted to ask him.

JK We've been talking about your French translations, but you've also worked from Spanish.

FW Yes, it wasn't really any sort of decision on my part. Basically what happened was that when Houellebecq won the IMPAC, I thought "This is it! I can make my career as a translator!" Sadly, I hadn't looked at what the Translators' Association's minimum rate was at the time and I hadn't quite realised that though I could spend my whole life translating, I would find it difficult to make a living out of it. But I very much wanted to do it and it's something that I absolutely love doing. So I gave up the day job, and I spent about six months living in London and working as a freelance. There were two problems: one was that it became increasingly difficult to pay the mortgage, and the second one – which is as important – was that once you decided to become a literary translator, you *never saw anybody ever again*. Because if you're a translator, as I'm sure a lot of people in the room will know, you spend your working day at your desk and then you phone your friends who've been at work all day and you say "Ok, what are we doing tonight?" and they say "Oh, I've had a crap day at work, I just want to get home." And of course when I had a desk job, I frequently thought exactly the same thing. So I spent four or five months during which time the only person I ever spoke to was the man in the shop next door whom I bought a pint of milk and a packet of cigarettes from.

In the end I moved to Costa Rica – I'd spent some time there in previous years on holiday, and loved the country. When I moved there, I spoke no Spanish whatsoever and though I had no great intention to ever translate from Spanish, I've always felt that to visit a country and *not* learn any of the language is an insult. Over the next four or five years I lived on and off in Costa Rica and Argentina – interrupted by a year I spent in Amsterdam researching a book that I was writing at the time, and where I learned Dutch. Or rather I learned as much Dutch as the Dutch will allow you to learn. For they are an evil race! [*laughter*] The Dutch are such accomplished linguists, they slip into your language before you have a change to learn theirs. I had to *pay* someone to come round my house to talk to me! I had this wonderful woman who used to come round twice a week for four hours and we'd just sit, read something out of the newspaper and talk. But I'm very glad that I did learn Dutch.

Spanish came relatively slowly – it came from living there and, much as French did when I lived in France, it came from reading voraciously. But it was a long time – almost a decade – before I was remotely comfortable with the idea of translating from Spanish. And Spanish is a much more diverse language, in my opinion, than French. North African French and even West African French tend towards the metropolitan, whereas one of the gobsmacking things about living in South America was discovering, as I moved from Costa Rica to Argentina, and as I visited Peru, Chile, Cuba, Ecuador etc., that the languages are completely different: Colombians (who are only across the border) have the temerity to speak an entirely different Spanish to Peruvians! So you are endlessly learning new idioms, new expressions, wild and colourful variants on slang.

And it has meant that when Kirsty Dunseath at Orion phoned and asked if I wanted to translate *The Frozen Heart* by Almudena Grandes and I agreed to do it, I had made three mistakes. Firstly, it was set in Spain. I had never lived in Spain, had never spent more than a week on holiday there – what was I thinking? Secondly, it was 900 pages long! Thirdly, most of it is set during the Spanish Civil War, and I think we covered the Spanish Civil War during Leaving Cert History in about an afternoon. There were lots of things I needed to know about the Spanish Civil War in order to translate this, it

involved an enormous amount of research – otherwise I was running the risk of referring to something as 'he' when actually it's a remote battlefield in Asturias.

But, I'm enormously glad I took the plunge to translate from Spanish. It has been hugely rewarding, even if the cultural and linguistic diversity sometimes seems overwhelming. About two years ago I was asked to translate *¡Que Viva la Música!* a short Colombian novel (by 'short' I mean about 200 pages) by the cult writer Andrés Caicedo. I read it and was very taken by this hallucinatory story of a young girl's descent into drugs, sex and salsa. What I didn't realise on my first read was that, aside from the difficulties of *caleña* slang, the novel is stuffed with allusions to and quotations from classic '70s salsa: every second line is a song title, a lyric, a reference to dance steps and the major pioneers of salsa. None of these references are in italics, or in inverted commas, there are no footnotes… So basically every time I came across a slightly surreal phrase, I put it into Google to see if it was a lyric. It was hugely time consuming – a book I had expected to translate in the space of three months took me more than a year…

One of the things that I found extraordinarily interesting about translation from Spanish is quite how different linguistically and culturally countries that share borders are in South America: the things that they're passionate about, the way they use slang, the way they use cadence and rhythm – these are all very different. The little novel by Matías Néspolo that I did last year…

JK: *Seven Ways to Kill a Cat*?

FW: …yes, although only one way to kill a cat is actually described in the book (as part of a recipe!) It's set in a part of Buenos Aires that I'd never been to, the shanty towns to the south of the city which are rather like the *favelas* in Rio or São Paulo – we're talking about homes that are built of timber and corrugated iron, most houses will have no running water, most houses will have no electricity, there are no roads. The slang spoken there is still called *Lunfardo* (although it's not really the *Lunfardo* of 19th century sailors' and classic tango songs) and when I was sent Matías's book,

helpfully it had a glossary at the back, from Spanish into Spanish, to explain to readers in Spain what the Argentinean words meant. Even so, I spent a lot of time emailing Matías saying "I'm fairly sure this has to possibly mean this, but I can't be absolutely certain." And that kind of multiplicity of Spanishes, as it were, came as a huge surprise to me – that what you're *not* dealing with is *a* language, *a* canon, *a* voice, but as many languages, canons and voices as there are Spanish-speaking countries.

JK Finally, you mentioned your time in The Netherlands. Was it that which occasioned your own book, *I was Vermeer*, about the life of Han van Meegeren?

FW No actually that came when I was working at AOL. Years ago I'd seen a TV documentary about forgers and among Elmyr de Hory and others, Han van Meegeren was mentioned. And when I was at AOL there was an extraordinarily brilliant, slightly deranged man, Ric Shepheard, who originally hired me and who had successfully defrauded the British social system in order to make a film in his own right by using the money from renting out his council flat to hire Ken Russell's cinematographer and Nick Roeg's lighting cameraman – fine use of money in my opinion! He had been very interested in van Meegeren and asked me to write a screenplay based on his life as he wanted to film it. Very sadly Rick took his own life a couple of years after that, but then a couple of years after *that* I was talking to my agent David Miller, who said "It's all very well this translation lark but there's no money in it, why don't you write a book?" I'd been writing books since I was 12 but I'd never actually sent any of them to anyone… And he suggested writing a book that he could sell on a proposal, so I'd have the money to write it and then be forced to write it. So I did a proposal for the van Meegeren story.

What I like about it is that it dovetails with my sense of self – I suppose lots of us spend our lives thinking we're faking it, which is perhaps why readers can't help but be drawn to a man who's spent his life *entirely* faking it. Han van Meegeren was an artist born out of time – technically, he was a talented painter, but he was born in the age of Picasso, of Braque, of the explosion that was Post-Impressionism and Cubism, whereas Han preferred the

delicate perfection of the Dutch Golden Age, especially Vermeer. Cubism was a revolution which meant that the traditional search of the artist for realism was suddenly irrelevant and with it many of the techniques of the Golden Age. As Victoria Wood used to say, Rembrandt crayons inside the lines better than Picasso, and one of the things that van Meegeren could do was crayon inside the lines. [*laughter*] However at the beginning of the century Vermeer was still a relatively little-known painter – the first *catalogue raisonée* was published in 1908 by Abraham Bredius. It was generally thought that there was this long missing period of Vermeer's work that was yet to be discovered, and basically Han van Meegeren set himself the challenge of recreating that period.

It's such a ludicrously preposterous story – van Meegeren was a very strange and deeply bizarre man whose paintings got steadily worse the more people paid for them. The only reason he was ever found out was because he sold, either himself or through an intermediary, a painting to Hermann Göring, who put it above his mantlepiece in Carinhall, his great mansion. The painting was discovered in the salt mines after the Nazi liberation and the Allied Art Commission tried to return it to its rightful owner and ended up knocking on van Meegeren's door saying "You sold it to this person, who sold it to this person, who sold it to Göring. Where did you get it?" Han found this quite hard to explain, since he had painted it himself. Eventually he was arrested and was to be tried for treason – selling a Dutch national treasure to the Nazis was a treasonable offence – and quite literally they wanted him hanged. He spent several weeks languishing in prison – which was tough given that he was a morphine addict, an alcoholic and an inveterate smoker – and then eventually he cracked and said "You're all fools, you have no idea what you're doing, this isn't even a Vermeer – I painted it! And I painted that one, that one, and that one…". But no one believed him! So he was ordered to paint another Vermeer in front of court-appointed witnesses to prove that he could do it. Looking back now, it's astonishing anyone ever mistook his crude daubs for Vermeers. But they keep turning up: Trinity College discovered they had one last year and the Courtauld discovered they had one this year.

Two things appealed to me about the story: the very Irish concept of the

'cute hoor', which is what Han van Meegeren was. If you go rob little old ladies they bang you up, but if you can *con* experts into believing you're a genius, you're a charming rake and Leonardo DiCaprio will probably play you in a movie. The second thing that I found irresistible was the question of what it is that makes art, art. If yesterday somebody wrote a glowing review of a painting and said that it was one of the crowning achievements of Vermeer's art – as Abraham Bredius did about 'The Supper at Emmaus' – how can they turn around two days later and say "Because it was painted by someone other than the person I thought it was painted by, it's a piece of shit!" Of course you could claim that it interrupts the canon, that it changes things if it's not Vermeer and so on. But what you can't suddenly say is "Oh look at it – it's ugly!" There's a wonderful passage in John Berger's *Ways of Seeing* where he reproduces 'Wheatfield with Crows', one of the late paintings by van Gogh. It's printed at the bottom of the page with the caption "This is a landscape of a cornfield with birds flying out of it." And then you turn the page to find the same painting reproduced at the top of the next page with the caption "This is the last picture that Van Gogh painted before he killed himself." And in the next paragraph Berger writes "It is hard to define exactly how the words have changed the image but undoubtedly they have. The image now illustrates the sentence."

The book was a moderate success – more so in the UK than it was in America. It briefly made the bestseller list when it was published in Portugal. My agent, David Miller, very much wanted me to write another book and I tinkered with the idea of a biography of Maurice Girodias – the most successful pornographer and literary publisher of the 20th century (he was first to publish *Lady Chatterley*, *Lolita*, *The Naked Lunch,* Donleavy's *The Ginger Man*.)… but it never came to anything. More than once David has said that if I could write more, I could 'give up translation' – but as I told him, I would never give up translation. There is something about the process of it – akin to acting a role or interpreting a piece of classical music – that I find utterly compelling. It has something to do with my love of language, but it also has something to do with the shape-shifting quality of translation: as a translator you can find yourself channelling the voice of a Jules Verne character, then a West-African child soldier, an elderly Algerian woman coping with her grandson's pregnant girlfriend, a small boy during the 'Dirty

War' in Argentina, or Claude Lanzmann in *The Patagonian Hare,* a memoir which is a chronicle of the 20th century and the making of *Shoah*… Being a translator allows me to 'write' novels I could never imagine, to briefly become people I could never be, to attempt to inhabit them, to find a voice for them in a language other than their own. It is a privilege – even if there are times when I want to club the original author with a copy of Roget's Thesaurus – and a pleasure. It is something I know I can always improve on and never perfect. It is, as Oscar Wilde said of the cigarette (another of my vices) *"the perfect type of a perfect pleasure. It is exquisite, and it leaves one unsatisfied. What more can one want?"*

JK: Thank you!

Poetry in Translation

Translation Ireland 19:1, Editor: John Kearns. Dublin, ITIA 2013

Five Self-Translations by Saulo Alencastre

Pausa

Sede silente drena minha energia,
O tempo corre no espaço estático,
E a areia se perde no infinito;
Ainda assim a vida pulsa, sempre,
Alheia às percepções individuais.
Quando a sabedoria irá ultrapassar
O desejo que permeia as células e
O instinto de busca da satisfação?
Não importa agora, que meu caminho
Segue do lado de fora do universo.

Pause

Silent lust drains my energy,
Time runs in the static space,
And sand gets lost in infinite;
Yet life pulses, always,
Strange to individual perceptions.
When will wisdom overcome
The cell-permeating desire and
The instinct of pursuing satisfaction?
It does not matter now, that my way
Follows on the outside of the universe.

terra estéril

pálpebras pesadas
a cidade
no meio da chuva
melancolia
pela humanidade
por mim mesmo

reclusão transformando-se em isolamento
contracultura ingênua
negrura
escuridão completa
quero chorar
mas não consigo

então continuo sozinho na multidão
deixando o animal
com o controle total de mim mesmo
abraçando o animal
inteiro
humano

paciência com as pessoas
valorizar encontros profundos raros
estabelecer o curso para a plenitude
apesar do animal, apesar do humano
inabalável
resoluto

conforme ando para a frente
eles me veem
então recebo
devagar
a mim mesmo
nos outros

minha vontade de derramar lágrimas
que não saem
é a chuva na noite nevoenta
na divisa
da cidade e da mata
da natureza e da civilização

wasteland

heavy eyelids
the city
in the middle of the rain
melancholy
for humanity
for myself

solitude turning to loneliness
naïve counterculture
blackness
pitch dark
feels like crying
but i just can't

so i remain alone in the crowd
leaving the animal
in full control of myself
embracing the animal
whole
human

patience with the people
value rare deep encounters
settle course for plenitude
despite the animal, despite the human
unwavering
steady

as i step forward
they see me
so i take
slowly
myself
in others

my will for weeping
that won't come out
is the rain in the misty night
on the verge
of the city and the jungle
of nature and civilization

O ritmo absoluto do caos

Antes do céu e da terra, o caos é absoluto: a madrugada arde neste canto do inferno
Um pássaro canta, insone, em meio às luzes artificiais, antecipando a manhã
Carros e motos passam seguindo o canal... meninas passam conversando
O futuro converge em meus dedos, e todas as possibilidades explodem em uma miríade infinita
A esperança é superada, a certeza é alcançada, a estrada de tijolos de ouro surge à frente
E o tempo é o ritmo absoluto que despreza e engole as vãs tentativas de medição precisa
O universo pulsa em minhas células, orgânico e elétrico por circuitos industrializados
A destruição é o destino e fim da realização suprema do homem: o retorno total

The absolute rhythm of chaos

Before heaven and earth, chaos is absolute: the wee hours burn in this corner of hell
A bird sings, insomnious, among the artificial lights, anticipating morning
Cars and motorcycles pass along the canal... girls pass by talking
The future converges in my fingers, and all possibilities explode in an infinite myriad
Hope is surpassed, certainty is reached, the golden brick road appears in front of me
And time is the absolute rhythm which despises and swallows the vain attempts at precise measurement
The universe pulsates in my cells, organic and electric through industrialized circuits
Destruction is the destiny and end of the ultimate achievement of man: the total return

A ascensão

O profeta da estrela adorável, em sua ilha, desperta;
Pela perfeição de sua vontade, conquista o mundo,
Atraindo para si seguidores de valor e de visão,
Comprometidos unicamente com a verdade infinita,
Fortes, soberanos, superiores pela verdade pura,
Esmagando os fracos e os miseráveis,
Os prisioneiros do engano e da ilusão,
Abandonando-os ao seu destino infeliz,
Assumindo o potencial total do humano,
Sem temor ou restrição de qualquer forma,
Deleitando-se na alegria e no amor universal,
Livre de propósito, finalidade ou ânsia por resultado.

The ascension

The prophet of the lovely star, in his island, awakens;
Through the perfection of his will, conquers the world,
Attracting to himself followers of worth and vision,
Solely compromised with the infinite truth,
Strong, sovereign, superior through pure truth,
Stomping down the weak and the wretched,
The prisoners of deceit and illusion,
Forsaking them to their unhappy fate,
Assuming the total potential of the humane,
Without fear or restriction of any kind,
Delighting in joy and universal love,
Free from purpose, aim or craving for result.

A estrela sob a sombra do demônio

Há um demônio que paira sobre mim.
Com suas grandes asas negras,
Mantém-me debaixo de sua sombra.
Tento domesticá-lo, mas é em vão.
Levanto tarde na manhã,
Abro a janela, a brisa entra agradável
Entre pancadas de reforma ou construção,
Carros, motos, caminhões, um helicóptero,
Pássaros tímidos e pessoas, vozes.
Penso em meu anjo e minha estrela,
Minha estrela que ainda se esconde
Debaixo da sombra do demônio.
Converso então com o demônio:
Ele me diz para me jogar no mundo.
Converso então com o anjo:
Ele clareia o pensamento.
Mas ambos são eu mesmo,
Imagens, miragens, reflexos
Da estrela que brilha
Bem do fundo do meu peito.

The star under the devil's shadow

There's a devil who hovers over me.
With his big black wings,
He keeps me under his shadow.
I try to tame him, but it is in vain.
I wake up late in the morning,
Open the window, the breeze comes in pleasant,
Among blows from the rebuilding or construction,
Cars, motorcycles, lorries, a helicopter,
Shy birds and people, voices.
I think in my angel and my star,
My star that still hides
Under the devil's shadow.
I talk then to the devil:
He tells me to throw myself into the world.
I talk then to the angel:
He clears my thought.
But both are myself,
Images, mirages, reflexes
Of the star that shines
From deep down in my chest.

Satisfação

Olho pela janela e vejo o céu vermelho da noite infernal atrás das antenas nos telhados.
A sala é escura, eu estou vivo.
E é domingo.

Satisfaction

I look through the window and see the red sky of the infernal night behind the antennas on the roofs.
The room is dark, I am alive.
And it is Sunday.

Jürgen Theobaldy

Seven Poems

Translated by Donal McLaughlin

I

From: 'Nach den großen Dingen nachts' ('After the Big Things of Night'), the first section of Theobaldy's second collection, Blaue Flecken *(*Bruises*), Rowohlt 1974*

Abenteuer mit Dichtung

Als ich Goethe ermunterte einzusteigen
war er sofort dabei
Während wir fuhren
wollte er alles ganz genau wissen
ich ließ ihn mal Gas geben
und er brüllte: «Ins Freie!»
und trommelte auf das Armaturenbrett
Ich drehte das Radio voll auf
er langte vorn herum
brach den Scheibenwischer ab
und dann rasten wir durch das Dorf
über den Steg und in den Acker
wo wir uns lachend und schreiend
aus der Karre wälzten

Adventure with Poetry

When I urged Goethe to get in
he was right up for it
As we drove along
he wanted explanations for everything
I let him step on the gas at one point
'Out into the open!' he roared
and drummed on the dashboard
I turned the wireless up full blast
he reached out and round
broke the wiper off
then we tore through the village
off the path and into the field
where, laughing and screaming,
we bailed out of the old banger

Nach Marseille

Ich hatte ihn an der Ausfallstraße
nach Marseille getroffen, wo er
schon seit den Morgenstunden wartete
und tatsächlich nahm uns
an diesem Tag keiner mehr mit
weder ihn noch mich, geschweige denn
uns beide, also gingen wir
am Abend wieder zurück, diese
fünf Kilometer nach Juan-les-Pins
gingen durch das Getümmel
in den Cafés und auf den Straßen
gingen hinunter an den Strand
und als der Mond groß und orange
über dem Wasser hing, schob er sich
noch einmal aus dem Schlafsack
und die Stimmen, die Musik und den
gesamten Krach des Nachtlebens
im Rücken, sagte er: «Das ist
meine Seele" und zeigte hinaus
aufs Meer, auf den Himmel, die Sterne
und den Mond. »Wie gut es ist»
sagte ich, «immer ein Stück Käse
unter dem Hut zu tragen», drehte mir
noch eine Zigarette gegen den Hunger
und schlief unruhig ein.

To Marseille

I'd met him on the arterial
road to Marseille, where he'd
been waiting since early morning
and it was indeed the case
that no-one gave us a lift that day
neither him nor me, never mind
both of us, so in the evening
we walked back, the
five kilometres to Juan-les-Pins,
walked through the hurly-burly
of the cafes and the streets,
walked down to the beach
and when the moon, big and orange,
was hanging over the water, he worked
his way out of his sleeping bag again
and over the voices and the music, the complete
racket of the night-life of the place,
said, 'That is my soul' and he pointed
to the sea, the sky, the stars
and the moon. 'It's always good, isn't it,'
I said, 'to have a lump of cheese
under your hat,' and I rolled
another fag to fight away the hunger
and fell asleep, fidgeting.

Gedicht über die Liebe
Heute Morgen, als ich aufgewacht bin
habe ich gedacht:
heute überkommt dich die Liebe
obwohl ich nicht wußte, wie sie aussieht
und was sie taugt.

Ich meine, die wirklich großen Dinge in der Geschichte
(sowohl in der WELTgeschichte
als auch in meiner persönlichen Geschichte
aber das ist vielleicht falsch)
sind keineswegs aus Liebe gemacht
oder in Liebe oder so etwas;
ich meine, die wirklich großen Dinge
werden aus ganz anderen Gründen gemacht.
So baut SIEMENS nicht aus Liebe
einen Staudamm in Cabora-Bassa, und so
wird auch eine Revolution der Liebe
zu nichts führen.
Man kanns natürlich probieren
aber ich glaub nicht dran.

Und ich habe versucht
dies meiner Frau zu erklären
(die gleich nach mir aufgewacht ist
vielleicht habe ich sie geweckt
als ich mich hochbeugte und auf den Wecker schaute
es war kurz nach elf und Samstag)
aber sie sagte
sie sehe keinen SINN darin
daß ich ihr dies JETZT erkläre
und ich gab ihr recht
und
sie
angelte nach meinem Schwanz. Dann
liebten wir uns bis halb eins
ohne daß daraus
ein wirklich großes Ding
geworden wäre
sagen wir mal: wenigstens halb so groß
wie Levinés Anstrengungen in München 1919.

Poem about Love

This morning, when I woke up,
I thought:
        today, love will come over you
though I wouldn't know it to see it
and don't know what it's good for.

The really major things in history, I reckon,
(in WORLD history
as well as in my personal history)
aren't done for the love of it at all,
or in love, or stuff like that;
the really major things, I reckon,
are done for quite different reasons.
And so SIEMENS isn't building
a dam in Cabora-Bassa for the love of it, and so
a love revolution, too, will
lead to nothing.
        There's nothing to stop you trying, of course.
        But I don't believe in it.

And I tried
to explain this to my woman
        (who woke up right after me
        maybe I wakened her
        when I leaned forward to look at the alarm
        it was just after eleven, and Saturday)
but she said
        she could see no SENSE
in me explaining that to her NOW
and I admitted she was right
        and
        she
felt for my dick. Then
we made love till half twelve
without making
        a really major thing
of it
at least half as major, let's say,
as Leviné's endeavours in Munich in 1919.

Eugen Leviné (1912-1985) was a member of the German Communist Party and editor of the 'Rote Fahne' (Red Flag). Following the collapse of the soviet republic in Munich in 1919, he was shot for 'high treason'.

Ostern in Esslingen

Das Ganze dauerte bis zum Morgen. Gegen Mitternacht
fuhr der Wasserwerfer vor. Das Rohr schwenkte herum
irgend etwas heulte auf, und dann der Wasserstrahl!
Ich hatte den Regenmantel mitgenommen, falls es
regnen würde wahrend unseres gewaltlosen Sitzstreiks.
Einem Polizisten schoß der Strahl ins Auge. Wir alle
wurden durchnäßt. Wenn der Wasserwerfer Wasser tankte
hatten wir Ruhe. Einmal, gegen zwei, diskutierten wir
mit den Polizisten. Sie waren schon beinahe
auf unserer Seite, und dann der Wasserstrahl! Die Stimmung
blieb gut bis zum Schluß. Sie wurde immer besser. Morgens
um fünf hörten wir im Kofferradio, daß die Blockade
überall gelungen war, und nachmittags in Heidelberg
gab es noch keine Bild-Zeitung. Auf der Rückfahrt im Auto
durchnäßt und erschöpft, träumte ich von Lenin, den wir
auf den Schultern ins Palais Schaumburg getragen hatten.

Easter in Esslingen

The whole thing went on until morning. Around midnight,
the water cannon drove up. The barrel swivelled round,
something started howling, and then: the jet of water!
I'd taken my raincoat, in case it would
rain during our non-violent sit down strike.
The water hit a policeman in the eye. We were
all soaked. Whenever the cannon was refilling with water,
we had peace. At one point, around two, we were debating
with the policemen. They were just about coming round
to our point-of-view, when: another jet of water! The atmosphere
was good right up to the end. It got better and better. At five
in the morning, we heard on the transistor that the blockade
had been a success everywhere, and in the afternoon in Heidelberg
there still wasn't a Bild-Zeitung to be had, anywhere. Soaked
and exhausted, in the car on the way back, I dreamt of Lenin, of us
carrying him aloft, on our shoulders, into Palais Schaumburg.

The Bild-Zeitung is the German tabloid owned by Axel Springer.
Palais Schaumburg, in Bonn, was the House of the Federal Chancellor until the German Parliament returned to Berlin after Unification.

Nach den großen Dingen nachts

“Solche kleinen Dinge müssen morgen wieder festgestellt werden
nach den großen Dingen nachts»
oder
– wie ich das sehe –
in vielem sind es die kleinen Dinge
die weiterbringen
und so ist es nicht unwichtig
wenn die Zeitungen in China
immer die Namen aller Konferenzteilnehmer abdrucken
oder anders gesagt:
du schaffst es vielleicht noch
wenn du deiner Frau
mit einem neuen Geliebten im Bett begegnest
ihnen deine letzten Zigaretten anzubieten
aber schaffst du es auch
in die Küche zu gehen
und Tee für alle zu kochen
während du Lust auf Kaffee hast?

After the big things of night

“Such little things have to be established in the morning
after the big things of night”
or
- as I see it -
often it's the little things
that move us on
and so it's not unimportant
if the newspapers in China
always print the names of all the conference delegates
or to put it another way:
maybe you will be able to bring yourself
if you find your wife
in bed with a new lover
to offer them your last two cigarettes
but will you also be able to bring yourself
to go into the kitchen
and make tea for everyone
when it's really coffee you fancy?

The first two lines are from Frank O'Hara's poem 'St Paul and all that'.

Zu Besuch

Ein warmer Regen am Abend
und ich höre dich lächeln, obwohl du
nicht hier bist. Die Bäume vorm Haus
sind leiser geworden; ich trete
vom Fenster weg. Hinter mir im Sessel
mein Vater, den Bademantel über der Weste
um Kohlen zu sparen. Geschichten
aus einem fremden Leben, fremder
als Geschichtsbücher. Inflationen
Hungersnote, drei Ehen; Kellner
Vorführer von Propagandafilmen, Heizer
bei den Amerikanern. Ratschläge, die ich
nicht annehmen kann. Drüben geht Licht an.
Mein Vater, der immer noch spart. Jetzt geht
der Fernseher an. Ich höre dich lächeln.
Die Möbel werden dunkler, und gegen Jahresende
sinkt die Rente, oder, wie sie
in Mannheim sagen: das alles bleibt dir
in den Kleidern hängen; das geht
nicht mehr heraus. Das ist schwer
schwer wie ein warmer Regen am Abend
wie dein Lächeln, das ich höre
obwohl du nicht hier bist.

Visiting

A warm evening rain,
and I can hear you smile though
you're not here. The trees outside
are quieter now. I step back
from the window. Behind me in the chair,
my father, his dressing-gown on over his waistcoat,
to save coal. Stories
from a strange life, stranger
than history books. Periods of inflation,
starvation, three marriages; a waiter
a projectionist (propaganda films) a boiler-man
for the Americans. Pieces of advice
I can't accept. Across the way, a light goes on.
My father, still being careful. Now
the TV goes on. I hear you smile.
The furniture is getting darker, late this year
pensions will be cut, and that all
lingers in your clothes, as they
say in Mannheim; there's no
getting it out. That is hard
as hard as a warm evening rain,
as your smile that I can hear
though you're not here.

Samstag-Gedicht

Es ist schön, am Samstagnachmittag
das Wasser in die Wanne laufen zu lassen
und für eine Weile
nackt durch die Wohnung zu gehen.
Aus der Stadt habe ich
zwei Bücher mitgebracht, drei Zeitungen
und auf dem Rand der Wanne lese ich
die Artikel über unsere Demonstration
gegen die Verschleppung von Arabern
aus der Bundesrepublik. Wieder einmal
werden wir auf «drei- bis fünfhundert
vorwiegend Jugendliche» geschätzt
und es bleibt unklar, warum wir demonstrierten.
Langsam gleite ich ins Wasser.
Bärbel ruft; der Roman gefällt ihr
den ich ihr empfohlen habe.
Ich denke daran, wie es wäre, ein Kind zu haben
das nicht in Palästina aufwachsen muß
und das eines Tages die Gesamtschule besuchen wird.
Vielleicht sollte ich doch Lehrer werden.
Es ist gut, dies nicht jetzt entscheiden zu müssen
im warmen Wasser mit «Kneip Heublumen Ölbad«.
Keiner, für den ich gestern demonstriert habe
besitzt eine Badewanne
aber das ist kein Argument dafür
das Klosett ins Badezimmer zu bauen
oder die Miete zu erhöhen.
So wie es auch kein Argument dafür ist
den Teller leer zu essen
weil die Menschen in Indien hungern.

Saturday Poem

It is nice, on a Saturday afternoon,
to run water into the bath-tub
and to walk about the flat
naked for a while.
I've brought two books
from town with me, three newspapers,
and on the edge of the bath I read
the articles about our demonstrations
against Arabs being abducted
from our Republic. Once again
we are estimated to have been
'three- to five hundred, mainly young people'
and it remains unclear why we were demonstrating.
I slip slowly into the water.
Bärbel calls; she likes the novel
I recommended to her.
I think what it would be like to have a child
that doesn't have to grow up in Palestine
and that will attend a comprehensive one day.
Maybe I should become a teacher.
It is good not to have to decide right now
in the warm water and Kneipp's Wildflower Bath Oil.
None of the people I was demonstrating on behalf of yesterday
has a bath-tub
but that’s not an argument
for installing toilets in bathrooms
or raising the rent.
Just as it’s also not an argument
for clearing your plate -
that people are starving in India.

Pan Tadeusz – ‘Inwokacja’ by Adam Mickiewicz,

Translated into Irish by Aidan Doyle

Pan Tadeusz

Inwokacja

Litwo! Ojczyzno moja! ty jesteś jak zdrowie;
Ile cię trzeba cenić, ten tylko się dowie,
Kto cię stracił. Dziś piękność twą w całej ozdobie
Widzę i opisuję, bo tęsknię po tobie.

Panno święta, co Jasnej bronisz Częstochowy
I w Ostrej świecisz Bramie! Ty, co gród zamkowy
Nowogródzki ochraniasz z jego wiernym ludem!
Jak mnie dziecko do zdrowia powróciłaś cudem
(Gdy od płaczącej matki pod Twoję opiekę
Ofiarowany, martwą podniosłem powiekę
I zaraz mogłem pieszo do Twych świątyń progu
Iść za wrócone życie podziękować Bogu),
Tak nas powrócisz cudem na Ojczyzny łono.
Tymczasem przenoś moję duszę utęsknioną
Do tych pagórków leśnych, do tych łąk zielonych,
Szeroko nad błękitnym Niemnem rozciągnionych;
Do tych pól malowanych zbożem rozmaitem,
Wyzłacanych pszenicą, posrebrzanych żytem;
Gdzie bursztynowy świerzop, gryka jak śnieg biała,
Gdzie panieńskim rumieńcem dzięcielina pała,
A wszystko przepasane, jakby wstęgą, miedzą
Zieloną, na niej z rzadka ciche grusze siedzą.
Śród takich pól przed laty, nad brzegiem ruczaju,
Na pagórku niewielkim, we brzozowym gaju,
Stał dwór szlachecki, z drzewa, lecz podmurowany;
Świeciły się z daleka pobielane ściany,
Tym bielsze, że odbite od ciemnej zieleni
Topoli, co go bronią od wiatrów jesieni.

Pan Tadeusz

Impí

Mo cheol thú, a thalaimh dhúchais,
A thír aoibhinn na Liotuáine,
Níor thuigeas do luach nó gur chailleas é,
Ar nós an té a chaillfeadh an tsláinte.
Inniu chím im' chroí do scéimh
Mar is fada uait mé i gcéin.

A Mhaighdean bheannaithe, a chaomhnaíonn Czestochowa,
A Sholais an Gheata mhóir Ghéir.
A Dhídean chaisleán Nowogrodzki
Is a mhuintir dhílis fhíréan.
Faoi mar a chasais arís mé chun sláinte
(Mo mháthair is í ag sileadh na ndeor
A d'iarr ort mé a chur faoid' chúram;
Chomh luath is a fuaireas an t-aothó
'Sea phreabas faoi dhéin do theampaill
Chun buíochas a ghabháil le Dia)
Sin é díreach a Mhaighdean
Mar a sheolfair mé abhaile arís.
Ach anois beir m'anam 'tá uaigneach
Chun na gcnoc úd faoina mbrat duilliúir,
Chun na bpáirceanna glasa a shíneann
Cois abhann na Niemen máguaird:
Chun na ngort atá daite go gléineach
Ag gealsheagal is ag arabhar óir;
Mar a bhfásann an lus ómra
Is an chruithneacht ina brat bán beo.
An tseamróg ina luisne ainnire,
Is fite tríd an dtír
Ribíní glasa na dteorann
Ina bhfuil corrsceach ag éirí aníos.

Dóm mieszkalny niewielki, lecz zewsząd chędogi,
I stodołę miał wielką, i przy niej trzy stogi
Użątku, co pod strzechą zmieścić się nie może;
Widać, że okolica obfita we zboże,
I widać z liczby kopic, co wzdłuż i wszerz smugów
Świecą gęsto jak gwiazdy, widać z liczby pługów
Orz cych wcze ą śnie łany ogromne ugoru,
Czarnoziemne, zapewne należne do dworu,
Uprawne dobrze na kształt ogrodowych grządek:
Że w tym domu dostatek mieszka i porządek.
Brama na wciąż otwarta przechodniom ogłasza,
Że gościnna i wszystkich w gościnę zaprasza

Seo linn siar san aimsir
Chun a leithéid seo díreach d'áit,
Chun cnoic i ngarrán beithe
A bhí suite ar bruach srutháin,
Mar a raibh tigh mór adhmaid 'na sheasamh
Ar fhundaimint cloiche go tréan:
Ba róléir na fallaí bána
Is ba mhóide a n-aoldath glé
Na crainn giúise dúghlasa
Ag cosaint an tí ón ngaoth.
Tigh cónaithe nach raibh fairsing
Ach é piocaithe, néata go leor,
Bhí scioból mór taobh leis,
Agus díreach os a chomhair
Trí cinn de chocaí déanta
Nach raibh slí dóibh faoin gceann tuí;
Ba léir gur áit mhór arbhair é,
Ba léir fós ar na stácaí
A bhí scaipthe ar fud na móinéar
Is nár lú ná na réalta a líon,
Ba léir ar uimhir na gcéachtaí
Ag treabhadh an bháin go dian,
Is an chré dhubh á iompó chomh cothrom
Is a dhéanfaí garraí a rómhar;
Ba chomhartha é an méid seo le chéile
Go raibh flúirse sa tigh agus ord.
An geata a bhíodh i gcónaí ar leathadh
D'fhógraíodh sé don stróinséir tuirseach
Go raibh fáilte roimhe san áit seo
Is nár chás dó bualadh isteach.

Versions

‘Requiem for a Friend’ by Rainer Maria Rilke (1908)

A version by Augustus Young

In the early 20th century the artistic community in Worpswede, North Germany, produced one artist that has survived the test of time, Paula Becker. Rainer Maria Rilke was attracted to her, but she had eyes only for Otto Modersohn, a landscape painter ten years her senior. Rilke confided to her friend Clara Westoff, that his love for Paula Becker was too perfect for this world, and he had found a place for her in the inner circle of his being. That Rilke married Clara on the rebound was something Clara lived to regret. He left her and their child Ruth after two years, but refused a divorce.

Paula Becker-Modersohn in her paintings dreamed of motherhood, and saw death at its shoulder. Her self-portrait, naked to the waist and pregnant, looking into a mirror is coldly beautiful. An artificial rose near her heart could have been the blood-clot that killed her at thirty-one, a month after giving birth to a daughter.

A year after Becker-Modersohn's death, Rilke wrote this -poem in which he channels his feelings on losing her twice. It is a passionate rebuke for haunting him. Death is treated as the ultimate consummation, and suffering as a convention that shouldn't be allowed to go on too long. It's his most human poem, not least because he frames it with Paula Becker-Modersohn's last paintings.

'Requiem für eine Freundin' first appeared in Der neuen Gedichte Anderer Teil (1908), *versified in pentameters. Rilke's struggle to soften traditional German prosody gives many of his poems their distinctive tone. However, in 'Requiem' a certain strident, almost military, beat – out of step with its subject matter – has led to unauthorised reprintings as prose. I present my free translation as a prose poem, believing that Rilke's verse form could not be made into poetry in modern English.*

The thinking behind the narrative of 'Requiem' is less mystical than it first appears if one reads (or misreads) Schopenhauer's essay, 'The Indestructibility of Being'. A.Y.

Requiem for a Friend

Rainer Maria Rilke

'I have my dead and I leave them go. They are contented, even cheerfully at home with their state. Only you. You have come back. A brush of air steals past, a clinking sound betrays your presence. Why do you spoil my hard-won peace of mind? I was just getting used to your death. If you are moved by homesickness, I fear you've lost your way. The things of this world are what we imagine them to be, reflected on the polished surface of our being.

'I thought you would be much further on. You who have transformed yourself more than any other woman I know. I thought you would have no trouble in grasping with your imagination the next world. News of your death frightened us. Or rather it broke in on us, with a peremptory wrench. And 'What's next' became a 'Has been'. Putting it in its place was what we had to do.

'The tremble in the air is so unlike you. You don't seem to know where you are. You're bewildered, distraught. And there's no reason for it. Where you are fear is meaningless. By coming back, you are wasting precious moments of eternity, missing out on the splendour of infinite forces. You who missed nothing. What has dragged you back into present time? What unfinished business?

'You have startled me from a dreamless sleep like a thief in the night. Instead of reassuring me with your abundant kindness that you wander in the above like a child out playing without a care in the after world, you are pleading for help, mutely but I hear it in my heart's core. Nothing in my dark-nights-of-the-soul could scream within me with such a bitter rebuke. I shrink into my lungs, entrails, and empty chamber of my heart. It cuts me in two like a saw. What do you want? Why you are stealing back? Did you leave something behind that couldn't bear your absence?

'Tell me, must I go out to look for it? It will be, I know, somewhere you never saw, but felt near to you, as your own senses. Another country. I must

set out for it, and get to know its rivers and valleys, and acquire its customs. I'll spend hours talking to the women at the doorsteps, observe them calling the children home, and learn how they wrap the land around themselves to work the fields and meadows. I will go before their ruler, bowing low, bribe the priests to gain entry to their temple, and there alone amongst the formidable statues, the doors shut on me, I'll learn enough to be free to watch the animals, and let their composure become mine. In their eyes I will see my existence, held for a while, then let go, serenely, without judgement.

'The gardeners will recite the names of all the flowers. Names with a ring that bring back their hundred fragrances. I will buy fruit in whose sweetness the country's earth and sky live again. You who so well understood ripe fruit, and set them in a white bowl before your canvas, giving them their due weight with your colours. Women too, you saw, are fruits, and children curled up inside them lend shape to their ripeness. And at last you see yourself as a fruit, stepping out of your clothes, bringing your naked body before the mirror, and letting it enter your gaze. It stands before you, not saying 'That's me', but 'It is'. Your gaze, impassive, unassuming. The flesh, poor thing, without desire, even for yourself, wants nothing. Sacré. You are to be cherished, deep within the mirror where you put yourself, far away from all the world.

'Why steal back like this, denying yourself, making me think in the amber beads of your self-portrait, there is a heaviness not known to the clear skies of painting? Why in your stance do you stand for a bad omen? Why read the lifelines of your body like a palm, upturned to show me your fate, what happened to you? Come into the candle-light. I'm not afraid to look the dead in the face. On their return they have as much right as anything to linger and refresh themselves in our eyes. Come, and let's share a quiet moment. Look at the rose on my desk. Isn't the light around it is as timid as the light around you? It too should not be here. It should have bloomed and withered in the garden. Nothing to do with me. Now it's preserved in a little porcelain vase. But what does it profit from my awareness of it? Don't be alarmed. I get it now, it's rising in me, and I'm trying to grasp it, must grasp it, even if it kills me, that you are here. I feel your fate like a blind man grasps an object, though I couldn't name it. Let's lament together that you have been plucked

like a flower out of your mirror's depths.

'I can see you're beyond tears. The drops bubble into the fullness of your gaze. All the humours within you have hardened into a reality that circulated blindly, stubbornly. And so, finally, chance came and pulled you back from your chosen path into a world where beings have only their will. Not with a wrench, a shred at a time, but each one, day by day, increasingly encroached on by the expansion of the world outside you, burdening your sense of wholeness, until you broke out of its confines, tearing yourself to bits, painfully, because you must. Then from the night-warm soilbed of your heart, you dug out seeds, still green, to sprout your own death, your perfect death, your life's consummation. And having swallowed the pips of your death, you were surprised at the aftertaste of sweetness, the sweetness on your lips, you who in your flesh and blood were all sweetness.

'Let us lament. Shyly, reluctantly, as your blood called back from universal circulation. How confused it is to regurgitate back into the body's narrow system. Full of distrust from the last time when it flowed into the placenta, and was suddenly exhausted by the long journey home. But now you can't stop. You drive, push, drag it like a terrified beast to the sacrificial altar. You want it, after all it's been through, to be happy. And persistence pays off. It yields to happiness, and you think, conscious you've got the measure of it, just a little time now. Time, you're in time. The middle of time. Your time. Time that goes on, that grows out of proportion. Ah! time is like a relapse after a long illness.

'How short your life seems, if you compare it with the empty hours you passed in silence, bending the abundance in your hands to divert future abundances into the seeding child that is to be your fate. A painful task, too much for anyone. But you performed it, day after day, propping yourself up before it, weaving the fine thread of the loom into manifold patterns, and plucking up your courage to celebrate when the work was done. You wished to be rewarded. Like a child who took her medicine. You chose your own reward, being so remote from other people that they couldn't possibly know what would please you. You sat up in your child bed, and in front of you was a mirror, which reflected back everything. And this everything was you,

you there before you. But inside the mirror was deception, the sweet deception of every woman who smiles as she puts on her jewellery and combs her hair.

'And so you died as women used to die, at home, in your own warm bedroom, the oldest of deaths, a woman after child-birth, who tries to close the wound of labour, but can't, because the ancient darkness, which they also gave birth to, returns for them, forcing its way in and taking them away. Once there would have been keening. Women paid to beat their breasts and break the silence of the night with their plaintive cries. No more. The custom has been let die, like so many others. Disowned, disappeared. Like you. Yes, that's what you have come back for: to claim what we withheld, your right to a wake. Can you hear me? I would like to throw my voice like a cloth over the wreckage of your death, and rend it until it's in pieces, and my words walk around shivering, in the tatters of that voice, lamenting the lament.

'Now I must accuse: not the man who took you from yourself (I can't find him. He looks like everyone), but in this one man, I accuse all men. Deep within me I sense the child that I once was, in essence pure and simple. I no longer know that child. But from this sense I want to conjure up an angel to hurl upwards into the ranks of angels, who cry out, reminding God… that this suffering has lasted far too long. It's unbearable, tangling the leaden heart-strings into knots, a false love drawing on convention like a habit, the good death, just so, while fattening on its injustice.

'Show me the man with the right to possess what cannot hold its own self, that which, now and then, in a moment of joy catches itself, like a child playing with a ball, only to throw it away as quickly as possible. As little a right of possession as a ship's captain in holding the carved sign of victory-over-death, the Nike, on the prow, when the goddess figurehead, breasting the waves, pitches itself up lightly into a blinding tempest. As little a hope as one of us calling back the woman, who now no longer sees us, and walks along the tightrope of existence and, by some miracle, is secure in her step. And as wrong too, if anything is wrong, not to permit love free-rein to universalise itself. One must summon up all our inner freedom to release it.

In love the ultimate act is letting each other go. Holding on is easy. It has to be unlearned.

'Are you still there? Standing in some corner? You know as well as I of what I speak. You who passed through life open as the break of day, and did so much, everything. I know how women suffer. For love means being alone, and you, like all true artists, by instinct was constantly transforming where it's at. You suffered and transformed. An existence that the intrusion of fame could only distort. You were beyond all that. Making yourself as small as possible, almost invisible, discreetly veiling your beauty, withdrawing it like the colourful flags on the grey morning after a festival. You had one desire: a year to work in order to finish what now will never be finished. If you're still there in the darkness, your spirit resonating with the lowly sound waves of my voice, hear and help me. How easy it is to slip back from what we struggle to achieve into a life we never wanted. Cut off abruptly in full flow, we are trapped in a bad dream in which we die without waking up. This can so easily happen. A year's work can go by the way, the blood in it drained and weakened, the dull thud of gravity makes it fall to ground. Worthless. For somehow there is an ancient enmity between our daily lives and the great work. Help me, when all's said and done, to get to the bottom of that.

'Do not return. If you can bear to, stay dead with the dead. The dead have their own tasks. But help me, if you can without distraction, as what is furthest sometimes helps with me.'

Augustus Young, July 2012

Émile Nelligan

‘Devant deux portraits de ma mère’

A version by Richard W. Halperin

Devant deux portraits de ma mère

Ma mère, que je l'aime en ce portrait ancien,
Peint aux jours glorieux qu'elle était jeune fille,
Le front couleur de lys et le regard qui brille
Comme un éblouissant miroir vénitien!

Ma mère que voici n'est plus du tout la même ;
Les rides ont creusé le beau marbre frontal ;
Elle a perdu l'éclat du temps sentimental
Où son hymen chanta comme un rose poème.

Aujourd'hui je compare, et j'en suis triste aussi,
Ce front nimbé de joie et ce front de souci,
Soleil d'or, brouillard dense au couchant des années.

Mais, mystère de cœur qui ne peut s'éclairer !
Comment puis-je sourire à ces lèvres fanées ?
Au portrait qui sourit, comment puis-je pleurer ?

Emile Nelligan, ca. 1900

Before Two Portraits of My Mother

My mother! I love her in this old painting
Done in her glory days when she was young.
Her head gleams like a lily, her gaze is brilliant,
Scintillating like a Venetian mirror.

No more the same, now, here, her, my mother.
Wrinkles have creased the beautiful marble brow.
She's lost the flash of that tender time
When her bridal song sashed her like a poem written in roses.

To compare today makes me sad in two doses:
This face, haloed in joy; this face, hallowed by care.
Sun bright, dense fog, gathering unto the end of years.

But . . . how little of the heart the heart can make clear!
How is it I can smile at these lips so worn, faded, ill?
How is it I can weep at a portrait that is smiling still?

Making One's Bow

Richard W. Halperin

I am honoured that my version of Emile Nelligan's sonnet 'Devant deux portraits de ma mère' has been accepted for inclusion in this journal for professional translators. John Kearns has asked me if I could write a little about it, and I am happy to do so, in a series of very personal remarks.

I do not consider 'Before Two Portraits of My Mother' a translation. It is a version. I introduce images which are not in the original, for example, "sashed her like a poem written in roses." Although I keep to fourteen lines, my poem is not a classic sonnet, as Nelligan's is. After a certain point, my poem drops the traditional rhyme scheme which he took such care to respect. Neither do I use rhyme very often; rather a similarity of sounds, or an allusion by one sound to a previous sound. (I dislike the term 'indirect rhyme,' something either rhymes or it doesn't.) Finally, for lines 13 and 14 of Nelligan's poem – a masterpiece within a masterpiece – all I could do was to convey one possible interpretation of the original, say a little prayer, and take my risks. More about this below.

Why did I, who am not a translator, write 'Before Two Portraits . . .'? Because it came upon me to do it, the way a poem of my own comes upon me. Love, vision, shock, impulse. Some poets, anyway myself, are mugged by a poem, the poem comes to them, and then their job is to write it without distorting too much of whatever the vision glimpsed actually was. Or is. So, the best that one can achieve, as with any use of language written or spoken, is a kind of limited mess.

When, only a few years ago, I discovered 'Devant deux portraits de ma mère,' it went straight to my heart. There it was, a *compagnon de route* for the rest of my life, along with 'Daffodils,' 'Dover Beach,' 'Mariana in the Moated Grange,' 'She Moved thro' the Fair,' 'Ash Wednesday' and very few others. At the same instant, I knew that I could throw my French impression of the poem into the structures and words and poetry-options which English allows. I knew I had it in me, this once, to do a version that would sound as

if it had been conceived in English and expressed in English – specifically in Irish English. (In my ear for such things is almost always Irish English. Irish English is my *anam cara* as a poet. I speak American English, more or less; and in Paris, which is my permanent and only home, I live in the French language, with a thick accent – a marvellous vantage point from which to relate to my own mother tongue.)

I knew, again instantly, that many intangibles in Nelligan's poem would have to give, as in something's got to give. For instance, any poet uses grammar and syntax to convey part of the vibration of a poem. French and English grammar and syntax are, for this, worlds apart. The work done by a verb in one language is better done by a noun or an adjectival or adverbial phrase in the other, and so forth. Also some actual tangibles in his poem would have to give; for instance, if I introduced 'sash' instead of 'hymen,' in a phrase which came to me I-don't-know-why, but which I felt would keep the tone of the English poem going and would leave, in English, suggested places for *pausing*, since pauses in a poem are at least as important as words and sometimes more important. In these contexts, I could not use a translation as my vehicle. I would have to use the vehicle of a version.

My precedent, I knew in that split second, was Yeats's "When you are old and grey and full of sleep…" When I first came across this poem in school, in an anthology, I never dreamt for a moment that it wasn't entirely Yeats. No one said that the verses had been derived from the Ronsard sonnet "Quand vous serez bien vieille…" The centre of the Yeats poem for me is "but one man loved the pilgrim soul in you," which is not in the Ronsard but rather is Yeats pure, in harmony with Ronsard. The Yeats poem is not actually a version; rather it is Yeats making his bow to the flowering of Francophone poetry which is the Ronsard. I would do the same, where I felt impelled, to this Canadian flowering of that Francophone tradition.

I should add that in my work, I used only the French original. Had I the *métier* of a translator, I would have consulted existing English translations of the Nelligan poem; and that would have made a difference, or not. However, I couldn't risk knowing anyone else's intimate relation to that poem. As with my own poems, I was on a tightrope. I can't risk hearing

someone below saying “first left foot, then right foot, then left foot…” etc.

What could I convey of the Nelligan poem? Some but not all of the nuts and bolts of a sonnet, its logical argument. The basic thoughts of the first twelve lines. However, lines 13 and 14 are a thing apart. They are both the crisis and resolution of the poem. There is a whole world in them. For me to give them one main sense, which I then did, may have been quite possibly to distort them; certainly, to lessen then. Who knows what Nelligan was feeling when he wrote them? Chekhov considered *The Cherry Orchard* a comedy. To understand why, one needs a Russian soul. But how to convey that in language not Russian? To readers not Russian? It takes a combination of humility and risk. Myself I do not have a Canadian soul or a French soul. So, humility and risk, and a sort of Braille. I finished my poem as best I could.

Final remark. A poem, when it is the real thing, is to me a living creature. The phrase in the *Book of Ezekiel* is, for me, exact. (And sometimes for a novel which is also the real thing as a poem, like *Great Expectations*.) Nelligan's is one such. As such, the words do not stand still even in their own language – they move, they live. When I mention this poem to Canadians, some of them refer to it as ‘Devant deux visages de ma mère.’ Are they wrong? They love the poem, and some of the language of it actually changes for them, in their memory or in their hearts. That is the hallmark of the very greatest writing. Before which, one can only make one's bow.

Book Reviews

Deaf Around the World: The Impact of Language (2011) Gaurav Mathur and Donna Jo Napoli (eds.) Oxford: OUP, 2011. xviii+398 pp. ISBN: 978-0-19-9732253-1 (pbk), £26.12.

In spring 2008, Swarthmore College, Philadelphia hosted a conference that brought together linguists and activists with the goal of exchanging ideas about the situation of signed languages, Deaf communities and deaf individuals from around the world and, in turn, those contributions developed into this volume that attempts to rectify "…the lack of attention in the published literature to signed languages and the deeper social situation of deaf communities outside of the United States and Europe" (6). The book presents data that falls into two broad categories: (1) signed languages (evolution; form and function; acquisition; and status) and (2) social context (civil rights; education; medical information & care; economic issues; and matters of personal and cultural identity and development that are rooted in use of a signed language).

The volume brings together more than 30 contributors, many of whom are highly eminent in their field, including the MacArthur Fellow, Carol Padden; former President of the World Federation of the Deaf, Yerker Andersson; anthropologist, Paddy Ladd; and leading gesture researcher, Adam Kendon, along with the celebrated British Deaf poet Paul Scott.

In terms of structure, this volume aims to embody a dialogue: key issues are dealt with in pairs. That is, an academic paper by a key researcher is presented and this is followed up with a response to the paper by another academic or an activist in the field.

The first part of the book focuses on linguistic issues ranging from non-concatenative morphology to the categorization of signed languages into language families to language acquisition issues. What is impressive is the range of languages represented, many of which are significantly under-described in the established literature.

Chapter 1 looks at sign language geography. Carol Padden notes that while more than 6000 spoken languages are included in Ethnologue's listing of

the world's languages, we do not have a comparable knowledge of how many signed languages there are in the world. Padden explores a range of questions about the evolution, sustainability and changes in signed languages over time, with a focus on North America and the Middle East. James Woodward responds with some observations on research methodology in lexicostatistical studies of signed languages. He discusses three key approaches used by historical linguists to classify languages into language families (the comparative method, internal reconstruction and lexicostatistics) and considers the application of each of these methods to date as applied to signed languages. He tells us that because the linguistic study of signed languages is so young, we don't yet have enough data from several related languages to undertake the kinds of comparative analyses typical for spoken languages, although with time, this may be possible. Woodward notes that lexicostatistical approaches have been applied, as this method offers the opportunity for comparing a small number of core basic lexical items across the languages compared, determining from this sample the range of similarities that hold. He strongly supports the application of this approach for sign language research, offering targeted advice for would-be researchers in this domain.

In Chapter 2, Guarav Mathur and Christian Rathmann consider two types of nonconcatenative morphology in signed languages, and tell us hat "nonconcatenative morphology separates into two types based on how the morphemes are realized" (57). One type favours morphemes that have a fixed phonological realization, such as numeral incorporation in American Sign Language (ASL), which sees the realization of signs like TWO-WEEK arising from the combination of a bound form for TWO (which Mathur and Rathmann tell us has a phonological specification for handshape only) and a bound form for WEEK (which has phonological specification for location, orientation and movement). The second type occurs where at least one of the morphemes in a sign does not have any lexically specified phonological content. They include examples of verb agreement in this category, noting that in ASL,

> …a sign meaning 'I asked her' is made in such a way that the palm of the hand faces the area of signing space (henceforth called

> 'gestural space') associated with the referent of *her*. In contrast, the sign for 'she asked me' is made with the opposite palm orientation: the palm faces the signer. (57, emphasis in original)

They address the challenge of accounting for the fact that the agreement morpheme for a first-person object specifies an area near the signer's chest while the corresponding morpheme for a non-first-person object is a zero morpheme. That is, "the lexicon does not specify any particular area toward which to orient the palm… The morpheme is realized through interaction with gestural space" (58). Ultimately, Mathur and Rathmann suggest that we consider the existence of two kinds of morphology in signed languages: one which interacts with gestural space and includes a narrow set of morphological processes that only arise in signed languages, and the other whose aspects do *not* interact with gestural space, a proposal based on acknowledging the impact of the visual modality that signed languages are expressed in.

Paul Dudis responds to this with some observations on form-meaning correspondences in two types of verbs in ASL. Taking up the notion that agreement verbs require the use of gestural space, Dudis notes that "[b]ecause visual imagery is manifested in the gestures of nonsigners, and gesture and language are generally viewed as distinct systems, one might think that direct ties to imagery determine the non-linguistic status of a component of a given expression" (83). Dudis goes on to argue that this may not be the case at all. He tells us that many cases that could be analysed as instances of nonconcatenative morphology actually exhibit manifestations of visual imagery, for example, in the articulation of classifier predicates and in some aspectual constructions in ASL. Dudis examines two categories of ASL verbs – indicating verbs and depicting verbs – and he argues that these exhibit specified and schematic (i.e. unspecified) components that correspond to components of their semantic structure.

Chapter 3 focuses on the sources of handshape errors in first-time signers of ASL. In this chapter, Deborah Chen Pichler describes a preliminary study that she and a class of students carried out, arguing that handshape errors in the imitation of ASL signs by students who have no previous experience of

ASL are caused by a number of factors including markedness and transfer. Markedness leads to the perception of a non-native 'accent' and results from a broad range of phonological errors in addition to errors in lexical choice, syntax, discourse, and other linguistic features. Hierarchies of markedness have been proposed for deaf children acquiring ASL as their first language (L1), but hitherto, had not been explored with respect to hearing adults acquiring ASL as a new language in a new *modality*, prompting Chen Pichler to refer to this group as M2 learners. Transfer can be 'positive' or 'negative': the former relates to positive correlations that learners make between their L1 and L2, while negative transfer arises when learners don't perceive a difference between the L2 target form and a similar, but non-identical, L1 form. Chen Pichler's study offers some support for individual effects of transfer and markedness (where M2 signers' limited dexterity impacts on how they articulate certain handshapes, for example).

Russell Rosen responds to this chapter with a discussion of modality and language in second language acquisition amongst learners of American Sign Language. He contends that

> L2 learners of ASL, particularly those whose L1 languages are spoken, initially rely on their visual and manual abilities to understand and produce lexical items. There is no influence from L1 languages; indeed, learners cannot use any of the phonological structures in their L1 languages to help them learn ASL phonology. (125)

In Chapter 4, Ann Senghas and Marie Coppola consider the evolution and grammaticisation of pointing gestures in Nicaraguan Sign Language (NSL). They look at the use of pointing in the development of a 'new' signed language, NSL, across three age cohorts and report a shift in the use of manual pointing over time. They note that pointing gestures have transitioned and are in the process of grammaticalisation in NSL. They argue that the range of usage that they identify differs strikingly from the use of pointing in co-speech gesture and they note that the loss of locative content seems to be a crucial step in the transformation of pointing gestures into forms that can be used as abstract elements that can be combined in different

ways linguistically. They tell us that this change is brought about by children who are recreating their language as they learn it – a process most likely responsible for historical change across all language.

Roland Pfau responds to this with a discussion on the typology and diachrony of pointing. He reminds us of the complexity of pointing (did you know that chimpanzees do not point – at least not with their index fingers!) and suggests that diachronic shifts in the use of pointing signs along a largely modality-independent grammaticalisation chain are supported by the NSL data. Such shifts include the fact that indexing in NSL co-occurs with an increase in usage to identify participants in events rather than real-world objects or locations. He also looks at whether some shifts in functionality are marked by subtle phonological changes.

In Chapter 5, Sandra Wood focuses on the relative resilience of language, focusing specifically on of how very late learners of Libras, a signed language from Brazil, acquire topicalisation. She notes that many late learners learn much of the language after the age of puberty, leaving them with deficiencies in their grammar. Building on Susan Goldin-Meadow's proposal that languages contain 'resilient properties' (i.e. those that develop regardless of the variability of input received) as well as 'fragile properties' (i.e. language-specific properties that must be explicitly learned), Wood looks at home signers, late signers and native signers of Libras and finds that topicalisation can be learned with the requisite type and quantity of linguistic input, leading her to propose that topicalisation is a less resilient property of language, but that it is not fragile. The consequences of this are significant: as Wood notes,

> [p]erhaps the most important one is that functional mastery of language is not an unreachable goal for those people whose acquisition of language has been delayed past puberty. That is, they can use the language well and master some aspects of it. However, in order for these late learners to become more fluent, they need sufficient and high-quality input on a consistent basis. It's not enough to just learn the basics… (179)

Cyril Courtin responds to Wood by asking whether there is a critical period for the acquisition of a Theory of Mind, a question he notes may be purely theoretical given that fortunately, instances of the complete absence of language are rare. However, as Courtin notes, it does happen when "deaf children who are born in countries where sign language is not used in schools and who have no clear Deaf community, are limited to simple gestural exchanges with their caregivers, developing some kind of homesigning" (184). Courtin tells us that we currently have very little knowledge about possible critical ages in sign language acquisition for cognitive development, but he notes that the development of a mature representational Theory of Mind may be difficult (though not impossible) when children are deprived access to a natural and feasible communication before age ten. Where such access to signed language or effective communication via oral language and hearing aids occurs after this age, certain aspects of cognitive development may be at risk for more than 50% of these children.

In Chapter 6, Angela Nonaka presents a preliminary description of interrogatives in Ban Khor Sign Language, an under-described signed language of Thailand. Ulrike Zeshan provides a commentary on village sign languages as a response, noting that the twenty-first century is an exciting time for sign linguistics, given that only now are we able to see something of the range of diversity that exists for the world's signed languages, with digital technologies facilitating the beginnings of signed language typology.

Donna Jo Napoli and Rachel Sutton Spence consider the issue of humour in signed languages in Chapter 7 and ask how this might help us to understand human singularities and the origins of language. Using poetic data from British and American Sign Language, they propose that the extensive use of the 'productive lexicon' (as opposed to 'the established lexicon' which is made up of the fixed signs that are listed in a dictionary, for example) depends on conceptual integration networks that coincide with other human singularities. They report that the human singularities of language include the capacity for the creation of analogies and metaphor and categorical extension, all of which are posited as having arisen at the same time in human evolution. Why this happened is elusive and they note that as spoken languages do not have to avail of these other human singularities (with the

possible exception of primary metaphors), the emergence of spoken language could logically have preceded, coincided or followed the emergence of any of them. In contrast, signed language "necessarily holds hands with these other human singularities" (246). They suggest that signed languages could not have preceded the emergence of such singularities, indicating that "the hypothesized emergence of language with these other human singularities is somewhat less of a mystery if the first languages were signed than if they were spoken" (ibid.).

Adam Kendon responds to this, and argues that we tend to conceptualise language as being a monomodal, cleanly structured pure form of language that leads us into a dilemma whereby we ask whether language was first manifested in sign or gesture or first manifested as speech. He suggests that this approach would leave us at a loss to explain how so many languages today are spoken, or why speakers make use of gesture. Instead, he suggests that we need to look at copresent interaction where they make free use of a wide range of expressive forms, including semantically significant hand movements which assist in the construction of meaning as "partners in the process" (263). Kendon suggests that such multi-modal engagement is closer to what would have been present at the beginning when "actions of any sort first began being used symbolically, when they could be used to have reference and to convey propositional information" (ibid.).

The second part of the volume is concerned with social issues and civil rights and presents a less academically driven series of papers.

Section II opens with a contribution on best practices for collaborating with Deaf communities in developing countries from Amy Wilson and Nickson Kakiri (Chapter 8). They open by noting that millions of people worldwide are discriminated against because they live with disabilities and assistance from foreign aid organisations is welcomed. However, for Deaf communities, this is not necessarily the case. They cite a Deaf Kenyan who writes that "Many of these organisations have fueled the continued oppression of the Deaf Kenyans, muzzled the voices of the weak and poor while 'eating the ugali [cornmeal]' in their big mansions and driving huge luxurious cars in the name of 'helping' Deaf Kenyans" (271). The authors

present a very human, personal story that includes their own experiences in Brazil, Kenya and the USA. They conclude by telling us that any kind of assistance offered to Deaf communities must be conducted within a comprehensive social framework that recognizes the need for removing societal barriers that are physical and attitudinal in nature. They argue that Deaf people must be empowered to make their own changes, participating in the planning and running of all aid programmes. Critically, they argue that those working with communities must be fluent in their languages and understand the local culture. Finally, they suggest that "the Deaf community knows itself best, and only those foreign organizations who respect this should be invited to work with them" (285).

The response is presented by Yerker Andersson. He recounts some of his own experiences, comparing and contrasting aspects of developed / developing world approaches to Deaf communities, including, crucially, western Deaf community responses to other Deaf communities. As he notes, such responses impact on language policy, the potential for language shift, and solidarity, a point that Andersson believes is critical to the establishment of strong national organisations. In short, Andersson argues that there is stillroom for contributions to the Deaf community in many developing countries. Schools are needed. Organisations for Deaf people are needed. The basic question, he argues, is how national and local organisations of deaf children and adults can best cooperate with similar entities of both deaf and hearing parents of deaf children to achieve their goals. A starting, he suggests, is to become a member of local / national organisations before engaging in development work.

Chapter 9 tackles a critical issue: that of access to healthcare for Deaf people. In a very moving chapter, Leila Monaghan and Deborah Karp discuss the HIV / AIDS epidemic in Deaf communities. Taking the concept of dialogue further, this chapter is presented as a conversation between the authors, a Deaf activist (Karp) and a hearing anthropologist (Monaghan). It presents personal stories of Deaf men who died without understanding the etymology of their disease, and tells of the establishment of the Deaf AIDS Project, set up by a Deaf man who, when diagnosed, realized how little access to information Deaf people have, much of which is predicated on the lack of

availability of public health information in signed languages. Visual information was identified as crucial. As the authors note, the lack of access to information about HIV / AIDS is paralleled by high rates of HIV / AIDS in Deaf communities. For example, they note that the state of Maryland's data on public testing shows that Deaf people are testing HIV+ at a rate about double that of hearing people. There are no national statistics for the USA, and no national funding programme, leading to the temporary closure of the Deaf Reach programme in Washington DCV in 2007 because it couldn't provide statistics regarding how many deaf people were affected by HIV / AIDS. It seems there is a long way to go. The authors report that many aspects of US health care do not recognize the language and culture of Deaf people leading to the state of Conneticut suing to have hospitals provide proper access to interpreters. In one case, a Deaf AIDS patient died in a major hospital without ever having had access to an interpreter.

John Meletse and Ruth Morgan offer a response (also in first person conversation mode) that relates their contribution to the situation in South Africa where John tells his story: he is the only Deaf South African to disclose publicly his HIV status and he works with the NGO Gay and Lesbian Memorial in Action (GALA). They problematize educational programmes that do not consider the need to provide interpreters, thus ensuring the continued lack of access to information. They also note that even when interpreters are provided (e.g. for school-based educational programmes) the South African Sign Language (SASL) vocabulary for key issues like STIs and HIV does not exist or is unknown by the interpreters / the school children. As they point out, it is hard to believe that what's happening on the ground is lagging so far behind all the progressive policies and legislation that South Africa boasts. The 1996 constitution prevents discrimination on the basis of disability and the ensures the rights of citizens to dignity and equality, especially in receiving and imparting information, and to being able to use the language of their choice. Notably, SASL is recognized constitutionally but the lack of information about HIV and AIDS in SASL is compounding the problem.

In Chapter 10, Karen Nakamura outlines some issues relating to the language politics of Japanese Sign Language (JSL / Nihon Shuwa). She describes how

the Japanese Federation of the Deaf (JFD) has tried to maintain active control over Japanese Sign Language through language management activities, including interpreter training. The author presents a picture of a country where Deaf people are exploring what it means to be Deaf and internals about what varieties are deemed appropriate for use by whom. This context also inevitably impacts on interpreters in the field. Nakamura notes that "It is very possible to emerge from the NRCD interpreter school thinking you know and are signing so-called pure Nihon Shuwa. However, when these newly minted graduates encounter the mainstream of the Deaf community, they very quickly learn that there is very little tolerance of hearing people, specifically interpreters, who use this form of signing. The new community members then have to switch to a more Japaneselike Nihon Shuwa" (329).

Soya Mori offers the response, considering an alternative to the existing hegemony in JSL. He suggests that a process of pluralization is underway, facilitating the emergence of several smaller entities with power in the presence of an older, single authority (i.e. the JFD). Mori points out that until the 1980s, JFD was the only publisher of work on JSL, and over time, diversification has emerged, with material becoming available from a host of sources. JSL users are now present in the Japanese media and in other spheres of professional life, facilitating the expansion of the lexicon to deal with technical terms and concepts that were previously not encountered by JSL users. All of this serves to predict an end to the hegemony of the JFD, which Mori tells us, is now struggling to survive.

Chapter 11 deals with the social situation and education of Chinese Deaf children. Jun Hui Yang begins with her own story, telling us that unusually, her Chinese parents treated her, a deaf girl, much better than they did their hearing son, facilitating her to undertake a PhD in Deaf Education at Gallaudet University (the world's only 'Deaf' University) in Washington DC. She is now a lecturer in Deaf Studies in the UK. Her paper culminates in a series of recommendations for the education of deaf children in China. These include a range of points that are as essential here in Ireland as they are in China: (1) parents need information about their child's communication and educational needs; deaf and hard of hearing children in mainstream

settings and schools for the deaf have limited access to lectures, student teacher interaction and group interactions – this must change; teachers must continually improve their signing communication and instructional skills. (2) parents and teachers need access to greater levels of deaf awareness training which should include access to the local Deaf community; deaf students should have the opportunity to learn from Deaf adults' firsthand experiences in various social settings and on field trips with Deaf schools. (3) international collaboration is effective and should continue.

Madan Vasishta's impactful response considers the context for Indian Deaf children. He writes that too little is reported about non-western educational contexts for deaf children. He points out that India has a population of 1.14 billion people, a diverse community in linguistic, racial and religious terms. Of these, official statistics report that an estimated 1.26 million people are deaf. 200,000 are deaf children of school age but only 5% of these actually make it to school. Of these, 78% drop out after elementary school and a very small number graduate from high school. Vasishta questions the reliability of these statistics and suggests that in reality, there could be nearly 3 million deaf children of school age in India. Given the tendency for Indian people to hide children with disabilities, he believes the actual number of Indian deaf people is much higher than is reported. Extrapolating from American statistics, he posits an Indian deaf population of 15 million. This means that the number of Indian deaf children going without an education could be as high as 9.5 million. Educational access is confounded by limited access to the curriculum for those who do attend due to poor quality of hearing aid devices, lack of interpreters (there are only 20 for the entire country!) and sporadic use of Indian Sign Language in schools where signed language is said to be used. Add to this that most deaf children arrive in school without any rudimentary Indian Sign Language skills – and their teachers are struggling to learn the language too. Like here in Ireland, teacher training needs to be modified to facilitate access for would be deaf teachers. Vasishta's final comment relates to how essential this is. He notes that most deaf children in rural schools have rarely met deaf adults. He tells us that when he has been introduced as a deaf person, he has "experienced wide-eyed children staring at me" (357).

Finally, in Chapter 12, the British Deaf poet Paul Scott discusses the importance of encouraging deaf children to play with language, exploring the outer limits of the grammar of British Sign Language. He also explores the impact that teaching Deaf studies to deaf children has in engaging with conversations about career possibilities, about government policy decisions, about human rights.

This chapter has the honour of two responses: the first from Donna West who reports on the Seeing Through New Eyes project which is an ethnography of Deaf educators and Deaf children that documents the development of critical pedagogical practices. She outlines some responses from deaf children who clearly recognize that they are learning about being Deaf people (with a capital 'D'!). They learn about the history of Deaf communities and what it means to be Deaf in the world. As one student puts it: "It means that people realize there are Deaf people in the world. Otherwise, it seems like Deaf people are just lazy, never achieve[d] anything in the past…" (369).

The second response comes from the celebrated Deaf anthropologist, Paddy Ladd. He offers some considerations regarding Deafhood and educators of the deaf. He points out that when deaf children are taught by Deaf teachers, children attain true fluency in their signed language and each child's needs are addressed more rapidly and he reports on an American school which builds on this by implementing a programme for hearing educators to learn from deaf educators. He suggests that there seems to be shared pedagogical principles employed by deaf educators he has looked at in the UK, USA and Brazil, and suggests that if further research could demonstrate that this is indeed the case, this would have profound implications for the field of education.

In sum, this is a big book, both in terms of size (398) and ambition. It tackles critical social issues not normally addressed in a linguistics volume and includes multidisciplinary academic discourse in an interesting manner. The range and scope of papers is impressive, but this range also has the potential to be off-putting to readers who are new to linguistics.

The early chapters are pretty hardcore in this respect, spanning morphological theory, generative linguistic principles and implicit references to cognitive linguistics principles. Unless the reader has a grounding in some of these domains I would imagine that these chapters could prove hard work. That said, as a linguist, they offered food for thought. I have learned a lot and many of the arguments presented here have prompted me to scribble some notes down for further consideration!

If I were to point to a gap, then it would have to be the limited reference to interpreting and translating. Communities of Deaf people have long argued for the recognition of their languages, and the training of interpreters to support active engagement with civil society. While this is touched upon in some chapters in section 2, the significance of the work that interpreters do in mitigating the chronic exclusion faced by Deaf people in their 'relationships' with hearing society is not given much attention across the volume. The emergence of recognition for Deaf interpreters who work between signed languages, or work interlingually (e.g. with clients who may have a disability or whose grasp of the national signed language is limited in some way) is another aspect of interpreting that is receiving greater attention, and the inclusion of a segment to interpreting and translating in / with Deaf communities could have potentially eased the gap somewhat between the academic discourse of the first section and the humanity of the second.

The second section of the book is, I suggest, the part that general readers will find more accessible. This will appeal to educators, activists and Deaf community supporters.

Lorraine Leeson

Translation in Second Language Learning and Teaching (Intercultural Studies and Foreign Language Learning Series). Arnd Witte, Theo Harden, Alessandra Ramos de Oliveira Harden (eds). Oxford: Peter Lang, 2009. x+414 pp. ISBN 978-3-03911-897-7. €51.10 / £46.00.

In the field of Foreign Language Teaching / Learning (FLT/L), the practice of translation has always received a mixed press. After occupying central stage in foreign language didactics for more than a century, it was fiercely criticized or simply neglected as soon as more monolingual and communicative approaches gained prominence and the reasons for learning a language shifted from mastering formal structures or reading literary works to interacting with speakers of that language (Colina 2002: 2). At the same time, there are reasons to believe that this rejection was mostly ideological and that translation has never truly ceased to be used in the language classroom. This is probably the reason why scholars have kept writing about it rather copiously, highlighting its role in language learning or calling for a renewal of conventional instructional methods (e.g. Aarts 1968, Widdowson 1978, Titford and Hieke 1985, Stibbard 1994, Sewell and Higgins 1996 to name but a few).

The book under examination is a welcome contribution to this body of knowledge, yet in a time when translation for language purposes is no longer anathema. Since the 1990s in fact, the scientific community has officially accepted this subject, so much so that nowadays it figures large in FLT provision and has become the central focus of a growing body of academic research. The contributions in this volume are indeed selected papers from a conference entirely dedicated to 'Translation in Second Language Teaching and Learning' organized at the National University of Ireland, Maynooth, in March 2008.

The collection of twenty-four articles could not begin with a more cogent argument: translation in foreign language learning is an inevitable process. Drawing on very recent research, Elke Hentschel points out that, at a neurological level, late bilingual subjects automatically access their first language (L1) when processing the second one (L2). The claim follows that if the mapping of L2 elements on their L1 counterparts is something instinctual, it would make sense to exploit it productively in the language classroom, especially in the early stages of acquisition.

Arnd Witte expands on this argument claiming that, since the internalized L1 constitutes the cognitive basis for all human thought, communication

and social behaviour, the first encounter with a foreign language cannot but fall back into the deeply ingrained L1 patterns, thus activating an interlingual 'translating' process. This initial phase where lexical, morphological, syntactic, phonological and semantic elements of the two languages get interrelated is, in Witte's view, the most efficient path towards a gradual familiarization with L2 sociocultural aspects. The longer the learner is engaged in this creation of intercultural spaces, the more s/he acquires contextualized, procedural knowledge about the L2 and can break free from the grip of the dominant L1 patterns. In this advanced phase, 'translating' becomes 'translation.'

A similar perspective is taken by Lisa Stiefel, whose article discusses the role translation exercises can play in the development of intercultural competence, that is the ability to interpret the cultural values inherent in the language and formulate them so as to make them intelligible for oneself and others. This usage perfectly fits the communicative approach to language teaching in that it places learners in the active position of mediators.

Theo Harden takes the argument further claiming that, beyond linguistic, pragmatic and cultural competence, translation has the potential to enhance conceptual fluency, intended as the knowledge of the cognitive mechanisms through which a language encodes its concepts. As our conceptual system is largely metaphorical in nature, this knowledge implies the ability to transcend literal meaning and create similarity between apparently unrelated concepts. In other words, metaphorical competence requires a mastery of sense-making and problem-solving strategies. In Harden's view, translation offers the opportunity to train these very skills.

All the views presented so far are touched upon and expanded in Claus Gnutzmann's contribution, which illustrates concrete examples of how translation permits work on the different domains investigated by the Language Awareness approach to FLT/L, namely the affective, social, power, cognitive and performance domains. Gnutzmann's article, with its practical orientation, ties in closely with Heidi Zojer's, in which the author calls for a shift away from the theoretical level – the reasons in favour of a re-integration of translation in FLT have been abundantly covered by now –

and invites us to invest more on the practical level, researching sound and innovative teaching methodologies and focusing on the process of translating rather than on the product alone.

The second of the four sections in the book is a direct response to this invitation, as it focuses on concrete examples of translation didactics in FLT, most being the object of ongoing research. There is insufficient space in the present review to provide an exhaustive account of the contents of each article. Some common aspects, however, can be highlighted: Firstly, the wealth of links with the more theoretical preceding section, contributing to the volume's thematic coherence; secondly, the stress on comprehensive task-based activities; thirdly, creativity and variety in both activities and materials (e.g. the Internet, films, photo captions, poems, songs); and finally, the fact that translation is portrayed not only as a practice enhancing language proficiency, but also as an ability in itself, the so-called 'fifth skill'.

Particularly noteworthy for this reviewer is Bogusława Whyatt's paper on translation and language control, where she claims, among other things, that the environment offered by translation tasks resembles L1 acquisition, in which learning the language is incidental to doing things and purposefully communicating meaning. A similar line is taken by two other excellent papers, those by Jeanne Van Dik and Laura Incalcaterra McLoughlin, which discuss sight translation and interlingual subtitling as effective methods for enhancing pragmatic awareness and emancipating learners from literal, non-communicative transcoding.

The third section may at first strike the reader as idiosyncratic, as it discusses the use of literature for translation activities in the language classroom. In the heyday of the translation revival, this practice was fiercely criticized as it was thought to be discouraging, low in professional relevance (cf. Klein-Braley & Franklin 1998), and also reminiscent of the bad old days of grammar-translation. Yet, the papers in this section fully sanction literary translation both as a productive and receptive exercise by highlighting hitherto neglected aspects of it. In particular, Harald Weydt discusses the use of bilingual / parallel literary texts to overcome the difficulties of reading in a foreign language at the early stages of learning. The ensuing facilitated

comprehension enhances the reading experience and results in progressive assimilation of unknown items, thus increasingly emancipating the learner from the translated version. Valerie Pellatt focuses on literary translation carried out by students and claims that it provides a much clearer picture of their understanding processes – including the activation of bottom-up and top-down schemata – than do traditional comprehension questions.

Vera Gomes Wielewicki and Anna Fochi move beyond the use of translated literary texts in relation to reading comprehension alone and advocate an approach whereby students are asked to compare source and target texts critically, with a view to raising their awareness of translation itself as an intellectual, cultural and oftentimes political operation, and also to allow them to access to the multiple meanings 'disseminated' by translations, in an autonomous and critical way. The political dimension of language use is also touched upon by Lillian De Paula's outstanding article, where she praises the use of translation as a way of appropriating a foreign language, without being subjugated by it, as is the case of much monolingual FLT.

The book ends with three articles on very specific – and quite diverse – translation problems, all emphasizing two constitutive features of this practice, i.e. negotiation of loss, and adaptation. In language learning environments, a focus on these aspects can add a critical dimension to purely linguistic exercises, thus making learners reflect on what can happen in the transfer from one language / culture to another and what needs to be done to guarantee effective communication.

Language vs. communication-oriented approaches have always been central in the debate on translation for FLT/L. Most recent literature on the subject tends to discard the former as conducive to mechanical and sterile exercises, and has a strong bias towards the latter as the only way to make translation worth using in the language classroom, with much focus being placed on modelling professional practice. Contrary to this general trend, the present book has the merit of addressing the two orientations with an unprecedented balance, discussing them as equally valuable and complementary. In this way, it addresses a wider readership, also including those teachers without direct experience of real-life translation or with no formal education in the

field, who might have felt disoriented by predominantly profession-based literature (cf. Colina 2003, Malmkjær 2004). The book appears more balanced also for its larger coverage of issues regarding First and Second Language Acquisition, bilingualism and neurolinguistics, thus appealing more directly to those who come from these areas rather than from Translation Studies.

Among the strongest assets of this volume is certainly the multiplicity of perspectives which, if quite usual in collections of proceedings, appears all the more marked here because of the variety of facets the central subject itself assumes: Under discussion there are not only translation activities for language learning purposes, but also translation as a translation-learning exercise, and even language pedagogy for translators, as is the case in the outstanding paper by Graham Howells. Yet, one minor gripe which could be made against the book about this very aspect is that such a plurality of viewpoints can at times be disorienting and so a more coherent sequencing or placement of the articles according to affinity of content might have been helpful.

Another major asset of this volume is that it convincingly brakes what is still largely considered a taboo – the use of literary texts in translator training – and introduces novel perspectives on research and analysis, like the Language Awareness approach and an alternative application of the Grammar-Translation-Method. Given the wealth of publications now available on the relationship between translation and language learning, this aspect certainly makes for refreshing reading. At the same time, however, some contributions generate a sort of déja-vu feeling, as they present nothing entirely new, both methodologically and theoretically, betraying the authors' lack of familiarity with existent literature in the field.

Another minor drawback concerns the fact that at the end of the book the reader is left with some areas of opacity which the editors do not seem to address: First of all the issue of directionality, which is not always as overtly specified or taken into account as one might expect, given its intrinsic value to the discussion. Secondly the stage of learning in which translation is most fruitfully practiced. The authors who tackle this question have entirely

differing views, seeing this practice as more appropriate for beginners, others for advanced learners. Common sense would suggest of course that a lot depends on the type of activity and the learning outcomes envisaged. Yet, it would be interesting for the discipline at large if what is nowadays largely based on personal assumptions could be discussed in the light of solid research findings.

Finally the reader would also benefit from a list with the contributors' profiles and contacts. These are however relatively minor quibbles. Overall the book is informative and insightful and represents an invaluable read both for teachers who have just begun using translation with their language students as well as for more experienced instructors, and not least for translator trainers as well.

Costanza Peverati

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How to Succeed as a Freelance Translator, (second edition) by Corinne McKay. Two Rat Press, (no place of publication), 2011. 208 pp. ISBN-13: 978-0578077567 (pbk), £12.95.

A few years ago, I reviewed Corinne McKay's *How to Succeed as a Freelance Translator* for the *ITI Bulletin*. At that point, the book had been on the market for a few years and had sold thousands of copies. In that article, I referred to McKay's book as the 'bible for freelance translators.' As might be expected, the long-awaited second edition, which came out in August 2011, is still the bible for every aspiring – and experienced – translator. It has been completely updated, includes several new chapters and is even better than the stellar first edition.

I wish this book existed in 2002, when my twin sister and I were starting a translation business and had no idea where to begin. Luckily, we quickly connected with the professional associations in our respective countries (Austria and the US), but if we had had this handy little book back then, our lives would have been infinitely easier and, dare I say, happier. It took us months of hard work and frustration to gather all the information that's contained in this beautifully designed and laid-out book.

Nowadays, when I am asked the predictable question of "How do I become a freelance translator?" question, I usually say that it's a 200-page answer, and that the answer is a book called *How to Succeed as a Freelance*

Translator (second edition) by Corinne McKay. Full disclosure: Corinne is one of the friendliest and most approachable people in the translation business that I've had the pleasure of meeting, and she happens to be a dear friend of mine. However, if the book were terrible, I'd gladly tell you.

Many linguists around the world are fans of McKay's blog, 'Thoughts on Translation' (http://thoughtsontranslation.com/), but her first book precedes her blog by several years. The language and writing style of both the blog and the books is concise, clear, easy-to-understand and unmistakably penned by Corinne McKay. Some voices in the translation industry are so distinct that you recognize them immediately, even if you happen not to see the author's name on the top of the page or the cover of the book. McKay is one of those voices – she's like the laid-back, yet very successful translator next door who is not afraid of sharing everything she knows so that you can also be successful.

If there were any true secrets on how to do really well in our industry, McKay would undoubtedly tell you. In the absence of real secrets, McKay will give you a solid overview of everything you need to get into the business. Her ten chapters are well researched, well structured and thorough and come with a handy index that will make it a breeze for you to find any particular topic. Say you are looking for 'rush charge' because a customer just asked you, on a Friday, to translate a document that's due Monday morning. You go to the index and quickly find out that information on that topic can be found on both pages 30 and 150. It's the print equivalent of Ctrl + F, with the difference that you are holding a gorgeously bound book in your hand. There's something magical about a printed book, and even if you have shifted to reading on tablets, you will need to read this book in a print version, although a Kindle version is also available. Plus, it will look great on your bookshelf.

The ten chapters start off with a solid overview of the translation business. Section 1.5, which gives you a brief description of the kind of work that's available for linguists, is a great tool to help you decide what kind of work is right for you. Chapter 2, 'Launching your Freelance Translation Business,' has everything you need to know about getting started. From advice on how

to set up your home computer to how to polish your résumé for translation agencies, this chapter will make your early business decisions infinitely easier. My favorite section here is the handy start-up checklist. Newcomers need a plan before they get started instead of just jumping in with both feet, and thanks to McKay's book you will really start thinking about how to structure your business, how to identify potential clients, how to choose the software you need, and much more. Chapter 3, 'Your First Year as a Freelance Translator,' will give you a reality check about what to expect in your first year. Chapter 6 focuses on home-office set-up, and Chapter 7 revolves around a very important and timely topic: social media. McKay provides good insight into online networking, blogging, Twitter and shows you how to use social media effectively. A list of resources is included at the end of the chapter.

Chapter 8 is a brand-new chapter that was not included in the book's first edition, and it's no more relevant than these days when many beginners – and even those who have worked for a long time – are confused about translation environment tools, also known as computer-assisted translation software and translation memory software. The chapter starts out with a good overview of the role of technology in our industry in the 21st century. Of course, the bottom line is that it's here to stay and that you should probably embrace it. This chapter will teach you how not to be afraid of technology and will give you a much-needed introduction into all the available tools. Do you need speech recognition software? How much does Wordfast cost? Does it really translate by itself? Should you give translation memory discounts? This chapter will give you the answers. And not to worry: no technical skills are required to understand and implement the information that's presented here.

I am particularly fond of Chapter 9, as it answers many of the questions that novice translators have, such as setting your translation rates (because of antitrust regulation, McKay is not able to make price recommendations), how to research your customers, how to word your terms of service, etc. It's a goldmine of information, and I have quoted from this more than any other chapter. Even in my own practice, I refer to it often, and I've been around the block a couple of times myself. This chapter also includes valuable

information on how to deal with adversity. I particularly like the section on non-payment, which unfortunately all of us will have to face at some point. The book includes nicely written dunning letters that you can use to gently remind your clients – and not so gently by the second letter – that you are expecting payment. The author even includes a sample invoice on page 164 so you don't have to design your own. There's no doubt this book will give you all the advice you need to get started, but doing the hard work is still up to you. However, if you read McKay's book and follow her advice, you will be in a fantastic position to embark on a solid career in our industry. That's not to say that this book is intended solely for beginning translators – even industry veterans can learn a lot from it.

The book is written in a friendly and accessible tone. McKay successfully resists the temptation of acting as the omnipotent narrator and instead manages to present the information in a concise way while allowing the reader to fully relate to her. You can't help but want to follow her advice. After all, she's created a thriving small business for herself, and she's done so while working normal hours, finding time to volunteer and while having plenty of time for outdoor adventures in her home state of Colorado.

If you only have $25 to spare to start or re-start your translation career, then I suggest you spend it on purchasing *How to Succeed as a Freelance Translator*. It's a miniscule investment that will pay for it in a New York minute.

Judy Jenner

Audiovisual Translation: Subtitles and Subtitling – Theory and Practice, eds. Laura Incalcaterra McLoughlin, Marie Biscio and Máire Áine Ní Mhainnín. Oxford: Peter Lang, 2011. xiv + 290 pp. ISBN 978-3-0343-0299-9 (pbk) / ISBN 978-3-0353-0167-0 (ebk); €42.80 (pbk) / €47.60 (ebk).

This elegantly edited and incisive anthology is one of several[1] recent publications emanating from the National University of Ireland, Galway which have put NUIG firmly on the international map as far as top-quality Translation Studies research is concerned.

The twelve contributions in the book are divided into two sections. The first – Studies in AVT – features general articles on Audiovisual Translation, from applications of action research to translation (Bogucki) to the modelling of conversation in AVT (Romero) and opera and theatrical titling (Freddi & Luraghi, and Bartoll). The second section focuses specifically on didactic applications of subtitling, with papers on intercultural learning through subtitling (Borghetti), subtitling and gender in education (de Marco), subtitling and the learning of minority languages (O'Connell), subtitle consumption according to eye tracking data (Perego & Ghia), along with some pieces concerned more generally with subtitles and foreign language learning (Talaván Zanón, Sokoli et al., and Incalcaterra McLoughlin & Lertola). The volume concludes with an interview with educator and subtitler Carlo Eugeni.

In the opening paper Łukasz Bogucki – following an appeal for the Translation Studies research canon to reconsider publications predating those commonly considered seminal (an appeal that is well considered, though need not be limited to Polish publications) – focuses attention on the thorny issue of research methodology in causal models of AVT scholarship. Here he puts his finger on the nub of an important problem faced by many thesis supervisors:

> When working on dissertations … pertaining to AVT, bachelor and master students alike may require meticulous guidance so as to go beyond mere error-hunting in a foreign version of another Disney / Pixar production. An experienced supervisor will usually

[1] See also *Translation, Technology and Autonomy in Language Teaching and Learning* ed. Pilar Alderete-Díez, Laura Incalcaterra McLoughlin, Labhaoise Ní Dhonnchadha and Dorothy Ní Uigín (Oxford: Peter Lang, 2012). Incalcaterra McLaughlin's earlier study *Spazio e Spazialita Poetica Nella Poesia Italiana del Novecento* (Leicester: Troubador, 2005) is also recommended. For an example of some of the translation work carried out at NUIG in collaboration with French translators, see 'Pearse Hutchinson: Eight Poems in French Translation' co-ordinated by Pádraig Ó Gormaile (*Translation Ireland* 17:2, 63-85).

> find this fairly easy, but less so when faced with a scarcity of research tools. (10)

Given the impossibility of adequately rendering all communicative information to the viewer, audiovisual translators must be selective in deciding what to present in their target texts. Bogucki champions the kind of multimodal analysis presented by scholars such as Agnieszka Szarkowska and Charles Taylor to give a fuller descriptive account of semiotically complex audiovisual translation products. As far as a methodology facilitating this approach is concerned, Action Research bridges theory and practice in a way that is both participative (involving active engagement) and cyclical (in that it is not linear, but repetitive). Given its clear relevance, there is probably even greater scope for a consideration of the relevance of Action Research to teaching AVT than Bogucki gives it here, and one might take issue with his claim that European universities are only "starting" to offer degrees in AVT – there are by now numerous well established AVT training programmes throughout Europe, though in this reviewer's experience he is right that in Poland there is certainly scope for further options.

Lupe Romero's paper, the longest in the book, addresses the translation of colloquial speech in movies with a high degree of orality, i.e. characterised by such features of oral discourse as redundancies, repetition and digression, which tend not to be features of 'pre-fabricated texts' (21). Should such dialogues be translated as though they were pre-fabricated, or should they be rendered more faithfully? Similar to Bogucki, Romero's concerns are with AVT, considered broadly to include dubbing and subtitling, and she proposes a solution based on Antonio Briz's model for the pragmatic analysis of colloquial conversation, which she demonstrates to be an effective instrument for quantifying and describing colloquial features in source and target texts. Her analysis was conducted with reference to Italian-Spanish translation, though it could (and should) be applied further to other language combinations.

The next two papers are both concerned with what has traditionally been thought of as theatrical surtitling, though Maria Freddi and Silvia Luraghi,

note that opera *sub*titling in individual displays in the backs of seats is now becoming more common in major opera houses. Freddi and Luraghi examine whether such translation universals as explicitation and simplification, which researchers such as Henrik Gottlieb and Elisa Perego have shown to apply to subtitling for film and TV, might also be characteristic features of opera titling. Their analysis focuses on Sonya Friedman's translation of the libretti of Verdi's *Luisa Miller*, *La Traviata* and *Aida*. While slightly ancillary to the authors' main topic, the paper opened this reviewer's eyes to the specificity of libretto translation to individual productions – Friedman is quoted in some fascinating personal correspondence with the authors on her translation of *Luisa Miller*:

> …the Met production was set in an ENGLISH factory-or-mill town, not in a German setting. And the production was quite cool in tone, not reflecting the Italian flavour of the libretto. Therefore, the Met requested (strongly!) that I tone down any 'melodrama'. So it was not a question of paraphrasing – it was a question of writing dialogue that those characters on stage would have been saying IF they were speaking English… (61)

Should such translation practices prevail in the future, opera translation may well offer new vistas for translation scholars in terms of target-text comparison. In any case, to return to the authors' own concerns, they show lexical, syntactic and stylistic simplification, as well as linguistic and cultural explicitation, to be pervasive in the translation of the three libretti. There is also the emergence of certain genre specificities concerning lexical and stylistic simplification and linguistic explicitation, which seem to be higher than in other genres (though the authors concede that these may arise from individual translators' own choices, as well as opera companies' preferences).

Eduard Bartoll provides a study of Catalan surtitling of foreign plays. Among the specific challenges of theatrical surtitling is the requirement that the translation be synchronised with the delivery of the live source language performance. Bartoll's tendency to regard subtitling and surtitling as synonymous (he refers to 'subtitling' throughout) contrasts with the

approach of Freddi and Luraghi, who prefer the catch-all 'titling,' though Bartoll defends his decision on the grounds that "subtitles can be found in theatre plays or operas, and surtitles in cinemas, especially in festivals" (89). After presenting the characteristics of electronic subtitling for cinema and theatre, an overview of the process of creating subtitles along with a brief history of electronic subtitling, he analyses the Catalan translation of Cheek by Jowl's *Macbeth* in Girona in 2009. The examples he quotes are interesting, showing fairly predictable tendencies in titling towards reduction, paraphrasing, omission of repetition etc., though Bartoll's aim is largely descriptive rather than focussed on drawing general, overall conclusions.

The opening paper in the second section on the didactic applications of subtitling is Claudia Borghetti's 'Intercultural Learning through Subtitling: The Cultural Studies Approach.' It explores the educational value of AVT in terms of its potential in Intercultural Foreign Language Education (IFLE) – foreign language teaching among whose principal goals is the development of students' intercultural competence. Following an overview of IFLE and an examination of the potential of Cultural Studies to enhance IFLE, Borghetti examines how students may create subtitles in their foreign language classes in ways that enhance their intercultural awareness. As an 'authentic' task, the creation of interlingual subtitles is deemed beneficial for students. The paper occasionally states the obvious at some length ("The types of subtitles most appropriate for activities aimed at fostering intercultural learning beyond linguistic skills are interlingual, because unlike intralingual subtitles, these involve two languages and two cultures"!) and on a whole greater concision would have been welcome, though Borghetti makes a strong case for subtitle creation as a tool nurturing intercultural competence.

Marcella de Marco addresses one of the most interesting topics in this collection, the issue of gender in subtitler training. Her questioning (after the work of Carole Leathwood and Louise Morley) of the presumptions underlying discourses of employability in translator education echoes what this reviewer has been writing about for some time. The way De Marco planned her subtitling course syllabus in a way to generate discussion of

gender issues towards the end of it is exemplary in its attempt to generate an awareness among students that "[w]hen they translate, they can either bring [to] their translations the values, the symbols and the shared stereotypes of the culture to which they belong, or try to question those values and symbols if they think they fail to represent themselves" (152). Her work paves the way for further interesting research in this important field. (It is only a shame that the writing is marked by linguistic and stylistic errors and could have benefited from closer proofreading.)

The sole native Irish contributor to the volume, Eithne O'Connell is concerned in her paper with the potential of Irish-language subtitles to offer educational benefits to speakers and learners of Irish. Following an introduction to the learning opportunities which subtitles can facilitate, O'Connell surveys international research findings before moving on to look directly at the educational potential of subtitles in minority languages, specifically Irish. Her conclusion is that "the introduction of Irish language subtitles on Irish language programmes … and on English language programmes … could have considerable incidental benefits for intermediate and advanced learners of Irish, as well as for native speakers, especially if they do not enjoy high language literacy levels" (172).

Elisa Perego and Elisa Ghia examine the potential of eye-tracking data to shed light on visual attention and reading behaviour of audiences exposed to captions and subtitles. They report the results of two of their own experiments, the first (by Ghia) on how quality and the translation of subtitles can impact on learners of other languages and the second (by Perego) on how line segmentation quality influences subtitle reading and comprehension. Intriguingly they note that "high-quality subtitles do guarantee smoother reading, but may result in a shallower and less attentive encoding process … [P]articipants may [pay] slightly more attention to ill-segmented subtitles, and this may actually have improved their capacity to encode information…" (192).

Noa Talaván Zanón reports the results of research carried out to assess how both the activity of subtitling and the use of ready-made subtitles can nurture the development of listening comprehension among language students. Her

project focussed on constructive listening comprehension – listening to a speaker's message in such a way that the listener can reframe the content in a way that is relevant to him or her. The results showed that subtitles can provide valuable support for enhancing listening comprehension skills and that a teaching strategy involving creation and use of subtitles "can motivate, foster and facilitate LC acquisition [in a way that is] recreational, familiar and dynamic…" (213).

Stavroula Sokoli, Patrick Zabalbeascoa and Maria Fountana are also concerned with the potential offered by subtitling activities in foreign language teaching. In their paper they present the results of an EU-funded project *Learning via Subtitling* which aimed to "develop educational material and tools for active foreign language learning based on video subtitling" (221). More specifically its objectives included the design of educational software for learners of European languages which receive less attention in foreign language pedagogy, the development of possible lesson plans providing ways of using this software, the testing of the software on students with a view to improving both the methodology and the software itself, and the collation of data from tests carried out in different countries, teaching different languages in a variety of educational contexts (222). The project was carried out in six countries – Hungary, Romania, the UK, Portugal, Greece and Spain – and found that participants (learners and teachers) found the software useful and were positive about the learning activities. Furthermore, some initial concerns raised by teachers regarding how well learners would cope with the technology proved unfounded, with general learner participation being noted as higher than usual.[2]

The final article by Laura Incalcaterra McLoughlin and Jennifer Lertola, both of NUIG, presents a theoretical framework for the use of film subtitles in foreign language classes and suggests ways in which it can be integrated into the syllabus through practical work and lesson plans. Their own research involved students subtitling an Italian film using subtitling freeware according to a six-phase model: preparation (for teachers), motivation of students to engage with the activity, globality (initial exposure of students to linguistic input without intervention by teacher), analysis (discussion of

[2] For more on the 'Learning via Subtitling' project, see http://levis.cti.gr/ (accessed December 19th 2012).

language and its interpretation), synthesis (reformulation of language as subtitles), and reflection (assessment of adequacy and acceptability of subtitles). In some ways the paper is an appropriate conclusion to the articles in the collection as it admirably synthesises many of the earlier theoretical observations in a very practical and interesting teaching model.

In the concluding interview, subtitler and educator Carlo Eugeni explains the process of subtitling, providing an overview of standards, challenges involved and strategies adopted in the translation of cultural references, along with common pitfalls faced by inexperienced subtitlers and the professional environments awaiting students of postgrad programmes on graduation. Given the interests of the volume and Eugeni's own considerable experience as a trainer, it's slightly regrettable that he does not say more about pedagogy and learning in subtitling. Nevertheless, his closing musings on the changes to the professional landscape presented by higher standards in non-professional subtitling (e.g. fansubbing) combined with the ever-growing number of people who are proficient in two languages, are stimulating and present interesting avenues for future research.

John Kearns

Manual of Spanish-English Translation. Kelly Washbourne. Boston: Prentice Hall, 2009. 349 pp. ISBN-13: 9780131592971 (pbk) US$71.

Richard Kelly Washbourne is Associate Professor in Modern and Classical Language Studies at Kent State University in Ohio where he teaches on the M.A. programme in Translation. He has extensive experience as a literary translator working from Spanish to English. This manual is intended as an introductory coursebook and workbook for university students of translation.

Spanish is of course the most important language in the United States after English. According to the 2000 census, 35.3 million people were of Hispanic

[1] http://www.census.gov/prod/cen2010/briefs/c2010br-04.pdf

or Latino origin. In 2010 this figure had increased considerably to 50.5 million people or 16% of the population.[1] These large numbers mean that there is significant demand for translation both into and out of Spanish and, given the size of the market and indeed of the country, there are relatively few university translation programmes to cater for this demand.

In the 1990s three books on Spanish-English translation were published. *Introduction to Spanish Translation* by Jack Child, (University Press of America, 1992), and republished in March 2010, looks very dated now. It consists of 24 units, each of which is divided into history of translation, theory, translation problems and techniques. The theory sections are not about translation theory; they are more about issues like cognates, idioms, register, transposition and modulation.

Child's book was followed by *Thinking Spanish Translation* by Sándor Hervey, Ian Higgins and Louise M. Haywood (Routledge: 1995). Hervey and Higgins had previously written a similar book on translation from French to English. The Spanish version was based on a course taught to undergraduate students at St Andrews University and was updated and republished in 2009.

Allison Beeby Lonsdale's book, *Teaching Translation from Spanish to English* was published by University of Ottawa Press in 1996. Beeby takes what some might consider a controversial point of view in that she is in favour of translation into English by translators for whom English is a B language. This is quite common at Spanish universities with students regularly being trained in both English-Spanish and Spanish-English translation. While recognizing the difficulties of legal translation, she says that "interpreting for the police and courts does not involve the same difficulties" (7), something that many would disagree with nowadays. While many of the texts are understandably dated now, fifteen years later, the book still contains some useful ideas for teachers of translation.

Other useful books that take a different approach and are aimed at different markets are *The Translator's Handbook with Special Reference to*

Conference Translation from French and Spanish by Frederick Fuller, (Pennsylvania State University Press, 1984) and *Translation from Spanish: An Introductory Course* by Brian Steel (1997) which unfortunately is out of print though hopefully may become available again soon as an ebook.[2] The former focuses on words and their possible meanings while Steel's book covers Spanish tenses, subjunctive, uses of *se*, description, free adjuncts and word order. Both books are very useful for translators.

In this context, Kelly Washbourne's *Manual of Spanish-English Translation* provides a good overview of the world of translation. It is divided into 12 chapters, each of which focuses on a different aspect. It is aimed at students rather than lecturers and is basically a coursebook. It covers a wide range of topics, presumably with the aim of introducing students to a variety of texts. The first chapter focuses on translation as a profession and the final chapter deals with revising, editing and proofreading. There are plenty of tasks for students to work on individually or in groups along with a range of ideas about improving students' written English and awareness of translation. Washbourne provides good advice on everything from how to use a dictionary, what dictionary to use, how to approach a text, to organizing the work environment and using parallel texts. The work is very wide ranging, covering terminology, corpora, parallel texts, Spanish idioms, metaphors, humour, comics, commercial and financial translation, legal and political, medical, scientific and technical, literary, and dubbing, subtitling. It is rich in ideas, and very readable, though in the breadth of coverage it offers it may leave itself open to the criticism of being too ambitious in scope.

The book links in with online content in the various chapters and includes chapter goals, self-study quizzes, web resources, effective study and feedback, information and resources for translators, and translation in the news. In fact, the web resources content is the only item that changes for different units. The danger of web resources of course is that they can change, and it can be hard to find information. For example, on page 104, readers are asked to look at immigration forms on the US Citizenship and Immigration Services website and to locate forms that include some Spanish translations to help people fill them in. I tried this and found a lot of forms,

[2] For more information, see http://www.briansteel.net/index.html

but they were in English only. This kind of added resource can work well but it can also be time consuming trying to find particular items unless they are well signposted.

Overall, I felt that although interesting, this book is over ambitious and is trying to do too many things at once. Translation students need time to learn about using parallel texts, how to do research, and time to explore areas such as legal, medical, scientific and literary translation. Although the list of contents is quite thorough, an index would have been helpful as it is hard to find topics without this. I expect Kelly Washbourne knows his target audience and that this book will most likely be successful in the United States.

Mary Phelan

Compromiso Social y Traducción / Interpretación – Translation / Interpreting and Social Activism. Julie Boéri and Carol Maier (eds.) Granada: Eco – Traductores e Intérpretes por la Solidaridad. x+389 pp. ISBN 978-84-613-1759-2. £30.00.

This collection provides a broad range of case studies and analyses of activism in both translation and interpretation. The sixteen papers were all presented at the First International Forum on Translation / Interpreting and Social Activism in Granada in April 2007 and are included here in their original language and in a (sometimes summarised) version in either Spanish or English, with the editors' commendable translation efforts mirroring the bilingual policy of the original Forum. The volume also features an Introduction from the editors, along with the text of the 'Granada Declaration' on translation, interpreting, and social activism, which was adopted by the Forum participants at the end of the conference. Such bilingualism may well serve as a reminder of the frequent lack of critique of the use of English as a lingua franca, inconsistent with the objectives of the disciplines of translation and interpreting studies. It is important that translation and interpreting themselves be multilingual so as to respect the various processes, visions and notions of the world which can contribute to

linguistic diversity.

The choice to edit the book in both Spanish and English and to register the essays included therein under Creative Commons Licence further facilitates ease of dissemination of ideas. The goal was to include a combination of individual and collective experiences and as such, and given the purpose of the forum, this is far from a conventional academic publication. The collection advocates theories of language mediation and activism not generated exclusively in academic circles or limited to them, but also emanating from structures of political engagement and social action.
In a review of this length there is insufficient space to examine all the contributions in the detail they merit, so we will focus on drawing attention to what we perceive to be some of the book's highlights.

Following the editors' Introduction, the volume opens with an article on the group 'ECOS: Translators and Interpreters for Solidarity,' written collectively by four group members. In addition to describing the genesis of ECOS along with its evolution and praxis, the article discusses some of the key issues around activism in translation / interpreting, such as the relationship between the ends and means of social change, and the tensions between volunteer work and paid assignments. The authors refer to the position of ECOS at the intersection of civil society, the professions of translation and interpreting, and academia. The issue of how and to what extent a group of committed translators and interpreters can exert an impact on civil society, teaching, research, the profession, and therefore society as a whole, is discussed in detail, with a view to examining how ECOS can contribute to a critical analysis of both translator and interpreter training and the socio-political evolution of translators and interpreters over time.

Mona Baker's essay 'Resisting State Terror: Theorising Communities of Activist Translators and Interpreters' recounts how, since its inception, translation studies has situated itself within structures of authority and continues to describe the role of translation largely from the point of view of dominant groups and constituencies. Where translation scholars have written from positions outside dominant societal structures and groupings, the stances adopted have generally been diachronic, with an historical

distance minimising the risk of political engagement disrupting the scholarly status quo. Baker points out that for a socio-politics of translation / interpreting to emerge, it is necessary to raise awareness among students about the activist role that translators and interpreters can play. She examines links to activist projects and strategies for social change and her account is a source of inspiration for scholars and activists willing to explore and practice language mediation as a force for this change.

'Babels' Interpreting Policy in the Athens European Social Forum: A Socio-political Approach to Interpreting' by Anastasia Lampropoulou presents the interpreting policy of Babels in the eponymous forum in May 2006, in particular the process of mobilising volunteer interpreters and the call for a socio-political approach to conference interpreting. The experience of having professionals and non-professionals working in the same space led to discussion and some conflict in the network. Lampropoulou provides an account of these challenges along with ways in which they may be overcome, particularly with reference to tensions that may be naturally inherent in activist volunteer interpreting.

Anne Martin and Mustapha Taibi's paper 'Translating and Interpreting for the Police in Politicised Contexts: The Case of Tayseer Allouny' examines translation policies established by Western public and private bodies towards the Arab World in colonial and post-colonial contexts since the Second World War, focusing in particular on the mass media and translated books. The authors warn us of the dangers associated with a lack of regulation of translators and interpreters in the courts and police and reveal the appalling case of Tayseer Alouny, an Al-Jazeera journalist based in Granada who was jailed on dubious charges in the War on Terror. At the time of writing Allouny was under house arrest, despite the many inconsistencies in his case.

The paper '"To Win Hearts and Minds": Western Translation Policies towards the Arab World' by Richard Jacquemond examines translation policies imposed by Western state and commercial interests on the Arab world since the Second World War. Jacquemond takes examples from both mass media and translated books and discusses how these translation practices can be characterised in the contemporary Arab context. He analyses

the role played by translation in the agenda of Western cultural diplomacy along with the moral dilemmas faced by translators in the co-opting of translation to serve hegemonic agendas.

Ileana Dimitriu's article 'Activism and the Intensity of the Local: Translation, Cultural Politics and the East European "Other"' looks at how, following the collapse of Communist governments in the late 1980s and early '90s, many countries in Eastern Europe experienced a strong impulse to become more westernised. Translation became a pragmatic, rather than a subversive, agent of social restructuring. New impetuses in translation and publishing began to draw material from the global bestseller market and there were also massive 'restorative' translation projects in the social and human sciences. Important projects were initiated in the fields of psychology and sociology which, under Communism, had deliberately been excised from developments in the West; in religion and spirituality (severely restricted by the atheist ideologues) and in historical and political sciences (deformed by Marxist ideology). In the light of such projects and practices, the paper considers translation as activism – in societies still traumatised by half a century of ideological violence – as enabling consideration of wider themes of the new millennium: how to be a responsible world citizen and how to preserve the integrity of the individual´s voice.

In 'Promoting a More Republican Way of Life: The Translator Juan G. de Luaces under the Franco Dictatorship' by Marta Ortega Sáez there is a focus on literary translation during the early decades of the Franco dictatorship in Spain. The first objective is to provide a general overview of the political, social and literary situation of the period. Ortega Sáez discusses to the translator Juan González-Blanco de Luaces, emphasising in particular Luaces's social activism in his translations, his biographical influence and his activism as literary creator. The paper's aim is to demonstrate how these elements influenced the way he translated and the 'subliminal' messages to be found in translations such as *Intemperie* (1945) based on Rosamund Lehmann's 1936 novel *The Weather in the Streets*. The author explores the ways in which the weakness of Franco's regime opened a clandestine space for writers and translators to promote a more republican way of life. The analysis reveals unawareness on the part of Spanish censors that translation

could be used to disseminate repressed narratives of women's emancipation from patriarchal society.

In 'Socio-political Constraints in the Production and Reception of *The Communist Manifesto*' Christina Delistathi examines how analysis of the translations of Marx and Engels's *The Communist Manifesto* can illuminate the role of translation in political activity. The *Manifesto*, one of the most translated texts in the world, was written as a 'tool' for social change, and Delistathi focuses on the awareness of translators and translation commissioners of factors that might constrain the dissemination of ideology and thus influence specific contextual paratextual and textual translation choices. Also concerned with activist translation impulses from an historical perspective the paper 'From Partial Modernisation to Total Transformation: Translation and Activism in Late-Qing China' by Martha Cheung looks at translation in China during the socio-political turbulence of the late Qing period (1840-1911), during which time language mediation assumed a great importance.

In 'Non-Sexist Translation in Social Change: Gender Issues in Translation' Olga Castro Vázquez refers to the growing realisation of the importance of language in challenging gender discrimination. In this context translation assumes great significance for the creation and articulation of collective identities and thus non-sexist translation may play an important role in both the theoretical and practical battles for gender equality. The author provides a critical evaluation of non-sexist translation methods with reference to the link between the 'gendering'of language and translation and challenging the institutions of patriarchal society.

Jesús de Manuel Jerez's paper 'From Ethics to Politics: Towards a New Generation of Citizen Interpreters' examines the ideologies inherent in the professionalization of interpreting from its inception and institutionalization in the mid-twentieth century. He notes the hegemony of conference interpreting within the broader field of interpreting (and specifically its dominance over community interpreting) as well as the role played by the International Role of Conference Interpreters (AIIC) in establishing and enforcing norms. Again, the potential of activist interpreter networks such

as Babels and ECOS is emphasised in offering services which were previously unavailable through professional channels, and the role of the university in providing an holistic education for interpreters is also stressed.

In 'Free Software and Translation: OmegaT, a Free Software Alternative for Professional Translation' Ignacio Carretero, taking his lead from the work of Richard Stallman, looks at the alternatives to proprietary software that are available to translators, particularly in terms of freeware. In particular, he examines OmegaT, a freeware tool for translating file formats. Freeware, Carretero argues, provides translators with new ways of choosing their own work modes and, as such, liberates them from many of the constraints inherent in proprietary packages. This is a topic that has previously been discussed in this journal[1] and, following Richard Stallman's recent visit to Dublin, may well be of interest to quite a number of people in the Irish context.

The papers finish with an Afterword by Moira Inghilleri, one of the keynote speakers at the Forum, in which she acknowledges the difficulties of arriving at a unified vision of the role of translators and interpreters, given the vastly different conditions under which they work. In particular, their ability to act in a way that is ethically responsible may be impeded not only by their own ideological perspectives on the profession, but also by the preparedness or otherwise of others to grant them social, political or interactional legitimacy. Professional codes of practice have up to now often failed to reflect adequately the multifarious socio-political encounters which translators' and interpreters' work gives rise to: "Translators and interpreters respond to such situations by making decisions, resolving uncertainties about the 'right' thing to do, and by attempting to act ethically in ways not constrained by prior expectations or predetermined limits on dialogue" (154).

Finally the volume closes with the 'Granada Declaration' a 'Manifesto in Favour of Translation and Interpreting at the Service of Society as a Whole and of All Societies' which was signed by participants at the end of the Granada Forum. The Declaration begins by clarifying that its signatories are

[1] See Kevin P. Scannell and Séamus Ó Ciardhuáin's 'Translations of Free Software into Irish' Translation Ireland 17(2): 19-30.

aware of the frequently non-neutral nature of translators' and interpreters' work, the risks of their services being used for purposes of hegemony and domination, and the current potential for translators to be a tool for both forces of globalisation and alter-globalisation. In this light, the Declaration provides a range of desiderata which translators and interpreters may fulfil, from "building intercultural societies which … favour communication and mutual enrichment" to "defending language diversity" to "rejecting the use of translators and interpreters by military forces during wars of occupation" (156-7).

Overall the volume is highly stimulating, providing much food for thought, and may indeed be considered groundbreaking, being the first anthology of its kind on this subject. One hopes that it will initiate new research currents in the field, spurring others to participate in some of the initiatives it describes and to further voice their experiences in similar volumes.

Miren-Maialen Samper

What We've Been Up To: A Report on ITIA Activities 2011-2012

The years 2011 to 2012 have been good ones for the Irish Translators' and Interpreters' Association, with the Association continuing to represent the interests of the translation and interpreting professions in Ireland along with organising the usual range of events and training opportunities for members and the general public. It is particularly encouraging to see that the turbulent period weathered by our host organisation, the Irish Writers' Centre, in the years 2009-2010 is now well and truly over, with the Centre having reinvented itself to consolidate its position on the Irish literary landscape. Perhaps the greatest single marker of this rebirth was to be seen on Bloomsday 2012, when the Centre broke the Guinness World Record for the most authors reading consecutively from their own works: 111 authors each read for 15-minute periods over 28 hours. The feat saw the participation of several ITIA members and honorary members, including Seamus Heaney, Gabriel Rosenstock, John F. Deane and Máire Níc Mhaoláin. Another ITIA honorary member, Máire Mhac an tSaoi, was honoured with a special celebratory evening at the Centre last November.

The ITIA Continuing Professional Development sub-committee has been very active, organising a range of training opportunities for ITIA members over the past two years. On February 12th 2011 Jemina Napier of Macquarie University, Sydney, gave a talk on 'Community Interpreting Research and Scholarship: A Nexus for Change' while Yvonne Fowler of the Centre for Forensic Linguistics at Aston University spoke on 'Interpreting into the Ether: Working through Video Link for Aspiring Court Interpreters'. On June 11th Judy Jenner of Twin Translations (Las Vegas) and co-author of *The Entrepreneurial Linguist* gave a special one-day seminar 'The Entrepreneurial Linguist' followed by a session on Web 2.0 applications for translators. In September 2011 we brought the renowned authority on audio-visual translation, Dr. Jorge Díaz-Cintas, to Dublin to give a day-long workshop called 'A Practical Approach to Subtitling,' while in November 2011 we had the latest in our series of one-day events 'An Introduction to

the Professions of Translation and Interpreting,' with special talks delivered by Jody Byrne on 'Identifying and Developing your Specialisms' and 'Selling your Services Online,' and by Aisling Nolan of DCU-Language Services on 'Freelancing for a Translation Company.' On February 29th 2012 Vincent Huart of the European Union Directorate General for Translation gave an 'Introduction to Translating for the EU' in which he gave us the welcome news that a general shortage of English-language translators working into their mother tongue at the EU, combined with the status of Irish as an official EU language, meant that the EU held some potentially attractive career opportunities for translators from Ireland. Most recently, in October 2012, to mark the launch of his book *Scientific and Technical Translation Explained* (Manchester: St Jerome, 2012) ITIA executive committee member Jody Byrne delivered a one-day workshop on 'The Nuts and Bolts of Technical Translation' which was very well attended and received terrific feedback.

The ITIA continues to honour those who have made a major contribution to translation and interpreting in Ireland and abroad and the past two years have seen the conferment of two new honorary members. On November 28th 2011 the Oak Room of the Mansion House in Dublin was the location for an evening celebrating the work of Monsignor Pádraig Ó Fiannachta in the year that marked the thirtieth anniversary of the publication of *An Bíobla Naofa*, the Irish-language translation of the Bible which he coordinated. Among those present were Pádraig Ó Héalaí, an authority on Ó Fiannachta's work, who gave an account of the project in both Irish and English. Then, on September 29th 2012 (the eve of International Translation Day), the internationally acclaimed literary translator Frank Wynne was conferred with honorary membership of the Association at a highly entertaining public interview with John Kearns (the interview is published in this volume). Born in Sligo, Wynne has become one of the foremost translators of Francophone and Hispanophone literature into English, notably the work of Michel Houellebecq, Ahmadou Kourouma, Frédéric Beigbeder, Matías Néspolo, Claude Lanzmann and, most recently, Pablo Picasso, among many others.

Events like these are also good social occasions for ITIA members to meet and talk. Other such social events which the ITIA has organised over the

past couple of years have included 'Translations, Perversions, Appropriations & Inventions,' our International Translation Day celebration in 2011, which featured the celebrated Dublin-born poet Trevor Joyce treating his native city to a rare reading of his translations from Middle Irish, Chinese, and from the Turkic and Finno-Ugric languages. Christmas is always a good time to get together and the ITIA always makes sure to put on a special event for members. In 2011 Prof. Corinna Salvadori-Lonergan gave a very interesting (and indeed highly amusing) talk on the topic '*Traduzione, delusione?* No, perhaps not.' For our Christmas party in 2012, following our celebration of Pádraig Breandán Ó Laighin's collection *Catullus Gaelach* in 2010, we marked the publication of its sister volume *The Irish Catullus or One Gentleman of Verona*, a collection of translations of Catullus into Irish and English by a vast range of Irish poets, edited by Ronan Sheehan. We were honoured to have Ronan tell the story of his book on the evening, and to have several of the translators featured in it read their translations, among them Philip Casey, Mia Gallagher, Jack Harte, Mícheál Ó hUanacháin, Pádraig Breandán Ó Laighin, Karl O'Neill and Lydia Sasse. Other events celebrating literary translation which were organised or co-organised by the ITIA included 'The Polish Muse: A Story of Polish Poetry in 12 Poems' by the eminent Polish-English translator (and old friend of the ITIA) Anita Jones-Dębska in November 2011. Anita read translations from her anthology *A Story of Poland in 60 Poems* by such authors as Kochanowski, Morsztyn, Mickiewicz, Norwid, Różewicz, Szymborska, and Hartwig, interspersed with music by Polish composers. The translation of Irish literature into Polish was celebrated on Bloomsday 2012 when we co-organised a visit by Katarzyna Bazarnik and Zenon Fajfer of Liberatura / Korporacja Ha!art, who gave a talk on their new publication *Finneganów tren*, the monumental first Polish translation of James Joyce's *Finnegans Wake* undertaken by Krzysztof Bartnicki. Other co-operative efforts in 2012 included a reading for World Book Day in March, on which the ITIA co-operated with the Irish Writers' Centre, Poetry Ireland and the Norwegian Embassy in organising a reading by the Anglo-Norwegian poet Annabelle Despard, who read with the Dutch-Irish poet Judith Mok. We also co-operated with the IWC in November 2012 in promoting a public interview with the Egyptian writer and translator Salwa El Hamamsy on recent developments in Egypt.

The ITIA continues in its efforts to promote the highest professional standards for translation and interpreting in Ireland by assessing applicants for professional membership and ITIA Certified Translator status. Each year, usually in September, Sarah Jane Aberásturi gives a workshop for those considering applying to become an ITIA Certified Translator. For more on certification, see the article by Miriam Watchorn in this volume. If you are interested in becoming a professional member, or if you already have professional membership and are interested in applying for Certified Translator status, see the ITIA website.

The ITIA continues to be represented at most of the main international professional translation and interpreting forums. In August 2011 the ITIA was represented by executive committee member and former chairperson Annette Schiller at the triennial Statutory and Open Congresses of FIT, the International Federation of Translators, in San Francisco. This event was important for another ITIA member, Miriam Lee, who concluded her three-year term of office as Vice-President of FIT and, in recognition of her service, she was presented with the FIT Gold Pin at the closing ceremony. Annette Schiller and Graziano Ciulli represented the Association at the ITI/FIT Europe roundtable meeting in London in April 2012.

The ITIA was approved as a full member of EULITA, the European Legal Interpreters and Translators Association, in March 2012. Our Honorary Secretary Mary Phelan continues to act as our liaison with the Association and she and Annette Schiller are members of the EU's new two-year QUALETRA project which will address the issue of quality in translation and interpreting in legal procedings in respect of the new EU Directive 2010/64/EU on the right to interpretation and translation in criminal proceedings. Annette was our representative at the 'Eulita Trafut – Training for the Future' conference in Antwerp in October 2012, where she was a member of a panel discussing national transposition of the new EU directive.

As always, the ITIA continues to make submissions to public bodies on matters relating to translation and interpreting in Ireland. A recent submission (March 2011) was made to the Courts Service on their tender for interpreting and related services, addressing issues such as interpreter

competency, the lack of simultaneous interpreting services in courts, and the recent EU Directive on the Right to Interpretation and Translation in Criminal Proceedings, as well as some ongoing concerns. Copies of this and all other ITIA submissions are available as downloads from the ITIA website.

We continue to communicate our activities through our website, mailing lists, and through the *ITIA Bulletin*, which is free and available to all – to subscribe, simply send a blank email to itia-ezine-subscribe@yahoogroups.com. You may unsubscribe at any time by sending a blank email to: itia-ezine-unsubscribe@yahoogroups.com. Current and back-issues of the *Bulletin* are available from our website. The ITIA now maintains a presence on Facebook – you can 'like' our Facebook Page 'Irish Translators' and Interpreters' Association' and, for further updates and invitations to events, become friends with our profile page 'Irish Translators.'

John Kearns

Notes on Contributors

Saulo Alencastre is a Brazilian poet and translator. He has published a book in Portugal called *O muro* (*The Wall*), a collection of his first poems. He has translated the 17th-century English mystic philosopher Robert Fludd, William Blake's masterpiece *Jerusalem: The Emanation of Giant Albion* and *Stockhausen on Music*, among other works, into Portuguese. More poems and quotations can be read at his blog *Silence through Words* http://www.selfskrying.blogspot.ie/. *E-mail: sauloalencastre@gmail.com*

Kyoko Arai holds an MA in English Literature from the Gakushuin University, and is now an associate professor at Faculty of Business Administration at Toyo University, Tokyo, Japan. Her study fields are pragmatics (specifically, relevance theory) and stylistics. Her recent interests include ellipsis in haiku, catch phrases in advertising, and disaster prevention communication. *E-mail: arai-k@toyo.jp*

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Aidan Doyle taught for many years in Lublin, Poland. Since 2002 he has been a lecturer in the Department of Irish, University College Cork. He is currently writing *A Short History of Irish, 1200-1922*. Doyle has translated the opening of Mickiewicz's epic into both English and Irish. Unusually, the Irish version seemed to work better in terms of the end product, possibly because the original is written in a regular metre, which it is possible to mirror to some extent in the target language. *Email: A.Doyle@ucc.ie*

Alda Gómez graduated in Translation and Interpreting at the University of

Granada (1997). She also holds the GCCI from DCU and has recently completed the HDip programme in Counselling and Psychotherapy (2010) and the MA in Psychotherapy (2012) at DBS. She has worked as a freelance translator, interpreter and trainer for over 14 years, training both interpreters and service providers. She is the author of various publications, including *Working with an Interpreter is Easy*, published by Spirasi. Her paper here is based on her MA thesis. *Website: http://www.echotrans.eu/*

Richard W. Halperin's poetry has been widely published in Ireland and the UK since 2005. His first two collections are *Anniversary*, 2010, and *Shy White Tiger,* scheduled for June 2013, both published by Salmon Poetry. *Anniversary* has been translated into Japanese by Sakiko Tagaki (Kindai bungei-sha Press, Tokyo, 2012). Mr Halperin lives in Paris. He is currently working on a third collection, *Quiet in a Quiet House*. 'Before Two Portraits of My Mother' first appeared in *Revival Literary Journal* (No.19, Spring 2011) and is included in *Shy White Tiger*. *Email: halperin8@wanadoo.fr*

Judy A. Jenner is a Spanish and German business and legal translator and court-certified Spanish interpreter who lives in Las Vegas. She holds an MBA in marketing and runs her boutique translation and interpreting business, Twin Translations, with her twin sister. She was born in Austria and grew up in Mexico City. A former in-house translation department manager, she is the president of the Nevada Interpreters and Translators Association. She writes the award-winning translation blog 'Translation Times', pens the 'Entrepreneurial Linguist' column for *The ATA Chronicle*, and is a frequent conference speaker. Judy co-authored *The Entrepreneurial Linguist: The Business-School Approach to Freelance Translation* with her sister. *Website: www.entrepreneuriallinguist.com*

John Kearns is general editor of *Translation Ireland* and up to December 2012 was Programme Co-ordinator at the Irish Writers' Centre, Dublin. He holds a PhD in Translation Studies, has translated extensively from Polish to English, and for many years worked as a lecturer in translation and translator trainer. He has published widely on translation studies, notably the collection *Translator and Interpreter Training: Issues, Methods, Debates* (Continuum, 2008). *E-mail: kearns@pro.onet.pl*

Lorraine Leeson is Director of the Centre for Deaf Studies at Trinity College Dublin. She was the first to examine aspects of the morphosyntax of Irish Sign Language (ISL), and has subsequently published widely on the grammar of ISL and on signed language/spoken language interpreting. She is co-author with John Saeed of *Irish Sign Language: A Cognitive Linguistic Approach* and has edited and co-edited several other volumes and projects. Lorraine was named a European Commission Language Ambassador in 2008, and in 2010 became a member of the Royal Irish Academy's Committee on Modern Languages, Literature and Culture. *Website: www.lorraineleeson.eu*

Born in Derry in 1961, **Donal McLaughlin** has lived in Scotland since 1970. The author of *an allergic reaction to national anthems & other stories*, Donal also translates from German. Known for his bilingual edition of the poetry of Stella Rotenberg (*Shards*) and his translations of over 100 German-Swiss writers for the *New Swiss Writing* anthologies, he also collaborated with Chris Dolan on a stage version of *The Reader*. Donal has featured as both an author and a translator in *Best European Fiction 2012* (Dalkey Archive). He is the voice of Urs Widmer in English and his translation of Widmer's *My Father's Book* was longlisted for the 2013 Best Translated Book Award (fiction). *Website: www.donalmclaughlin.wordpress.com*

Adam Mickiewicz (1798-1855) is a Polish national poet, and was also an acclaimed dramatist, essayist, translator and political thinker. *Pan Tadeusz* is the Polish national epic poem and a staple of Polish literature.

Thom Moore has been a Full Professional Member of the ITIA from back when it was still the ITA, and a Full Professional Member of the Irish Music Rights Organisation since its inception in the late 1980s, as a songwriter of some distinction on the Irish scene. He has been harbouring the notions set out in the piece here since his education in Slavic languages at the University of California in the 1960s, when he first fell in thrall to the Through-the-Looking-Glass notions exploited therein. *Website: http://www.harp-thistle.com/thom/*

Émile Nelligan was born in Montreal in 1879, saw his first poems published at the age of 16, and wrote all his subsequent poems by the age of 20, after which he was institutionalised for a severe mental or emotional breakdown. He died in 1941, still institutionalised and apparently unaware that a volume of his collected poems, published in 1903, had brought with it recognition that he was one of Canada's greatest poets.

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Rainer Maria Rilke (1875-1926) was a Bohemian-Austrian poet and novelist, and is often considered to be among the most important German-language writers in the rise of Modernism.

Miren-Maialen Samper, who lives in Dublin, is a freelance translator and interpreter (Portuguese, English, Spanish and German). She holds a postgraduate qualification in community interpreting from Dublin City University and is an active member of the ITIA Community Interpreting Sub-Committee. In 2008 she collaborated on the report *Strategy for the Dublin 15 Community Translation and Interpreting Service* by Fingal County Council. She regularly writes articles for the *ITIA Bulletin*, the ITIA's monthly ezine. *Email: mirenmaialensamper@gmail.com*

Born in Strasbourg in 1944 and brought up in Mannheim (western Germany), **Jürgen Theobaldy** has been living in Switzerland since 1984. His work spans a period of almost four decades. The author of thirteen collections of poetry, Theo – as he is known to his friends – has also published three novels, a short story collection, a volume of prose pieces, and a reader. His best-known novel, *Sonntags Kino*, has been taught on university courses in Britain and Ireland. His first attempts to write coincided with the student movement of the late 1960s. The poems included here reflect that period of extra-parliamentary opposition.

Miriam Watchorn did her undergraduate studies in Applied Languages and Philosophy at the Université Charles de Gaulle, Lille, France. She completed the Institute of Linguists' Diploma in Translation examination in 1996, and since then has worked as a freelance translator. She is a member of the ITIA's Executive Committee and is the Chairperson of the ITIA's certification subcommittee. In 2010, she completed a Master's in Translation Studies at Dublin City University. Her report in this issue is taken from the research she conducted for that degree. *Email: miriam.watchorn@gmail.com*

Frank Wynne was born in Sligo. Following a period working in comics and graphic novels (during which he edited the famous magazine *Deadline*) he turned to translation. *Atomised*, his translation of Michel Houellebecq's *Les Particules élémentaires*, won the International IMPAC Dublin Literary

Award. He has since translated works by, among others, Frédéric Beigbeder, Ahmadou Kourouma, Claude Lanzmann, Tómas Eloy Martínez, Marcelo Figueras, Alonso Cueto and Almudena Grandes. He has been Translator in Residence at the Villa Lyon (2007) and at the Santa Maddalena Foundation (2011). He is also the author of *I Was Vermeer*, about the career of the forger Han Van Meegeren. *Website: www.terribleman.com*.

Augustus Young was born in Cork, worked in London as an epidemiologist, and now lives in France. His collections *Survival* (1969) and *On Loaning Hill* (1972) manifested a departure from the 'reach for the shovel' tendency in Irish poetry. Other books include *Danta Gradha: Love Poems from the Irish* (1975, 1980), *The Credit* (1980/1986), *Diversifications* (2009), *Rosemaries* (1976/2009), and *Lightning in Low Places* (2000). The acclaimed autofiction *Light Years* (2002), his first full-length prose work, was followed by *Storytime* (2005), and *The Nicotine Cat* (2009). His latest autofiction *Things that Happen while Reading Rilke* is in preparation. *Website: www.augustusyoung.com* .