

Editorial

We are delighted to present Issue 6 of *New Voices in Translation Studies*, which consists of three articles and nine abstracts of recently submitted Ph.D. theses. The broad theme connecting our three papers is the translation of literature, and more specifically, two of our authors also share a desire to confront the traditional binary model of translation by drawing on multi-lingual texts that can be examples of the creative possibilities of translation.

Diana Coromines i Calders (Universitat Pompeu Fabra, Barcelona, Spain) tests out the notion of intensity as a conceptual tool to identify and describe microstructural shifts that result from the translation of anger-like feelings. In her case-study, Coromines analyses the emotional dimension of the German novel *Unkenrufe* (1992) by Günter Grass and its Catalan and Spanish translations, in order to determine whether such microstructural shifts may lead to a change in the macrostructure of the translation. **Jorge Jiménez-Bellver** (University of Massachusetts Amherst, USA) takes readers through a philosophical argument that challenges the two-side border model of translation by exploring notions of coloniality, racialization, minoritization and ‘border writing’, and advocating a new understanding of translation as speaking in an Other’s words, thus seeking to rethink the ontological dimension of translation *from* the border and *with-in* language. Focusing on Hispanic/Latina/o ethnicity constructions in the USA, Jiménez-Bellver’s case-study looks at Guillermo Gómez-Peña’s performance piece ‘The New World Border’ (1996) as an example of such border writing. **Brigid Maher** (La Trobe University, Melbourne, Australia) focuses on the translation of experimental and transgressive styles of writing. In her case-study, Brigid examines the Italian translation of Anthony Burgess’ invented argot, ‘Nadsat’, in his novel *A Clockwork Orange* (1962). While in the original, ‘Nadsat’ draws heavily on Russian vocabulary, the Italian translator primarily uses Italian and dialectal vocabulary. Maher analyses the effects this has on the text and its target-audience reception, as well as what factors may have shaped the translator’s approach.

This issue also includes nine abstracts of recently completed Ph.D. theses, and a selective list of keywords indicates the broad range of topics covered by these: audiovisual translation, Brett Whiteley, censorship, Chinese versions of *The Da Vinci Code*, corpus-based translation studies, cultural studies, film adaptation, Franco’s regime, fuzzy language, humour, information entropy, interference, intertextuality, learner translation, linguistic varieties, polisemy, pseudo-translations, re-translations, self-representation, target-cultural intertextuality, the seven criteria of textuality, think-aloud protocols, translation modelling, translation norms, translation universals, translationalogical dictionaries, and verbal-visual.

We would like to thank our three authors for their strong and unfailing collaboration with us, our referees for their critical encouragement, and our nine new Doctors for their abstract submissions. As editors, this issue has come together in a time of personal and political difficulties for all three of us. All the more proud are we of the result and thankful for each other’s support.

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