Introduction

One of the most important issues in Translation and Interpreting Studies, as in any inherently interdisciplinary field, concerns the need to explore new territories and try out new methods, thus generating new, interesting research questions as well as a greater impact within and beyond the discipline. It is only by engaging in new approaches and exploring new settings and issues that we can enhance the way we see and, consequently, respond to challenges in a timely fashion. There is clearly a plethora of ways to answer this call; this special issue of *New Voices* aims to provide a set of inspiring and thought-provoking contributions to set this dialogue in motion.

This collection of selected papers forms the proceedings of the Sixth International Postgraduate Conference in Translation and Interpreting (IPCITI 2010) – "From Reflection to Refraction: new perspectives, new settings and new impacts" held at the University of Manchester in October 2010. The conference provided an excellent opportunity for both early career and more established researchers to meet and exchange ideas in a supportive environment. The overarching theme of the conference was research innovation at all levels, from the object of investigation to the setting, with particular emphasis on the practical, social and geopolitical impacts of these new perspectives.

The new voices you will find in this issue belong to postgraduate researchers, whose work will contribute to the shift from *reflection,* i.e. perpetuating the application of the same models to the investigation of the same settings and issues, to *refraction*, i.e. changing direction towards more original and productive explorations of uncharted territories and unexplored topics. All the papers presented share a new, fresh look on issues of interest to researchers in the field of Translation and Interpreting Studies and show originality in the approaches adopted.

In the first paper, **Isabelle Bilodeau** (Nagoya University) takes up the theme of the agency and visibility of translators in an exploration of how Japanese translators of the teen fiction series, *Harry Potter* and *The Princess Diaries*, employ *yakusha atogaki* (translator afterwords) to construct their personae. She explains that while this practice might initially appear congruent with Lawrence Venuti's appeal for greater translator visibility, the somewhat feigned and commercially-driven personae that translators develop in *yakusha atogaki* in fact do little to demystify the translator's craft in the way Venuti intended. In light of this particular use of translator afterwords, she considers whether their sole purpose should be such demystification.

Rim Hassen (University of Cambridge) discusses the visibility/invisibility of four women translators of the Quran by looking at the online paratextual elements surrounding their works. On the one hand, the visibility of the translators is perceived in their attempts to assert their feminine identity and to challenge the prevalent patriarchal discourse. On the other, women translators' invisibility refers to the absence/concealment of the feminine voice. The paper moves to explain 'the influential elements' used by the translators under study to attract target readers towards the first English translations of the Quran by women. Hassen argues that the visibility/invisibility of those women translators is controlled and framed by paratextual elements. The latter, she explains, highlight a divide between women translators living in the Unites States and those living in the Middle East. Finally, Hassen concludes her paper by exploring the reasons behind the division and the price women translators pay for their invisibility/visibility.

Michèle Milan (Dublin City University) adopts a socio-historical and contextual approach, focusing on the role of translation and translators, as well as other actors, such as publishers, in Franco-Irish translation relationships in nineteenth-century Ireland. While recognizing the significant contribution of 'agents of translation' (i.e. translators, publishing houses and booksellers) to transnational and national movements, Milan also touches on gender issues, in particular the 'invisibility' of female translators, in an attempt to shed light on the female translators' active roles in political and religious developments in nineteenth-century Ireland. Her

case study brings the field of religious translation into the discussion; however, she goes beyond the study of Biblical translation and opens up non-Biblical religious translation, an area of discussion that has been somewhat neglected.

A Bourdieusian approach is adopted by **Mila Milani** (University of Manchester), who employs the concepts of field, symbolic capital and *habitus* to delineate the state of the Italian publishing landscape in the 1950s and 1960s with regard to contemporary poetry in translation. More precisely, she looks at the different publishing and translating strategies of two Italian publishing houses, namely, Mondadori, a large-scale production publisher, and Scheiwiller, a minor, elitist publisher. Milani provides considerable insight into the role translation played as key reserve of symbolic capital for publishers who could not depend on domestic poetic production, which at the time was perceived as not significant. Secondly, by scrutinizing the specific translational strategies these two publishers employed, she illuminates how actual translational choices acquire great symbolic, or respectively economic, exchange value.

New literary settings are explored by **Kalliopi Pasmatzi** (University of Manchester), who carries out a close reading of Alexandros Kotzias' Greek translation of Nicholas Gage's *Eleni* (1983), an 'aestheticised true story' that takes place during the Greek Civil War. Pasmatzi explains that in ideologically polarized post-war Greece, the decision by Kotzias, a misunderstood literary figure, to translate a book critical of the Left was seen as provocative by some critics. Drawing on Pierre Bourdieu's notion of the translator's *habitus* as well as narrative theory, Pasmatzi seeks to explore the tension between Kotzias' position-taking within the political and ideological spheres, and his desire as a writer to use the translation of *Eleni* as an opportunity to engage with new means of literary expression.

An innovative perspective on interpreter-mediated interaction is suggested by **Sergio Pasquandrea** (University of Perugia), who uses a methodology based on conversation analysis and research on multimodal communication to investigate how Chinese patients and Italian doctors interact with each other through an interpreter in triadic exchanges. The data used is unique as it consists of a corpus of authentic video-recorded interaction; the focus is on how dyadic sequences are co-constructed by interactants both verbally and non-verbally. The study stresses the importance of considering verbal and non-verbal semiotic resources as an integrated system, which needs to be analyzed as a whole, in order to gain a thorough understanding of the complex dynamics of interpreter-mediated interaction.

Deborah Shadd (University of Ottawa) reviews the works of translation scholars such as Susan Bassnett and Harish Trivedi, as well as Robert Young and Salman Rushdie in order to address cultural issues and to offer a broader paradigm for the study of non-textual intercultural encounters based on translation models. Shadd's paper is closely linked to Paul Ricoeur's anticipation of the adoption of translation models for the study of political and cultural challenges in intercultural encounters such as the formation of the European Union.

In the final paper, **Caroline Summers** (University of Manchester) uses narrative theory to extend Foucault's concept of the *author-function* in an innovative analysis of the construction of 'translated authorship'. The resulting paper shows surprising divergences in Christa Wolf's author-function between German literary fields before and after reunification, but also, through the English language translations of Wolf's work, in the international literary field. While revelations about Wolf's political allegiances within the GDR generated criticism in Germany, paratextual framing of the English translations is shown, instead, to highlight Wolf's imaginative aesthetics, creative dissidence, individualism and feminism, ultimately facilitating her rehabilitation in the German

literary field. The paper was written shortly before Christa Wolf's death in December 2011 and anticipates an upsurge of interest in this author.

This issue is the result of the collaborative efforts of seven young researchers, who have worked together as a team for more than a year to make IPCITI 2010 happen. Now that this journey together has come to an end, it is time to take stock. The whole process has not always been smooth; there have been many ups and downs, but I believe that the gains from this experience largely outnumber the losses. These are intangible but permanent gains which have contributed to shaping our mindsets and guiding our action. We have learnt that listening is not about passively waiting, but about asking better questions and actively engaging with other people's ideas. We have learnt that talking is not about imposing one's views, but about finding solutions together. We have learnt that achieving a goal is not about prevailing over others, but about integrating with one another to turn the abstract into concrete. This is ultimately the essence of research, which is about engaging in a frank debate with others, exploring new territories with an open mind, and building upon what previous scholars have said to reach something new and creative. We hope that the contributions in this issue will trigger some of these feelings and stimulate your thoughts and creativity.

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