

Editorial

We are pleased to present the 11th issue of *New Voices in Translation Studies*. A decade has passed since the inauguration of the journal at the first IATIS conference in Seoul in August 2004. Since then, the journal has grown significantly in submission and impact, consistent with the rapid expansion of translation research and the growing number of training and research institutions for Translation Studies across the world. With the increasing interest in Translation Studies, the presence of *New Voices* as a platform for new and emerging scholars is even more crucial. Therefore, it is our hope that this journal will continue to provide not only a voice for new researchers, but a dynamic space for dialogue and interaction.

This issue contains seven articles and twelve abstracts of recently submitted PhD theses from 11 countries. Adopting various approaches and theoretical frameworks, the seven articles draw on a wide range of topics which reflect the interdisciplinary nature of Translation Studies, bringing insights from several different fields of knowledge including anthropology, cognitive science cultural studies, literary studies, philosophy, psychology, sociolinguistics and sociology. The articles fall neatly into three broad areas of research: literary translation, machine translation and audiovisual translation, and are arranged to reflect this.

The five papers on literary translation explore widely divergent literary data ranging from medieval texts to contemporary fiction. Coming from a variety of academic backgrounds, the authors investigate these texts with distinctive perspectives. Focusing on the notion of medieval translation, **James Hadley** (University of East Anglia) applies abductive reasoning to query Geoffrey Chaucer's text production processes for *The Canterbury Tales*. Although describing himself as a translator, Chaucer's use of antecedent material varies widely in the degree to which it conforms with modern concepts of translation. Hadley examines Chaucer's estranging, elaborating and embellishing strategies in order to investigate whether Chaucer was in fact translating on the basis of the medieval notion of *excogitatio*, whereby an antecedent "source" text informs the production of an "original" target text, which both interprets and develops unexplored elements of the source. Abductive logic, the extrapolation of unknown parameters based on observed circumstances, permits a reevaluation of Chaucer's translation practices which Hadley argues can be extended more widely to the theoretical examination of translation as a concept.

While Hadley's paper examines the concept of translation based on medieval cultural practices, the contribution from **Alice Whitmore** (Monash University) explores translation through the lens of a more current framework: postmodernism. Whitmore begins with an exploration of a broadened concept of cultural translation, which she then brings to the reading and interlingual translation of the fictional works of Mexican author Guillermo Fadanelli. Renowned for its dirty realism, Fadanelli's fiction is firmly located in the (dirty realist) urban spaces of Mexico City. Whitmore reads those spaces, at once urban and physical but also cultural and literary, as "an inherently translated site of tension, 'permanent unease' and [creative] production". By drawing on notions of hybridity, translation and third space (from Bhabha and García Canclini), as well as her own experience as a translator of

Fadanelli, Whitmore works her way through a lively and enlightening analysis of Fadanelli's fiction, Mexican literature, cityscapes and refractions of culture that "attempts to elucidate the political and poetical possibilities of a 'cultural' approach to literary translation." Those possibilities, arising out of hybridity, discomfort and anxiety, are, Whitmore argues, ultimately creative, with unease becoming "innovation, transgression, production."

The next two papers discuss the translation of two important elements in fiction: faces and names. The challenges of translating non-verbal communication in the form of face management during personal interaction are addressed by **Yuan Xiaohui** (University of Bristol) in her analysis of Cheng Wei'an's Chinese translation of *Sense and Sensibility*. Yuan conducts a detailed analysis of three scenes between Austen's characters, applying the Composite Model of Face Management to an examination of the interpersonal face markers (non-verbal expressions or dissimulations of emotions) which are implicit in the source text, and comparing the method of conveying these discourses in the English text and the Chinese translation. Yuan's parsing of the emotional current in these interchanges demonstrates the relevance of Face Management to an understanding of the source text, but also suggests that the target translation has a tendency to provide less explicit information about facework, raising further questions around implicitation/explicitation in translation.

The translation of the single word "name" in the context of a gender-ambiguous line by the English novelist Jeanette Winterson forms the basis of a study by **Franziska Cheng** (Chinese University of Hong Kong). This paper adopts a psychoanalytical approach, drawn from Lacan's "Schema L", to interrogate the (un)translatability of proper names (as expounded by Derrida in "Des Tours de Babel") with reference to the "symbolic deadlock" in which language both symbolizes and creates reality. "Say my name and you say sex", represents Winterson's articulation of Lacanian psychoanalytic determination; an explicit challenge to naming and sexuation that has particular resonance for translators. Cheng investigates the significance of proper names in Chinese and concludes by proposing an experimental creative translation of "name" within Winterson's line which offers a semantic manifestation of "the intimacy between textuality and corporeality".

From tales and fictions we move on to the foundational literature of sacred texts. The contribution from **James W. Moore** (Defence Research and Development, Canada), **Peter Suedfeld** (University of British Columbia) and **Lianne McLellan** (Defence Research and Development, Canada) is one that comes, almost self-consciously, from outside the field of Translation Studies: "We are not translators", the authors state. It introduces the idea of Integrative Complexity from the discipline of social psychology, a technique used to measure the cognitive complexity of text(s). The technique is applied to three different English translations of the Qur'an in a test-case for its usefulness in terms of Translation Quality Assessment. While the choice of excerpts from the Qur'an as data is purely pragmatic – it was chosen because of the singularity of the source text and the ready availability of a variety of English translations – nevertheless, it enables the authors to give an overview of traditional assessments of the quality of various Qur'an translations, that rely, for example, on subjective-intuitive or mentalist approaches, close linguistic-textual comparisons or political

readings. Integrative Complexity is offered as complementary tool to these approaches, one that arguably brings in a more rigorous, quantifiable measurement. The paper also reflects on the limitations of the study: comparisons were made between English translations and not between translations and source text, because the authors “were unable to engage the services of a trained IC coder who is also fluent in Qur’anic Arabic and who could carry out such a comparative assessment.” At the same time, the potential of Integrative Complexity to contribute to the development and refinement of comprehensive approaches to quality assessment in Translation Studies is clearly set out in this paper.

The final two papers in this issue turn our attention to translation and technology. In a paper that brings together two usually unrelated phenomena, **Tomasz Rozmyslowicz** (Johannes Gutenberg-University of Mainz/Germersheim) grapples philosophically with the conceptual challenges that machine translation brings to translation theory. He argues that the increasingly widespread use of machine translation demands our theoretical attention, and yet, because of basic theoretical assumptions about (human) translation, including issues of agency, culture and translational processes, theory lags behind when it comes to fully incorporating machine translation into existing conceptual and methodological frameworks. Drawing on several anthropological concepts from German philosopher and sociologist Arnold Gehlen (“world-openness” (*Weltoffenheit*), “background fulfilment” (*Hintergrundserfüllung*) and “keeping-at-hand” (*Beisichbehalten*)) that allow us to see culture and technology as interrelated, and using the extreme example of “accidental translation” to blur the issue of agency, Rozmyslowicz contends that assumptions in Translation Studies regarding its object of study are, indeed, only assumptions and hence open to change.

Finally, **Katerina Perdikaki** (University of Surrey) strives towards a model that considers the audiovisual translation of humour which depends on extralinguistic culture-bound references (ECRs). In the theoretical part of the paper, she explains audiovisual humour by drawing on Relevance Theory and the concepts of incongruity, superiority and context. Adopting a functional translation approach, she suggests the following three elements to be essential for such a model: i) the relationship addresser – addressee – audience, ii) extra-textual aspects, and iii) intra-textual aspects. In the textual analysis, she examines the importance of these three elements by examining sixteen examples drawn from the subtitled Greek version of the American television series *The New Normal*. Discussing her findings, she concludes that at least two more elements would need to be considered in the model: iv) the visual context and v) the spatio-temporal restrictions of the subtitles.

Let us express our most heartfelt thanks to the seven authors of the papers who have engaged fully and thoroughly in the editorial process, thus making this issue extremely rich and thought-provoking. Equally, we would like to congratulate our twelve recent PhD holders. Most importantly, we thank the anonymous reviewers, who have worked so diligently and enthusiastically with us throughout the last year. Their comments, feedback and encouragement, although not attributable, are very much appreciated by our authors, and we take this opportunity to thank the many established academics who make time to support these new researchers in their early publishing careers.

This editorial is the perfect place to announce **recent changes in the editorship of the journal**, which is the main reason behind the choice to postpone the 11th issue of *New Voices* to the fall of 2014. It is not without a note of sadness that we announce **Sue-Ann Harding** and **Dorothea Martens**'s decision to end their term as co-editors of *New Voices*. We thank them most sincerely for being superlative team workers and for their generosity in sharing their knowledge and expertise, an invaluable contribution to many successful issues of *New Voices* (including the current one). We wish them all the best in their future endeavours and we look forward to collaborating with them again in the future. While we bid Sue-Ann and Dorothea a fond farewell, we have the pleasure to introduce four new staff members who have already proved to be valuable and hard-working colleagues, particularly during this hectic transition phase.

Our editorial team is delighted to welcome **David Charlston** and **M. Zain Sulaiman**, who join Geraldine Brodie and Elena Davitti as co-editors. David earned his doctorate at the University of Manchester in 2012, he is based in the UK and will add to the team with his passion for the translation of philosophy, which he fully expressed with his PhD thesis on the English translations of Hegel's *Phenomenology*, as well as his experience in technical translation, built through his longstanding professional activity as a freelance translator specialising in high-tech patents. Zain is also a *practisearcher*, having gained extensive experience both as a professional translator and an interpreter, including for diplomatic missions, and as a researcher, beginning his career with the completion of a doctoral thesis on translating tourism earned at Monash University, Australia.

Our team is rapidly expanding, as evidenced by the creation of two new specialist editor roles. **Alice Casarini** has taken up the position of abstract and publication editor and will be working with us to ensure that our quality standards are fully met. Alice has recently earned her doctorate from the University of Bologna at Forlì and is particularly interested in audiovisual translation as well as the impact of new media on television production and consumption. **Gloria Kwok Kan Lee** has joined our team in the capacity of reviews editor, and will be responsible for a dedicated book review section which will be launched in September 2015. Gloria received her PhD from University College London with a thesis on Joseph Conrad in Chinese translation; she has a strong background in translation pedagogy and is particularly interested in sociological approaches to translated discourse in modern China and Hong Kong.

David, Zain, Alice and Gloria: we welcome you all on board!

In conclusion, we thank all those who have expressed interest in our journal, from contributors to readers, from new to more experienced scholars. We should like to renew our invitation for two main types of submission: original papers on a topic of relevance to Translation and Interpreting Studies and reviews of recent publications pertaining to the same field. Please do refer to the Submission section on the *New Voices* website.

Enjoy your reading!

Geraldine Brodie (London), Elena Davitti (Guildford), Sue-Ann Harding (Doha), Dorothea Martens (San Luis Potosí), David Charlston (Liverpool), M. Zain Sulaiman (Bangi), Alice Casarini (Bologna), Gloria Kwok Kan Lee (Hong Kong)

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