

Editors' Introduction

Over the past decades, the phenomenon of self-translation has attracted growing critical attention. Since its first definition as ‘the translation of an original work into another language by the author himself’ (Anton Popovič 1976), the interpretation of self-translation has undergone radical shifts, moving towards a broader understanding as an interlingual, intermedial and intercultural process. A variety of disciplinary approaches and perspectives have emerged to capture its complexity and potential in numerous linguistic and geopolitical contexts (e.g., Dasilva & Tanqueiro 2011; Ceccherelli, Imposti & Perotto 2013; Cordingley 2013; Lagarde & Tanqueiro 2013; Ferraro & Grutman 2016; Castro, Mainer & Page 2017).

In view of events and discourses that characterise contemporary society, the topic of self-translation inspired the Conference ‘Rethinking (Self)Translation in (Trans)national Contexts’, held at the University of Manchester in June 2019. The conference examined the concept of (self)translation and explored its political, sociological and ideological power in an increasingly globalised, localised and transnational world. In particular, it looked at the ways in which (self)translation contributes to shaping (trans)national discourses and to transcending political, linguistic, cultural and geographical borders.

The conference welcomed three keynote speakers: Dr Pauline Henry-Tierney from the University of Newcastle, Dr Graciela Iglesias-Rogers from the University of Winchester and Dr Barbara Spadaro from the University of Liverpool. Dr Henry-Tierney investigated the translations of autofictional women writings from French into English, illustrating how the multiplicity of the self is negotiated through textual and para-textual elements. Dr Iglesias-Rogers focused on (self)translation in the Hispanic-Anglosphere, through an analysis of the book *Translation in Times of Disruption: an Interdisciplinary Study in Transnational Contexts*. Dr Spadaro described the process of organising and bringing to life the interactive exhibition *Beyond Borders: Transnational Italy in Tunisia*.

The papers presented at the conference covered a wide spectrum of topics, which focused on issues of language and socio-political activism; translation and shaping identities; and different forms of mediation in performative arts. Echoing the themes of the conference ‘Rethinking (Self)Translation in (Trans)national Contexts’, the 22nd issue of *New Voices in Translation Studies* is dedicated for the first time to the theme of self-translation. This Special Issue aims to contribute to recent scholarly debates, with papers which shed light on the role of self-translation in multi-lingual spaces and inspire future research in different transnational settings.

As Guest Editors, we would like to thank all those who made the conference and this issue possible: The University of Manchester for funding and hosting the conference ‘Rethinking (Self)Translation in (Trans)national Contexts’; the reviewers for their valuable contribution and their collaborative work with the authors. Last but not least, we would like to express our deepest gratitude to the editors of *New Voices in Translation Studies* for hosting this Special Issue and guiding the guest editors and the authors to publication.

This Special Issue contains one interview, five articles and nine abstracts of recently defended PhD theses, a reflection of the breadth and depth of early career researchers’ scholarly engagement in the diverse fields of Translation and Intercultural Studies. The contributions in this issue come from eleven countries: Austria, Belgium, Canada, Italy, Malaysia, Poland, Portugal, Saudi Arabia, Sweden, Turkey and United Kingdom.

In her interview with Sinan Antoon titled “A Barbarian in Rome, On Writing and Translating Between Two Literatures: A Conversation with Sinan Antoon”, **Bashair Alibrahim** from New York University/University of Alberta, Canada - King Saud University, Saudi Arabia, offers a penetrating account into the uncertainties and complexities that underpin projects of self-translation for the bicultural authorial persona. Unlike Cavafy’s Barbarians who never came, Iraqi-American author and translator Sinan Antoon brings home the issue of what it means to introduce the authorial marginal into a ‘hegemonic’ culture, in other words to be like “a barbarian in Rome.” Through reference to other translated authors but also his own translations and self-translations, Antoon reveals the potential violent forces of domestication exercised by publishers and editors in ‘hegemonic’ cultures and illuminates (self)translation as a form of schizophrenia where the

translator-author ceases to be an in-between-mediator but becomes a divided Self of oppressor and oppressed, the censor and the censored, the cultural hegemon and the cultural ‘Other’.

The first article titled “The ‘Polyglot Poetics’ of Ulrike Draesner’s *Schwitters (in the Lakes)*” by **Tom Marshall**, from University of Cambridge, United Kingdom, investigates a unique and fascinating case which crosses the boundaries of what is conventionally understood by “self-translation”. Ulrike Draesner is an award-winning German author whose latest project is a pair of novels, one in German and one in English, about German-born, Dada artist and writer Kurt Schwitters (1887-1948) who settled in the English “Lake District”. Within the orbit of this project, Tom Marshall has collaborated with Draesner as translator/consultant, and his *New Voices* article shares his personal experience of the author’s work as well as insightful theoretical analysis. “Draesner’s work often seems to defy translation – everywhere one finds the same playfulness with language that Schwitters (and another of Draesner’s artistic inspirations, Gertrude Stein) deployed: puns, wordplay, linguistic ironies, multilingual neologisms, light-hearted repurposing of idioms, and semiotically dense compound nouns”. The article weighs the defining features of self-translation, evaluating some reasons authors have given for translating their own work. But with this special case in mind, Marshall proposes the term ‘polyglot poetics’ to capture the deconstructive nuancing around the concepts of “self” and “translation” in this context.

“Self-Translation in Spain between Visibility and Invisibility” by **Elena Stella**, from Catholic University of Milan, Italy, applies a sociological approach to the study of self-translation in Spain, with a particular focus on the situation of Catalan, Galician and Basque writers. Drawing on the idea of the galaxy of languages, Itamar Even-Zohar’s polysystem theory, Pascale Casanova’s concepts of dominating and dominated languages, and on Rainier Grutman’s studies on asymmetrical relations between languages, this paper examines self-translation between languages of unequal status in the Spanish context. The analysis begins with an overview of the sociolinguistic situation in Spain, highlighting the power relations involved and characteristic features of self-translation in that territory. Stella argues that, while Catalan, Galician and Basque writers undertake self-translation in order to gain more visibility, the practice might lead to further (self-)minorisation of the dominated language and literature. The case study of Carme Riera’s self-translation of *Natura quasi morta* (2011) / *Naturaleza casi muerta* (2011) illustrates the ways in

which a lack of relevant paratextual information and the adoption of specific translation strategies, such as domestication, can contribute to subordination of the Catalan language and literature. Hence, the article points out that self-translation in this context can unintentionally enhance invisibility and reinforce the existing inequalities.

In “Cultural and Linguistic Liminality: Tsitsi Dangarembga’s *The Book of Not* as (Self-)Translation”, **Ana Victoria Mazza**, from University of Glasgow, United Kingdom, analyzes Tsitsi Dangarembga’s *The Book of Not* (2006) as (self-)translation within the methodological framework of Descriptive Translation Studies (DTS). She explores the inconsistencies between the novel’s anticolonial message and the author’s chosen (self)translation strategies for rendering her Zimbabwean story in English. Her analysis shows that the author’s (self)translation strategies tend to follow the norms operative in the Anglophone cultural system, hence demonstrating a tendency towards *acceptability* which often indicates recolonization. Due to the high level of *acceptability* of its textual-linguistic elements, the novel’s adequacy becomes rather problematic. However, the article concludes that it is this kind of problematized *adequacy* that enables Dangarembga to convey her main character’s lack of perspective and her struggle to survive and develop as a young, colonially-educated black woman in that system.

In “Queer Multilingualism and Self-Translating the Queer Subject in Klaus Mann’s *The Turning Point* (1942) and *Der Wendepunkt* (1952),” **Stina Nölken**, from University of Glasgow, United Kingdom, explores the role of self-translation as a form of queer and exilic expression through an analysis of the two autobiographies of Klaus Mann using a queer, poststructuralist approach in contexts of migration and translation studies. Nölken’s article begins with a detailed overview of why Mann’s autobiography is such an iconic example of national as well as queer displacement enacted through self/translation within complex contexts of exile, competing nationalisms and war. It then explores how a close reading of Mann’s autobiography(ies) written across languages productively ‘queers’ any notion of cultural, national, linguistic and sexual identity being ‘fixed’, including the very structure of language itself. Through a penetrating analysis of how Mann often ‘played’ with language/s and his many (self) identities when ‘self-translating’ the first version into English and the second version ‘back’ into German, Nölken shows how language can enact a

transformative form of resistance against normative convention and ideology, particularly when it is ‘queered’ beyond restrictive concepts of self/translation, sexuality and gender.

The last article in this Special Issue titled “A Study on the Self-Translation of Allusions in *Bit Palas* by Elif Shafak” by **Selen Tekalp**, from Dicle University in Turkey, looks at the translation strategies applied by Elif Shafak as an active collaborator in the translation process of her own novel *Bit Palas*, translated into English as *The Flea Palace*, making it an instance of ‘indirect self-translation’. Specifically, Tekalp examines the translations of intertextual allusions defined as direct or indirect references to Turkish history, culture, and religion. Grounding her analysis on Simona Anselmi’s (2012) classification of self-translation methods and strategies, Tekalp views this self-translation as ideological. The first part of her article discusses the sources of allusions in the original Turkish work, while the second looks at their translation in light of foreignization and domestication. Tekalp argues that Shafak’s translation choices are predominantly foreignizing, i.e. preserving the allusions unchanged or providing additional information in footnotes or directly in the text, in an attempt to inform the readers of *Flea Palace* about Turkish culture.

In this issue we also include abstracts of nine recently completed PhD theses. We congratulate the authors on achieving their new academic status and completing their research. The nine abstracts are titled “Promoting Translation-oriented Writing Competence in Arabic: A Study in the Field of Language Didactics with Reference to University-level Teaching” by **Bassem Asker** of University of Graz, Austria; “An Audience-Oriented Approach to Online Communication in English: The Case of European University Museums’ Websites” by **Chiara Bartolini** of University of Bologna, Italy; “An Analysis of Translation Procedures of Japanese Manga into Malay from a Social Semiotic Multimodal Perspective” by **Yean Fun Chow** of Universiti Sains Malaysia, Malaysia; “Translation of Judgments: A Corpus Study of the Textual Fit of EU to Polish Judgments” by **Dariusz Koźbial** of University of Warsaw, Poland; “Beyond the Impossible: Fantastic Literature in Translation” by **Ellen Lambrechts** of KU Leuven, Belgium; “Representations of Hong Kong in News Translation: A Corpus-Based Critical Narrative Analysis” by **Yuan Ping** of University of Leeds, United Kingdom; “Culture-Based Text Translation Strategy Analysis: English to Arabic” by **Mutahar Qassem** of Najran University, Saudi Arabia; “The Dynamics of Extratextual Translatorship in Contemporary Sweden: A Mixed Methods Approach” by **Elin Svahn** of

Stockholm University, Sweden; and “Taboo and Audiovisual Translation: A Descriptive Study of Translation Norms in the Subtitling of Taboo Language on Television” by **Catarina Xavier** of University of Lisbon, Portugal.

We would like to thank the authors who have been diligent, patient and critical, our anonymous reviewers who have been very dedicated and helpful and our nine new PhD holders who contributed their PhD abstracts.

Guest Editors:

Magdalena Kampert (University of Glasgow)

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