NEW VOICES IN TRANSLATION STUDIES

IATIS

New Voices in Translation Studies Vol. 29 No. 1 (2024)

Published: 2024-06-06

Table of Contents

Editorial

Articles

Book Reviews

Abstracts of PhD Theses

Editors' Introduction

In volume 29, issue number 1, the editorial team of *New Voices in Translation Studies* is delighted to publish and promote the work of fifteen scholars from academic institutions based in **Hong Kong Special Administrative Region of China (SAR), India, Iran, Italy, Poland, United Kingdom**, and **Vietnam** which comprises of five peer-reviewed articles, one book review and two PhD abstracts. This issue and further issues of *New Voices* would not have been possible without new additions to the editorial team, including a new group of Assistant Editors: **Ye Tian** from Durham University and **Fernando Gabarron Barrios** from Hong Kong Baptist University. In this group from the University of Manchester are **Ziling Bai**, **Shiyao Guo**, **Kyriaki Evlalia Iliadou (Coralia)**, **Jiaqi Liu**, **Yang Wu** and **Lin Zhang (Robin)**. Their work with initial readings of papers, providing feedback and liaising with blind peer reviewers has been invaluable and very much appreciated. We also welcome to the Editorial Team, **Eman Suraid Almutairi,** University of Jeddah, **Saudi Arabia (KSA)** who brings her expertise on English-Arabic translation and the mediating of dialects.

The five articles from **Hong Kong SAR, Iran, Poland, the United Kingdom**, and **Vietnam** showcase thought-provoking research that intersects dynamic fields of ecotranslation, poetry, horror, theatre, children's literature, subtitling, fan-subbing humour and, also, a rare field of study, *hapax legomena*, a term for words occurring only once in an entire corpus.

In **Transplanting English Dialect Verse: John Clare in Translation** by **Sam Hickford** from the University of St. Andrews, **Anna-Marie Regner** also from St. Andrews and **Kirstin Sonne** from the University of Edinburgh, **United Kingdom**, an eco-translational perspective is offered on the recent translations of the poetry by English poet John Clare (1793-1864) into three different European languages: French (Clare/Leyris 1969), German (Clare/Pfister 2021), and Slovak (Clare/Kantorová-Báliková 2018). The original poems uniquely combine standard English with elements of regional dialect referring to rural life, plant, and animal species which presents translators with a "heteroglossia" which merges popular dialectal ballads with early-nineteenth century language (McCusick 1995). As this article shows, the translations of these poems respond to a commitment to preserving biodiversity alongside that of dialects across cultures. Taking the scholarship of Cronin (2017) and Scott (2015), as inspiration, Hickford, Regner and Sonne thus draw on modes of eco-translation which call for attentiveness and interdependence instead of traditional conventions of immediacy or equivalence.

André de Lorde in English and in Polish. *Particularism* vs *essentialism*: Two Approaches to the Translation of a *Grand-Guignol* Dramatic Text by **Tomasz Kaczmarek** from the University of Lodz, and **Anna Jarosz** also at the University of Lodz in **Poland** takes a dramatic step back in time to a notorious Parisian theatrical precursor of horror movies. Using a newly developed theoretical framework, the authors investigate two translations (Polish and English) of André de Lorde's drama *La Dernière Torture*, focusing on the translational and paratextual strategies used to convey the aesthetics of macabre and terror of the Grand-Guignol Theatre, popular in Paris in the years 1897-1962. Kaczmarek and Jarosz refer to two different, successful, translational approaches as: *particularism* and *essentialism* which aim to preserve the original atmosphere of the drama and acknowledge that their audiences experience very different realities from those lived by André de Lorde and his contemporaries in different ways. With the national sentiments rife in Europe intertwining early constructions of theatrical horror, the article points provocatively towards issues of ethics in literary and theatrical translation.

In **Adult Translators for Child Readers: A Case Study of *The Wind in the Willows* in Chinese Translation** by **Yichen Liu** from The University of Hong Kong, SAR explores variations in three different Chinese translations of *The Wind in the Willows* by Kenneth Grahame (1975) and takes them as a case study about the translation of children's literature, using textual and visual analysis. By examining how the images of childhood adopted by translators, illustrators, and publishers affect linguistic choices, this paper delves into phonological, lexical, and syntactic levels of the translations, as well as the visual elements such as book covers. This dual focus thus highlights the multifaceted nature of children's literature translation as a genre of story-making in which both words and images play crucial roles in shaping reader's experience. As Liu explains, this case study can tell us something about the relationship between adult translators as child readers and shed crucial scholarly light on the power dynamics and educational functions inherent in children's literature.

English-Vietnamese Translation Strategies of Subtitles Involving Humor in the TV Series "Modern Family", by **Thanh Mai Nguyen** and **Huong Thuy Le**, from the Hanoi University of Science and Technology, **Vietnam** offers a compelling look at the challenges and strategies involved in translating humour from English into Vietnamese subtitles. The authors analyse how fan-subbers grapple with rendering different joke types into the target language. To do this, Nguyen and Le provide illustrative examples from 100 joke samples extracted from the first season of the popular TV series "Modern Family" to support their investigation, for which

they use Raphaelson-West's (1989) model of joke types and summative content analysis. The authors found that while literal translation rendered universal jokes effectively, strategies such as compensation, transposition, and lexical recreation were also employed by fan-subbers, albeit at a lower frequency, to ensure wordplay near source language puns. Their article thus opens further questions on the translatability of humour, and new thought on the impact on formats of translation where there is limited space for text, as is very much the case with subtitles.

In **A Corpus-Based Approach to Creativity in Non-Professional Subtitles: The Case of *Hapax Legomena***, **Ebrahim Samani** of Farhangian University, **Iran**, **Fatemeh Badiozaman** and **Razieh Bagheripour** both of Higher Education Complex of Bam, **Iran** use familiar corpus-linguistics techniques and technologies to investigate creativity when amateur translators come across *hapax legomena* (i.e., words occurring only once in an entire corpus) when they are subtitling comedy films from English into Farsi. By analysing the translated Farsi subtitles of recent comedy films using AntConc, a tried and tested corpus analysis toolkit, this study cogently shows that these non-professional subtitlers seemed to favour non-creative strategies over creative ones. By drawing on Kußmaul's classification of creativity, this article provides rare practical examples of strategies used - which include humorous back translations from Farsi - while giving valuable insights into film-viewing cultures and practices in Iran.

In the book review section, **Adrija Dutta** and **Umesh Kumar** from Banaras Hindu University, **India** give an illuminating review of Annie Rachel Royson's book *Texts, Traditions and Sacredness: Cultural Translation in Kristapurāṇa,* New York and New Delhi: Routledge (2022). As explained by Dutta and Kumar, Royson investigates the case of *Kristapurāṇa* – *Krista*, meaning Christ and *Purana*, and 'ancient' in Sanskrit (Purana the genre of ancient Indian sacred literature). The lengthy text (10,962 verses) was written by Thomas Stephens (1549–1619), a Jesuit priest who arrived in Goa to preach Christianity to the residents of the Portuguese colony. As discussed by Royson, *Kristapurāṇa* (1616) was the first ever translation and retelling of the Bible in any South Asian language, in the present case, Marathi. In the hands of Stephens, Royson argues, *Kristapurāṇa* was never a 'strict' translation of the Biblical Story, but a retelling or rewriting in a genre and form that suited the cultural, literary environment of the local cultures. This book is a very informative read for scholars of the historicity of Holy Book translations, particularly during colonial eras.

We are delighted to mark the achievement of scholars who have successfully completed their PhD journey by publishing abstracts of their recently defended PhD theses. The titles of the two theses are: "Dialogue Interpreting between Cinema and Digital Media: the Giffoni Film Festival as a Case Study" by **Laura Picchio,** from the University of Macerata, **Italy** and "Ulster Museum's "The Troubles and Beyond Gallery" in Chinese: Translating Difficult Histories in Northern Ireland" by **Rui Sun** from Queen's University Belfast, **United Kingdom.** Congratulations to both scholars, and we wish them all the best in their future research!

New Voices in Translation Studies is a peer-reviewed journal which has the innovative research of postgraduate and early career scholars as its heart. With this in mind, we are very happy to spread the word about the IPCITI 2024 conference on Translation and Interpreting Studies taking place **5th – 6th December 2024,** hosted by the **Centre for Translation and Intercultural Studies** at the **University of Manchester, UK**. PGR scholars are very welcome to present on their research, the deadline for submitting abstracts being **1st August.**

Finally, we thank all the blind peer reviewers who have been part of volume 29, issue number 1 coming to fruition, as well as the contributors for their hard work, commitment, and scholarly innovation. We also thank **Lintao Rick Qi** of Monash University, **Australia** who has left the editorial team of *New Voices* due to his many other commitments. As well as providing rich and valuable feedback on articles and liaising with blind peer reviewers, Rick's technical expertise was crucial to the journal making its transition to the new interface of Chalermprakiat Centre of Translation and Interpretation at Chulalongkorn University.

As always, we express our many thanks to **Phrae Chittiphalangsri,** Chair of the MA Program of Translation, and all the team at the **Chalermprakiat Centre of Translation and Interpretation at Chulalongkorn University** and to **IATIS, International Association of Translation and Intercultural Studies** for hosting *New Voices in Translation Studies*.

Transplanting English Dialect Verse: John Clare in Translation

Sam Hickford

University of St. Andrews, UK

Anna-Marie Regner

University of St. Andrews, UK

Kirstin Sonne

University of Edinburgh, UK

ABSTRACT

The English poet John Clare's (1793-1864) verse – relying on an unparalleled natural sensibility of a quasi-scientific scope – is vital for exposing contemporary and historical ecological vulnerabilities. His poetry is a litany of lost biodiversity in the British Isles, depicting the pre-enclosure habitats of birds such as snipes and corncrakes (Monbiot 2012). Any poetic translation, transferring this energy to a non-English audience, contends not only with general problems of translating poetry, but also "the dilemma of dialect" (Landers 2001:116). Clare employs a "heteroglossia", merging popular dialectal ballads with standard early-nineteenth century poetic language (McCusick 1995), further perplexing translation efforts. Translational forays in Italian (Clare/Frisa 2021) and Spanish (Clare/Piñero 1966) are accompanied, however, by large scale translational projects in German (Clare/Pfister 2021), French (Clare/Leyris 1969), and Slovak (Clare/Kantorová-Báliková 2018). These matter in terms of communicating the imperative to preserve biodiversity and dialects across cultures. We will use, therefore, an eco-translational approach (Cronin 2017; Scott 2015). This theoretical framework will see translation as attention and as manifesting interdependence as opposed to immediacy or equivalence, allowing one to juxtapose consistent approaches to rendering Clare in a target language.

KEYWORDS: dialect verse, eco-translation, John Clare, poetry, poetry translation

Sam Hickford, Anne-Marie Regner and Kirsten Sonne, Transplanting English Dialect Verse: John Clare in Translation, 1 - 38

Introduction and Eco-translation

Both in translating Clare, and in evaluating existing translations of his work, the methodology of eco-translation helps profoundly. For Clive Scott, discussing various translations of Arthur Rimbaud into English, eco-translation is a rejection of making a single, authoritative, equivalent translation. Instead, translation is "ecologising", a process of capturing a new "perception" of the text, of embracing pluralities in translation and of becoming aware of new acoustic resonances throughout the original (Scott 2015:291,301). Michael Cronin extends eco-translation to articulate a responsibility translators have in the "post-anthropocenic" period (Cronin 2017:3). This extended project of eco-translation resists both the immediacy and mechanisation of translation. He posits that translation can be a kind of "attention", or even "recycling" in order to overcome the "linear logic of extractivism" (Cronin 2017:4). For Cronin, eco-translation is also a means of understanding the interdependent ecosystem of human and non-human languages (Cronin 2017:3). He discusses minority languages alongside non-human communication. In doing so, he places the translation imperative as a moral responsibility translators now have towards both of these forms of communication (Cronin 2017:7). Clare's poetry, prioritising both non-human communication and written partly using North Northamptonshire dialect, is a perfect testing ground for Cronin's refinements of eco-translation. Cronin extends Scott's definition to non-human communication and minority languages. By the same token, it is a logical extension of the origins of eco-translation as a methodology for discussing poetic translation.

Poetic attention to the natural world is, by necessity, transnational. It is therefore translational. Poets must think both within and beyond the limitations of their own language traditions to capture the interplay between the microcosmic and the macrocosmic. This interplay is crucial to Cronin's discussion of the paradox of eco-translation, that translation often involves discussing the microcosmic from the perspective of the macrocosmic (Cronin 2017:7). John Clare's (1793-1864) "heteroglossia" (McCusick 1995:235) mediates between his own village culture in Northamptonshire, north of

Peterborough, and the broader ecosystem and language-tradition that engulfs it. By heteroglossia, one means here that Clare code-switches, using both expressions adapted from conventional English poetic diction and emblems of spoken North Northamptonshire dialect. His heteroglossia similarly involves using terminology adopted from the surrounding 'gypsy' languages[1]. Idiosyncratically, for example, in "Mouse's Nest", he employs the regional term "progged" to describe the speaker's disruption of a habitat, before this nest is described in more literary terms as "grotesque" (Clare 1965:234). "Progged" means "food, provision", as well as "to poke with a small, pointed stick". In the latter sense, it has connotations of criminality (Baker 1864:137). In "To the Snipe", he employs unconventional verse forms to poetically address a wading bird, calling it "lover of swamps" while celebrating the "hugh (huge) flag forests" it inhabits (Clare 1965:108).

This ecological sensibility energises English eco-poetry today. Elizabeth-Jane Burnett and John Burnside avow Clare's influence and contemporary ecological pertinence as an early sketcher of the intricacies of natural habitats and the devastation of land enclosure for agricultural labourers (Burnett 2016; Burnside 2015). While Clare has energised English eco-poetry, he has had a very limited influence on global eco-poetry. This necessitates a nuanced style of translation that would bring these ecological sensitivities to the forefront. This translational imperative is especially pressing seeing as - since the 1990s - poets and critics have written of Clare in mainstream newspapers, assuming his canonisation (Rumens 2022). Translation, which Li (2019) describes as instrumental to canonisation, would facilitate Clare's canonisation beyond English. It would facilitate the evolution of a global, multi-lingual eco-poetry, responding to the aesthetic demands of the international climate emergency. It would open up mutual discussion of ecological sensitivity across language.

Translations of Clare exist but are fragmentary. There are two Spanish translations (Clare/Gray 2019; Clare/Piñero 1966) of "I am". A small number of Clare poems, such as

[1] For further discussion of the term 'gypsy' languages, please see: https://academic.oup.com/book/1993/chapter-abstract/141838136?redirectedFrom=fulltext". Clare himself uses the term 'gypsy' very positively and does not seem aware of any derogatory context.

"An Invite to Eternity", have Italian renditions (Clare/Frisa 2021:68). These poems limit Clare, given they originate from his later years as an institutional patient in various asylums. In this latter period of his poetic development, Clare drifts from the naturalistic to the visionary. Clare wrote approximately 4000 poems (Fenton 2004:42) inside and outside of this period. He is subject to articles in *The Guardian* that applaud him as an ecological visionary (Monbiot 2012). Hence, these offer only an unrepresentative sample within two prominent global languages, a failure of eco-translational attention to the broader spectrum of his oeuvre. This scarcity accompanies the interpretive challenges within translating Clare. Only Jaime Barón Thaidigsmann and Jens Peters have alluded to these challenges (Thaidigsmann 2009; Peters 2011). Thaidigsmann appraises positively L.M. Piñero's Spanish free verse adaptation of "I am", ignoring the metrical template of the ST (Source Text, the translated language), as the correct response to a poem founded on disassociation (Thaidigsmann: 2009). Jens Peters has analysed competing translations in German. This is only a single TL (Target Language, the output language) (Peters: 2021).

We will develop Thaidigsmann's and Peters' work into a comparative approach, analysing three extended translations of Clare. These are Pierre Leyris in French (Clare/Leyris 1969), Jana Kantorová-Báliková in Slovak (2018) and Manfred Pfister in German (Clare/Pfister 2021). Given these writers have attempted to represent all of Clare, they have thereby formulated working translational methodologies. While Pfister and Leyris have alluded to some aspects of their craft, we will elaborate upon the overall translational challenge, and its iterations across three languages. This will formulate the first comparative study of Clare translation, establishing through translational cross-referencing an eco-translational response to Clare and a blueprint for his multilingual interactions beyond English.

This eco-translational mode is necessary insofar as it eludes what Luigi Bonaffini calls the "slippages" and "expressive impoverishment" of translating dialect (Bonaffini 1997:282). Eco-translation instead – in Scott's terms - is a "prosthetic activity". It allows "synergies", or a dynamic relationship, between the ST and the TL (Scott 2015:286). In "The Nightingale's Nest", Clare's speaker demands the addressee to "hush" and to attend to the natural world's margins, where one finds the nightingale's nest among the "matted thorn"

(Clare 1965:211). We will argue that the difficulties of translating Clare will dissipate if translation focuses more acutely on attention. Translation, indeed, for Scott, can function as a response to the "environment" of the text (Scott 2015:283). We will argue that eco-translation that privileges spontaneous, sensory encounters, recycling rather than deciphering poetry about eroded landscapes, will allow for the translational plurality, diversity, and creativity appropriate to Clare. Scott's notions of "synaesthesia" are equally helpful here, allowing one to focus on how the text generates sensory ecologies (Scott 2015:287). In Clare's case, given his focus on immediate perception, translations facilitate multi-sensory contact between languages. They allow for the creative interrogation, re-inscription and revalorisation of linguistic and ecological landscapes. The work of the most persistent translators of Clare in circumnavigating these difficulties contributes to eco-translational pluralism. In this way, we argue that interrogating existing models of Clare translation sketches a model for other translators to attentively approach this task. In addition, it will allow for the development of eco-translation as a guiding philosophy for translators.

Difficulties Translating Clare

Before discussing how eco-translation allows translators to resist difficulties in rendering Clare, these difficulties need exposition, since every Clare translator necessarily encounters them. The first, then, is textual. Clare's literary output is expansive, standing at around 4000 known poems, a mix of unpublished and published texts, many of which have the same title (Fenton 2004:42). There are two poems, in one example, entitled "The Landrail" (Clare 1984:76-79). In publication terms, much of Clare's work was not only published but achieved considerable fame in his own lifetime. Clare's early work includes his particularly celebrated *Poems Descriptive of Rural Life and Scenery* (1821) (Martin 1865:201). Many of the mid-career nature sonnets valorised by the Nobel Prize-winning Seamus Heaney appeared in *The Rural Muse* (1835). Here, Clare's work was subject to heavy editing by John Taylor – his publisher and editor – who inserted punctuation, fixed non-standard orthography, and excised dialect words. Critics like Eric Robinson and Elizabeth Burnett lambast such versions as inauthentic. Robinson reconstructs the original manuscript versions with Clare's unconventional punctuation decisions intact. This institutes a

significant dispute regarding how Clare should be presented (Robinson 1998 x; Burnett 2016). On the other hand, much of Clare's most fascinating work was written during his institutionalisation in the last two decades of his life, like the aforementioned widely anthologised and translated "I am". This poem exists as a slightly modified transcription by W.F. Knight (Clare 1845-1850: Northampton Manuscripts 20-21).

Developing an integrated project of translating Clare requires wading through this editorial quagmire, giving parity to works that rely on differing editorial conventions. The result - a translation featuring poems with a mix of both standard and non-standard spelling - is likely to be jarring for a TL reader. There are, additionally, multiple untitled but apparently fully completed poems crammed into sheets of paper, among Clare's manuscripts. One finds, for example, an untitled quatrain beginning "The sun these mornings used to find" (Clare 1830s: Peterborough MS A37). The act of translation presupposes stable texts: multiple competing texts necessitate hierarchy. If deferring to an existing authority, a translator participates indirectly in "textual decisions" and conflicts (De Waard:1977). If the incidental, complete stanzas included in Clare's manuscripts are excised, even if by an earlier editor, the translator cooperates in such excisions.

A linguistic problem intersects with this textual problem. One has seen that Clare's language is both dizzyingly unique and sometimes doggedly conventional. Northamptonshire terms for animals recur throughout Clare's work, many of which appear only in Clare's writings and in specialist dictionaries of Northamptonshire dialect, such as "clock-a-clay", "bumbarrel", and "pettichap". These are a conscious intellectual resistance to the "dryd specimens" of Linnaeus, chosen for their folk etymologies (Clare 1983:38). "Clock-a-clay" – designating a ladybird and derived from the Danish word for beetle - connects to folk methods of measuring time by counting how many finger taps compel a ladybird to fly away (Sternberg:1851). A translator could find some plausible "non-specific rural" dialect to translate this into in order not to lose the effect, which Clifford Landers suggests is the best possible outcome for translated dialect. Even then, however, the related effect of the heteroglossia and the disorientating swerves towards conventional poetic diction are more difficult to identify equivalents for (Landers 2001:117). Alongside

"bolted" and "cracking brood", "Mouse's Nest" uses non-dialect terminology like "stirred", "fancied", and "hoped", connecting Clare resolutely to the conventional diction of early nineteenth century poetry.

These dialectal occurrences are sufficiently frequent that any translator is presumably under some obligation to at least gesture to their appearance in the ST. This heteroglossia is political: Clare integrates unfamiliar terms into more familiar language. One cannot safely externalise or anthropologise terms like "clock-a-clay" into an alternative language. Clare's heteroglossia displaces the standardisation of English at the heyday of its expansion as an imperial language, referencing what Cronin (2017:144) calls the "indigenous knowledge" nestled in English "dialects". Dialect never fully usurps Clare's verse, however, it is used simply enough to make space for its "inexhaustible richness of detail". A "clock-a-clay" is not simply a ladybird, in other words, but a particular ladybird endemic to the region and locally observed. Clare's lexis alludes to these forms of dialectal perception. Translating this effect successfully into any language, then, is a maelstrom. The effect in the ST depends upon the wide comprehension of English compared with the relatively low expectation of comprehension of such East Anglian dialect terms.

A final and entangled problem concerns music and orality, creating additional formal problems. Clare's use of written dialect intends to preserve some interrelation with English as it is authentically spoken. This relates to Clare's lived experience. Jonathan Bate, for example, declares that Clare's childhood in North Northamptonshire meant that he connected its dialect with childhood throughout his life (Bate 2004:21). Clare was a mediator between folk culture and standard literary culture. Hence, Clare views his own literal spoken dialect as actively endangered in the face of the standardisation of enclosure. He wished to intervene to prevent the extinction of terms like "clock-a-clay". The raw sound of dialect words is intrinsic to the message of his poems. Many of these, such as "The Lament of Swordy Well", rally against land enclosure (Clare 1984:147). Bob Holman has striven to preserve such micro-languages as the "souls of culture", aiming to catalogue the spoken sounds of smaller language traditions in the spectre of globalisation (Holman 2007).

Clare was a violinist and a sufficiently spirited collector of music that his exhaustive sheet music has been published separately (Deacon 1986). Clare composed ballads in both their musical and literary iterations. A translator must consider preserving somewhat the rhyme and metre of his verse to pinpoint these overlaps. Clare often situated his own written compositions in a musical, acoustic context. He states of the ballad "Song" that it was composed using the "thrumming" of his "mother's wheel" (Clare 1985:65). Clare relies upon a concept of poetic rhythm derived in part from folk music, allowing his compositions to deviate from the rigidity of iambic pentameter. "Mouse's Nest" contains many rising rhythms, such as "in the wheats" and "then the mouse", utilising an irregular, jaunty metrical template (Clare 1984). Its unique rhyming couplets – mirroring other compositions, such as "The Shepherd's Calendar" - betray Clare's practically consistent use of rhyme. Clare never strays into blank verse, for example, a resistance that no translator can ignore. The fact that Clare composed both musical and literary ballads, however, does not suggest his poetry as anything other than literary creation. Clare remains a poet of the page.

The complicated entanglement herein explains the particular idiosyncratic and dialectal linguistic choices Clare makes. In "February" of "The Shepherd's Calendar" – one of Clare's published epics - cows "nor lingering wait the foddering boy" (Clare 1964:23). Omitting the customary Standard English preposition "for" preserves this canto's octosyllabic structure. This shows Clare's commitment to the essential musicality of his creations – he is willing to sacrifice grammatical orthodoxy to make his poems scan. Equally, he omits an unnecessary preposition in order to emphasise the extent of the anticipation. Unable to do everything, the translator must make difficult decisions about which of these conscious effects to incorporate.

Cronin speaks of eco-translation as mirroring the "cyclical logic" of "regeneration" (Cronin 2017:35). In other words, eco-translation focuses on attention and interdependence rather than equivalence, making space for the translational moment as well as the translation itself. "Translation" in these terms is not merely rendering the ST, but also pinpointing the

expressive qualities of the TL. This is even if, in Bonaffini's terms, it is an "impossibility" to render dialect in another language (Bonaffini 1997:286). To conceive of translation as regeneration, or even recycling, impels translating dialect within an apparent impossibility. Every regeneration is obviously particular to the social and cultural moment it emerges from, and the limits of the TL. In eco-translational terms, translation opens up our awareness to the sensitivities of the text, noticing its harmonious integration of dialect vocabulary. While the expressive force of encountering a term like "clock-a-clay" is difficult to capture in a TL, any translation of a poem merging "clock-a-clay" with more conventional poetic diction will generate new expressivities and alterities. It is precisely the literal transformation of a term like "clock-a-clay" or "bumbarrel" into standard language that dramatises the act of communication translators make with Clare's unique dialectal perception, as translation is relational and processual. Eco-translation resists "extractivism". Extractivism would dictate that we must obtain something definitive from a language and that the unique poetic language of someone like Clare serves as a resource (Cronin 2017:146). Translating Clare beyond English even reverses the process of indigenous voyeurism Cronin charts. By this, one means the phenomenon whereby minority languages, such as the Seri languages, become monuments of loss and exoticism when they are translated into global English (Cronin 2017:147). As simultaneously minority language and Standard English, Clare can be readily translated into a TL, but doing so still cultivates in a TL the kind of linguistic perception common to micro-languages.

Managing Clare's huge output for a translator is likewise made less intimidating if it is considered as an act of "regeneration". Clare worked desperately to convey his natural insights in verse, and worked with every available material for composition, making his own paper from native tree bark. Conventional paper, for example, was often scarce (Gorji 2009:12). An eco-translator can work equally desperately, striving intuitively and spontaneously to preserve Clare's natural insights, aware of the vulnerable ecosystems he charted. Thus, the slippages are immaterial: the eco-translational imperative merely dictates that we attempt to re-interpret and recycle the biodiversity one finds in Clare's work for a contemporaneous audience. The same combination of desperation and ingenuity that marks

attempts to mitigate the climate emergency can become our model for translating Clare and considering translations of his work.

Eco-translation's focus on regeneration and its replacement of equivalence as the overarching translational methodology allows one to appraise translations themselves as regenerations. One is therefore able to appreciate the surprising synergies that occur between a dialect-inflected ST and a TL. It also allows one to pinpoint translating Clare as part of the general ecology of translation, seeing that the difficulties are not unprecedented. Robert Burns, who often writes in Scots, has been translated into Ukrainian, where he has become a symbol of nationhood in this TL (Dyka 2014). Similarly, Seamus Heaney flourishes in Polish, where translations of his Ulster-dialect-infused heteroglossia have cultivated a dialogue with other Polish poets (Heaney 1995). Embracing these interactions can allow one to evaluate the French, German, and Slovak translations of Clare. In turn, one may analyse the separate ways they illuminate different aspects of Clare's verse in their translational style. This is central to how it overcomes the problem of translational dis-equivalence. One understands, for example, translating Clare as a time-sensitive environmental impetus, accompanying a wide variety of translational styles. In their separate emphases, however, they can focus on different aspects of Clare. In this way, we therefore focus on the most expansive undertakings in translating Clare to demonstrate the separate and manifold ways in which Clare is relevant to our contemporary ecological condition.

A final benefit of the eco-translational imperative is that it allows a critic to witness the merits of every individual translation in terms of how it contributes towards a translational ecosystem. In this sense, Clare's role as a visionary, international thinker of translatable ecological sensitivity began from the inception of Clare as a serious translational project, into French. This is where one therefore naturally begins to analyse Clare in translation, before one moves to near-contemporary German and Slovak translations.

Clare in Other Languages

Clare in French

Pierre Leyris began seriously translating Clare in 1963. Before this, in a long career as a translator, he was a fervent translator of some of the most discernibly complex English verse. He is a defensive translator of High Modernist poets like T.S. Eliot, criticising another translator's imprecise translation of the English "shade" into the French "*ombre*". This he criticises as unsophisticated and missing the Aristotelean subtleties of the original (Leyris: 1963a:22). Leyris' interest in ecology is equally evident from the other translations he critiques, and the English poets he chooses to translate. He lambasts poet-translator Paul Valéry's rendition of Thomas Hardy's "Throwing a Tree", a eulogy for a deforested specimen. Leyris takes particular umbrage with the translation of the word "cut" to "*passage de la lame*", since it does not convey the brutality of the original. He disapproves moreover of Valery's decision to translate the poem as free verse, desiring the original's precise slightly irregular metrical pattern to be carried over (Leyris: 1963a:9).

Leyris' comments on the work of other translators throughout the 1960s matter in a discussion of Clare translations in the sense that one understands Leyris as someone who cares deeply about poetry in the sense of its relationship to ecology. He balances this with a commitment to the musicality of poetry. They matter also in the sense that Leyris is a practitioner, not offering sustained elaborations upon his translational methodology. That he criticises the Hardy translation discussed in the last paragraph as formally flawed and insufficiently affected shows the delicacy with which he views his craft. His comments show his commitment to a strict translational credo emphasising equivalence and musicality. His ecological vision was further present in his practice: in the poets he chose to translate. His translations of the syntactically complex English nature poet Gerard Manley Hopkins attest to a desire to render this poet fully yet economically. He coins compounds to describe how Hopkins renders the combination of prayer and natural imagery. Christian Audejean has commented on the compound "*louange-de-langue*". As a translation of "truer than tongue", this imitates Hopkins' love of compound language and alliteration (Audejean 1964:516). All this demonstrates that Leyris was instrumental in bringing experimental English nature poets into French-language consciousness, mirroring the effects they used to portray harmonies of non-human and human.

When Leyris arrives at Clare it is, therefore, with a fundamentally eco-translational imperative. Leyris introduces Clare and translates much of his poetry and prose about his ninety-mile escape from an insane asylum in Epping Forest. In an article for *Commerce,* "*Avez-vu lu* John Clare?" ("Have you read John Clare?"), Leyris notes Clare's modern importance for ecology. He frames his insights in the context of fine-tuning our scientific understanding of the natural world:

> Car la nature ne cessait de lui donner des joies profondes, qu'il l'inventoriât en naturaliste (les savants font encore le plus grand cas de ses observations sur les oiseaux, sur les insectes) ou qu'il épousât en poète (Leyris: 1963b:41).
>
> (For nature never ceased to give him profound joys, that he took stock of as a naturalist (scientists still make use of the greater part of his observations on birds, on insects) that he embraced as a poet. (Authors' translation)

Leyris' interpretation of Clare is that his twin vocation as poet-naturalist leads to a divided self, that this internal conflict expedited his later health problems. Finally, Leyris expostulates that a thorough ecology of Clare himself would not shy away from divulging his mental health problems. Leyris is careful to evoke Dr. Allen's account of Clare, his observation of "*accablant et permanent état d'anxiété* (by an overwhelming and permanent state of anxiety) (Leyris, in Clare 1969:50, authors' translation). Leyris quotes from clinical records pertaining to Clare's mental health troubles, and furthers his own reading of Clare's agrarian labour and poetry in agonistic tension:

> A Helpstone, Clare était redevenu l'ouvrier agricole qu'il ne pouvait plus être, pourtant, d'un coeur entier. Les fermiers répugnaient à employer un poète. Il avait désormais deux métiers, ou plutôt une vocation et un métier, celle-là empiètant sur celui-ci et réciproquement. Sa creation poétique, toujours abondante, se faisait fiévreuse, torrentielle

quand il préparait un receuil (Leyris: 1963b:38).

(At Helpston, Clare became again the agricultural worker that he could never be, though, with a full heart. Farmers were loath to employ a poet. He had two jobs now, or rather a vocation and a job, the former encroaching on the latter and reciprocally. His poetic creation, always abundant, was feverous, torrential when he prepared a collection.) (Authors' translation).

In frankly discussing the nature of Clare's delusions and attempting to develop a theory of them, Leyris goes beyond many contemporary Clare critics. Such critics often evade Clare's mental illness to focus on Clare as a folklorist and bird-watcher (Deacon 1986). In translational ecology, this thorny subject is reemphasised in the dynamic exchange between French and English. In Leyris' initial foray into translating Clare, culminating in his full-length 1969 collection, Clare is a pathological ecologist. Equally, he is a prophetic poet whose mental illness is fuelled by his hyper-sensitivity:

NID DE SOURIS

J'ai trouvé une boule d'herbe dans le foin
Et je l'ai taquinée en passant mon chemin;
Mais quelque chose avait bougé, me semblait-il,
Et je me retornai, pensant prendre un oiseau:
Une vielle souris s'ensauvait par les blés
Avec tous ses petits pendus à ses mamelles;
Si bizarre et si grotesque me parut-elle
Que j'accourus pour démêler ce que c'était,
Fouillant les centaurées là où je me tenais:
Elle, alors, détala d'auprès de sa portée.
Les petits de glapir et, quand je m'éloignai,

La mère retrouvait son nid parmi le foin.
C'est à peine si l'eau coulait sur les cailloux
Et le soleil brillait sur les anciennes fosses. (Clare/Leyris 1963b:46).

Mouse's Nest

I found a ball of grass within the hay
and I teased it as I passed my way.
But something moved, it seemed to me,
and I returned, thinking I would seize a bird.
An old mouse ran away among the wheat,
with all its little ones hanging at its breasts;
so bizarre and so grotesque it appeared to me
that I hurried to work out what it was,
rummaging around the knapweed bushes where I stood.
She, then, hurried from her litter
the young ones shrieking and, when I went away
the mother found her nest again among the hay.
Scarcely the water ran among the pebbles
and the sun shone upon ancient ditches (Authors' back translation).

MOUSE'S NEST

I found a ball of grass among the hay
And progged it as I passed and went away;
And when I looked I fancied something stirred
And turned agen and hoped to catch the bird –
When out an old mouse bolted in the wheats
With all her young ones hanging at her teats;
She looked so odd and so grotesque to me

> I ran and wondered what the thing could be,
> And pushed the knapweed bushes where I stood;
> Then the mouse hurried from the cracking brood.
> The young ones squeaked, and as I went away
> She found her nest again among the hay.
> The water o'er the pebbles scarce could run
> And broad old cesspools glittered in the sun (Clare's original, Clare 1963b, cited in Leyris).

Clare as an ecological thinker, someone who recognised the disruption humans make to ecosystems, is readily apparent in this translation. As contemporary translational theorists, one may take issue, however, with some of Leyris' lexical choices. The dialectal "progged" is rendered as the standard French "*taquinée*". "*Taquinée"* is a much milder, less vernacular term, essentially "teased" or "tricked" (Sternberg 1851:83). This is certainly, in Bonaffini's terms, an "expressive impoverishment" (Bonaffini 1997:282).

Leyris universalises Clare by rendering him into Standard French, however, presenting him as a French poet with parity to Symbolist poets like Stephane Mallarmé. While Clare employs the uniqueness and concomitant disorientation of the regional term "progged", standard lexis communicates Clare's uniqueness to a wider audience. Eco-translation allows one to appreciate the merely attentive instrumentality of dialect translated into non-dialect, celebrating that Clare's perceptive vision is communicated to a larger audience. Cronin affirms that noticing and communicating an "indigenous" or "dialect perspective" in a language like standard English need not be a betrayal (Cronin 2017:7). One sees this in Leyris' eventual full-length volume of Clare translations, *Poèmes et Proses de la Folie de John Clare,* which focuses overwhelmingly on Clare's mental illness (Leyris 1969). It contains a case study wherein the psychiatrist Jean Fanchette identifies Clare as a sufferer of "*la paraphrénie*" (paraphrenia) (Fanchette 1969:141). This allows for a retrospective identification with other mentally ill poets like Friedrich Hölderlin and Antonin Artaud (Fanchette 1969:150). This casting of Clare as a mental-health case study serves to diminish Clare's ecological vision and turn him into an oddity. Leyris includes a letter

to Mary, whom Clare regards as his first wife. Though she had died in her mid-30s, Clare was apparently convinced he remained married to her (Leyris 1969). One sees this in more positive terms when we study Leyris' other comments on Clare. Rather than denigrating him, Leyris extols Clare's vision of Mary. He idealises this apparent delusion, elevating Mary to Socrates' Diotima, or Dante's Beatrice (Leyris 1969:11). If Clare's delusions have poetic predecessors, this valorises also his unique ecological vision.

As a starting point in conceptualising Clare's multilingual uniqueness, therefore, this French translation becomes important. Leyris is sufficiently attentive to the textual problems within translating Clare. He understands the phenomenology of reading Clare in his original manuscripts. This leads him to translate Clare with minimal punctuation:

> On est donc sûr, en ponctuant pas, de retrouver ce que Clare a écrit. On est sûr également, en ponctuant d'une main légère lorsque cela semble preferable fonctionnellement, (surtout dans une traduction, où peuvent naître des ambiguïtés nouvelles) des ne pas aller contre le désir de Clare (Leyris 1969:24).
>
> (It is certain therefore, by not punctuating, we rediscover what Clare has written. It is equally certain, by only using light punctuation [above all in a translation, which can create new ambiguities] we are not going against Clare's wishes.) (Author's translation).

This brings Clare into dialogue with Mallarmé, with whom Leyris compares Clare (Leyris 1969: 24). Mallarmé did indeed write unpunctuated sonnets, such as "*M'introduire dans ton histoire*" ("Introducing me into your story"). These become a fresh object of comparison, dignifying Clare by initiating new synergies within Standard French poetry (Leyris 1969:172). Leyris' French translation of Clare anchors Clare's linguistic abnormalities within the dignity of French Symbolist poetry. Jules Laforgue's translations of Walt Whitman are another example of conscious punctuative unorthodoxy, further allowing new synergies within this TL (Bootle 2016; Whitman 1918). Leyris says little

further about his translational approach: one must infer it. Focusing on Clare's asylum verse, Leyris does elect asylum verse that offers insights into the natural world. He ignores the many poems Clare wrote to local Northampton women in this period, such as "It is love" (Clare 1965:332). This has the effect, again, of transferring a serious, environmentally minded poet, capable of maintaining his ecological vision even as he struggled with paraphrenia. This must have been ground-breaking to its original 1960s audience, as one sees in the second stanza of Leyris' translation of Clare's "Song":

L'été (lines 9-14)

La bête à bon Dieu va quêtant sur la fleur épanouie du mai
L'abeille allègre butinant de l'aube jusqu'à la vepraie
Et le pinson couve en son nid que tapisse la mousse grise
Dans le buisson d'épine blanche où sur son sein je m'appuierai
Que je ne puis plus fermer l'oeil à force de penser à elle
Que j'ai perdu tout appétit que je me consume d'amour
Pareil à la rose des haies qu'assassine l'ardeur du jour (Clare/Leyris 1969: 93-97).

Summer (lines 9-14)

The ladybird is seeking on the blooming flower of May
The cheerful bee is gathering nectar from the dawn until the evening
And the chaffinch broods in its nest that the grey moss overhangs
In the whitethorn bush where I will lean upon her breasts
For I cannot close my eyes out of thinking of her
That I've lost every appetite and I am devouring myself with love
As the hedge rose that the day's ardour kills off (Authors' back translation)[2]

[2] The lack of punctuation in the original is imitated.

SONG (lines 9-14)

The clock-a-clay is creeping on the open bloom o'May
The merry bee is trampling the pinky threads all day
And the chaffinch it is brooding on its grey mossy nest
In the white thorn bush where I will lean upon my lovers breast
I'll lean upon her breast and I'll wisper in her ear
That I cannot get a wink o sleep for thinking of my dear
I hunger at my meat and I daily fade away
Like the hedge rose that is broken in the heat of the day (Clare's original, 1969, 93-97).

One cannot help but perceive that Leyris ignores an opportunity to translate the dialect term "clock-a-clay". This term is knowingly used as a unique term. It is a North Northamptonshire dialect word, utilised when Clare has been displaced from his original dialectal region and resides in Northampton Asylum (Bate 2004:468). The term, one may speculate, could have been translated into Occitan or Breton. There is some history of localisms used in standard French poetry, such as Arthur Rimbaud's "*la flache*"' for "*la flaque*" in "*Le Bateau Ivre*" (Rimbaud 1985:18). "*La bête à bon Dieu*" – a common vernacular term – does nothing, one could propose, to capture Clare's originality. It does avoid, however, the strictures of Linnean taxonomy, which Clare described as a "new chrisning system" that categorises plants as "chinese characters" (Clare 1983:61). This is because it evades the more conventional term for lady-bird (or "clock-a-clay"), "*la coccinelle*". This is derived from *coccinella*, a Linnean taxonomical term. Additionally, Leyris' commitment to preserving rhymic and metrical effects is unparalleled. Clare's lines in "Song" are neither regular nor free verse. They are slightly hypermetrical pentameter, often stretching to thirteen or fourteen syllables and utilising rhyming couplets. Parallel to this, in Leyris' translation, Clare's lines are just over the standard dodecasyllabic unit of French poetry. They are consistent in their slight irregularity. The last two lines are sixteen syllables, whereas some lines are only thirteen or fourteen syllables, but every line is

slightly hypermetrical. Equally, in an eco-translational sense, Leyris regenerates the poem by creating new French rhyming couplets. Leyris uses "*mai/vepraie*" ("May/vespers"), for example, adapted from the original's form. Creating a religious parallel between seasons and religious concepts, Leyris' translation resacralises the original. It also imbues Clare's imagery of the natural calendar with religious significance. Clare was an Anglican. "*Vepraie*" derives from the Latin, "*vepra*". This resituates his verse and its ecological sensitivity in a liturgical context, emphasising and attending to an otherwise unperceived quality in the ST.

Bonaffini's "expressive impoverishment" is absent, finally, within the ingenious framework of focusing on Clare's mental illness. The poetry of this period is enigmatic, removing the problem of equivalence. If Clare was suffering from paraphrenia, a communication difficulty, the translator himself does not have to aspire for strict equivalence. Clare is retrospectively diagnosed with a psychiatric condition that ironically liberates the translator, making the regeneration possible that Cronin describes. The translation may somewhat overzealously focus on Clare's mental health struggles at the expense of his ecological thought. Nonetheless, it is precisely as translational ecologists, and theorists of eco-translation, that one valorises Leyris' incipient contribution. Given this focus was predominantly with Clare's earlier work, more recent translators are able to turn with renewed zeal towards the ecological sensitivities of Clare's earlier work. Eco-translation creates room for further French translations, exploring new heteroglossia and exploiting new possibilities for the integration of French and its connected minority languages. It creates room, in turn, for further translations.

Clare in German

In Manfred Pfister's German translation, we will demonstrate that the focus on Clare's later years as an institutional patient is integrated with translations of Clare's mid- and early- career poetry. This transforms Clare into a predecessor of contemporary eco-anxiety (Clare/Pfister 2021). The translational understanding of Clare that Pfister employs develops and complicates Leyris' translational framework as the only existing full-length Clare translation. Clare is again compared to Friedrich Hölderlin, and is considered within the multinational sphere of poets who have

suffered from mental-health problems. Pfister presents Clare's delusions, however, as emblematic of the kind of radical empathy that also creates perceptive experiences within the natural world:

> Oft sind seine poetischen Naturschilderungen als Annäherung des beobachtenden Dichter an die Tiere und Pflanzen in Szene gesetzt, als behutsam langsames Eindringen in ihre Lebenswelt, das bis zur emphatischen Identifikation mit ihrer Erfahrung der Wirklichkeit führen kann (Clare 2021b:179).
>
> (Often, his poetic descriptions of nature are set up as the observing poet's approach to convergence with the animals and plants, as a careful, slow penetration of their life world, that can go as far as an emphatic identification with their experience of reality.) (Author's translation)

Pfister furnishes his closest exposition of the translator's craft indirectly. For Pfister, translation is an eco-translational convergence with the source material, or a "careful, slow penetration" with the environment of the ST itself. This matches Scott's notions of eco-translation as "inhabiting" the text (Scott 2015:286). This type of translational attention does not necessarily have to constitute equivalence. One sees this in Pfister's German translation of "To The Snipe", a poem published before Clare's institutionalisation in the 1830s. This is the period Seamus Heaney judges as Clare's apotheosis (Heaney 2002). Pfister emphasises the grammatical and punctuative liberties the text adopts by employing his own relative translational liberties.

> An de Schnepfe
>
> Wo ruhig Du sitzt
> Sicher ins Schilf geduckt
> Das wie ein dichter Wald Dich schützt

Oder unter altem Weidenstrunk (Clare/Pfister 2021:140, stanza 3)

To the Snipe

Where you sit quietly
safely crouched in the reeds
that protect you like a dense forest
or under an old willow trunk (Authors' back translation).

To The Snipe

Sittest at rest
In safety neath the clump
Of hugh flag forrest that thy haunts invest
Or some old sallow stump (Clare's original, quoted in Clare/Pfister 2021:140, stanza 3).

In the original, direct address pronouns, such as "you", are often omitted. Pfister reinserts these pronouns. He additionally inserts the word "*dichter*" (which in German means both "dense" and "poet"): The dialectal "hugh flag" thus becomes a more simply descriptive term but one with its own ambiguities in German. This creative reinterpretation harmonises with the regenerative synergy between English and German, their mutually compound nature. Central to Clare's linguistic experimentation is his readiness to create new compounds, which transform symbiotically into the German. "Sallow stump", for example, becomes "*Weidenstrunk*". Precise terminology for natural objects moves across languages, creating new methods of understanding landscape within the TL.

Pfister's translation here shows a sophisticated attempt to confront the textual problems of translating Clare. There is no authoritative version of this: it exists in competing manuscripts, and

in Clare's self-publication project, *The Midsummer Cushion* (Clare Peterborough MS A54 & B4 1830s). Pfister selects multiple editions, published and unpublished. These gesture to Clare's plurality and multifaceted nature as he exists across different mediums. Pfister calls this a result of a non-commercial "labour of love" (Pfister 2022). Equally, Pfister does not ignore the importance of dialect. His translational strategy is twofold. He demonstrates awareness of dialect's importance, often indicating it in footnote form. He uses the nature of German as a compound language, in the sense that German allows the formation of compound nouns and that German language poets exploit this feature to the full. This gestures towards equivalent translational possibilities that allow limited translational ingenuity, but not the use of dialect. One sees this particularly well in Pfister's translation of Clare's post-institutional "clock-a-clay". Entitled with the same dialect word that Leyris had rendered into vernacular French, this term for a ladybird is clearly of key importance to Clare. It is crucial not only for its expressive uniqueness but as a talisman what John Burnside (2015:80) refers to as "indigenous" memory, creating a portal beyond the Northampton Asylum. Pfister renders "clock-a-clay" every time as a different compound term:

Marienkäfer

In der Primelblüte still
Lieg ich fern vom Schrilln der Grill
Unter mir am grünen Grund
Perlt der Tau fischaugenrund
Oben drin, ein Käferwicht,
Wart ich bis der Tag anbricht

Wenn das Laub des Walds erbebt
Weil der wilde Wind anhebt
Schwankt mein Haus wie taumelnd krank
Auf dem Stängel grün und schlank
Trauft herab ein Tropfenschwarm

Käferlein hats wohl und warm

Tag für Tag und Nacht für Nacht
Berge ich mich mit Bedacht
In der Primelblüt ich lieg
Warm trotz Nass und Tau mich wieg
Schwarz im Dunkel, rot im Licht
Ich schwarzgetupfer Käferwicht.

Bebt mein Haus vor Schauers Wut
Schwankt der Stiel samt Blumenhut
Beugt sich unterm Regenwind
Bis zum Gras hinab geschwind
Geborgen drin als Käfermann
Zeige ich die Stunden an (Clare/Pfister 2021:177)

Ladybird

In the primrose flower, still,
I lie far from the screeching of the cricket.
Under me, on the green ground,
the dew pearls round like fish eyes.
Inside, above - a bug man -
I wait for the day to dawn

when the foliage of the forest trembles
because the wild wind lifts.
My house sways as if staggering from illness.
On the green and slim stem,
a swarm of bugs drops down.

Little bug is snug and warm.

Day by day, and night by night
I hide myself with care.
In the primrose flower I lie,
rock myself warmly despite the wet and dew,
black in the dark, red in the light,
I, a black-spotted bug-gnome.

When my house shakes from the rage of the showers,
The stem, including its flower hat, sways.
It bends underneath the rain wind,
quickly, down until the grass.
Protected inside as a bug-man,
I show the hours (Authors' back translation).

Clock a Clay

In the cowslip peeps I lye
Hidden from the buzzing fly
While green grass beneath me lies
Pearled wi' dew like fishes eyes
Here I lye a Clock a Clay
Waiting for the time o'day

While grassy forests quake surprise
And the wild wind sobs and sighs
My gold home rocks as like to fall
On its pillars green and tall
When the pattering rain drives bye
Clock a Clay keeps warm and dry

> Day by day and night by night
> All the week I hide from sight
> In the cowslips peeps I lye
> In rain and dew still warm and dry
> Day and night and night and day
> Red black spotted Clock a Clay
>
> My home it shakes in wind and showers
> Pale green pillar top't wi' flowers
> Bending at the wild wind's breath
> Till I touch the grass beneath
> Here still I live lone Clock a Clay
> Watching for the time of day (Clare's original, quoted in Clare/Pfister 2021:176).

Pfister renders "clock-a-clay" as a different compound term each time, as "*Käferwicht*" ("bug-gnome"), "*Käferlein*" ("little bug"): eventually, as "*Käfermann*" ("bug-man"). All of this emphasises the empathy that Pfister argues is central to Clare's perception of the natural world. Pfister emphasises this by having Clare transform, in compound terms, into the beetle, in the final stanza. The shifting compounds create a climactic transformation within the last line of German translation, which utilises the verb "*Zeige*", from "*zeigen*" (to show). The "clock-a-clay" in Pfister's transplanted Clare is urging us to trust it temporally, rather than human conceptions. Pfister then dutifully explains the slippage after the poem:

> Dialektwort für Marienkäfer, das auf den Volksglauben verweist, nach dem man durch mehrmaliges Klopfen auf den Boden, bis der Käfer auffliegt, die Uhrzeit ermitteln kann. Die für Clares Naturlyrik charakteristische intime Nähe zur Natur lässt hier den Käfer selbst zu Wort kommen (Pfister 2021:179).

> (Dialect-word for lady bird, which refers to the popular belief according to which one can tell the time by knocking on the ground several times until the bug flies up. The intimate proximity to nature, which is typical for Clare's nature lyricism, allows the bug to have its say.) (Authors' translation)

An inventive solution to a translational problem, this nonetheless leaves considerable scope for further innovation. Pfister's translation does not address, even in footnotes, unconventional contractions such as "top't wi' flowers". There remains space for more translation into German dialects, particularly as Michael Eggers has compared Clare to the Austrian poet Adalbert Stifter (1805 – 1868). Stifter experimented with unpunctuated narrative forms, a parallel to Clare (Eggers 2019). The eco-translational permaculture of Clare translations continues, as translations inform, enrich, and challenge one another.

Clare in Slovak

"Performativity" is an important concept within Scott's notions of nineteenth century poetic eco-translation: the way in which translation engraves the ST into a new spatio-temporal reality, even becomes an "exercise in perception" in its own right (Scott 2015:291). Rather than a simple retelling of a past composition in a TL, eco-translation is an "evolving and encompassing ecological event" (Scott 2015:301). Scott also discusses eco-translation as "changing the disposition of the house", of creating a new environment for the text to dwell in (Scott 2015:291). Similarly, Cronin has explored how eco-translation helps us to dramatise the "placedness of language" and the "dual nature of language […] between movement and place." (Cronin 2017:123). These tensions, as we have explored, are found in Clare's work itself and its unique heteroglossia, but find new expression in the moment of their translation. In this section, we will argue that the Slovak translation of Clare replaces Clare, in eco-translational terms, within a new non-global language. We will argue that this resolves the contradiction in the original between Clare's Northamptonshire dialect and Standard English, performing a new translation that situates Clare's work within the small Slovak linguistic microcosm. Given the text even makes use of Eastern Slovak, Clare

is precisely situated within a particular dialect region.

In turn, we will demonstrate that this re-houses the text by engraving Clare's ecological vulnerabilities within a new textual environment. Creating a sensitive environment for the text to dwell within is more important, in eco-translational theory, than semantic or syntactical equivalence. Within translation theory, eco-translation therefore conceptualises a rationale for what Scott calls a "multiplication of versions" (Scott 2015:291). Cronin has likewise spoken about the importance of translating dialect verse as an act of "cultural mediation", where rendering dialect poetry creates a form of "creative and transformative energy" in bridging between an urban and minority culture (Cronin 2017:24).

We will argue that poet-translator Kantorová-Báliková's translations complicate this notion, since an English heteroglossia of standard English and Northamptonshire dialect is transformed into a Slovak heteroglossia of standard and East Slovak. This divergent creation conforms to Scott's ideas that translation should be a "first-order creation", rather than a merely secondary one (Scott 2015:285). Analysing this Slovak translation, therefore, allows us to develop the kind of attention and synergies that occur within eco-translation. Specifically, these versions are faithful to the text in the sense of facilitating alternative linguistic ecosystems for the text to dwell in. Clare helps Kantorová-Báliková in eco-translational terms to create within Slovak, to valorise Eastern Slovak dialect, and to develop a methodology or ecology of how dialect could be engraved poetically in standard language. Eco-translational theory urges one to celebrate Kantorová-Báliková's apparently imperfect translation as an ecologising expression within a non-dominant culture. It impels one to see this translation as an attentive, creative resituation of the text, as an "ecological event" that reinscribes Slovak dialect as a means of conveying Clare's ecological vision. At the same time, we will argue that Clare allows synergies between English and Slovak, as Kantorová-Báliková creates new metrical forms in order to re-house Clare's ecological vulnerabilities. While many features of Clare's expressive vision are thus lost in translation, we will argue that new lexical and formal templates facilitate his ecological vision.

Before one explores the Slovak translation, it is worth emphasising that its attention is only relevant to us insofar as our analysis employs an eco-translational methodology. It is published simply as a web-page, rather than as an authoritative translation with a precisely delineated translational methodology, by the poet-translator Kantorová-Báliková. It matters in the sense it is an attentive multiplication – a creative exercise in rendering Clare into Slovak. In order to accomplish this difficult translational operation, rendering a poet with a broad, complicated heteroglossia into a TL, many excisions are made. It is from an eco-translational perspective that we can uphold such excisions for the necessary achievement they effect. This translation allows an alternative and similarly plural heteroglossia within a more contracted language tradition, inspiring the creation of new formal environments within the TL. One sees this in Kantorová-Báliková's translation of "I am":

Som

Som! a kto chápe, čo to znamená?
Nik z priateľov si na mňa nespomenie
sám hlcem svoje vlastné trápenia,
čo vzdúvajú sa, miznú nevidené,
a bez duše sa život mení v tiene,
no predsa som a strháva ma vrenie,

čo márnosťou a pohŕdaním ryčí
v tom živom besnom bdelom mori snov,
bez vnemu žitia, radostí – som ničí –
sám v troskách vlastných krutých poryvov,
niet blízkej mysle, potácam sa v núdzi,
tí najbližší sú cudzejší než cudzí.

Už túžim len po čírom javisku,
po ktorom ľudia nikdy nekráčali,

kde Stvoriteľ mi bude nablízku,
sny vráti mi, čo snil som celkom malý –
v dňoch pred zrodením. Chcem, nech stelie sa
tíš trávy dolu, nad ňou nebesá (Clare/Kantorová-Báliková:2019)

I am

I am! and who understands what that means?
None of my friends will remember me.
I alone to gorge my own sorrows,
that recede, vanish unseen,
and without a soul, life turns to shadows.
Yet still, I am, torn away by the creak,

that screams with vanity and scorn.
In that lively, raging, waking sea of dreams,
without a sense of life, of joy, I am nothing:
alone in the ruins of my own cruel impulses,
No near mind, I stagger in claustrophobia.
Those dearest are more alien than strangers - stranger than strangers.

I long only for an empty stage
that people have never walked upon,
where the Creator will be near me.
Dreams will return to me, those that I dreamed, when I was small,
in the days before I was born. I want to let myself dwell:
the silence of the grass below, the heavens above (Authors' back translation).

I am

I am – yet what I am none cares or knows,
My friends forsake me like a memory lost;
I am the self-consumer of my woes
They rise and vanish in oblivions host
Like shadows in love – frenzied stifled throes
And yet I am, and live with vapers tost

Into the nothingness of scorn and noise,
Into the living sea of waking dreams,
Where there is neither sense of life, or joys,
But the vast shipwreck of my life's esteems;
And e'en the dearest – that I love the best
Are strange – nay, rather stranger than the rest.

I long for scenes where man has never trod,
A place where woman neither smiled or wept,
There to abide with my Creator, God,
And sleep as I in childhood sweetly slept;
Untroubling and untroubled where I lie,
The grass below – above the vaulted sky (Clare's original, as formatted and presented in Clare 1965:297).

Kantorová-Báliková safeguards the alterity of the original by recreating its iambic pentameter form in Slovak. This runs counter to Slovak poetic custom, which does not use this metre: each Slovak line is decasyllabic. For example, '*Už'* – beginning the final stanza – is an unstressed syllable. Kantorová-Báliková evidently considers that iambic pentameter is necessary to carry over and ecologise the speaker's desperate performance of self, with the unstressed syllable "I" indicating insecurity. The salient point, in other words, is that the Slovak carries this performance of insecurity into its own language tradition. Only "creator" is rendered as "*stvoritel*", from the verb "*stvorit*", but the emphatic "God" is absent. "*Stvorit"*" functions also as secular or artistic creation. This leaves the Slovak version with ambiguities about whether the monotheistic, Judeo-

Christian deity is being referred to, or a less conventional, perhaps pantheistic, force. In the moment of translation, meaning becomes pluralised, and the kinds of creation that include translation are extolled.

If this omission is not sufficiently extreme, an entire line – "A place where woman never smiled or wept" – is changed entirely, to "a place where people never walked upon". Insertions and readaptations are much more abundant than either in Leyris or Pfister's versions. In eco-translation, one may accept and embrace these as ecologising, as testifying to attention accorded to the ST. In the final line, in Slovak, the singular and material "sky" becomes the plural "*nebesá*", a word in its singular "*nebo*" denoting the more cosmic Heaven. An eco-translational methodology would encourage us to see the achievements of these renditions, visualising in different ways the vulnerable ecosystems that Clare depicts. Such a methodology also encourages seeing every translation as an attentive reading, allowing one to see this apparent misreading or translational limitation as opening up a more numinous dimension to the ecological vulnerabilities that Clare depicts.

What we are suggesting, then, is that the ostensible flaws in Kantorová-Báliková's translation, within an eco-translational methodology, actually resolve many of the problems in translating Clare. One sees this in the translational strategy of transferring one heteroglossia over to another. From a translational perspective that valorises equivalence, one would take significant issue with Kantorová-Báliková's decision to render phrases that are not dialect in the ST into dialect phrases in the TL. From an eco-translational perspective, however, this is precisely the sensitivity that respects both languages, focusing on transforming the affect and environment of the original into a simultaneously cohesive environment in the TL. The kinds of apparent mistranslations Kantorová-Báliková makes are attempts to carry over the style's expressive force, which insists that we salvage dialect for the unique ways in which it relates to the natural world. In response to this style, Kantorová-Báliková develops a renewed ecologisation of Eastern Slovak dialect:

Cudzinec

Či moju strasť vzdych uteší?
Úsmev by mal zmyť beznádej. (Clare/Kantorová-Báliková: 2019)

The Stranger

Shall (*Či moju*) my suffering, a sigh comfort?
A smile ought to wash away despair (Authors' back translation)

The Stranger

When trouble haunts me, need I sigh?
No, rather smile away despair (Clare's original, Clare 1920: 94);

"*Či moju*" – "shall?", or "if my" – is more common to vulnerable Eastern Slovak dialects (Štolc 1994). Standard Slovak would be "*Či môj*". Kantorová-Báliková develops a heteroglossia within Slovak to represent the entangled heteroglossia of the ST and its conflict between orality and written literature. This conflict is understood, within eco-translation, in terms of envisaging translation as a performance, a particular spatio-temporal moment. In this way, eco-translation understands a translation as resolving tensions. Its apparent mistakes, or slippages, make sense anew of the text's temporalities. Eco-translation understands translation specifically as encoding new temporalities. One sees in Clive Scott's sense of how eco-translation actualises nineteenth century poetry by making it neither within the past nor present, but within a liminal temporality or act of reading that embraces and makes sense of both. We therefore understand Kantorová-Báliková's translation of "The Nightingale" as a final expression of eco-translational principles:

Slávik

Je čas, keď slávik, farbou blízky hline
zas nôti, pieseň z prítmia rinie sa,
keď v údolí, tam v tráve na lúčine,
počúva panna sľuby milenca. (Clare/Kantorová-Báliková 2019)

The Nightingale

It is time when the nightingale, close to clay in colour,
makes again that melody, the song from the twilight rushes in:
when in the valley, there in the grass on the meadow,
a maiden listens to her lover's vows (Authors' back translation).

The Nightingale

This is the month the nightingale, clod brown,
Is heard among the woodland shady boughs:
This is the time when in the vale, grass-grown,
The maiden hears at eve her lover's vows (Clare's original, Clare 1965:289)

A different transplantation occurs here, as Clare's delicate heteroglossia is subsumed into the Slovak national romantic tradition. "The vale" becomes, for rhymic purposes, a poetic, national word for "meadow". This is an apparent slippage, with these pastoral terms having entirely different meanings. In eco-translational terms, one can see this as enriching the TL, placing into dynamic relationship with the Romantic tradition it emerged from. "*Lúčine*" appears in the Czech national anthem, which was sung in the Slovak Republic until 1993. It is as an emblem of the homeland's fluid landscape, of "*voda hučí po lučinách*" ("the streams that are rushing through the meadows"). The Czech national anthem is contemporary with Clare, adapted from a song within an 1834 play by Josef Kajetán Tyl, *Fidlovačka,* which later became a broadside ballad (Ivánek 2022:75). The performance of this translation regenerates this comparison, ecologising, in turn, the Slovak poetic tradition.

All this is to suggest that eco-translation helps us to see this apparently problematic Slovak translation, the least academic translation we have analysed, as more than a direct, immediate transference. Translating Clare into Slovak is a complex, multimodal arrangement that allows creative adaptation and energisation in a non-global poetic tradition. Clare is used, we are arguing, as an

impetus to develop a Slovak eco-poetry. Elucidating or explaining Clare within this tradition is only secondary to this tradition.

Conclusion

We have analysed three different translations of Clare – in French, German, and Slovak. All of these translations choose entirely different editions and selections of Clare in order to prepare a translational overview. In French, Clare is presented solely from the perspective of his late career. In German, Clare's dialect language is translated as compound language, via footnotes. In Slovak, translation is approached as a creative strategy, in order to develop a language of Slovak eco-poetry.

We have chosen these vastly different renditions of Clare in order to develop Scott and Cronin's nascent conception of "eco-translation". We have demonstrated that such a methodology is useful here because of the difficulty of translating English dialect verse from another translational perspective. In traditional translational theory, we would pinpoint the slippages, mistranslations, and misrepresentations found within these translations as significant obstacles. Further translations would be required in order to elaborate upon these translations, or to expand Clare's work.

In eco-translation, however, the overwhelming focus is not "correctness", nor "felicity', to the ST (Scott 2015:292). Rather, eco-translations can be evaluated in the synergies they activate, and the way in which the text is "performed", manifesting its "obtrusive presence in the here-and-now" (Scott 2015:297). Following on from this, the ways in which the texts address Clare's dialect terminology can similarly be seen in Cronin's urgency to safeguard minority languages and sub-languages from extinction. Following on from Scott, this allows one to avoid debates about whether or not dialect has been rendered accurately. Rather, in eco-translational terms, the focus is on how dialect can be responded to, addressed, noticed, and ecologised.

Thus, we can see all of these translations as eco-translations in their own right, considering that eco-translation would necessitate a multiplicity of responses and readings. This would function

likewise as a response to Clare's significant oeuvre, and the fact that every one of these translations is limited in the particular ways we have delineated. Despite its limitations, eco-translation allows us to see the essential necessity of these attempts, or renditions, insofar as they raise ecological awareness. In considering a variety of Clare translations within its framework, one develops and challenges eco-translation as a working methodology.

Bibliography

Audejean, Christian (1964) Review of 'Le naufrage de Deutschland'*, Esprit*, 326:3, pp. 516-517.

Baker, Elizabeth (1854) *Glossary of Northamptonshire words and phrases***,** London: J R Smith.

Bate, Jonathan (2004) *John Clare: a biography.* London: Picador.

Bonaffini, Luigi (1997) 'Translating Dialect Literature', in *World Literature Today,* 71: 2, 279-288.

Bootle, Samuel Douglas (2016) 'The Body Poetic: Laforgue's Translations of Whitman', in *Journal of the Society of Dix-Neuviémistes,* 20:1.

Burnett, Elizabeth Jane (2016) 'Sounding the non-human in John Clare and Maggie O'Sullivan', *John Clare Society Journal* 35, 31-52.

Burnside, John (2015) 'John Clare and the new varieties of enclosure: a polemic',

Essays on John Clare, Cambridge: Cambridge University Press, pp. 79-96.

Clare, John (1830s), 'The sun these mornings used to find', Peterborough MS A37.

Clare, John (1845-1850) 'The Knight Taylor Transcripts', Northampton Manuscripts 20-21.

Clare, John (1920), *Poems, Chiefly from Manuscript,* London: Cobden-Sanderson, Edmund Blunden (ed.)

Clare, John (1964) *The Shepherd's Calendar,* London: Oxford University Press.

Clare, John (1965) *Selected Poems,* London: Everyman, Anne and J.W. Tibble (eds)

Clare, John (1969) *Poèmes et Proses de la Folie de John Clare*, trans. by Pierre Leyris, Paris: Mercure de France.

Clare, John (1983), *The Natural History Prose Writings of John Clare,* Oxford*:* Oxford University Press*.*

Clare, John (1984), *The Oxford Authors: John Clare,* Oxford: Oxford University Press, 1984.

Clare, John (1985) *The Letters of John Clare,* Oxford: Clarendon Press, Mark Storey (ed.)

Clare, John (1998) *Poems of the Middle Period,* Oxford: Clarendon Press, 1998.

Clare, John (2019), *Yo Soy: Un poema de John Clare,* Madrid: Inner Poetry, trans. Ithan Gray.

Clare, John (2021) *Attraverso la valle dell'ombra profonda. Quaderno di poesia inglese del XIX secolo. Testi originali a fronte,* Rome: Robin, trans. Lucetta Frisa.

Clare, John (2021) *A Language That is Ever Green,* trans. by Manfred Pfister*,* Berlin: Das kulturelle Gedächtnis, Berlin.

Cronin, Michael (2017) *Eco-translation: Translation and Ecology in the Age of the Anthropocene,* London: Routledge.

De Waard, J (1979) 'The Translator and Textual Criticism (with Particular Reference to Eccl 2,25)', *Biblica,* 60:4, pp. 509-529.

Deacon, George (1983) *John Clare and the Folk Tradition.* London: S Browne.

Dyka, Hannah. (2014) 'The Reception of Robert Burns in Ukrainian Culture', in *The Reception of Robert Burns in Europe*, London: Bloomsbury.

Eggers, Michael (2019) 'Poetik der Zeichensetzung bei John Clare und Adalbert Stifter', in *KulturPoetic,* 19:2, pp. 222-237.

Gorji, Mina (2008) *John Clare and the Place of Poetry,* Liverpool: Liverpool University Press.

Heaney, Seamus (1995) *44 wiersze*, translated by Stanisaw Baraczak, Warsaw: Biblioteczka Poetów Języka Angielskiego

Heaney, Seamus (2002), *The Redress of Poetry,* London: Faber and Faber.

Holman, Bob (2007) 'An interview with Bob Holman', interview with Dan Brodnitz, in *About Creativity,* https://about-creativity.com/an_interview_with_bob_holman/ (accessed 12th February, 2024).

Kantorová-Báliková, Jana. (2018) 'JOHN CLARE - POSLEDNÝ DEŇ PIESNE'. Available online at [jana-balikova.netlify.app] (accessed 11 Feb, 2023).

Landers, Clifford (2001) *Literary Translation: A Practical Guide,* Bristol: Multilingual Matters, 2001).

Leyris, Pierre (1963a) 'Notes sur un poème de Hardy traduit par Valéry', in *Palimpsestes,* 2, pp. 8-19.

Leyris, Pierre (1963b) 'Avez-vu lu John Clare?', *Commerce,* Nouveau Cahiers 1, pp. 30-72.

Li, Wenjie (2019) 'The Canonization of Translated Literature: A Historical Review on the Chinese Translations of H. C. Andersen's Tales', London: European Journal of Scandanivian Studies.

Mallarmé, Stephane (1914) 'M'introduire dans ton histoire', *Poésies,* Paris: Nouvelle Revue française, 8th edition.

Martin, Frederic (1865) 'The Life of John Clare', London: Macmillan.

McCusick, James (1995) 'Beyond the visionary company : John Clare's resistance to Romanticism', *John Clare in Context,* Cambridge: Cambridge University Press, 1995, pp. 221-238.

Monbiot, George (July 9, 2012) 'John Clare, the poet of the environmental crisis – 200 years ago', *The Guardian, Opinion,* available online at [https://www.theguardian.com/commentisfree/2012/jul/09/john-clare-poetry] (accessed 18 Feb, 2023)

Peters, Jens (2021) 'John Clare's Reception in Germany in the Nineteenth Century', *John Clare Society Journal* 40.

Pfister, Manfred (25 May 2022) telephone interview with Sam Hickford.

Rimbaud, Arthur (1985) 'Le Bateau Ivre', *Poésies completes,* Paris: Le Livre de Poche.

Rumens, Carol (2022) 'Poem of the week: Clock a Clay by John Clare', in *The Guardian,* https://www.theguardian.com/books/booksblog/2022/jul/04/poem-of-the-week-clock-a-clay-by-john-clare (accessed 12th February, 2024).

Scott, Clive (2015) 'Translating the Nineteenth Century: A Poetics of Eco-Translation', *Journal of the Society of Dix-Neuviémistes*, 19: 3.

Sternberg, Thomas (1851) *The Dialect and Folk-lore of Northamptonshire,* London: J.R. Smith.

Štolc, Jozef (1994) *Slovenská Dialektológia,* Bratislava: Veda, edited by I. Ripka.

Thaidigsmann, Jaime Barón (2009) 'Leer el yo: un poema de John Clare traducido por L. M. Piñero', *Quaderns de poesia* 16, pp 239-249.

Venuti, Lawrence (2012) 'Translating Jacopone da Todi', in *Translation Changes Everything: Theory and Practice,* London: Routledge, pp. 80-95

Whitman, Walt (1918) *Feuilles d'herbe*, *Œuvres choisies de Walt Whitman,* Paris: Edition de la NRF.

André de Lorde in English and in Polish. *Particularism* vs *Essentialism*: Two Approaches to the Translation of a Grand-Guignol Dramatic Text

Tomasz Kaczmarek

Institute of Romance Studies

University of Lodz, POLAND

Anna Jarosz

Department of English Language and Applied Linguistics

University of Lodz, POLAND

ABSTRACT

The article examines two recent translations (Polish and English) of André de Lorde's drama entitled *La Dernière torture*, and the strategies employed to convey the aesthetics of macabre and terror of the Grand-Guignol Theatre, which was popular in Paris in the years 1897-1962, and is regarded as the precursor of the modern horror movie. The drama is an amazing representative of the Grand-Guignol as it intricately builds on tension and fear by means of both visual clues (terrifying scenes) and also verbal hints (appealing to the audience's imagination and feelings).The analysis of the translated texts and their comparison to the French original reveal two different, yet equally successful, approaches to translation of the Grand-Guignol dramatic text referred to as: *particularism* and *essentialism*. Both the approaches, originating from different assumptions, aim to preserve the original atmosphere of the drama and to take into account the fact that their audiences have been raised in different realities than that of André de Lorde's contemporaries.

KEYWORDS: cultural and historical context, dramatic text, domestication, foreignization, Grand-Guignol, literary translation

Introduction

The article identifies and explores two approaches to drama translation: *particularism* and *essentialism*, applied to convey the intricate nature of the Grand-Guignol drama written by André de Lorde (1871-1942). This original perspective does not intend to stand in opposition to the domestication/foreignization dichotomy (Venuti 1995: 43–98, Yang 2010: 77–80); it rather completes the picture of the diversity and complexity involved in drama translation. First, we present a short literature review on the main norms and approaches in drama translation involving cultural transfer. Then, we focus on the distinctive characteristics of the Grand-Guignol (Gordon 1997, Antona-Traversi 1933, Negovan 2010) as well as relevant information about the French playwright, André de Lorde, who has been immortalised as an author closely associated with the aesthetics of terror (Carroll 1990, Kaczmarek 1918: 7–36, Kaczmarek 2019: 9–49). The discussion of his dramaturgical techniques and his inspirations will also help grasp the originality of his writing, which anticipates the advent of horror films. We do not concentrate on scenic representations of the translations (since they have not been staged in professional theatres) but on the rendering of the dramatic text, its incorporated stage directions, and most importantly its universal and timeless message. Next, we proceed to analyse the translations of the drama into Polish and English and how they exemplify the *particularistic* and *essentialistic* approaches. Finally, we explain the assumptions and underlying principles of the two models and suggest areas for further research to verify the efficacy of the proposed approaches.

Perspectives on Translation of Dramatic Texts

Translation of literary texts is a very challenging, demanding and complex task entailing considerable creativity on the part of the translator since literature is deeply embedded in the cultural, historical and linguistic background of a particular nation. As early as at the beginning of the 19th century, the Prussian hermeneutician Friedrich Schleiermacher (1768-1834) discussed two methods for interpreting biblical or classical texts, later referred to in literary translation as domestication and foreignization. As was observed in Tee (2015: 141), for Schleiermacher, those two concepts could overlap and coexist in one text; whereas Venuti (1995) perceived them as two opposing and mutually exclusive extremes. “Domestication is defined in translation studies as a translation strategy in which a transparent, fluent style is adopted in order to minimise the strangeness of the foreign text for the target language reader”

(Masanovets 2021: 2). It, therefore, attempts to bring the source text (ST) closer to the target language (TL) reader and to make it more accessible and less puzzling by means of various strategies such as adapting/replacing the names/settings or locating the action in a comparable but more familiar context. Nida (1964) favoured the domestication approach and thus he advocated reducing the strangeness of the ST to a minimum and making it easy for the TL audience to follow as if it was originally created in the TL. Bassnett and Lefevere (1990) agreed with Nida's concept of linguistic equivalence, but they extended the scope to cultural equivalence thus going beyond the mere linguistics of the text and incorporating social, cultural and historical aspects into translation studies. Venuti (1995), on the other hand, endorsed foreignization and argued that the role of the translator is to retain the ST atmosphere, values and cultural uniqueness. As was observed later by Prasetyo & Nugroho (2013: 8), "foreignization in translation is useful to maintain the cultural reference of the source text". Consequently, foreignization familiarises the reader with the ST culture and thus promotes cross cultural exchange and learning. The dichotomy between the approaches has been long lived; both have their benefits and drawbacks; choosing one over the other usually results in criticism of the translator's work. It seems very difficult to determine whether culture or nationality might affect the translators' choices and decisions. Venuti (1995: 310) noted that the British and American publishing industries tend to impose their cultural values over others, making translators produce texts more domesticated and accessible to the TL reader.

When approaching drama translation (Anderman 1998; 2005), it seems crucial to dwell on a preliminary issue: should dramas be translated as literary texts par excellence, thus consciously making them *textes morts* (dead texts), or should their performative dimension be considered? Should they be read like a very good novel in the manner of Alfred de Musset's "spectacle dans un fauteuil" ("spectacle in an armchair" 2019), or presented as texts ready to be performed on stage? (Coelsch-Foisner and Klein 2004). According to Tomarchio (1990) the written text becomes a 'pretext' (i.e. impetus or impulse) for the theatrical event – the performance, which is a moment of encounter between words and gestures, between verbal and non-verbal signs. Thus, another question appears: who is the most suitable to make such a translation: a linguist who has sufficient academic skills to perform this demanding task or a theatre enthusiast with natural sensitivity to the spoken word? Perhaps it should be a translator who is familiar with the field of arts and displays in-depth knowledge that might guarantee

achieving a successful translation. Undoubtedly, at the root of this controversy lies the fundamental opposition between dramatic poetry and narrative poetry, as evidenced in the writings of Plato and Aristotle. This distinction arouses heated debates also today between those who consider the dramatic text to be perfectly literary and others who regard the theatrical piece as the 'pretext' (Tomarchio 1990) that must give rise to a scenic representation. Both parties resort to the classics to corroborate their claims and convictions. An important contribution to the debate was made by Bal (2015) who analysed two Polish translations of Goldoni's comedy in the light of the performative aspect of a play. She found that exploring the performative dimension of translation contributes to discovering the relationship between the text and its receiver, and language is the most important tool in this relationship. To reach the performative effect, Bal (2015), following Bassnett (1991), postulated a tight cooperation between translators and theatre people, i.e. actors, stage directors, etc.

For us, a dramatic text belongs to literature (since in Poland, publications of anthologies of theatrical plays are relatively common), but we do not forget that drama aesthetics is revealed primarily through its staging as well as actors' interpretation and performance. Thus, drama can provide enjoyable reading, but, in the hands of a theatrical director, it also becomes (and it is usually the intimate aspiration of every playwright) a part of a scenic work, and these two perceptions are not mutually exclusive. From this perspective, one can qualify a dramatic text as a "text with holes", as Anne Ubersfeld (1996: 23) says, which suggests that it is intrinsically destined for theatrical realisation; it is simply "translated" through other iconographic signs, foreign to an exclusively literary text (Pavis 1992: 24–46, 131–154; Pavis 2002: 384–387). Thus, theatrical realisation offers new challenges and opportunities for the translator, who needs to decide on and apply certain translation strategies (Bigliazzi et al. 2013). As was observed by Suh (2005: 62),

> Drama translation practitioners as well as scholars have all along been preoccupied with the fate of the translated drama text in the receiving culture, in other words, by its compatibility and integration in the receiving culture. This is clearly evident in the various manipulations to which the translated text is subjected as testified by the abundant terminology characterizing such manipulation: 'adaptation' 'acculturation', 'rewriting', 'version' 'transplanting', 'naturalizing', 'neutralizing', 'recreation', 'transposition', 're-appropriation', 'assimilation', 'domestication' etc.

Much in the same vein, Bassnett (1998) mentioned the labyrinthine meanders of drama translation concluding that the mere transposition of a text into a representation poses problems whereas a translation into another language makes things even more difficult. Furthermore, Snell-Hornby (1997) maintained that translation involves creating "a new dramatic 'score' for a performance that is coherent and acceptable within the target culture" (195). She claimed that many dramatic translations fail to acknowledge the interplay between the verbal and non-verbal signs, both equally important for the drama. Similarly, Zuber-Skerritt (1988: 485) asserted that "a play written for a performance must be actable and speakable. Therefore, non-verbal and cultural aspects and staging problems have to be taken into consideration". The difficulties in cross-cultural transfer of dramatic texts were also discussed in Jarosz (2021).

When dramatic texts aim to evoke extreme feelings in the audience, the above-mentioned complexities in drama translation increase even more, thus forcing the translator to seek unusual strategies and stylistic devices to rise to the challenge. In this light, the Grand-Guignol Theatre, which aimed to arouse intense emotions, constitutes a perfect example for translation analysis. Therefore, we have examined two 21st-century translations (into Polish and English) of André de Lorde's drama entitled *La Dernière torture.* The use of grammatical structures or lexical items was not our interest, though. What we primarily investigated is the approach to translation and how the atmosphere of fear, so crucial for the Grand-Guignol theatrical aesthetics, was conveyed. It should be mentioned that André de Lorde created and intensified the aura of horror by making references to the racial prejudice of Europeans towards the Chinese at the beginning of the 20th century. We intended to discover how this unique aura of horror and gruesome macabre has been translated for the contemporary audience. By comparing the two translations with the original and the disparate strategies employed by the translators, we have established new translation approaches, which we refer to as *particularism* and *essentialism*. They deviate from the long-established foreignization-domestication dualism since apart from the linguistic, social, cultural and historical dimensions, they focus on revealing the darkest sides of human nature and on rendering feelings such as fear, terror or panic. *Particularism* revels in culture specific detail because it adds to the terror. *Essentialism*, on the other hand, suppresses or mutes details. Thus, the intensity of the detail (i.e. the preference for one approach or the other) could affect to some extent the political positioning of the translations/performances owing to the political/racist

aspect present in the play. Consequently, our analysis was guided by the following research questions:

RQ1. How faithful are the translations of stage directions (paratext) explaining the settings and historical background?

RQ2. Which strategies were adopted for the translation of the dramatic text (dialogues)?

RQ3. How can the *particularistic* and *essentialistic* approaches be defined?

Characteristics of the Grand-Guignol Theatre

The Grand-Guignol Theatre enjoyed incredible popularity in Paris for over sixty years (1897-1962) providing its audience with chilling and spectacular shows that were effectively replaced in the second half of the 20th century by horror movies (Pierron 1995; 2002). Although the Parisian repertoire was not limited to merely terrifying scenes, this theatre went down in history thanks to its drastic and macabre aesthetics. The adjective *grand-guignolesque* means something incredible, but above all terrifying, bloody, and sadistic in the French language. This new theatrical genre was inspired by *fait divers* (brief eerie news stories in French newspapers) containing information about events that are as unusual as they are tragic in their consequences, as well as by crimes committed by notorious serial murderers at that time. Since monsters, living corpses, and vampires appeared on its stage, the Grand-Guignol used characteristic "Gothic" props, and its atmosphere was dark and terrifying. The phobias of the *Belle Époque* such as the fear of all kinds of infections (especially of sexually transmitted diseases and inherited diseases), or of the mentally ill were externalised on stage. The advancement of psychiatry introduced considerable disturbing ferment; and the discovery of unconscious and uncontrolled instincts aroused horror. While Guy de Maupassant believed that true fear is a kind of reminiscence of ancient fears dating back to beliefs in demons, devils, vampires, or unfriendly poltergeists; the French horror theatre discovered that real evil forces did not come from outside, but on the contrary, existed inside the human being. At the beginning of the 20th century, the French were no longer afraid of mysterious external phenomena but began to be frightened of themselves. It was no longer someone else who could become a degenerate or a murderer, but everyone nurtured within themselves a monster often thirsty for blood. In this context, a kind of "medical theatre" emerged, in which psychopathic doctors or possessed scientists conducted criminal experiments. Hence, the

Grand-Guignol performances featured many maniacs, neurasthenics, sadists, and various mentally disturbed people who enjoyed inflicting pain on their victims (Kaczmarek 2018: 7–36).

André de Lorde and his Drama

André de Latour, Count of Lorde (1869-1942), whose outstanding successes ranked him among the most original and daring playwrights of his time, is now only known to a few specialists of the Grand-Guignol, according to Gilbert Ballet (1913: 1). His work, which enjoyed indisputable fame in the *Belle Époque*, has fallen into inevitable oblivion, a fate shared by other colleagues fond of the aesthetics of horror, which started to permeate into forms of entertainment more technologically advanced than the theatre.

The playwright focuses on anxiety-inducing techniques aiming to create fear in the audience. At first glance, he is tempted by direct macabre where physical violence unfolds without ambiguity, but being a man of letters, he seeks other methods that, far from spectacular, could still affect the nervous system of the audience. Thus, the writer distinguishes between two formally different aesthetic orientations that strive to achieve the same goal, i.e., "to sow panic". "Il y a deux écoles, ou, si l'on veut, deux méthodes pour donner au public d'un théâtre cette peur qu'il y vient chercher. La première, la plus simple, consiste à montrer directement le fait qui doit épouvanter." (There are two schools, or if you wish, two methods for giving the theatre audience the fear it comes to seek. The first and the simplest, is to directly show the scene that should terrify, de Lorde 1909: XX; translated from French by the authors). This approach is clearly evident in the activity of the Grand-Guignol, which uses all means at its disposal to strike the public with terror: on stage bodies are guillotined, twisted, burnt, eviscerated and cut with scalpels or bistouries. This is not surprising given that the success or failure of the play is measured by the number of fainting spells – a doctor was always available and on duty to help people in syncope. However, they do not always torture at the Grand-Guignol. The other method relies on anxiety slowly settling in the heart of an audience member with fragile nerves in a more refined and sophisticated manner.

The final realisation of the play, which usually falls into physical cruelty shaking the mental balance of the audience, does not seem to interest André de Lorde the most. It is rather the expectation and anxiety, preceding the disastrous realisation of the action and the unavoidable

tragic end, that constitute the main attributes of the work of the "Prince of Terror" (Kaczmarek 2019: 9–49). In *La Dernière torture* (1904), fear slowly sets in and relentlessly builds up from the beginning to the fatal end. De Lorde pays attention to every detail, however insignificant it may seem to inexperienced minds, and carefully triggers and sustains the pressure on the audience. All the ingredients of a horror play are there, as the author rigorously adheres to the three unities of the classical theatre: everything takes place in the same location, the time of the action corresponds to the duration of the performance, and all events directly contribute to the main plot. Furthermore, the brevity of the work, focused solely on anxiety building, and the stage directions allowing for an impressive setting ensure its undeniable success.

The action of the play takes place in China during the Boxer Rebellion (1898-1901), with the scene depicting the French consulate, besieged by the troops of the rebellious natives. D'Hémelin, a French diplomat, is imprisoned there with his daughter and other soldiers ready to defend the honour of their country. The father is not so much worried about his own life as he is about the life of his sick daughter, his fear being even more moving as he has already lost his wife. From then on, he devotes his body and soul to the protection of the young girl whom he wishes to shelter from all harm. Thus, the whole drama focuses on his anxiety, which intensifies as the Chinese troops advance towards the consulate building. If it falls into the hands of the insurgents, everyone, before being killed, will undoubtedly be subjected to abominable and humiliating tortures. Terrified by this idea, the protagonist does not want his daughter Denise to share the fate of the thousands of foreigners massacred, and just as the clamour of the enemies seems to reach the stairs of the building, he takes out his revolver and shoots her. It is too late when he realises that these shouts were raised by the battalion of allies who came to their aid. The curtain falls on the groaning of the father, gripped by excruciating and unbearable pain.

The location chosen by the playwright was not a coincidence, as in Paris the violent actions of Asian natives against colonial armies were not yet forgotten. The colonization of China by mainly European powers proved to be particularly cruel (Panikkar 1953) and provoked indignation among the indigenous population who did not want to submit to the barbaric rule of 'the white man' (Ringmar 2013). In fact, the inhabitants of the Middle Kingdom did not warmly welcome the first Jesuit missionaries who sought to implant Western culture and

science. The Chinese revolted against the invaders throughout the 19th century (e.g. two Opium Wars). Moreover, the Boxer Rebellion of 1900 left a lasting mark on the minds of imperialists. The Boxers did not form a clearly organized movement, but rather groups of men driven by revolutionary sentiments without a leader, which gave their uprising an uncontrollable character. In an attempt to overthrow the Qing dynasty and to expel foreigners, the rebels resorted to all possible means to achieve their goals. The siege of the Western legations in Beijing demonstrated to the oppressors that the Chinese were brave and not afraid of the regular armies of the Westerners, while showing their determination against the enemies. Concerned for their nationals in the Middle Kingdom, France, Russia, England, the United States, Germany, Italy, Austria-Hungary and Japan united forces to suppress the uprising. These events made the headlines in newspapers every day in the early summer of 1900, contributing to negative stereotypes about Asians in general. Hence, at the beginning of the 20th century, the people of China did not enjoy a good reputation among Europeans, who considered them primitive and primarily sadistic. Sinophobia developed in Europe as early as the late 18th century, and the Chinese were often portrayed, until the 20th century, as cruel and particularly depraved beings, inferior to the "white" man. It is this presumed "inferiority" that depicts the Chinese and other Asians as creatures both fierce and uncompromising (Vámbéry 1904, Croze 1904, Spence 2000). Yet, the ruthless atrocities and tortures that Europeans inflicted on indigenous people "in the name of civilization", allegedly superior because it was built on the Christian religion, the only one guaranteeing the salvation of the soul, are conveniently overlooked. Their racism (Said 1995, Poliakov 1974, Pavé 2011, Shan 1996), directly stemming from religious convictions, contributes to creating a distorted image of the Chinese, who, in the imagination of the "white race", are portrayed as dangerous savages (Kaczmarek 2019: 27–31). In this context, the Parisian audience could expect, as the play title suggests in a catchy way, scenes of terribly refined torture; but de Lorde is far from satisfying his compatriots' morbid taste for this kind of imagery. However, this does not prevent him from introducing a scene in which we see a soldier who miraculously escaped the clutches of the Boxers, who had tortured him and cut off his hands. Crawling on his belly, he reaches the consulate to warn his comrades of the danger. Before his death, he speaks of the atrocities of the Chinese, who show no mercy towards their opponents, his bleeding stumps attesting to the truth of his terrifying message. André de Lorde thus shows a mutilated body that must have shaken the sensitivity of the audiences of the time. However, he wants to upset the audience not with bloody images, but with an increasingly unbearable atmosphere that

anticipates the horrifying events, because the worst is yet to come for these men surrounded by "yellow savages". It means that a dismembered and lifeless body would not produce the same effect of fear as the very expectation of a barbaric act.

This leads to the conclusion that the terrifying state of the poor soldier is just one of numerous measures that contribute to intensifying the anxiety in the face of an imminent threat. Among the techniques aimed at instilling fear, sound effects should also be mentioned. It is not only the sound of the cannon fire that is disturbing, but also the gongs or battle cries announcing the approach of the savage rebels. Unintelligible cries, which in the French imagination betray the ferocity of the executioners, are meant to shake the nerves of the audience. Added to these screams are the lamentations of desperate women. The anticipation of the catastrophe continues in an increasingly unbearable cacophony for both the besieged and the audience who eagerly await the outcome of the action. All in all, these theatrical techniques could be seen as the scenic proposals adopted later, in the 1920s and 1930s, by Antonin Artaud (1896-1948) in his Alfred Jarry Theatre.

Comparative Analysis of English and Polish Translations of de Lorde's Drama

The Polish translation by Joanna Ciesielka (University of Łódź's scholar) was published in 2020 in a book anthology *Teatr Lęków André de Lorde'a* edited by Tomasz Kaczmarek with a view to familiarising Polish readers with the works by André de Lorde. The translator, being a linguist, focused on the literary dimension of the text rather than its staging aspect. Thus, the drama is rendered faithfully with all significant details and footnotes explaining geographical, political and historical background.

The English translation appeared in 2002, in a compilation entitled *Grand-Guignol. The French theatre of horror* by Richard J. Hand and Michael Wilson. In *A Note on the Translations* preceding the dramatic texts, Hand and Wilson (2002) explained their goals and priorities by saying:

> During the process of translation our overriding priority has always been to produce scripts that are *playable*. We have attempted to translate *accurately* from French to English, but, in doing so, to embrace the *spirit* and the *performability* of the form in the first instance (81).

Consequently, they gave justification for certain decisions taken while translating the dramatic texts such as manipulations in the play division into acts, omissions of certain passages, making the language more concise, or slang and idiom approximations. They underscored their intention "not only to give the English-speaking reader a true and accurate feel for the Grand-Guignol, but to provide some raw material for practical work" (2002: 82). They concluded that the translations were not meant to remain in the paper form, but to "be liberated in the studio" (2002: 82). The Polish author, on the other hand, seemed to focus on the literary aspect of the drama rather than its performative function. This approach will be manifested by fidelity to the text. Thus, the Polish translator and the British translators were guided by different assumptions and goals. Analysis of the texts will provide answers to how they managed to accomplish them.

The data are presented in the form of tables, where excerpts from the original French text and the English and Polish translations show differences between the two translated versions stemming from diverse strategies employed by the authors in the translation process.

Title

An interesting observation regarding the translation of the title should be made at the beginning of the analysis. The original title of the drama *La Dernière torture* is translated into English as *The Ultimate Torture* and into Polish as *Ostatnia tortura*. The French adjective '*dernière*' means '*last*', but not necessarily '*ultimate*'. The English version thus seems to render the essential message of the drama – the word '*ultimate*' refers to the irreversible effect of the torture. The Polish title, however, is a literal translation that does not connote the additional feeling of fear of the inevitable fate that is looming ahead.

Stage directions

The initial stage directions of the play introduce the reader/audience to the settings and the historical facts concerning the Boxer Rebellion. The naturalist approach regards the decorations/scenery and the setting as a vital part of the drama, adding to the build-up of the fear. The more familiar it is to the reader/audience, the more frightening it becomes by being more realistic, dramatic and symbolic at the same time. The debris on stage, the red colour of the blood, the canal behind the barricade are all stage elements resulting from vivid

descriptions of the setting, which reflect the claustrophobic fear experienced by the imprisoned consul and his people. No element on stage is random, but they all fulfil an important role in the action. Thus, references to the realistic dimension help create fear and terror. The initial stage directions are very faithfully and accurately translated into Polish. However, in the English version, the scene is depicted in very general terms. The translators do not provide any additional information about the settings as if the descriptions constituted an additional unnecessary ornament. The English version, therefore, makes any stage modifications possible, as the authors explained in their comments.

Dialogues with dramatic and atrocious descriptions of the victims (especially of the one whose hands were cut off) are supposed to move and shake the audience. However, stage directions are equally relevant in de Lorde's drama because they constitute vital guidelines for the director and stage manager. Thorough descriptions were to display how the prisoners, surrounded by the Chinese rebels, suffered and lost hope for escape. They also contribute to creating fear and terror in the audience. Therefore, not only the dialogues but also the stage directions and decorations emphasise the feeling of fear and hopelessness of the ordeal. They become legitimate and equal elements of the intended message of the drama. The gradation of the fear, the scaring noises, the scream of the women, all anticipate the expected, inevitable and terrible death in agony. Tension increases until the very last moment. The sounds of the approaching army lead to the climax of the drama – the killing of the daughter. Immediately after the diplomat shoots his daughter, the situation is resolved; it turns out that the prisoners in the consulate are going to be rescued and the killing was unnecessary. Table 1 illustrates a few examples of stage directions, very faithfully rendered in the Polish text and rather minimalist in the English version.

Table 1. Examples of stage directions (The table shows that a significant amount of the French original text has not been translated into English. The blank lines in the English text column indicate omissions. The detailed content is, therefore, not relevant for the comparison here, and a back translation has not been provided.)

French	English	Polish
D'HÉMELIN — Silence ! — Écoutez… on a crié.	D'HÉMELIN Silence! — Listen...	D'HÉMELIN Cicho! — Posłuchajcie... Ktoś krzyczał.
LOREAU Oui… là ! tout près ! (*Le même cri plus près*).	LOREAU Who is it?	LOREAU Tak... tam! Bardzo blisko! (*Ten sam krzyk, bliżej*.)

VOIS DE MORIN (*au loin*) Alerte !	MORIN'S VOICE Help!	GŁOS MORINA *w oddali*. Alarm!
(*Au moment où le consul et Kerdrec vont au-devant de lui, Bornin s'est relevé d'un suprême effort ; il entre et vient tomber sur le devant du théâtre, si vite que tous se reculent effrayés*).	*(Kerdrec drags Bornin in and D'Hemelin rushes over to assist. Bornin falls heavily to the ground.)*	*(W momencie, gdy konsul i Kerdrec wychodzą mu naprzeciw, Bornin podnosi się z największym wysiłkiem; wchodzi i upada w przedniej części sceny, wszyscy cofają się przerażeni*.)
BORNIN Oh ! je souffre ! je souffre… (*tous l'entourent. Il est tombé sur ses coudes, couvert de sang et de poussière. Et, se relevant à demi, il montre ses deux moignons sanglants*). BORNIN Ils m'ont scié les poings… oh ! je souffre ! Achevez-moi ! TOUS (*reculant d'horreur*). Malheureux ! Malheureux ! *Un long silence.*	*(Bornin moves and we see that his hands have been severed.)* VOICE OF BORNIN Help, help… ALL *variously*. Oh my God…! Jesus! (*Silence*.)	BORNIN Boli! Boli… (*Wszyscy stają wokół niego. Upadł na łokcie, pokryty krwią i kurzem. Gdy próbuje się podnieść, ukazują się dwa krwawiące kikuty*.) BORNIN Odcięli mi dłonie… Oj, jak boli! Dobijcie mnie! WSZYSCY *cofają się przerażeni*. O nieszczęsny! Nieszczęsny! *(Długa cisza*.)
LOREAU Qu'est-ce qui gratte là-dessus ? qu'est-ce qui gratte, là ? (*il suit une piste imaginaire*) Là… ici… Ce n'est pas un rêve ! Je ne dors pas … Non ! Je n'entends plus… Si… Cela court, cela grignote… C'est sous la terre, comme une taupe… (*affolé*) une mine que l'on creuse… nous sauterions tous… (*secouant Clément qui dort près de lui*) Clément ! Clément ! Réveille-toi. Tu ne m'entends pas ? Tu dors ?	LOREAU Someone's digging – I can hear them! Under the ground! I'm not dreaming – under the ground… It's like the sound of a mine – it's a tunnel… beneath us! They must be planting explosives! We're going to be blown up! Clément! Clément! Wake up!	LOREAU Co tam na dole tak skrobie? Co tam skrobie? (*Wskazuje miejsce, gdzie, według niego, Chińczycy drążą podziemny korytarz.)* Tam... tutaj... To nie sen! Przecież nie śpię... Nie! Już nie słyszę... A jednak... To kopie, to skrobie… Pod ziemią, jak kret… (*Przerażony*.) Korytarz, który drążą... Wszystkich nas wysadzą... (*Potrząsa Clémenta, który śpi obok*.) Clément! Clément! Obudź się! Nie słyszysz mnie? Śpisz?

As can be seen in Table 1, all the atmosphere of terror, ghastliness and tension evoked by the stage directions as well as descriptions of accompanying sounds and noises are retained in the Polish translation whereas the English text focuses mainly on the dialogues as the major conveyor of the ambience and background information.

Interestingly, not only are initial stage directions or those describing the background frequently omitted in the English translation, but so are the stage directions indicating emotional states of the characters. De Lorde carefully and meticulously specifies the feelings of the protagonists in this hopeless situation as well as their behaviours illustrating their inner emotions, e.g. *très ému [very touched - bardzo poruszony], abattu [despondent - przybity], sombre [gloomy - posępny]*. All of them are accurately translated into Polish. In many cases, however, they have been deleted in the English text (indicated by blank lines), as shown in Table 2.

Table 2. Stage directions depicting emotional states

French	English	Polish
LOREAU (*le forçant à écouter*) Toi, écoute !	LOREAU No, listen, listen.	LOREAU *zmuszając go do słuchania*. Słuchaj!
LOREAU (*avec fièvre*) Moi, j'entends… Moi, j'entends ! C'est une mine qu'on creuse. Il faut donner l'alarme…	LOREAU Well, I heard it — I heard it! They're digging beneath us. We must give the alarm…	LOREAU *w gorączce*. Ale ja słyszę! Ja słyszę! Drążą tunel. Trzeba podnieść alarm...
KERDREC (*très ému*) Oh ! j'aurais pu te tuer… Je ne suis qu'une brute ! une brute !	KERDREC I could've killed you… I'm a swine — a complete swine!	KERDREC *bardzo poruszony*. Och, przecież mogłem cię zabić... Jestem bandytą, bandytą!
KERDREC (*abattu*) Si on se les tue les uns les autres, maintenant…	KERDREC Perhaps they're killing themselves off – fighting each other…	KERDREC *przybity*. Jeśli się teraz wzajemnie pozabijamy...
GRAVIER (*sombre*) Cette fois, c'est la fin ! D'HÉMELIN	GRAVIER It's the end. D'HÉMELIN	GRAVIER *posępny*. Tym razem to koniec! D'HÉMELIN *ledwie wymawiając słowa*.

(*parvenant à peine à articuler les mots*) Et quelle fin ! Alors… j'au un service… atroce… à vous demander.	And now we know what's in store for us. Well, I have an order I must give you... horrific though it is.	I to jaki koniec! Więc chcę pana poprosić... o przysługę... odrażającą przysługę...
KERDREC (*encore ahuri*) je ne sais pas. Un vertige… J'ai cru que c'étaient eux… autour de moi… je les entendais hurler…	KERDREC I don't know. I panicked… I thought it was them, all around me… I could hear them screaming…	KERDREC *wciąż oszołomiony*. Nie wiem. Zawroty głowy... Myślałem, że to oni... mnie otaczają... słyszałem ich krzyki...
CLÉMENT (*montrant le poing vers la Ville*)		CLÉMENT *unosząc pięść w kierunku Miasta*.

Another category of stage directions frequently neglected in the English translation are deictic expressions. Deixis refers to a word or phrase (such as this, now, here) that points to the time, place, or situation in which a speaker produces an utterance. Table 3 illustrates a few examples of deictic expressions in the drama, with blank lines in the English version specifying the omissions (e.g. *au loin [from a distance - w oddali], se rapprochant [approaching - zbliżając się]).*

Table 3. Deictic expressions

French	English	Polish
D'HÉMELIN Attendez, mon ami, je vais avec vous ! nous allons essayer doucement, tout doucement… (*à Gravier*) Vous, veillez, n'est-ce pas… surtout de ce côté.	D'HÉMELIN Wait a moment — I'll come with you. Gravier, keep watch.	D'HÉMELIN Niech pan zaczeka, przyjacielu, idę z panem! Spróbujemy delikatnie, bardzo delikatnie... (*do Graviera*.) A pan niech trzyma wartę... głównie z tej strony.
LOREAU Qu'est-ce qui gratte là-dessus ? qu'est-ce qui gratte, là ? (*il suit une piste imaginaire*)	LOREAU Someone's digging – I can hear them! Under the ground!	LOREAU Co tam na dole tak skrobie? Co tam skrobie? (*Wskazuje miejsce, gdzie, według niego, Chińczycy drążą podziemny korytarz.)*
LOREAU (*buvant*) Oh ! merci… — Tiens ! (*il lui repasse la bouteille*) À toi !	LOREAU Thanks. To your health — cheers!	LOREAU *pijąc*. Och, dziękuję... — Trzymaj! (*podaje mu butelkę*.) Twoja kolej!

VOIS DE MORIN (*au loin*) Alerte !	MORIN'S VOICE Help!	GŁOS MORINA *w oddali*. Alarm!
CLÉMENT (*se rapprochant*) Et les autres, où sont-ils ?	CLÉMENT What about everyone else??	CLÉMENT *zbliżając się*. A pozostali? Gdzie oni są?
VOIS DE KERDREC, MORIN, BERNARD, CLÉMENT (*au-dehors*) Les alliés ! Sauvés ! Sauvés ! Les alliés !	VOICES OF KERDREC, MORIN, BERNARD, CLÉMENT It's the allies! We're saved - saved!	GŁOSY KERDRECA, MORINA, BERNARDA, CLÉMENTA *na zewnątrz*. To nasi! Jesteśmy uratowani! Uratowani! To nasi!

Dialogues

The two translated dramatic texts differ significantly also regarding the proper dialogues. It can be observed that the Polish one renders the original very accurately and 'faithfully' whereas the British translators employed numerous elisions. Table 4 exemplifies the left-out passages in English (blank lines) juxtaposed with both the original and the Polish version. Back translation has not been provided in the table to clearly indicate the missing content. The dialogues in the English version completely disregard the increasing level of anxiety conveyed through the exchanges of words. These exchanges testify to the seriousness of the situation of the protagonists surrounded by enemy troops. Thus, during the conversation between D'Hémelin and Gravier, the former expresses his love for his daughter, which should prepare the viewer for the tragic decision of the father who will choose to kill his child rather than let her be tortured by the "savages". Moreover, the English version does not include the dialogue in the final scene of the play between the father and the daughter, during which the latter begs him to save her at all costs. De Lorde insisted that the protagonists verbally express their desperate emotions, contributing in this way to heightening the dramatic tension to its climax. This approach was all the more important as the playwright did not want to disturb the minds of the audience with scenes of physical violence, but rather aimed to shake their serenity through the suggestion of evil descending upon the poor, defenceless creatures faced with a fate as irrevocable as it was ferocious.

Table 4. Omissions in the English version

French	English	Polish
D'HÉMELIN		D'HÉMELIN Zwracała się do mnie:

Elle m'appelait : mon petit père.		„Tatuniu".
D'HÉMELIN Elle vient seulement de s'endormir		D'HÉMELIN Dopiero co zasnęła.
GRAVIER Elle allait cependant, ces temps derniers. D'HÉMELIN Elle allait mieux.		GRAVIER Ale ostatnio miewała się lepiej. D'HÉMELIN Tak było.
LOREAU La France ! elle s'occupe bien de nous ! D'HÉMELIN Il y a des faibles… des femmes, des enfants à défendre ! il y a un devoir sacré…	D'HÉMELIN There are the weak and the frail, women and children to protect. It's our duty – it is a sacred duty…	LOREAU Francja! Jak ona się o nas troszczy! D'HÉMELIN ...Są tu kobiety i dzieci, których musimy bronić! To święty obowiązek...
BORNIN (*hurlant*) Ah, mes mains… D'HÉMELIN Courage ! BORNIN Mes mains ! Mes mains ! Ah ! Ah ! CLÉMENT Nous te soignerons, va ! mon vieux ! Nous te guérirons…	BORNIN Aagh... D'HÉMELIN Be brave! BORNIN My hands, my hands. CLÉMENT We'll take care of you now.	BORNIN *krzyczy*. Moje ręce... D'HÉMELIN Wytrzymaj! BORNIN Moje ręce! Moje ręce! CLÉMENT Zaopiekujemy się tobą! No już dobrze! Wyleczymy cię...
DENISE Ce sont eux !... (*au loin, cris de blessés et fusillade plus près*) Ah ! ces cris !... on s'égorge… Père ! sauve-moi ! Ce sont eux !	DENISE It's them!... (*The sound of gunfire and cries of the wounded.*) The screaming! Father! Save me! It's them!	DENISE To oni!... (*W oddali rozlegają się krzyki rannych, a w pobliżu strzelanina.*) Ach, co za krzyki!... To rzeź... Ojcze! Ratuj mnie! To oni!...
D'HÉMELIN (*la tenant enlacée*) N'aie pas peur… n'aie pas peur… Denise… ma petite Denise… DENISE Sauve-moi ! sauve-moi ! D'HÉMELIN Te sauver… oui, te sauver… Denise… ma petite Denise !	D'HÉMELIN Don't be scared… Don't be scared… Denise, my darling…	D'HÉMELIN *trzymając ją w objęciach*. Nie bój się... Nie bój się, Denise... moja mała Denise... DENISE Ratuj mnie! Ratuj mnie! D'HÉMELIN

		Uratuję cię... tak... uratuję... Denise... moja mała Denise...!
KERDREC Ils touchent les cassines…		KERDREC Dobierają się już do naszych kryjówek...

It is worth noting that even though certain passages are deleted in the English translation, their lack does not distort or impoverish the essential message or the overall spirit of the original. The British translators followed the criterion of linguistic condensation or conciseness as they called it, which aims to convey the fundamental meaning and sense without accounting for details or frequent repetitions in the original. Even though the repetitive style fulfils a crucial role in intensifying the atmosphere of horror and imitates real-life situations causing immense fear and panic, the conciseness of the English version was justified by the goal of *playability* of the dramatic text. Table 5 demonstrates a few examples of the linguistic condensation, for example, the English version "We're going to die", which corresponds to the original French "Il se passe… des dépêches entre les puissances… des notes diplomatiques… compter là-dessus… ah ! bien ! Nous avons le temps de mourir !", *[It's happening... dispatches between the powers... diplomatic notes... count on that... ah! well! We have time to die! - Co się dzieje? Są... depesze wymieniane przez mocarstwa... noty dyplomatyczne… Zdążymy umrzeć, zanim ktoś się ruszy!].*

Table 5. Linguistic condensation in English

French	English	Polish
BERNARD Il se passe… des dépêches entre les puissances… des notes diplomatiques… compter là-dessus… ah ! bien ! Nous avons le temps de mourir !	BERNARD We're going to die.	BERNARD Co się dzieje? Są... depesze wymieniane przez mocarstwa... noty dyplomatyczne... Zdążymy umrzeć, zanim ktoś się ruszy!

LOREAU Je n'entends plus rien… Je deviens fou, je deviens fou… Pourquoi est-ce que j'ai peur ?.. Je me battais bien, contre eux… Ils pouvaient attaquer !... j'étais là pour répondre…	LOREAU I don't hear them anymore… I'm going crazy – crazy… Why am I so scared? I wasn't when I fought them face to face…	LOREAU Nic nie słyszę... Odchodzę od zmysłów. Odchodzę od zmysłów... dlaczego się boję?... Przecież już z nimi walczyłem... Już atakowali!... Musiałem się bronić...
CLÉMENT (*sortant une bouteille cachée*) Tiens ! prends cela… bois un coup. Ça te calmera… C'est ce qui me reste ! Partageons…	CLÉMENT (*hands his bottle to Loreau*): Here – have a swig of this. That'll calm you down… let's finish it off.	CLÉMENT *wyjmując schowaną butelkę*. Trzymaj! Weź to... strzel sobie jednego. To cię uspokoi... Tylko to mi zostało! Wypijmy...
D'HÉMELIN Des Boxers sont passés tendant vers nous au bout d'une perche un panier de jonc. Dans ce panier il y avait une tête coupée…	D'HÉMELIN The Boxers paraded by with a basket. And inside it… was a severed head.	D'HÉMELIN Przechodząc tamtędy, bokserzy skierowali w naszą stronę drąg z zawieszonym na jego końcu koszem z sitowia. Była w nim odcięta głowa...
KERDREC S'il n'y a plus même moyen de faire savoir à personne au monde, ni aux siens, ni aux alliés qu'on est ici, vivants, mais qu'il faut du secours, qu'est-ce qu'il faut faire ?	KERDREC If no one alive can help us, what's the best thing for us to do?	KERDREC Jeśli nie ma już sposobu, by kogokolwiek powiadomić, że jesteśmy tu żywi – ani swoich, ani sojuszników – ale że potrzebujemy pomocy, to co mamy robić?
LOREAU J'entends ses cris… son appel.	LOREAU I heard his screams…	LOREAU Słyszę jego krzyki, jego wołanie.
BORNIN Ah ! Puis ç'a été mon tour… ils m'ont tenu, sur le même billot… plein de son sang… et alors mes deux poings… ils m'ont scié les deux poings… et puis… TOUS Et puis ? BORNIN (*très faible*) Ah ! je ne sais plus… J'ai entendu du bruit, comme des coups de canon… Je suis revenu à moi, j'étais seul, il y avait des éclats d'obus, des	BORNIN they put me on the same floor, all covered with blood… and my hands – they cut them off… And then… I heard a noise – cannon fire – and I was alone… pools of blood… I called out for Carel, I looked for his body… there was nothing left… blown to pieces…	BORNIN Przytrzymali mnie na tym samym pniu... zakrwawionym pniu... Moje dłonie... odcięli mi piłą dłonie... A potem... WSZYSCY A potem... BORNIN *bardzo słaby*. Sam już nie wiem... Usłyszałem hałas podobny do wystrzałów armatnich... Doszedłem do siebie. Byłem sam... wokół odłamki

flaques de sang… J'ai appelé : Carel ! Et j'ai cherché son corps… Son corps… plus rien… des débris… il y en avait ici, il y en avait là… Il y en a sur moi !		pocisków, kałuże krwi... Zawołałem: „Carel!" I szukałem jego ciała... Jego ciało... Nic... prócz szczątków... Były tu i tam... Są na mnie!
BORNIN (*dans un dernier effort*) Monsieur le consul ! je me suis traîné jusqu'ici pour vous dire… Ils sont là…	BORNIN (*last effort*): They are there…	BORNIN *ostatnim wysiłkiem*. Panie konsulu! Dowlokłem się aż tutaj, żeby panu powiedzieć... Są tam...
MORIN (*le regardant terrifié*) Ah ! ces yeux ! LOREAU Tout vitreux !	MORIN Oh my God!	MORIN *patrząc na niego, przerażony*. Och! Te oczy! LOREAU Całkiem szklane!
BORNIN Mes yeux ne guériront pas de ce qu'ils ont vu. Si vous saviez… j'ai vu… une femme, du couvent des Lazaristes… ils l'ont prise, liée, garrottée… ils lui ont arraché les ongles… aux pieds, aux mains… et puis… oh ! ces cris !... leurs tenailles chauffées au rouge… ils lui ont arraché la langue, ils lui ont arraché les seins… (*râlant*) Ah ! ah ! (*sa tête retombe*).	BORNIN They took a nun, took her and tied her up, choked her… tore out her fingernails and toenails… and then…with red hot tongs they ripped out her tongue, tore off her breasts… (*Passes out*.)	BORNIN Nie wyleczycie moich oczu z tego, co widziały. Gdybyście wiedzieli... widziałem kobietę, z klasztoru św. Łazarza... złapali ją, związali, unieruchomili... wyrwali jej paznokcie... u rąk, u nóg... Te krzyki... Obcęgi rozgrzane do czerwoności... Wyrwali jej język... Wyrwali jej piersi... (*Jęcząc*.) Aaa! aaa! (*Jego głowa opada*.)

As shown in Table 5, the British translators opted for certain generalisations and deletions as if details were irrelevant. Interestingly, those concise lines do not negatively affect the overall message of the Grand-Guignol drama. The English version aims at conveying the essence and the spirit of the original even though its measures seem to be more limited. The Polish translation, on the other hand, aspires to render all the dialogues and stage directions faithfully to create the same stage setting and scary ambience as in the French original. In addition, the Polish translator decided to focus on and translate all the proper names that appear in the drama and are connected with the historical situation and the geographical settings (the Boxer

Rebellion in China). Table 6 presents examples of the two competing approaches to the translation of proper names (geographical, historical and common nouns), e.g. *la cité Violette [The violet City - Purpurowe Miasto], les troupes d'Europe [The European troops - wojsko z Europy].*

Table 6. Examples of proper names omitted in English (in bold in French and Polish)

French	English	Polish
Si les réguliers repoussent les Boxers hors de la **cité Violette**,	If the soldiers can push the Boxers back	Jeśli żołnierze wyprą bokserów z **Purpurowego Miasta**,
Les troupes d'Europe peuvent débarquer	The Allies will be able to disembark	**wojsko z Europy** może przybyć
S'ils ont trouvé **une jonque** à **la Grande-Rivière**, ils ont gagné Tien-Tsin…	If they got to the river they could get to Tien-Tsin,	Jeśli znaleźli jakąś **dżonkę** na **Wielkiej Rzece**, dotarli do Tiencin...
Et là, aux **concessions françaises**, ils sont en nombre, il y a des armes, des vivres.	and there they would find the French: lots of them! Alive! With weapons!	A tam, w **koncesji francuskiej** naszych jest wielu, mają broń, żywność.
Les flammes atteignent **la Porte rouge.**	An inferno!	Płomienie sięgają do **Czerwonej Bramy**!
Oh ! père !... **la Bretonne** ! Son petit vient de mourir. Elle devient folle.	Oh, father… One of the women… Her baby's just … died. She's gone insane.	Och, ojcze!... **Bretonka** oszalała! Jej synek właśnie umarł.
Pourvu que **la Bretonne** se laisse faire ! s'il faut lui enlever le petit de force, ça va pas être commode.	What about the mother, sir. If I've got to take the body by force, I don't think she'll be…	Byleby tylko ta **Bretonka** pozwoliła! Jeśli trzeba będzie odbierać jej dziecko siłą, to nie będzie nam łatwo.
(*Tous arment leur fusil et se cachent **derrière la barricade***)	*(They grab their weapons and crouch down.)*	*(Wszyscy ładują karabiny i kryją się **za barykadą.**)*

All the presented instances demonstrate that the British translators' approach relied on translating the essence without paying much attention to details while the Polish translation renders all of them faithfully. Nevertheless, both the versions appear to be equally successful in conveying the French author's underlying intention to build tension, create horror and lead the audience to an even more terrifying climax.

Essentialism vs *particularism*

In France, at the time the drama was written, the Chinese setting of the Boxer Rebellion undoubtedly evoked fear. Anything related to China tended to be interpreted as foreign, barbarian, primitive and dreadful. Thus, the very situational context, by being unknown, remote and associated with the widely spread in those times perceptions of the Chinese as savages, had the potential to scare the French audience and was one of the elements crucial in building up tension and fear. Foreignization of the context constituted one of the linguistic and dramatic devices employed by the author in a conscious and intentional manner. Bearing this in mind, the two opposing approaches of domestication and foreignization advocated in translation studies (Venuti 1995) might seem insufficient to analyse the two versions of de Lorde's drama. Thus, reflections limited only to the degree of domestication and foreignization of the cultural context may not contribute to understanding the complexity of the task the translators faced, and consequently of their primary goals and decisions taken during the translation process (Poyatos 2008; Zuber 1980). Unquestionably, the foreign context needs to be retained to convey the author's intentions. The current opinions on China and its citizens have evolved and the country no longer personifies pure evil and barbarism for Europeans as it used to at the beginning of the 20th century. Therefore, one might wonder whether the context could be further foreignized by setting the action in a different culture, more daunting for the modern European audience (Pavis 2007). Paradoxically, would such a decision, however, not become a token of domesticating the context for modern European audiences?

In this light, the thorough and in-depth investigation of the two translations of de Lorde's drama motivated us to search for new constructs in dramatic translation analysis given that the above-mentioned foreignization/domestication dichotomy, most frequently associated with prose and poetry, does not comprehensively elucidate the strategies of the translators. Both translated dramatic texts could be examined from a different perspective considering the criterion of universality or essentiality and the degree of specificity or particularity. Inspired by the French original and how skilfully and yet differently it was translated into Polish and English, we would like to propose two new approaches to the analysis of translated dramatic texts, which we refer to as *particularism* and *essentialism*. The translators did not undertake to modify or interfere with the contextual settings or the historical background but to convey the intended message and meaning of the drama in two distinct ways. Thus, the Polish translation of the drama illustrates the *particularistic* approach (*particularism*), which aims at retaining

all the cultural and geographical details included in the original. The attention to particulars and all the stylistic devices (such as repetition, paraphrases, reformulations) as well as exhaustive stage directions are all meant to preserve the spirit of the original and produce a similar effect on the TL readers/audience. This approach demonstrates the desire to translate the text in a faithful and precise manner, which explains to the reader, in the footnotes, references in the drama to existing places or historical events undoubtedly unknown to today's audience (such as the Boxer Rebellion or the Battle of Gravelotte-Saint Privat in 1870 during the Franco-Prussian war). In the hands of a potential stage director, the Polish manuscript would be a comprehensive guide on how to represent the dramatic text on stage. On the other hand, the *essentialistic* approach (*essentialism)* dominates in the English version, which largely focuses on translating the essence and overlooks details. It does not account for the historical or geographical specifications. Moreover, it discards certain repetitions or elements of the paratext found in the original. Interestingly, neither the universal dimension nor the condensed language of the English version impoverishes the content, but they contribute to conveying the atmosphere of pain, suffering and anguish experienced by the characters. In this context, we are compelled to note that the English version of the drama appears more 'suitable' for the tastes of contemporary audiences, as the racist (anti-Chinese) elements embedded in the text are no longer relevant and understandable.

The analysis of the Polish and English versions of de Lorde's drama is a new voice in the long-standing discussion on tools, methods and strategies applied in the drama translation process. The Grand-Guignol texts pose a special challenge to translators due to their historical/geographical settings and, more importantly, due to their fascinating and unique aesthetics of terror meant to appeal to and address the most extreme human instincts. Therefore, other Grand-Guignol drama translations merit attention and further exploration in order to verify the suitability and efficacy of the proposed approaches.

Conclusions

The aesthetics of the Grand-Guignol dramas relies on overwhelming terror, striking the audience by means of verbal (dialogues depicting the blood-curdling events) and equally important non-verbal devices (the visual aspect, decor, background noises). Both the translations of de Lorde's drama have managed to convey the gruesome and frightening

atmosphere of the original. Their analysis, however, has exposed a significant difference in the approaches adopted by the translators, which have been classified here as *particularism* and *essentialism*. The distinction between the two approaches is revealed in three dimensions: stage directions, conciseness of the language, and omitted textual and paratextual content. Through faithfulness to details, the Polish version conveys chaos, panic and emotional helplessness of the protagonists. The English translation, on the other hand, grants more freedom for the stage director by rendering the characters' trauma more universal and less context-dependent.

References

Anderman, Gunilla (1998) 'Drama Translation', in Mona Baker (ed.) *Routledge Encyclopedia of Translation Studies*, London: Routledge, 71–74.

Anderman, Gunilla (2005) *Europe on Stage: Translation and Theatre*, London: Oberon Books.

Antona-Traversi, Camillo (1933) *L'Histoire du Grand-Guignol: Théâtre de l'Épouvante et du Rire*, Paris: Librairie théâtrale.

Bal, Ewa (2015) 'Jak działać przekładami? O tłumaczeniu tekstów dla teatru w kontekście performatywnego zwrotu w humanistyce', *Przekładaniec*, 31: 31–54.

Ballet, Gilbert (1913) 'Avant-propos' in André de Lorde (ed.) *La Folie au Théâtre*, Paris: Fontemoing et C^{ie}, Éditeurs, I–VIII.

Bassnett Susan (1991) 'Translating for the Theatre: The Case Against Performability', *TTR: Traduction, Terminologie, Rédaction* 4(1): 99–111.

Bassnett, Susan (1998) 'Still trapped in the Labyrinth: Further Reflections on Translation and Theatre' in Susan Bassnett and André Lefevere (eds) *Constructing Cultures: Essays on Literary Translation*, n^{o} 11, Clevedon: Multilingual Matters, 90–108.

Bassnett, Susan and Lefevere, André (eds.) (1990) *Translation, History and Culture*. London: Pinter. (Reprinted, Cassell: 1995).

Bigliazzi, Silvia, Peter Kofler and Paola Ambrosi, (eds.) (2013) *Theatre Translation in Performance*, New York: Routledge.

Binet, Alfred (1919) 'Le Prince de la Terreur' in André de Lorde (ed.) *Théâtre de la Peur*, Paris: Eugène Fouguière, Éditeur, 13–20.

Carroll, Noël (1990) *The Philosophy of Horror*, London: Routledge.

Coelsch-Foisner, Sabine and Holger Klein (eds.) (2004) *Drama Translation and Theatre Practice*, Frankfurt am Main: Peter Lang.

Croze, Austin de (1904) *Le Péril Jaune et le Japon*, Paris: Comptoir général d'édition.

Étiemble, René (1989) *L'Europe Chinoise, De la Sinophilie à la Sinophobie*, Paris: Éditions Gallimard.

Gordon, Mel (1997) *The Grand Guignol: Theatre of Fear and Terror*, New York: Da Capo Press, 1997.

Hand, Richard J. and Michael Wilson (2002) *Grand-Guignol. The French Theatre of Horror*, UK: University of Exeter Press.

Jarosz, Anna (2021) '(In)traducibilità di testi letterari. I nomi dei personaggi nel dramma "Obywatel męczennik" di Tomasz Kaczmarek nella traduzione italiana' *Translatorica & Translata* 2: 9–28.

Kaczmarek, Tomasz (ed.) (2018) *La Folie au Théâtre, ou l'Esthétique de l'Épouvante selon André de Lorde*, Łódź: Wydawnictwo Uniwersytetu Łódzkiego.

Kaczmarek, Tomasz (ed.) (2019) *André de Lorde et son Théâtre de la Peur*, Łódź: Wydawnictwo Uniwersytetu Łódzkiego.

Kaczmarek, Tomasz (ed.) (2020) *Teatr Lęków André de Lorde'a*, Łódź: Wydawnictwo Uniwersytetu Łódzkiego.

Lorde, André de (1909) 'La Dernière torture' in André de Lorde (ed.) *Théâtre d'Épouvante*, Paris: Librairie Théâtrale, Artistique Littéraire, 261–295.

Lorde, André de (1909) 'Avant-propos' in André de Lorde (ed.) *Théâtre d'Épouvante*, Paris: Librairie Théâtrale, Artistique Littéraire, XVII–XXV.

Lorde, André de (2002) 'The Ultimate Torture', translated by Richard J. Hand, and Michael Wilson, in Richard J. Hand, and Michael Wilson (eds.) *Grand-Guignol. The French Theatre of Horror* UK: University of Exeter Press, 93–108.

Lorde, André de (2020) 'Ostatnia tortura', translated by Joanna Ciesielka, in Tomasz Kaczmarek, (ed.) *Teatr Lęków André de Lorde'a* Łódź: Wydawnictwo Uniwersytetu Łódzkiego, 261–298.

Masanovets, Viktoriia (2021) "Domestication strategy in rendering lexical and phraseological units in American university discourse: Stylistic aspects." *SHS Web of Conferences* 105. Available online at [https://doi.org/10.,051/shsconf/202110501007] (accessed 20 January 2023).

Musset, Alfred de (2019) *UnSspectacle dans un Fauteuil. La Coupe et les Lèvres; À Quoi Rêvent les Jeunes Filles ; Namouna*. Paris: Gallimard.

Negovan, Thomas (2010) *Grand Guignol: An Exhibition of Artworks Celebrating the Legendary Theater of Terror*, [Exhibition Catalog], Chicago: Olympian Publishing.

Nida, Eugene (1964) *Towards A Science of Translation*, Netherlands: E.J. Brill.

Panikkar, Kavalam Madhava (1953) *Asia and Western Dominance, 1498–1945*, London: G. Allen and Unwin.

Pavé, François (2011) *Le Péril Jaune à la Fin du XIX^{e} Siècle: Fantasme ou Inquiétude Légitime?*, Histoire, Université du Maine, NNT: 2011LEMA3004.

Pavis, Patrice (1992) *Theatre at the Crossroads of Culture*, translated by L. Kroger, London: Routledge.

Pavis, Patrice (2002) *Dictionnaire du Théâtre*, Paris: Armand Colin.

Pavis, Patrice (2007) 'Problems of translation for the stage: Interculturalism and post-modern theatre', translated by L. Kruger, in Hanna Scolnicov and Peter Holland (eds) *The Play out of Context: Transferring Plays from Culture to Culture*, Cambridge: Cambridge University Press, 25–44.

Pierron, Agnès (1995) *Le Grand Guignol*, Paris: Robert Laffont.

Pierron, Agnès (2002) *Les Nuits Blanches du Grand-Guignol*, Paris: Seuil.

Poliakov, Lion (1974) *The Aryan Myth: A History of Racist and Nationalist Ideas in Europe*, (trans. Edmund Howard), New York: Basic Books.

Poyatos, Fernando (2008) *Textual Translation and Live Translation*, Amsterdam and Philadelphia: John Benjamins Publishing Company.

Prasetyo, Johnny and Andy Bayu Nugroho (2013) 'Domestication and foreignization and their impacts to translation', *Language Circle Journal of Language and Literature* Vol. VIII (1). Available online at [https://journal.unnes.ac.id/nju/index.php/LC/article/view/3224] (accessed 20 January 2023).

Ringmar, Erik (2013) *Liberal Barbarism: The European Destruction of the Palace of the Emperor of China*, New York: Palgrave Macmillan.

Said, Edward (1978) *Orientalism*, London: Routledge.

Schleiermacher, F. (2000) 'On the different methods of translating'. In H. Zohn (ed.) *The Translation Studies Reader* (2nd ed.). New York: Routledge.

Shan, Nayan (1996) 'White Label et « Péril jaune » : race, genre et travail en Californie, fin XIX^{e}-début XX^{e} siècle', *Clio* (3).

Snell-Hornby, Mary (1997) 'Is This a Dagger Which I See Before me? The non-verbal language of drama', in Fernando Poyatos (ed.) *Nonverbal Communication and Translation*, London: John Benjamins Publishing, 187–202.

Sorel, Albert (1909) 'L'homme qui fait peur', in André de Lorde (ed.) *Théâtre d'Épouvante*, Paris: Librairie Théâtrale, Artistique Littéraire, VII–XVI.

Spence, Jonathan D. (2000) *La Chine Imaginaire: Les Chinois vus par les Occidentaux de Marco Polo à nos jours*, Montréal: Les Presses de l'Université de Montréal.

Suh, Joseph Che (2005) 'Drama Translation: Principles and Strategies', *Translation Today* 2 (2): 53–69.

Tee, Carlos G. (2015) 'In Defense of Schleiermacher: A Critique of Venuti's Foreignization and Domestication', *Studies of Translation and Interpretation* 19 (12): 141–154.

Tomarchio, Margaret (1990) 'Le théâtre en traduction : quelques réflexions sur le rôle du traducteur (Beckett, Pinter)', *Palimpsestes* 3. Available online at [http://journals.openedition.org/palimpsestes/431] (accessed 20 January 2023).

Ubersfeld, Anne (1996) *Lire le Théâtre*, vol. 2. Paris: Belin Sup.

Vámbéry, Ármin (1904) *Le Péril Jaune*. *Étude Sociale*, Budapest: Gustave Ranschburg, Libraire Éditeur.

Venuti, Lawrence (1995) *The Translator's Invisibility: A History of Translation*, London & New York: Routledge.

Yang, Wenfen (2010) 'Brief Study on Domestication and Foreignization in Translation', *Journal of Language Teaching and Research*, Vol. 1, (1): 77–80.

Zuber, Ortrun (ed.) (1980) *The Languages of Theatre: Problems in the Translation and - Transposition of Drama*, Oxford: Pergamon Press.

Zuber–Skerritt, Ortrun (1988) 'Towards a Typology of Literary Translation: Drama Translation Science', *Meta* 33 (4): 485–490.

Adult Translators for Child Readers: A Case Study of *The Wind in the Willows* in Chinese Translation

Yichen Liu

The University of Hong Kong, HONG KONG SAR

ABSTRACT

The aim of this article is to explore variations in translations of children's literature, taking *The Wind in the Willows* by Kenneth Grahame (1975) as the basis for a case study. *The Wind in the Willows* is a classic of children's literature, with various published versions. By adopting textual and visual analysis of three contemporaneous Chinese translations of *The Wind in the Willows*, the article analyzes different approaches used in the verbal texts and covers of these three versions. Based on the analysis of translating and packaging of the three Chinese versions, the article examines how the image of childhood adopted and communicated by translators, illustrators, and publishers, affects linguistic choices, and how these choices are reflected in the relationship between adult translators and child readers.

KEYWORDS: children's literature, *The Wind in the Willows*, rewriting, Chinese translation, visual analysis

1. Introduction

Children's literature translation is a relatively young area in translation research (Leonardi 2020:21). One of the reasons for this may be that children's literature is considered to be on

the margins of the literary system (Shavit 1981:171). As such, although it has always been an indispensable part of literary translation, children's literature translation has long been overlooked by scholars. However, children's literary translation offers a rich ground for academic research. Because children's literature translation holds a marginal position in the literary polysystem, it allows translators of children's literature to take tremendous liberties in modifying the text (ibid.). Translators alter the text based on societal considerations about what is "good for children" and their understanding of the child's ability to comprehend and read (Shavit 1981:172).

According to Leonardi (2020:11), when researching children's books, scholars should consider the age of the target readers, the level of language simplification, as well as pragmatic and ideological features. Compared with adult literature, children's literature generally has a more precise target readership (Xu 2004:33). However, the writing, translation, and purchase transactions representing child readers are all carried out by adults (Briggs 1989:4, as cited in Leonardi 2020:12). Furthermore, children's literature carries an educational function, and the educational focus of different editions of children's literature varies. These factors create a need for studying different versions of children's literature translations and discussing the relationship between adult translators and child readers. Within this context, the translation of children's literature classics deserves particular attention because of the numerous retranslations of these texts with different readers and intentions in mind.

The Wind in the Willows is one of the world classics of children's literature, written by Kenneth Grahame in 1908. The story portrays four lovable animals as main characters - the Mole, the Water Rat, the old Badger and the Toad - who live and overcome difficulties

together. As times have changed, what was originally a bedtime story that the author told to his son has been modified by translators and publishers across the globe. In Chinese alone, the book has been published in different translations more than 90 times so far. Among them, the translations of Yang Jingyuan (2013) and Ren Rongrong (2020) are the most popular (Gu 2016:22), and many scholars have focused on discussing these two editions (e.g., Song and Yang 2019; Yuan 2023; Gu 2016). But the reality is that there are many different editions on the market for consumers to choose from. These editions are inevitably rewritten and adapted by translators based on their respective understanding of the target audience (Leonardi 2020:2). It is therefore also necessary to study different translations and rewritings.

In this article, three renditions of *The Wind in the Willows*, namely Ren Rongrong's version, published in 2020, Gong Xun's version, published in 2016, and Tong Tianyao's version, published in 2020, are selected as case studies for analysis. These three editions were published in the same period but employed different translation and packaging approaches, which cater for different target readers. Ren Rongrong's version is a complete translation published by Shanghai Translation Publishing House. The selected version is included in the E. H. Shepard illustrated literary classics series designed for all age groups. Moreover, Gong Xun's version is an abridged and trans-edited version. It was published by Beijing Daily Publishing House. This translation is published within the series of International Prize for Children's Literature (Collection of Aesthetic Paintings). According to the publisher, the target readers of this series are primary school students in grades 3, 4, 5, and 6 (around 9 to 12 years old) who can read independently. Tong Tianyao's version is also a complete translation of the original text but focuses on poetic language. It was published by Zhejiang Literature & Art Publishing House. This translation is part of a classic collection series called Writers'

Lists. The publisher describes Tong's version as suitable for children aged 3 to 7 reading together with adults, and for primary and secondary school students to read independently.

This article will first review the studies about children's literature translation and visual elements in children's literature. Then, it will take *The Wind in the Willows* as a case study and compare the differences between English and Chinese texts by analyzing the linguistic features, covering the phonological, lexical, and syntactic levels, as well as visual features in three Chinese translations published within four years of each other. The visual analysis is primarily based on the analysis method developed by Gunther Kress and Theo Van Leeuwen in *Reading Images: The Grammar of Visual Design* (2005) to analyze images from center to edge, then left to right, and top to bottom (Kress and Van Leeuwen 2005:4). This approach fits the analyzed texts as the reading order of the three Chinese versions is done in the same manner as the European writing order in grammar and visual design: from left to right and from top to bottom. Finally, it will discuss the findings and offer a brief conclusion. This article aims to bring attention to how translators and rewriters of children's books intend to shape the target readers' reading experience and the relationship between adult translators and child readers.

2. Translating Children's Literature as Rewriting

Many scholars (e.g., Dybiec-Gajer and Oittinen 2020; Epstein 2012; O'Sullivan 2003) acknowledge the unequal relationship between adult translators and child readers. O'Sullivan indicates the communication asymmetry in children's literature (2003:199). She uses the narrative communication model, demonstrating that an adult author produces an implied reader according to their (culturally defined) assumptions about readers' preferences, proclivities, and capacities at a specific developmental stage. Translators should examine the

unequal communication between the adult (implied) author and child (implied) reader in the original text to slip into the child's position (O'Sullivan 2003:201). She thinks translators usually convey adult-approved information to children (O'Sullivan 2003:205). In addition to the perspectives of communication, Epstein discusses the relationship between adult translators and child readers from the perspective of postcolonialism in the book *Translating Expressive Language in Children's Literature: Problems and Solutions* (2012). Epstein considers children to be the colonized and adults to be the colonizers. Adults view children as the colonized natives who need their help to develop a civilized way of life (2012:11). Epstein argues that "children should not be disempowered through literature" (2012:17). However, Epstein only concentrates on analyzing how translators translate expressive language without explaining the relationship between adult translators and child readers in greater detail. Furthermore, Lathey (2016) considers children's literature to have the function of education. Lathey (2016:93) believes that young children eagerly imitate whatever sound systems surround them; they acquire languages organically from children's literature, with the aid of proficient adults. However, in *Negotiating Translation and Transcreation of Children's Literature: From Alice to the Moomins* (2020), Dybiec-Gajer et al. hold the opinion that children's literature has shifted from teaching children to delighting them, and authors attempt to capture the attention of modern children with increasing creativity (2020:3). Due to this kind of shift, they believe that the function of translation and translators in this particular context is to let adults assist readers in reimagining the initial realms depicted in children's literature.

Because of the unequal relationship between adult translators and child readers, children's literature translators are more susceptible to modifying the translation based on their own understanding of childhood. According to Li (2023:370), the extent of adaptation to the

source text is largely determined by the translator's multidimensional understanding of children. For example, Borodo (2020:21) suggests that to make the activity of children more accessible to the new reader, translators may not only choose to simplify it but also to make the original text more straightforward. Lathey (2010) proposes that the translator is the "invisible storyteller" in children's literature. She uses the term "mediators" (2010, 2016) to describe the role of translators, which means that their translation is based on contemporary childhood expectations in the target culture. They rewrite ideological messages from publishers, government institutions, or religious organizations interested in children's welfare or educational politics (2016:27). Ketola (2017:15) agrees with Lathey's view and also argues that children's literature translation is a refraction of the original that has been processed via the translator's knowledge (and misinterpretation) of what the translator considers to be best for the young addressees. In addition, Lathey (2016:114) distinguishes the role between translator and rewriter and points out that a translator usually works from the source material. Still, a rewriter may create a new translation based on an existing version. However, Borodo (2017:120-121) argues that adaptations of children's literature in the context of globalization have been very different. A characteristic of contemporary adaptations is that they mix local and global cultures and become "the glocal text" for young readers (2017:205).

Alongside textual adaptations for child readers, translations of children's literature are usually published with new images, including book covers and inside illustrations to attain product distinction (McKenzie 2012:128). This article will also examine the visual elements within children's literature translation. While there have been some studies on children's literature translation, few researchers have considered the interaction between verbal and visual elements (Todorova 2022). In the book *How Picturebooks Work*, Nikolajeva and Scott (2001:51) point out that book covers suggest an addressee and convey the content, tone, and

style of the story. If each book introduces the reader to the story for the first time, their expectations of what will occur will vary greatly based on the cover (ibid.). According to Sonzogni's book *Re-Covered Rose: A Case Study in Book Cover Design as Intersemiotic Translation* (2011), the book cover gives a visual description of the book's contents to potential readers. The connections between the content and the cover can be treated as a translation (Sonzogni 2011:4). Lathey (2016) emphasizes the translators' role in packaging children's literature. Translators should participate in discussions on a book's visual and structural aspects if possible. This ensures that the end result closely aligns with the original vision of the author and artist of the source material or, alternatively, provides a cohesive and innovative reinterpretation (2016:39).

From the above discussion, we can conclude that many scholars have revealed the problem of the translator's role in translating children's books. They accept the translator's manipulation and rewriting of the original text and analyze the issue from different perspectives. Furthermore, many scholars discuss the relationship between content and cover in children's books (Lathey 2016; McKenzie 2012; Nikolajeva and Scott 2001; Sonzogni 2011). In its analysis of the unequal adult translator-child reader relationship and the adaptation of both verbal and visual texts, the present article is informed by these discussions. The following section will analyze the three Chinese versions of *The Wind in the Willows*.

3. Analysis of *The Wind in the Willows*

With the aim of showing the differences in approach of three Chinese retranslations of *The Wind in the Willows*, the article adopts textual and visual analysis to compare the source and three target products. The analysis focuses on the first, second, and twelfth chapters of the book. These three chapters include the beginning and end of the story and allow for a

representative example when discussing the linguistic choices made by the three translators. The textual analysis includes the phonological, lexical, and syntactic levels. The visual analysis includes the covers of the three translated texts. The following analysis is presented from the phonological, lexical, syntactic, and visual perspectives, respectively.

3.1. Phonological level

As children's books can be read aloud by adults or children themselves, it is necessary to analyze the text at the phonological level, especially regarding onomatopoeia and alliteration. Onomatopoeia is a common technique used by children's writers. Three versions show different approaches to dealing with onomatopoeia in the source text. Ren Rongrong maintains onomatopoeia in the source text while adding even more onomatopoeic expressions in the target text. Here are some examples to illustrate this.

Example 1:

When far behind them they heard a faint warning **hum**, like the **drone** of a distant bee. Glancing back, they saw a small cloud of dust, with a dark centre of energy, advancing on them at incredible speed, while from out the dust a faint "**Poop-poop**!" wailed like an uneasy animal in pain. (Grahame 1975:38-39)

正在这时候，他们听到后面远远传来一阵微弱的**嗡嗡声**，就像是远处一只蜜蜂在**嗡嗡响**。他们回过头去，只见后面有一小股灰尘，中间是一个旋转着的黑点，以无法相信的速度向他们直奔而来，而在那股灰尘中发出微弱的**"噗噗"声**，像是一只受伤的动物在哀号。(Ren 2020:40)

At this moment, they heard a faint **hum** sound coming from far behind, like a bee **droning** in the distance. They turned around and saw a small cloud of dust behind

> them, with a rotating black spot in the middle, running towards them at an unbelievable speed, and making a faint **"Poop-poop" sound** in the dust, like a wounded animal crying. (back translation)

In example 1, "hum", "drone", and "poop-poop" are onomatopoeia, and the translation keeps the onomatopoeia and renders these words into "嗡嗡声" (hum), "嗡嗡响" (droning) and "噗噗" (poop-poop) respectively. Moreover, the source text uses "hum" and "drone" as two different words to describe the same sound, and the target text also employs different Chinese terms "嗡嗡声" (hum) and "嗡嗡响" (droning). The example shows that Ren Rongrong retains the onomatopoeia, noticing the differences between different words and keeping this feature of the English text in the Chinese translated text.

Furthermore, Ren not only translates the onomatopoeia in the source text but also adds onomatopoeia in the target text even when it is not present in the original. The Chinese version uses onomatopoeia as an adjective, which is the supplementary content in the target text, offering an interpretation of the source text. For instance, the source text "a wonderful day" (Grahame 1975:11) is translated into "呱呱叫的好日子" (Ren 2020:7), (a croak wonderful day, back translation). There is no onomatopoeia in the source text, but the translator adds the onomatopoeic word "呱呱叫" (croak) in the Chinese text, which is an adjective that means excellent and superior. It supplements "a wonderful day" in the source text and explains the degree of "wonderful". Moreover, "呱呱叫" (croak) represents a duplication of words, which is appealing for children because children tend to use duplication words when talking. The translator seems to be aware of the function of word duplication and adapts to how children speak, making the translated language more vivid and increasing the rhythmical effect.

In Gong Xun's translation, the translator tends to keep onomatopoeia. However, this translated adaptation occasionally also summarizes the meaning of onomatopoeia instead of translating it into Chinese onomatopoeic words in the target text. For example, "murmur" is an onomatopoeic word in English (Grahame 1975:238), which is translated into "嘈杂声" (noise) (Gong 2016:142), which is used to describe the disorder and mix of voices. The word "嘈杂声" (noise) gives the onomatopoeic word "murmur" a specific explanation by directly pointing out what kind of chaotic sound it is. The target text summarizes the meaning of the onomatopoeic word, which does not affect the plot of the story, and the translator tries to use less expressive words with the assumed intention of making readers focus on the content.

Tong Tianyao's translation uses some more literary words while retaining the original onomatopoeia. For instance, she translates "rustle", an onomatopoeic word, into "窸窣 (xī sū)" (rustle), onomatopoeia in Chinese describing a soft sound. This may be a complex word for some children, because these two characters do not often appear in written Chinese texts. The State Language Commission of China produced the Modern Chinese Corpus Character Frequency List, which shows that these two Chinese characters (i.e., 窸 and 窣) occur 28 and 26 times respectively in a corpus of 20-million-character tokens. It demonstrates the frequency of these characters is very low. Therefore, children may not recognize the word or be unable to pronounce it correctly, so the target text provides pinyin intending to teach readers how to pronounce the word and enrich their vocabulary.

In addition to onomatopoeia in the source text, the author tends to use alliteration in sentences to create rhythm and add fun to the children's reading experience. Here is an example.

Example 2

So he **scraped** and **scratched** and **scrabbled** and **scrooged** and then he **scrooged** again and **scrabbled** and **scratched** and **scraped**" (Grahame 1975:7)

他用他的小爪子忙着又是**扒**，又是**挖**，又是**掘**，又是**抓**，接着又是**抓**，又是**掘**，又是**挖**，又是**扒**" (Ren 2020: 2)

He was busy with his little paws crawling and digging, excavating, and scratching, followed by scratching, excavating, digging and crawling. (back translation)

鼹鼠的小爪子在地面下**忙个不停**，**又是挠又是抓** (Gong 2016:1)

The mole's little paw was **busy** under the ground, **scratching** and **clawing**. (back translation)

鼹鼠拼命地挥舞着他的四只爪子，又是**扒**又是**掏**又是**抓**又是**刨**，又是**刨**又是**抓**又是**掏**又是**扒**，使出了浑身力气。(Tong 2020:1)

The Mole waved his four paws desperately, crawling, hollowing, scratching, digging, then, digging, scratching, hollowing and crawling with all his strength. (back translation)

In example 2, the source text adds a strong audio-visual effect to the Mole's movement by using the same alliteration. There are eight words beginning with "sc" and English consonants [sk], which are used to express that Mole is eager to climb up from the ground. Ren's translation retains the effect in the Chinese text by using rhyme. In the target text, Ren uses rhyming Chinese characters to show that the Mole is very busy. The characters "扒"(pa), "挖"

(wa) and “抓” (zhua) end with the final [a]. This creates an aural experience for the reader, who seems to be able to hear the friction sound between Mole’s claws and the land.

In Gong’s translation, the feature of alliteration is not presented in the target text. Gong chooses to simplify the text by using the word “忙个不停” (busy) to represent the stylistic figure of alliteration and the verbs “挠” (scratching) and “抓” (clawing) to describe the action of the Mole. This translation strategy effectively reduces the number of words while retaining the meaning.

Tong applies a similar strategy to Ren’s version, using rhymed language in Chinese to deal with alliteration in the source text. The translator uses rhyming Chinese characters to represent the effect. “扒” (pa) and “抓” (zhua) finish with the final [a], but “掏” (tao) and “刨” (pao) end with the final [ao]. In this example, the translator adds “四只爪子” (four paws) and “使出了浑身的力气” (with all his strength). It specifies the numbers of the Mole’s paws, providing readers with additional information. Moles are animals that exist in reality; therefore, the additional information serves the purpose of promoting science among child readers. The additional information “使出了浑身力气” (with all his strength) stresses the Mole’s engagement in his task.

3.2. . Lexical level

As *The Wind in the Willows* is written by a Scottish author and situated within British and even European culture, there will inevitably be some culture-loaded words. Culture-loaded words can either be an obstacle for the readers of the translation or increase the readers’ interest in understanding a foreign culture. The source text includes content related to monetary units, food culture and myth. For example, there are three words, “sixpence”, “onion-sauce”, and

"Ulysses", bounded by culture. They are rendered into "六便士" (sixpence), "洋葱酱"(onion-sauce) and "尤利西斯" (Ulysses) respectively, in Ren's version. Ren adopts the foreignization translation strategy to translate these three culture-loaded words and adds footnotes at the end of the text to make further explanations. For example, Ren explains the conversion rule among shilling, pence and pound, the application of onion sauce and who Ulysses is. Therefore, in terms of culture-loaded words, Ren chooses to take the target text away from Chinese readers, which causes some difficulties for readers to understand. Then, he adds footnotes to elaborate so that readers can better understand the words used in the source text and learn the cultural connotations behind them.

Compared to Ren's solution, Gong applies different translation strategies to handle the problem posed by these culture-loaded words. In the target text, Gong uses a foreignization translation strategy to translate "pence" into "便士" (pence). Then, he adds "买路钱" (passing road money) to explain "sixpence" and helps readers understand that "pence" is a currency unit. Moreover, the translator uses a domestication translation strategy to translate "onion-sauce" and "The Return of Ulysses". "Onion-sauce! Onion-sauce!" is translated into "笨蛋！蠢货！" (Fool! Idiot!). The disdain and ridicule of rabbits in the text are directly translated. The target text uses different words to show that the dialogue in the source text is to laugh at rabbits, which emphasizes the tone. "The Return of Ulysses" is the name of the last chapter, and it is rendered into "夺回蟾宫" (take back the Toad Palace) in the target text. The translated version summarizes the main content of the last chapter but does not refer to the myth from ancient Greece.

Similarly, Tong uses the same strategy as Gong to translate culture-loaded words. Tong applies a foreignization translation strategy to translate "pence" into "便士" (pence) in the

target text. The translator assumes that the readers can understand the target text. However, she uses a domestication translation strategy to translate “onion-sauce” and “the return of Ulysses”. “Onion-sauce! Onion-sauce!” is translated into “蠢货！蠢货！” (Fools! Fools!) to directly indicate the mockery of rabbits. “The Return of Ulysses” is the name of the last chapter and is rendered into “荣归故里” (return home with honor) in the target text. The translated version summarizes the major content of the last chapter, and the story of Ulysses is also summarized in the target text. However, the target readers lose the chance to learn more about the myth of Ulysses.

3.3. Syntactic level

Because Chinese differs significantly from English, the syntactic characteristics of these two language systems are highly distinct. The Chinese stresses parataxis, whereas the English emphasizes hypotaxis. Here is an example illustrating the translators’ choices in the same sentence.

> Example 3:
>
> Green turf sloped down to either edge, brown snaky tree-roots gleamed below the surface of the quiet water, **while** ahead of them the silvery shoulder and foamy tumble of a weir, arm-in-arm with a restless dripping mill-wheel, that held up in its turn a grey-gabled mill-house, filled the air with a soothing murmur of sound, dull and smothery, yet with little clear voices speaking up cheerfully out of it at intervals. (Grahame 1975:17)
>
> 它两边是绿色的草坡，平静的水下闪现着像蛇一样弯弯曲曲的棕色树根。在他们**前面**是一个**堤坝**，那儿银波翻滚，泡沫飞溅，**并排**是个转动不停的**水车**

轮子，滴着水，水车轮子又带动着一只有灰色三色墙的**磨坊**里的**磨盘**，使空气中充满一种催人入睡的嗡嗡声，又单调又沉闷，然而里面不时响起很轻很清脆的快活说话声。(Ren 2020:14)

It is flanked by green turf slopes, and the calm water glistens with brown roots that bend like snakes. **In front of** them was an **embankment**, where silver waves rolled, foam splashed, **side by side** was a spinning **water wheel**, dripping water, and the water wheel drove a **mill-wheel** with gray tricolor walls in the **mill-house**, so that the air was filled with a sleepy hum, monotonous and dull, and yet from time to time there was a very light and crisp sound of happy talk. (back translation)

在**幽静**的水面下，蛇一般弯弯曲曲的褐色树根正发着光。在他们的前面，**矗立**着一座拦河坝，银色波浪高飞，落水泡沫翻滚，连接着它的是一个滴水的水车轮子。水车不停地转动，一直带动这一间灰色山墙磨坊里的磨盘，发出一种直叫人打瞌睡的嗡嗡声。而磨盘里却又不时传来清脆欢快的说话声。(Tong 2020:11)

Under the **quiet** water, the snake-like crooked brown roots of the tree were glowing. In front of them **stood** a barrage, with silver waves flying high and foam tumbling into the water, connected by a dripping wheel of a water wheel. The water wheel keeps turning, driving the mill-wheel in the grey gabled mill-house all the time, making a kind of buzzing sound that makes people drowsy. However, from time to time, there were crisp and cheerful voices in the mill. (back translation)

Example 3 shows a lengthy sentence in the source text. Ren rewrites the syntax in the translation to ensure fluency in Chinese, but he still mainly follows the word order of the

source text. He splits the sentence from “while” (bolded in the source text), which is the conjunction word to link two sentences in English. The second sentence is still very long from the perspective of Chinese writing, which provides too many items and the location of these items, for example, “前面” (in front of), “堤坝” (embankment), “并排” (side by side), “水车轮子” (water wheel), “磨坊” (mill-house) and “磨盘” (mill-wheel). It is complex for readers to imagine the scene, the relationship between these items, and their status. Although the sentence retains the original form, it will cause difficulties for readers, especially children.

As mentioned previously, Gong’s version is a simplified adaptation of the source text, so numerous items have been removed. In example 3, the sentences describe the scenery of the river using vivid language, but it is not the primary content that can affect the following plot. He chooses to omit the sentences, which reduces the burden on readers, but it also takes away the opportunities for children to enjoy the exquisite language and the vivid descriptions of nature.

Furthermore, Tong splits the long sentences into several short sentences to make the information more straightforward and easier to understand. Still, she adds reading difficulty in the meaning of specific words to achieve an educational objective. In the target text, the translator divides the sentence into four Chinese sentences. The separation reduces the complexity of the sentences, allowing the readers to comprehend the content. In addition, the translator uses some complex and beautiful words to describe the view, for example, “幽静” (quiet) and “矗立” (stood). According to the Modern Chinese Corpus Word Frequency List, created by the State Language Commission in China, these two words appear 71 and 60 times in a corpus of 20 million-word tokens. It proves that these two words are not frequently used in written texts and may cause difficulty for child readers. Moreover, they serve as an

opportunity to learn some complex and new vocabulary. While reducing the complexity of the sentence, it increases the difficulty of some words to achieve the aesthetic education of readers in this way.

Moreover, in some situations, the author uses non-standard sentence structure to produce a particular, humorous stylistic effect. The following is an example.

Example 4:

"There's cold chicken inside it," replied the Rat briefly; "**coldtonguecoldhamcold beefpickledgherkinssaladfrenchrollscresssandwidgespottedmeatgingerbeerlemonadesodawater**—" (Grahame 1975:13)

"里面有冷鸡，"河鼠简短地答道，"**冷舌头、冷火腿、冷牛肉、腌小黄瓜沙拉、法国面包卷、水芹三明治、罐头肉沙拉、汽水、柠檬汁、苏打水……**" (Ren 2020:10)

"There is cold chicken in it," replied the Rat briefly, "**cold tongue, cold ham, cold beef, pickled cucumber salad, French rolls, parsley sandwich, canned meat salad, soda, lemon juice, soda...**" (back translation)

河鼠一口气回答道："**冷鸡肉、冷火腿、腌泡乳黄瓜、沙拉面包、三明治、牛肉罐头……**" (Gong 2016:4)

The Rat replied in one breath, "**Cold chicken, cold ham, pickled cucumber, salad bread, sandwich, canned beef...**" (back translation)

“有冷鸡肉，”河鼠一口气回答说，“**冷舌头冷火腿冷牛肉腌小黄瓜沙拉法国面包卷三明治罐焖肉姜汁啤酒柠檬汁苏打水……**” (Tong 2020:8)

“There is cold chicken,” the Rat replied in one breath,

“**coldtonguecoldhamcoldbeefpickledcucumbersaladFrenchbreadrollsandwich stewedgingerjuicebeerlemonadesodawater...”** (back translation)

In example 4, there is no punctuation or spaces between the names of different foodstuffs in the source text, which playfully suggests that the Rat has prepared a lot of food. The writing method can easily attract the attention of readers and increase their interest. Ren’s translation adds punctuation and spaces between the food items, losing the potential intention of the author but reducing the difficulties of comprehension and the possibility of misunderstanding the text by readers. If the readers are not familiar with the foreign food items, they will find it challenging to divide individual words. For example, they may divide “冷牛肉、腌小黄瓜沙拉” (cold beef, pickled cucumber salad) into “冷牛肉腌小黄瓜、沙拉” (cold beef with pickled cucumber, salad).

As mentioned above, the source text omits spaces between words to indicate that Rat answers the question without a break to take a breath. However, Gong adds the punctuation between the different foodstuffs to help the readers understand the text easily. Moreover, the translator adds the phrase “一口气”, meaning “without a break”, which can be considered as compensation for the style of the source text. Furthermore, different food items do not affect what will happen next in the story, so the translator does not cover all the items in the source text and adjusts the sentence structure. He puts all the food items together, avoiding the mention of “cold chicken” before other foodstuff.

In terms of Tong's version, she chooses to continue using non-standard sentences and to produce the corresponding language effects. The translator keeps the original style of the source text by not showing the punctuation to target readers. In addition, Tong translates "briefly" into "一口气" (in one breath) instead of "简短地" (briefly) to describe the reason why the target text does not contain the punctuation marks between the food items. However, Chinese child readers may face challenges when dividing the Chinese text into correct phrases because they are unfamiliar with the foreign food culture.

3.4. Visual analysis

In addition to language, images are an indispensable part of children's literature. This article therefore also analyzes the book covers of the three different translations to understand whether these visual elements follow the translation's intended relationship with the child reader.

Figure 1. Cover of Shanghai Translation Publishing House edition.

Figure 2. Illustration from Chapter 7 in the original book.

Firstly, the cover of the Shanghai Translation Publishing House edition (see Figure 1) is a decorative element intended to represent the book's content and style. The cover for this edition employs a part of an original illustration used in the original book in Chapter 7, drawn by Ernest Howard Shepard (see Figure 2). The image highlights the two animals that appear in the story -- the Rat and Mole -- in a small boat going downstream of what appears to be a river whose banks are lined with trees and grass. In the background, we see the arches of a bridge, which are partially deleted on the cover of the translated book to make space for the title. However, the protagonists in this book are not only the two animals featured on the cover but also the Badger and the Toad. In addition, the line color has been changed from black to green. Thus, we can conclude that the cover puts more emphasis on the lush green nature and reduces the importance of the relationship between the four main characters. Additionally, the cover is consistent with the original illustration style, focusing on the natural scenery and the classic aesthetic.

The cover puts the Chinese book title in the middle of the whole picture, which is the most prominent element. An inconspicuous gilded font is placed above it, with the English title *The Wind in the Willows*. This indicates the book is from a foreign country, emphasizing that it is a world classic.

In terms of visual elements of the Beijing Daily Publishing House edition, the cover (see Figure 3) is consistent with the story in the book's last chapter but not the illustration within this chapter. Firstly, the four characters are on the book cover: the Badger, the Mole, the Toad and the Rat. They went to take back Toad's home with sticks and pistols. Among them, the Badger is the elder, standing at the front with a firm look. The Mole and the Rat are confident,

but the Toad seems scared. The facial expressions are also related to the plot and reflect the characteristics of each animal.

Figure 3. Cover of Beijing Daily Publishing House edition

The image is dark in color, with black buildings, an owl, and a spider. There are also dim yellow lights in the buildings. The cover highlights a gloomy and terrifying atmosphere and depicts a dangerous scene. The owl is an ominous sign in China. The negative meaning of the owl image mainly comes from its habit of hunting in the dark. Darkness is always associated with death and murder. People fear everything that may happen at night, so owls are considered an ominous sign. Moreover, spiders are regarded as a symbol of danger, because in modern society people know that they can be poisonous.

From the tools they carry, the expression of the characters, and the background, it can be inferred that this cover focuses on describing the dangerous atmosphere and the protagonists' adventures instead of the natural environment. The words on the book cover include the title

in both English and Chinese, which suggests that this book is a translated work from a foreign country. The texts on the left illustrate the comments from the USA and UK about this book, which indicates international recognition in children's literature.

Regarding the cover of the Zhejiang Literature & Art Publishing House edition (see Figure 4), the Chinese title is placed in the most striking place in the middle. Some of the strokes of the Chinese characters in the title have been replaced by willow leaves, corresponding to the willow in the title. Furthermore, there are four main characters on the cover with happy smiles. They seem to be playing happily with the willows. The background is green, with a dark green trunk and willow leaves. Among them are some windows and doors on the tree trunk, which are modern designs achieved through cartoon drawings. Playful scenes and colorful settings attract children's attention. It is worth noting that the cover also explains the theme of the story: "Let warm friendship illuminate children's hearts and cultivate children to understand love, courage, and responsibility" (my translation), which shows that the cover emphasizes the theme of friendship.

Figure 4. Cover of Zhejiang Literature & Art Publishing House

Overall, the cover of this book focuses on attracting children's interests and achieving educational functions. This section explained three different language choices and analyzes three Chinese retranslations of *The Wind in the Willows* based on different examples. The following section discusses the strategies used in these three translations, the implications of the translators' decisions, and their relationship with the child readers.

3. Discussion

This section compares the three target texts and analyzes the adult translators-child readers' relationship. However, as we know, the publication of a translation has been edited and reviewed by various agents in the publication process. Hence, "translators" here is a broad concept and refers to a team of translators, editors, publishers, and illustrators.

In the three translations of *The Wind in the Willows*, we can see three different approaches to translating phonological elements. Ren tries to stay close to the original text, adding onomatopoeic words to increase readers' interest. Gong, on the other hand, tends to summarize the meaning of the onomatopoeic words and alliteration. The content is simplified, and the original style of the source text is lost in Gong's version. His views seem to follow the idea that children's literature appears more accessible and traditional than adult books. It is also allegedly intended to "help" children while simultaneously entertaining them (Epstein 2012:6). In Tong's translation, she incorporates additional literary vocabulary while preserving the original onomatopoeic elements. However, recognizing that children may possess limited familiarity with these words, she incorporates pinyin as a pedagogical tool to facilitate vocabulary acquisition.

Translators often face the choice between two different translation methods: domestication and foreignization. For culture-loaded words, Ren employs the foreignization translation strategy to bring the texts closer to the author, which reveals the cultural difference of the foreign text and draws the reader's attention to the text as translation (Venuti 2008:20). He adds the footnotes to explain the culture-loaded words, which means that the translator's voice can be clearly heard (O'Sullivan 2005:109). Domestication is how Gong and Tong handle these terms. Although reducing and excluding certain cultural elements is unavoidable, translators still use domestication. While fostering understanding of different cultures is one of the primary goals of translating for children, Gong's and Tong's versions lose the opportunity to explain the meaning of certain words to children. In addition, Gong and Tong maintain some elements of foreign cultures, which are included discreetly so that children living in modern society can access and understand the culture-loaded words.

On the syntactic level, Ren follows the source text sentence structure. Gong's version tends to simplify the text by omitting the description of the natural view and adjusting the word order. The omission helps to foreground the adventure of the four animals. Gong supplements some sentences in the target text to explain the story more clearly. His translation reduces the reading difficulty for child readers. Tong shortens long sentences to enhance clarity and facilitate comprehension. However, she adds intricacy with difficult words, possibly for an educational purpose.

There are occasionally unconventional writing styles and syntactic forms in children's literature, which can attract readers' attention and enhance the sense of humor in the source text. This kind of writing is not standardized. Ren and Gong standardize it in the translation.

Tong chooses to continue with non-standard sentences and recreate corresponding language effects.

Moreover, the book covers are aligned with the translators' intentions of influencing child readers' reading experience. Ren's version considers this book a world classic and keeps the authentic illustrations in the translated book. Gong's version stresses the adventure plot to attract children's attention and persuade them to explore the book further (Sonzogni 2011:12). The cover of Tong's version provides a playful environment and suggests the atmosphere of the book by adding specific details of its content (Sonzogni 2011:23).

The previous discussion shows that the relationship between translators and readers in the three translated books differs. As mentioned earlier, Ren's version is directed toward readers of all ages, but specifically to adult collectors of classic books. This version can be identified both as a literary classic and as children's literature, providing an opportunity for adults to access childhood discourse. Adults read it for their enjoyment, not just at the request of youngsters (Appleton 1991:30, as cited in O'Sullivan 2005:116). On the one hand, compared with the other two translations, Ren's translation is more faithful to the original text. The other two have been rewritten to some extent. On the other hand, it is still accessible to child readers. Therefore, the translation of this book takes both adult and child readers into account. Ren's translation puts the translator and the reader in a relatively equal position and brings the translation closer to the source text, which indicates that the readers of Ren's version are assumed to have the ability to construct their own understandings of the target text. In Gong's version, readers are not considered to be as powerful as translators; they are assumed to be people who need special assistance to understand the text. Gong's version shapes the children's reading experience by making the story move toward adventure, anticipating that a

story needs to be simple and adventurous so that the text can attract the child reader's interest. Tong considers a child to be a child; children need to have fun. However, she is also interested in educating the children by providing them with occasional difficult and less frequent words. Tong provides a playful environment for child readers but also believes in educating them through the target text.

4. Conclusion

From the discussion above, we can conclude that Ren's translation represents the source text as closely as possible in both text and cover illustration. To suit the comprehension of primary school independent readers, Gong's version tends to explain and simplify the translation, which adjusts the theme of the story through deletion and addition, making the story move towards adventure to attract children's attention. Tong's translation retains the source text's interesting plots and language styles, creating a carnival atmosphere. Tong tends to furnish a playful environment for child readers, but she still attaches importance to educating child readers through the target text. Furthermore, as a form of translation, the three covers seem aligned with the linguistic choices of the three translations.

This study only discusses the relationship between adult translators and child readers from the linguistics perspective, avoiding the perspective of values triggered by specific plots. The understanding of the adult researcher also limits the analysis of children's acceptance of language, and, due to the length of article, this study does not include any objective test of child readers' responses. Follow-up research could expand this study by adding child readers' responses. Moreover, further research could investigate illustrations within the body of the book and the interaction between illustrations and texts throughout the translated book.

Contact details

Yichen Liu

The University of Hong Kong, HONG KONG SAR

Email: liuych0206@gmail.com

Bibliography

Borodo, Michał (2017) *Translation, Globalization and Younger Audiences: The Situation in Poland*. Oxford: Peter Lang.

Borodo, Michał (2020) *English Translations of Korczak's Children's Fiction: A Linguistic Perspective*. Cham: Springer International Publishing. https://doi.org/10.1007/978-3-030-38117-2

Dybiec-Gajer, Joanna, Riitta Oittinen and Małgorzata Kodura (eds) (2020). *Negotiating Translation and Transcreation of Children's Literature: From Alice to the Moomins*, Singapore: Springer.

Epstein, B. J. (2012) *Translating Expressive Language in Children's Literature: Problems and Solutions*. Bern: Peter Lang.

Grahame, Kenneth (1975) *The Wind in the Willows.* London: Methuen Children's.

Grahame, Kenneth (2016) *柳林风声* [*The Wind in the Willows*], trans. Gong Xun. Beijing: Beijing Daily Publishing House.

Grahame, Kenneth (2020) *柳林风声* [*The Wind in the Willows*], trans. Ren Rongrong. Shanghai: Shanghai Translation Publishing House.

Grahame, Kenneth (2020) *柳林风声* [*The Wind in the Willows*], trans. Tong Tianyao. Hangzhou: Zhejiang Literature & Art Publishing House.

Gu, Dan (2016) '從目的論角度探索兒童文學翻譯中的文化差異——以《柳林風聲》兩個中文譯本為例' [Exploring Cultural Differences in the

Translation of Children's Literature from the Perspective of Skopos Theory--Take Two Chinese Translations of *The Wind in the Willow* as Examples], *Journal of Suzhou Education Institute*, 19(5): 21-22.

Ketola, Anne (2017) 'Peter Rabbit in the Garden of Terror: Patronizing the Reader in Picturebook Translation', *Bookbird*, 55(3): 12-19. https://doi.org/10.1353/bkb.2017.0034

Kress, Gunther and Theo Van Leeuwen (2005) *Reading Images: The Grammar of Visual Design*. London: Routledge.

Lathey, Gillian (2010) *The Role of Translators in Children's Literature: Invisible Storytellers*. London: Routledge.

Lathey, Gillian (2016) *Translating Children's Literature*. London/New York: Routledge.

Leonardi, Vanessa (2020) *Ideological Manipulation of Children's Literature through Translation and Rewriting: Travelling across Times and Places*. Cham: Palgrave Macmillan. https://doi.org/10.1007/978-3-030-47749-3

Li, Xueyi (2023) 'Translations of Alice in Wonderland in the Sinosphere: Outward Adventures or Homecoming Tales?', *Babel*, 69(3): 353–374. https://doi.org/10.1075/babel.00323.li

Mckenzie, Andrea (2013) 'Patterns, Power, and Paradox: International Book Covers of Anne of Green Gables across a Century', in Benjamin Lefebvre (ed.) *Textual Transformations in Children's Literature*, New York: Routledge, 136-162.

Nikolajeva, Maria and Carole Scott (2001) *How Picturebooks Work*. New York: Routledge.

Oittinen, Riitta (2000) *Translating for Children*. New York: Garland.

O'Sullivan, Emer (2003) 'Narratology Meets Translation Studies, or, The Voice of the Translator in Children's Literature', *Meta*, 48(1-2): 197–207. https://doi.org/10.7202/006967ar

O'Sullivan, Emer (2005) *Comparative Children's Literature* [*Kinderliterarische Komparatistik*], trans. Anthea Bell. London/New York: Routledge.

Shavit, Zohar (1981) 'Translation of Children's Literature as a Function of Its Position in the Literary Polysystem', *Poetics Today*, 2(4): 171–179. https://doi.org/10.2307/1772495

Song, Haisu and Dongying Yang (2019) '接受美學視角下的兒童文學翻譯——以《柳林風聲》兩個漢譯本為例' [Translation of Children's Literature from the Perspective of Reception Aesthetics--Take Two Chinese Translations of The Wind in the Willow as an Example], *Journal of Hebei Polytechnic University (Social Science Edition)*, 19(3): 118-122.

Sonzogni, Marco (2011) *Re-covered Rose: A Case Study in Book Cover Design as Intersemiotic Translation*. Amsterdam: John Benjamins.

Todorova, Marija (2022) *The Translation of Violence in Children's Literature: Images from the Western Balkans*. London/New York: Routledge.

The State Language Commission of China. Modern Chinese Corpus Character Frequency List. Available at http://corpus.zhonghuayuwen.org/Resources.aspx (accessed 14 August 2023).

Venuti, Lawrence (2008) *The Translator's Invisibility: A History of Translation* (2nd ed.). London: Routledge.

Xu, Derong (2004) '兒童文學翻譯芻議' [A Brief Discussion on the Translation of Children's Literature], *Chinese Translators Journal*, 25(6): 33-36.

Yuan, Mingming (2023) 'Ideological Rewriting of Conflict and Violence in The Wind in the Willows: Mitigating Class Struggle through Translation into

Chinese', *Perspectives, Studies in Translatology*, 31(3): 576-590.

https://doi.org/10.1080/0907676X.2022.2130081

English-Vietnamese Translation Strategies of Subtitles Involving Humor in the TV Series "Modern Family"

Thanh Mai Nguyen
Faculty of Foreign Languages
Hanoi University of Science and Technology, VIETNAM

Huong Thuy Le
Faculty of Foreign Languages
Hanoi University of Science and Technology, VIETNAM

ABSTRACT

The study aims to (a) identify the joke types in the TV series "Modern Family" (Season 1) and (b) analyze the different strategies used by fansubbers to translate the jokes. Accordingly, Raphaelson-West's (1989) model of joke types and summative content analysis were employed to analyse 100 joke samples. Results showed all three types of universal, cultural, and linguistic jokes were found in the first season with universal jokes accounting for the largest number. Six main strategies were applied to translate the jokes, including literal translation, explicitation, loan, compensation, transposition, and lexical recreation. As the most popular strategy, literal translation was proved to effectively render universal jokes only. Meanwhile, regarding cultural and linguistic jokes, strategies such as compensation, transposition, and lexical recreation, although being used at a much lower frequency, helped to create a kind of dynamic equivalence and ensured there was wordplay somewhere near the source language pun.

KEYWORDS: English-Vietnamese translation, fansubbers, humor, Modern Family, subtitling, translation strategies

1. Introduction

Audiovisual translation (AVT) is an emerging sub-branch of translation studies that is

experiencing an unprecedented expansion due to digitalization and the rapid development of technology. Research on AVT began as early as 1932, yet not until the 1990s was AVT considered a part of the discipline (Tee et al. 2022). Audiovisual translation (AVT) refers to the rendition of audiovisual products and consists of three modes, namely, dubbing, voice-over and subtitling (Pedersen 2011). Dubbing is supplanting the original sound recording by the target language (TL) one while voice-over decreases the volume of the sound recording, followed by the superimposition of the TL sound recording, and subtitling is the written presentation of dialogues in TL (ibid.).

Among the three modes, the most notable development in translation studies has been witnessed in the area of subtitling (Munday 2016). Subtitling can be divided into professional subtitling and fansubbing. Professional subtitling is the traditional version of subtitling where the subtitlers are professionally trained and paid to translate source language (SL) scripts of films shown in the theaters or released in the form of DVDs (Díaz-Cintas 2010). Meanwhile, fansubbers "distinguish themselves from other AVT types through their unauthorized and unregulated exploration of new technologies, with fans identified as particularly adept consumers or 'lead users'" (Von Hippel 1986, as cited in Tessa Dwyer 2019: 436).

In the present study, the researchers chose to focus on translation strategies to deal with humorous elements in the fansubs of the American TV series named Modern Family (season 1). As the name suggests, the series explores various family dynamics from very traditional family to blended family, and even a more recent concept of LGBT+ family, providing the audience with a fresh and inclusive perspective on modern relationships. The first season of the comedy show is renowned for its sharp-witted humor and a mockumentary style which allows the audience to easily connect with the characters and their humorous situations. Specifically, it touches on relevant social issues and challenges and usually addresses them with humor and sensitivity, which provokes thoughts in viewers.

Given its distinct characteristics, especially the simultaneous presence of the sound and vision channels (Munday 2016), subtitling poses a notable challenge, especially when addressing comedic elements. The culture-bound items/expressions included in jokes have been proved

arduous even for traditional professional translators (Chiaro 2008). Meanwhile, fansubbers are non-professional translators who tend to render subtitles in a way that they find "suitable" rather than follow "orthodox translation standards" (Wang 2014: 1904). As a result, it is worth investigating how the subtitles that involve different types of humor have been translated by fansubbers under the light of translation theories. The research, therefore, aims to address two questions as follows:

1. What types of humor are found in the first season of the TV series "Modern Family"?
2. What are the translation strategies employed to deal with different humor types?

2. Literature Review

2.1. Fansubbing

Fansubbing, as stated by Vazquez-Calvo et al. (2019: 194), is the translation of audiovisual content carried out by fans and is one of the four types of fan translation alongside with *fandubbing* (i.e., "enactment of fan translated dialogues of audiovisual content"), *romhacking* or fan translation of games, and *scanlation* (i.e., manga and comics scanning and translation). Over the past years, the growth of digital videos as well as video services and platforms such as YouTube, Netflix, iQiyi and Amazon Prime (Díaz-Cintas & Remael 2020) has resulted in a huge demand for video subtitles to be translated into different languages to approach more viewers. Therefore, from the initial purpose of distributing translated subtitles of Japanese cartoons or anime in the 1980s (Carmona & Lee 2017), fansubbing has been expanded to other categories such as films, TV shows, interviews of celebrities, and music videos.

As noted by Díaz-Cintas and Muñoz-Sánchez (2006), the fansubbing process involves a group of people, each having a specific role as follows:

- Raw providers for providing the source material to be used for the translation
- Translators for translating the subtitles from a particular language into another
- Timers for setting the in-and-out times of each subtitle
- Typesetters for defining the fonts of the subtitles

- Editors and proofreaders for revising and correcting the translation to ensure coherence and naturalness
- Encoders for producing the subtitled version of a given episode by using software

Since most fansubbers do not possess professional training in the use of fansub technology, their contribution is limited to translation only (Díaz-Cintas & Sánchez 2006). As amateur subtitle translators (Bold 2011), they are also untied to mainstream translation theories but care mainly about finding suitable words and phrases to render the source text (Wang 2014). Therefore, fansubs are often "more creative and individualistic" (Tee et al. 2022: 6) as well as "more flexible and contain a lot of colloquial language and slangs" compared to traditionally translated ones (Wang 2014: 1904).

2.2. Humor

2.2.1. Conceptual theories

Humor is a universal concept that forms an essential component of any culture or civilization. The present study looked at three popular theories of humor, including Relief/Release theory, Superiority theory and Incongruity theory.

John Morreall (1986) detailed the Relief/Release theory proposed by Sigmund Freud in 1905, which encompasses three types of laughter situations, including jokes, comics, and humor. In any case, laughter is acknowledged to functionally discharge anxious energy that is gathered for a psychological task and then disappears with the task. This theory evidently illustrates an approach from the psychoanalytical perspective. Also, in Morreall's (1986) study, the Superiority theory encompasses laughter that stems from feelings of superiority over other people or over a former state of ourselves. In other words, self-comparison and the abrupt glory over oneself or another person are conditional for laughter. For example, people laugh at others for their lack of knowledge or their perceivable flaws. Meanwhile, Incongruity theory posits that humor occurs when there is a contradiction between what is spoken and what the addressee expects to hear, which often results in laughter (Alnusairat 2022). Victor Raskin (1984) observed that the Superiority theory expounds on the social-behavioral aspect of humor, while the Incongruity theory accounts for its cognitive-perceptual aspect.

2.2.2. Classifications

To examine the concept of humor from the linguistic perspective, many models of humor classification have been suggested. Phanchalee Treetrapetch et al. (2017) referred to a complex typology of humor proposed by Debra Long and Arthur Graesser in 1988 that comprises nonsense, philosophical, scatological or bathroom humor, hostile, sexual humor, social satire, ethnic humor, demeaning to men, demeaning to women and sick humor. From a different approach, Patrick Zabalbeascoa (1996) divided humor into seven categories, viz., international joke, bi-national joke, national-culture-institutions joke, national-sense-of humor joke, language-dependent joke, visual joke, and complex joke.

Debra S. Raphaelson-West (1989), however, suggested a way of classifying humor that is plainly elementary. In fact, it was designed to facilitate the translation of humorous expressions by arranging jokes that share certain characteristics into groups. This step is considered as content analysis, a part of the translation process that, according to Raphaelson-West (1989), helps the translator to be in a better position to render jokes appropriately. The model consists of three categories, namely, (a) linguistic jokes, i.e., puns playing with ambiguous words that can suggest multiple meanings, (b) cultural jokes, i.e., the type of joke that could be comprehended by a specific group of people that share the same culture or approximate ones, and universal jokes, i.e. jokes that can be construed to be easily understood and accepted by all cultures (Raphaelson-West 1989). Among these, universal jokes are considered the most lucid type; thus, the rendition of such jokes to another language is the least complicated. Sharing a similar point of view, John Robert Schmitz (2006: 89) suggests that trainee translators “deal first with the relatively straightforward universal humor”, then move on to the more demanding cultural humor, and finally deal with linguistic humor “that offers serious challenges to students of foreign languages and translation.”

Since the focus of this study is to examine the translation strategies applied to jokes, dividing a heterogeneous group of jokes into distinctive ones can help to analyze and observe the data better. Besides, authors such as Alnusairat (2022) and Sadeghpour and Omar (2015) also employed the classification by Raphaelson-West as an efficient supplementary tool to

evaluate the translation of humorous expressions. Hence, this model will be utilized to codify humorous expressions in the present study.

2.3. Translation of subtitles that involve humor

2.3.1. Challenges of subtitling that involves humor

The most strenuous and intricate aspect of translating subtitles with humor elements is handling culture-bound terms (Tisgam 2009), i.e., "concepts, institutions and personnel specific to the SL culture" (Harvey 2000: 2). As Cláudia Suzano de Almeida (2016) puts it, the translation of humor requires cultural references to be shared among individuals from two or more language and culture groups as well as the linguistic compatibility between these groups. Therefore, a significant challenge when translating humor is finding a way in another language to convey a reference that does not fit into any existing system of meaning. Besides, humor translation is dependent on a number of extratextual factors such as the translator's skills and creativity, sense of humor, and the priorities and constraints that translators and commissioners set for each translation task (Bucaria 2017). This view is shared by Jeroen Vandaele (2002), who asserts that the translator must deal with the intended effect of humor and that comprehending humor and rendering humor are two different skills. For such reasons, culture-specific items are regarded as one of the most topical issues in translation research for their low translatability (Horbacauskiene et al. 2016) and even untranslatability in some cases (Tomaszkiewicz 1993; Zabalbeascoa 1996).

On the other hand, the complexity of the translation of culture-bound items lies in the employment of descriptive translation techniques, resulting in longer texts produced in the target language (Horbacauskiene et al. 2016). However, there is only enough room for about 30-40 characters/spaces and a maximum of three lines of text across the screen bottom (Munday 2016; O'Connell 2016). This often leads to omission or inadequate rendering of culture-bound items, making subtitling a vulnerable form of audiovisual translation, i.e., being judged and criticized by viewers who know the source language (Díaz-Cintas & Remael 2007).

2.3.2. Strategies to translate subtitles that involve humor

To deal with such a problematic area of translation studies, i.e., subtitling humor, linguistic scholars such as Delia Chiaro (2008) developed sets of strategies based on foreignization and domestication. While foreignization purports to retain "a kind of exotic flavor" of the SL culture (Feng 1993, cited in Wang 2014: 2424) by faithfully translating the SL texts, domestication strives to "minimize the strangeness of the foreign text for TL readers" (Shuttleworth 2014: 44) by rendering unusual expressions in SL texts into concepts that sound familiar in TL. In other words, foreignization is a source-culture-oriented translation while domestication is a target-culture-oriented one.

Based on these two approaches, Henrik Gottlieb (1992) proposed 10 subtitling strategies, namely, paraphrase, imitation, expansion, transcription, condensation, deletion, resignation, dislocation, decimation, and transfer. Despite the large number of strategies, some do overlap. For example, condensation, deletion, resignation, and decimation all refer to the omission of parts of the subtitles but for different purposes. Another model by Jan Pedersen (2011) encompasses two divisions of ST-oriented and TT-oriented strategies. The former consists of retention, specification, and direct translation while the latter covers generalization, cultural substitution, and omission. Meanwhile, Díaz-Cintas and Remael (2007) propose a typology comprising nine strategies of loan, calque (literal translation), explicitation, substitution, transposition, lexical recreation, compensation, omission, and addition. Though the authors do not explicitly separate strategies into groups, it can be observed that the first two strategies are SL-oriented while the remaining are TL-oriented.

In the present study, Díaz-Cintas and Remael's (2007) model is chosen as the most suitable because it provides a variety of non-overlapping strategies, which allows an insight into the translation of research data and effectively addresses the considerable difference in syntactic structure and lexicalization between English and Vietnamese languages. The strategies are as follows:

- *Loan*, whereby the SL word or phrase is incorporated into the TL text because of its untranslatability. These words can be city names such as Boston or Los Angeles, culinary specialties such as pizza or lasagna, and drinks such as soda or cocktail.

- *Calque* or literal translation with minimum changes, in which the source text is translated into its nearest target equivalent. For instance, the two phrases "Secretary of State" and "Minister of Foreign Affairs" were respectively translated into Spanish as "*Secretario de Estado*" and "*Ministro de Asuntos Exteriores*" thanks to the similar syntactic structures between the two languages.
- *Explicitation,* which refers to the clarification of a source language concept or expression via either specification using a synonym or generalization using a hypernym. Examination of Díaz-Cintas and Remael's (2007: 203) examples of explicitation showed that generalization is not only to tackle the non-equivalence but also to explain the term or phrase, and the use of hypernym is expansive and "often dictated by the need for transparency". Hypernym also includes the rendition of "brand names or abbreviations by the institution or concept they stand for" (ibid.). For example, HYPSM, which stands for Harvard, Yale, Princeton, Stanford, and MIT, can be translated into Vietnamese as "*nhóm trường Đại học hàng đầu của Mỹ*" (the top universities in the U.S.).
- *Substitution,* a variation of explicitation to deal with the spatial constraint that a rather long term or phrase shall not be inserted on the screen even if the SL word has its equivalence in the target culture. For example, "a concierge" can be translated as "*nhân viên giữ cửa*" (an employee who takes care of the entrance of a building or hotel) in Vietnamese, but sometimes the translator would simplify it into "*bảo vệ*" whose back translation is "a guard". This substitution is attributed to the fact that "a guard" and "a concierge" have more or less the same duty, yet "*bảo vệ*" is much shorter than "*nhân viên giữ cửa*".
- *Transposition,* a strategy "to implicitly clarify or explain the SL cultural references by a similar TL concept" which is most effective when "the concepts referred to are not too different" (Díaz-Cintas & Remael 2007: 204). Take "bogeyman" as an example. The word can be translated into Vietnamese as "*ông kẹ*" (a scary man) or "*ông ba bị*" (an ugly, ragged man carrying three bags for capturing kids), since in the corresponding cultures, these characters are all used to frighten children. Besides, this strategy involves the replacement of famous people or places in the source culture with similar TL ones because they may be unrecognized in the target culture.

The adaptation of the measurements and currencies in use in the target culture is also one prominent practice of transposition. For instance, 40 inches can be converted into "*xấp xỉ* 100 cm" (approximately 100 centimeters) or "*xấp xỉ 1 mét*" (approximately 1 meter) in Vietnamese.

- *Lexical recreation* refers to the coinage of a new word in the TL text since the SL word itself is also a product of neologism (Díaz-Cintas & Remael 2007), which encompasses "terms of social sciences, slang, [and] dialect coming into the mainstream of language" (Newmark 1988: 140). In fact, translating neologisms is regarded as a strenuous task, even the "biggest problem" that professional translators face since some of them are "short-lived, individual creations" (ibid.). For example, in the famous American sitcom "Friends", a character coined the word "mustartastrophe", a combination of "mustard" and "catastrophe", to describe a situation when the mustard is spilled out onto the tablecloth (Khan & Jelveh 2013). This word is the product of improvisation that is only used once in the show, thereby does not get into the dictionary.
- *Compensation* refers to the over-translating or supplement of SL text with an analogous effect to offset the translational loss. In other words, it is a special strategy to reach the equivalence where there is no equivalent concept or appropriate expression in the TL (Cui 2012). Compensation is regarded as "a blessing for the translation of humorous films" (Díaz-Cintas & Remael 2007: 205). Hervey and Higgins (1992: 46) consolidated this point by stating that humor, without using compensation, is "notoriously difficult to translate".
- *Omission,* whereby the cultural reference is omitted altogether. Despite concerns that the source text might be inaccurately translated (Newmark 1988), misrepresented, or distorted as a result of omission (Khanmohammad & Aminzad 2015), the strategy is still frequently employed. In subtitling, reasons vary but mostly it is due to the lack of the equivalent TL word and the limit of space and time (Díaz-Cintas & Remael 2007). In some other cases, the cultural or religious constraints of TL viewers also justify the employment of omission. For example, cursing and filthy language are banned by Islamic Law and by social norms in Iran, so translators tend to eliminate

vulgar expressions (e.g., “fuck”, “shit”, “damn it”, “asshole”) from subtitles of English series or movies that target Iranian viewers.

- *Addition*, also referred to as amplification, in which “the TL uses more words, often because of syntactic expansion” (Vinay & Darbelnet 1995/2004, cited in Munday 2016: 92). Similar to omission, addition also raises concerns about the distortion of the original meaning of the source text (Khanmohammad & Aminzad 2015; Newmark 1988). However, in subtitling, it augments the understanding of the TL audiences when they are not familiar with the SL cultural references or the way the speaker delivers a message.

3. Methodology

3.1. Research method

This study adopts summative content analysis as a suitable method to address the two research questions. The method “involves counting and comparisons, usually of keywords or content, followed by the interpretation of the underlying context” (Hsieh & Shannon 2005: 1277). Specifically, the researchers manually search the dataset (i.e., the English subtitles of the first season of “Modern Family”) to identify and quantify phrases or sentences that involve humor, with their contexts or settings also noted, in order to understand their contextual use (Berkovic 2023). The samples are then classified into humor types using Raphaelson-West’s (1989) model, and their translations are also extracted from the Vietnamese subtitles. This method does not merely count the occurrence of phrases or sentences involving humor but also incorporates the analysis of translation strategies that were employed to render them. Despite its limitation in providing the broader meaning present in the data (Hsieh & Shannon 2005), the summative approach to qualitative content analysis has the advantages of being a simple and systematic way to study the phenomenon of interest (Berkovic 2023).

3.2. Data collection and analysis

Data used for this research come from the first season of a TV series entitled “Modern Family”, which was first aired on ABC, an American TV channel, in 2009. Season one consists

of 24 episodes, each lasting about 20 minutes. The story follows the ordinary lives of three families: the nuclear family of Phil and Claire, the blended family of Jay and Gloria, and lastly the same-sex family of Cameron and Mitchell.

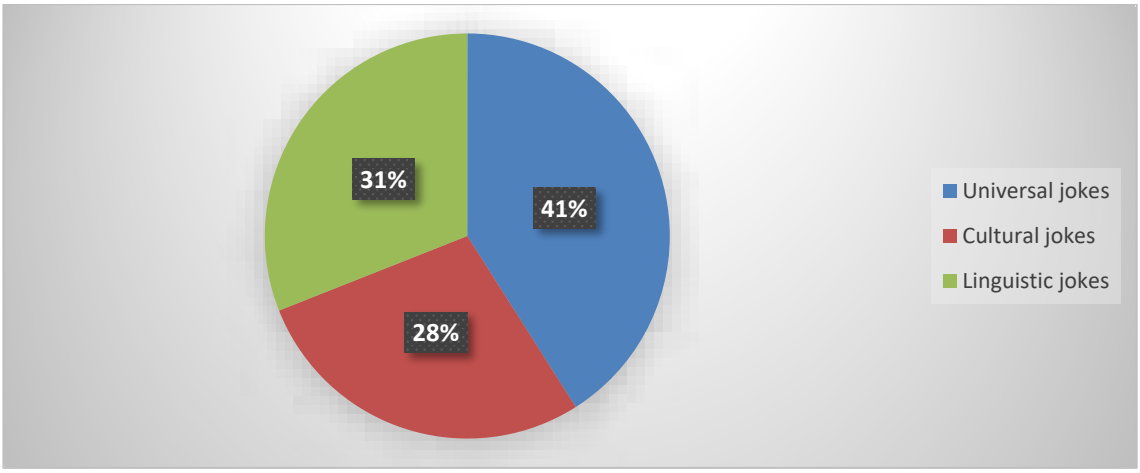
The full English and Vietnamese subtitles of the series, which were directly translated by the fan community, were collected from the fansubbing website motchilli.org in December 2022. This website provides subbed and dubbed movies of all types (e.g., horror, thriller, romantic, comedy, TV show, etc.) from both Asian and Western countries such as Thailand, China, Korea, Japan, India, and Italy. Regarding the first season of the TV show "Modern Family", a total of 100 jokes randomly selected from the 24 episodes were analyzed using summative content analysis. These, together with their contexts and episodes, were all noted down by Notion, a website application that facilitates the process of recording study data. After that, the humor units were classified into types of jokes and the strategies that are used to translate them based on frameworks presented in the literature review, i.e., Raphaelson-West (1989) and Díaz-Cintas and Remael (2007).

4. Research Findings and Discussion

4.1. A breakdown of humor types found in the first season of "Modern Family"

Figure 1 illustrates a breakdown of humor types in the first season of "Modern Family" according to Raphaelson-West's (1989) model. Among the 100 humor units, universal jokes predominate with 41% out of total. Linguistic jokes (31%) and cultural jokes (28%) seem to be equally popular, with a 3-point difference. This might be explained by the fact that a greater number of universal jokes that can be easily understood and accepted by all cultures (Raphaelson-West 1989) would enable a TV series to reach global viewers on a larger scale. Meanwhile, the other two types of jokes might be appropriate to a more limited group of audience due to their polysemy or the requirement to share the same or approximate culture.

Figure 1. A breakdown of humor types



4.2.Translation strategies used to render different joke types

Regarding the translation of the samples, six main strategies were applied, including literal translation, explicitation, loan, compensation, transposition, and lexical recreation. As is seen in Figure 2, literal translation predominates, accounting for nearly half of the 100 instances. Its frequency is over three times higher than explicitation, loan, and compensation with only 14, 13 and 11 samples, respectively. Transposition was used much less frequently with five cases, and lexical recreation was the least popular, being used only twice. Addition and omission were not employed as individual strategies in this study but in combination with another one to form couplets (Newmark 1988). Two types of couplets were found, including the literal and omission couplet (once) and the loan and addition couplet (four times).

Figure 2. Strategies employed to render jokes in the first season of "Modern Family"

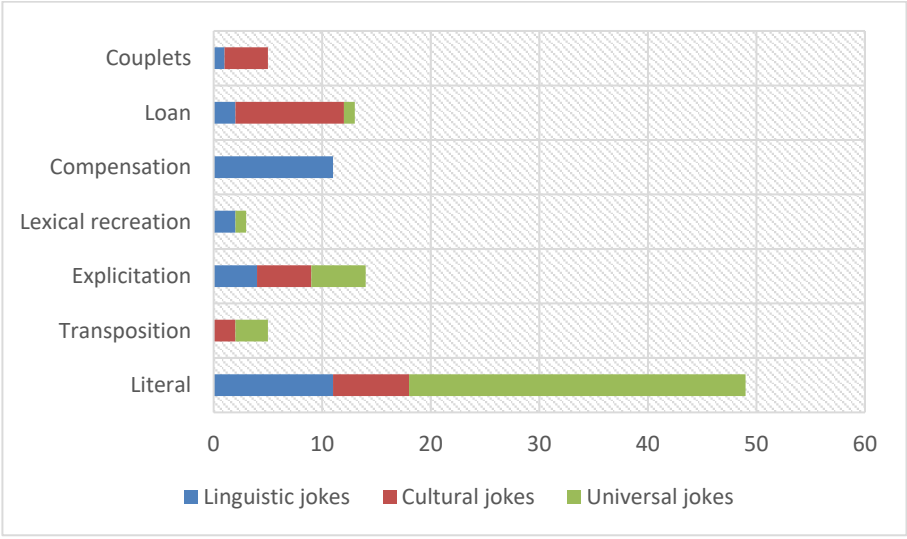


Figure 2 also shows a distinctive pattern of translation strategies being applied to different types of jokes. For example, literal translation and explicitation were the two strategies employed to render all three joke types. However, compensation and lexical recreation were used almost exclusively for linguistic jokes. Meanwhile, jokes related to culture were mainly translated using loans and couplets.

4.2.1. Literal translation

As mentioned earlier, literal translation was applied to all three types of jokes, yet it was used most frequently to render universal jokes. This can be explained by the fact that the joke type is straightforward (Schmitz 2006) and is the least difficult to translate (Raphaelson-West 1989). In other words, the jokes themselves reside at the semantic level, and the contexts or the situations act as a build-up for the jokes rather than amusing word effects or the association to a certain reference specific to a group of people. A case in point (episode 1) is presented below.

Source text	**Translated text**	**Back translation**
- A soccer audience: Oh, and this must be your dad - Jay: Her dad? - A soccer audience: Yeah - Jay: No, no, that's funny. ***Actually, I am her husband.***	- Người xem bóng: Đây hẳn là bố cô. - Jay: Bố á? - Người xem bóng: Vâng - Jay: Không đâu, buồn cười thật. ***Thật ra tôi là chồng của cô ấy.***	- A soccer audience: This must be your dad. - Jay: Dad? - A soccer audience: Yeah - Jay: No, that's funny. ***Actually, I am her husband.***

For a brief context, Jay and Gloria are a couple with a huge age gap. Gloria is a gorgeous young lady while Jay is over 50 years old. This is the first time Jay and Gloria have been introduced to the audience as husband and wife. Because of Jay's aged appearance, an attendee whom they meet at a football match mistakes him for Gloria's father. Jay's unexpected answer results in laughter and is easily recognizable by the TL audience. Additionally, the structure of this sentence (in bold) is simple and can be transferred directly into the nearest Vietnamese equivalent without sounding awkward.

However, when it comes to linguistic and cultural jokes, conveying the effect of the jokes was not that easy. In particular, the TL viewers may have no knowledge of the mentioned concepts, leading to the inability to understand the literal translation of the joke among those who find the source language and culture unfamiliar. For example:

No.	**Source text**	**Target text**	**Back translation**
1	Phil's dad: He sheds. I made the mistake of letting him sleep with me on the road. Now my sheets look like **two Bigfoots** did it.	*Cha Phil: Nó rụng lông đấy. Bố đã mắc sai lầm khi cho nó ngủ cùng trên đường. Giờ chăn bố cứ như do **hai tên chân to** làm vậy.*	Phil's dad: He sheds. I made the mistake of letting him sleep with me on the road. Now my sheets look like **two big-feet guys** did it.
2	- Claire: Hi, Luke's math teacher, **Ms. Passwater.** - Phil: **Passwater**?	- *Claire: Chào **cô Passwater**, giáo viên dạy toán của Luke.* - *Phil: **Đi tè** á?*	- Claire: Hi, Luke's math teacher, **Ms. Passwater.** - Phil: **Go pee-pee**?

In the two examples above (episodes 21 and 15, respectively), the cultural reference, "two Bigfoots" and the pun regarding the word "Passwater" were literally translated. This can be confusing for the TL audience since in case (1) the appearance of the two big-feet guys seems disconnected with what the speaker said. In fact, a Bigfoot is a mysterious hairy, ape-like creature living in the forests of North America, and the speaker is complaining that the dog left too much hair on his bed as if two Bigfoots did. However, without any further explanation from the translator, it is difficult for the TL viewers to comprehend the joke. For case (2), "Passwater" is an English surname concurrently understood as "go pee-pee". This, according to Peter Alan Low (2011), demonstrates a special problem that puns create for translators, i.e., the humorous intent of puns or wordplay is based on specific features of a particular language. Meanwhile, the application of literal translation in this case did not create equivalent punning words in Vietnamese, thus failing to deliver the joke.

4.2.2. Explicitation

In this study, explicitation is the second most popular strategy to translate universal jokes, although its number is not comparable to that of literal translation. Explicitation refers to the introduction of information which is presented implicitly in the source language into the target language by deriving from the context or situation (Vinay & Darbelnet 1958, as cited in Klaudy 1996). Below is an example from episode 4:

Source text	**Translated text**	**Back translation**
- Claire: What are you laughing at? - Claire's mom: **Karma is a funny thing.**	- *Claire: Mẹ cười gì thế?* - *Claire's mom:* ***Mẹ cười luật nhân quả thôi.***	- Claire: What are you laughing at? - Claire's mom: **I'm just laughing at karma.**

Claire used to resent her mother for being too strict with her when she was young, but now she is doing the same thing to her daughter. The context of the humor shows that Claire is being mocked by her mother. However, the sentence "Karma is a funny thing" would not be readily understood as a humorous element to Vietnamese audience if it was literally translated into *"Luật nhân quả là một thứ buồn cười*". Therefore, the expression was clarified as "I'm just laughing at karma" *(Mẹ cười luật nhân quả thôi*) to make it more specific and relatable to viewers.

Despite its explanatory function, explicitation fails in delivering the jokes in all cases, such as in the following linguistic joke in episode 20:

Source text	**Translated text**	**Back translation**
- Tech guy: Do you guys **surf**? - Mitchell: Only for **bargains on the Web.**	- *Nhân viên: Các anh có* ***lướt sóng*** *không?* - *Mitchell: Chỉ để* ***mặc cả trên mạng*** *thôi.*	- Tech guy: Do you guys **ride the waves**? - Mitchell: Only for **bargaining on the Internet.**

It is quite obvious that Mitchell, the second speaker, made a pun with the word "surf". "Surf"

can be understood as an activity in which people ride on the waves using a board or search for information on the Internet (Cambridge online dictionary). Explication was used to clarify the first meaning of "surf", i.e., "*lướt sóng*" (ride the waves), yet, the second implication of the word was rendered literally, making it difficult for the TL audience to see the humor. In this case, compensation might be a better choice "to ensure there is wordplay somewhere near the pun" (Low 2011: 67). Specifically, the reply by Mitchell (only for bargains on the Web) should be translated into "*Chỉ lướt mạng thôi*" (only surfing the web), thus creating a pun in Vietnamese with the verb "*lướt*", i.e. "*lướt sóng*" and "*lướt mạng*".

4.2.3. Loan

Loan was used to deal mainly with cultural jokes in this study. However, this joke type tends to pose greater difficulty due to its association with a particular culture (Low 2011). Therefore, the preservation of a cultural reference in the translation without any further explanation from the translator can be confusing to the TL viewers. Consider the following example from episode 18:

Source text	**Translated text**	**Back translation**
Cameron: Honestly, I wish that tart would go back to Columbia and take her weird little **Brown** with her.	*Cameron: Thật tình, em mong con khốn đó biến về Columbia cùng gã lùn **Brown** kì quái.*	Cameron: Honestly, I wish that tart would go back to Columbia with her weird **Brown** dwarf.

In this example, Cameron was criticizing one of his friends whose boyfriend went to Brown university. Coincidentally, Gloria, his step mother-in-law, passed by and accidentally heard this saying without knowing the context. She was a "brown" person who immigrated from Columbia with her little son named Manny. Hence, she mistook that Cameron was referring to her and his son. In the Vietnamese translation, the word "Brown" was preserved without any added explanation about its connotations, rendering the characters' reactions in the scene hard to understand for the TL viewers.

4.2.4. Compensation

Compensation was solely used to handle linguistic jokes to preserve the impact of this joke

type. For example:

Source text	**Translated text**	**Back translation**
Are things still good with **Phil the Thrill**?	*Mọi chuyện vẫn tốt với **Phil Phiêu lưu** chứ?*	Are things still good with **Adventurous Phill**?

The phrase "Phil the Thrill" is a pun generated from the similarity of the last sound in "Phil" and "Thrill". When translating this nickname to Vietnamese, the translator(s) created a Vietnamese version of Phil's nickname that still involves a rhyme between sounds in component words but does not completely alter the original meaning of the word "thrill". In particular, the pronunciation of the consonant /f/ in "Phil" rhymes with that in "*phiêu*", and the word "*Phiêu lưu*" (adventurous) does preserve a shade of meaning of "thrill". Therefore, this linguistic joke was handled quite satisfactorily.

4.2.5. Transposition

Among the six strategies employed, transposition was considered as the most effective to translate jokes, resulting in translations that are both equivalent to the SL version and friendly to the TL audience.

In the following example from episode 4, Haley and Alex, who are sister and brother but are always fighting each other, really got along well that day and even happily played a chanting game. This unexpected harmony created an amusing atmosphere.

Source text	**Translated text**	**Back translation**
Harley: Miss Mary, Mack, Mack, Mack. All dressed in black, black, black. With silver buttons, buttons, buttons. All down her back, back, back.	Harley: *Vuốt ve em thân yêu em ở với ai? Em ở với bà. Bà gì? Bà ngoại. Ngoại xâm. Xâm gì?*	Harley: Caress my dear. Who are you with? Grandmom. Awesome. Here she comes. With your mom.

"Miss Mary Mack" is the most popular hand-clapping game in various English-speaking countries, in which two children stand or sit opposite to each other and clap hands in time to a rhyming song. In Vietnam, kids do play a similar hand-clapping game but of course singing

a different rhyming song. Therefore, the replacement of a SL item (i.e., the rhyming song) with a similar one in the target language, i.e., transposition, is the most effective strategy (Díaz-Cintas and Remael 2007). It also shows the flexibility of the fansubber(s) in this case (Wang 2014).

Another typical example is shown below.

Source text	**Translated text**	**Back translation**
Phil: I am a cool dad […] I text: - "LOL" - Laugh out loud (1) - "OMG" - Oh my god (2) - "WTF" - Why the **face**? (3)	Phil: *Tôi là một ông bố ngầu. […]. Tôi nhắn tin:* *- "Ahihi" - Cười kiểu mới. (1)* *- "QTQĐ" - Quá trời quá đất. (2)* *- "CLGT" - Cần lời giải thích? (3)*	Phil: I am a cool dad […] I text: - "Ahihi" – New laughter style (1) - "QTQD" – That's too much to handle - "CLGT" – Need an explanation?

These phrases are Internet slangs commonly used by American teenagers. For the first case, the SL phrase "LOL" was replaced with a similar expression that Vietnamese teenagers use – "Ahihi". The following full form of the acronym in case (1) was superseded by the annotation of the word, whose back translation is "New laughter style". In case (2), the SL phrase was translated into a Vietnamese expression used to express the shock or disbelief – "*Quá trời quá đất*", whose acronym "*QTQĐ*" is also broadly used in online chats by Vietnamese teenagers. For the third case, "WTF", an acronym expressing surprise, actually stands for "What the f**k", but the speaker did not know that and thought it represented "Why the face", which is funny. In the Vietnamese translation, the translator(s) successfully replaced it with "*CLGT*", a Vietnamese equivalence that both expresses surprise and exudes the vulgar tone. "*CLGT*" represents "*Cái *** gì thế?*", yet sometimes it is translated as "*Cần lời giải thích?*" (i.e., need an explanation?). Very briefly, the employment of transposition is effective in cases where there are no significant differences in the cultural references (Díaz-Cintas and Remael 2007).

4.2.6. Lexical recreation

Despite being the least frequently applied strategy in the study, lexical recreation provides highly innovative and fascinating translations that capture the humor of the SL version. Take the following from episode 7 as an example:

Source text	**Translated text**	**Back translation**
- Alex: Your battery probably just **statically defracticated.** - Harley: What? - Alex: It means you can recharge it with static electricity. Just rub it on your hair.	- Alex: *Có thể là pin của chị* ***bị hóa phân tĩnh điện.*** - Harley: *Gì cơ?* - Alex: *Nghĩa là chị có thể sạc nó bằng tĩnh điện. Cứ chà nó lên tóc.*	- Alex: Your battery probably just **chemically electrostaticated.** - Harley: What? - Alex: It means you can recharge it with static electricity. Just rub it on your hair.

In this scene, Alex was trying to fool her sister, Harley, to recharge her phone by rubbing it on her hair. She convinced Harley by the phrase "statically defracticated", which is a totally non-existent word but sounds like a genuine electrochemical term. The sense of the joke was captured, and an equally pseudo-academic word in the Vietnamese version was created, i.e., "*hóa phân tĩnh điện*" (chemically electrostaticated), thereby preserving the humorous effect of the original.

4.2.7. Couplet

As previously stated, two types of couplets are found in this study, namely, the literal and omission couplet and the addition and loan couplet. The combination of any two strategies is expected to help render the speaker's intention more effectively into the target language. Nevertheless, our analysis showed such an expectation has not been met.

The use of literal translation and omission couplet in the example below (episode 5) served to condense the utterance of the character rather than highlighting the jokes for the TL audience.

Source text	**Translated text**	**Back translation**
- Gloria: **Go jump in the pool.** - Claire: You meant **go jump in the lake?** - Gloria: Go jump in the pool with the clothes on. Then I know you're sorry.	- Gloria: ***Đi nhảy xuống hồ bơi đi*** - Claire: *Ý dì là* ***hồ?*** - Gloria: *Mặc đồ như thế này rồi nhảy xuống hồ bơi. Để dì biết con hối lỗi thật.*	- Gloria: **Go jump in the pool.** - Claire: You meant **the lake?** - Gloria: Wear your clothes like this and jump in the pool. Then I know you're sorry.

In this scene, Claire is apologizing to Gloria, her stepmother, for speaking ill of her behind her back. Gloria asks her to jump into the pool to be forgiven, but Claire thinks the request should be "jump into the lake", whose figurative meaning is "go away" because Gloria is not good at English. However, the translator did not recognize the idiomatic meaning of this expression thus omitted the phrase "go jump in" then translated "the lake" literally into "hồ".

Consider another example from episode 1, in which the addition and loan couplet was applied:

Source text	**Translated text**	**Back translation**
- Phil: Buddy. Why do you keep getting stuck like this? - Luke: Ow. - Phil: There. Be free. **Excalibur**.	- Phil: *Buddy. Anh bạn, sao con cứ bị kẹt hoài thế?* - Luke: *Á.* - Phil: *Rồi đấy, tự do rồi.* ***Thanh kiếm Excalibur****.*	- Phil: Buddy. Why do you keep getting stuck like this? - Luke: Ow. - Phil: There. Be free. **Excalibur sword.**

This is a dialogue between Phil and his son, Luke, as Phil was trying to help Luke get his head out of the banister. The word "Excalibur" was the humorous element, yet, it is also culture specific. According to the online encyclopedia Britannica, "Excalibur, in Arthurian

legend, is King Arthur's sword. As a boy, Arthur alone was able to draw the sword out of a stone in which it had been magically fixed". Although the translator(s) added the word "*thanh kiếm*" ("sword") after the loan word "Excalibur", the joke still did not achieve its intended impact because the cultural reference is not familiar to most Vietnamese viewers, just like Low (2011: 67) said: "in-jokes are not meant for outsiders."

5. Conclusion

Although all three types of humor are found in the first season of "Modern Family", universal jokes predominate. As the jokes are straightforward and shared across cultures, their translation, therefore, was mostly done literally, with 31 occurrences out of 100 humor units.

However, the translation of cultural and linguistic jokes was more challenging because the perception of humor differs across cultures (Low 2011), and it is extremely unlikely that the puns or wordplay in one language will be packed into the same set of meanings in another language (Cui 2012). Therefore, strategies such as literal translation or loan did not work well because it was hard for the TL viewers to recognize the translated version as humorous. Meanwhile, other strategies including compensation, transposition, or lexical recreation, although being used at a much lower frequency in this study, were proved to be more effective in either achieving a kind of dynamic equivalence or ensuring there is wordplay somewhere near the source language pun.

Despite our efforts, limitations are unavoidable. First, the research only looked at samples in the first season of the series, which might be insufficient to generalize patterns of translation strategies. Second, the selection of samples may be influenced by the researchers' subjective judgement, i.e. we may overlook samples that others find humorous and incorporate those that are not considered a joke to some people. Therefore, it is recommended that future research be conducted in a larger scope or focus on just one type of jokes for a better insight of how different translation strategies have been used and to what extent they have been successfully applied. Other research ideas might be to study viewers' perception of translation of jokes or to compare the choices of translation strategies made by professional translators and fansubbers.

Contact Details

Thanh Mai Nguyen
Hanoi University of Science and Technology, VIETNAM
Email: mai.nguyenthanh@hust.edu.vn

Huong Thuy Le
Hanoi University of Science and Technology, VIETNAM
Email: thuy.lh183230@sis.hust.edu.vn

References

Alnusairat, Suhib Ahmad (2022) 'Humour in translation from English into Arabic: Subtitles of thecomedy sitcom Friends', *Theory and Practice in Language Studies*, 12(7): 1447-1456.

Baker, Mona (1992) *In Other Words*. London: Routledge.

Berkovic, Danielle (2023) 'Content analysis'. *Qualitative Research–A Practical Guide for Health and Social Care Researchers and Practitioners*. Available online at [https://oercollective.caul.edu.au/qualitative-research/chapter/__unknown__-21/] (accessed 20 October 2023).

Bold, Bianca (2011) 'The power of fan communities: An overview of fansubbing in Brazil', *Tradução em Revista*, 11(2): 1-19.

Bucaria, Chiara (2017) 'Audiovisual translation of humor', in Salvator Attardo (ed.) *The Routledge Handbook of Language and Humor*, Abingdon/New York: Routledge, 430-443.

Carmona, David Orrego and Yvonne Lee (eds) (2017) *Non-professional Subtitling*, Newcastle upon Tyne: Cambridge Scholars Publishing.

Chiaro, Delia (2008) 'Verbally expressed humor and translation', in Victor Raskin (ed.) *The Primer of Humor Research*, Berlin: Mouton de Gruyter.

Cui, Jingjing (2012) 'Untranslatability and the method of compensation', *Theory and Practice in Language Studies*, 2(4): 826-830.

de Almeida, Cláudia Suzano (2016) 'Subtiling humour: When funny is in the eye–and ear–of

the beholder', *Revista Académica liLETRAd*, 2: 837-854.

Díaz-Cintas, Jorge and Pablo Muñoz Sánchez (2006) 'Fansubs: Audiovisual translation in an amateur environment', *Jostrans: The Journal of Specialised Translation*, 6, 37-52.

Díaz-Cintas, Jorge and Aline Remael (2007). *Audiovisual Translation: Subtitling*, London: Routledge. DOI: 10.4324/9781315759678

Díaz-Cintas, Jorge (2010) 'Subtitling', in Yves Gambier and Luc van Doorslaer (eds) *Handbook of Translation Studies,* Amsterdam: John Benjamins Publishing Company, 344-349.

Díaz-Cintas, Jorge and Aline Remael (2020) *Subtitling: Concepts and Practices*. London: Routledge.

Dwyer, Tessa (2019) 'Audiovisual translation and fandom', in L. Pérez-González (ed.) *The Routledge Handbook of Audiovisual Translation,* Abingdon: Routledge, 436-452.

Gottlieb, Henrik (1992) 'Subtitling – A new university discipline', in Cay Dollerup and Anne Loddegaard (eds) *Teaching Translation and Interpreting: Training, Talent and Experience,* Amsterdam: John Benjamins Publishing Company,161-169.

Harvey, Malcolm (2000) 'A beginner's course in legal translation: the case of culture-bound terms', *ASTTI/ETI*, 2(24): 357-369.

Hervey, Sándor and Ian Higgins (1992) *Thinking French Translation. A Course in Translation Method: French to English.* London: Routledge.

Horbacauskiene, Jolita, Ramune Kasperė and Saule Petronienė (2016) 'Issues of culture specific item translation in subtitling', *Procedia - Social and Behavioral Sciences*, 231, 223-228. DOI: 10.1016/j.sbspro.2016.09.095

Hsieh, Hsiu-Fang and Sarah E. Shannon (2005) 'Three approaches to qualitative content analysis', *Qualitative Health Research*, 15(*9*): 1277-1288.

Khan, Mohsin and Reza Jelveh (2013) 'As funny as neologisms: A case of "Friends" TV Series', *Language in India,* 13(8): 374-383.

Khanmohammad, Hajar and Ali Aminzad (2015) 'A study of additions and omissions in English translations of Persian-based social, cultural and political news headlines: A case study of ISNA news agency in Arab Spring', *TandI Review,* 5: 7-27. DOI: 10.22962/tnirvw.2015.5.001

Klaudy, Kinga (1996). 'Back-translation as a tool for detecting explicitation strategies in translation', in Kinga Klaudy, Jose Lambert and Anikó Sohár (eds) *Translation Studies*

in Hungary, Budapest: Scholastica, 99-114.

Klaudy, Kinga (2008) 'Compensation in translation', in Petra Szatmarí and Dóra Takács (eds) *… mit den beiden Lungenflügeln atmen. Zu Ehren von János Kohn* [Breathe with Both Lungs. In honor of János Kohn], München: LINCOM, 163-175.

Low, Peter Alan (2011) 'Translating jokes and puns', *Perspectives: Studies in Translatology*, 19(1): 59-70.

Morreall, John. (1986) *The Philosophy of Laughter and Humor*, New York: SUNY Press.

Munday, Jeremy (2016) *Introducing Translation Studies: Theories and Applications* (4th ed.), London/New York: Routledge.

Newmark, Peter (1988) *A Textbook of Translation.* Englewood Cliffs: Prentice Hall.

O'Connell, Eithne (2016) 'Choices and constraints in screen translation', in Lynne Bowker, Michael Cronin, Dorothy Kenny, and Jennifer Pearson (eds) *Unity in Diversity*, London: Routledge, 65-71.

Pedersen, Jan (2011) *Subtitling Norms for Television*. Amsterdam/Philadelphia: John Benjamins Publishing Company.

Raskin, Victor (1984) *Semantic Mechanisms of Humor*. New York Springer: Publishing Company.

Raphaelson-West, Debra S. (1989) 'On the feasibility and strategies of translating humour', *Meta*, 34(1): 128–141. DOI: 10.7202/003913ar

Sadeghpour, Hamid Reza and Hasuria Che Omar (2015) 'Humor translation in Persian subtitled comedy movies into English: A case study of "Lizard"', *Theory and Practice in Language Studies*, 5(10): 1995-2004.

Schmitz, John Robert (2002) 'Humor as a pedagogical tool in foreign language and translation courses', *Humor*, 15(1): 89-113. DOI: 10.1515/humr.2002.007

Shuttleworth, Mark (2014) *Dictionary of Translation Studies*. London/New York: Routledge.

Tee, Yee Han, Mansour Amini, Ching Sin Siau and Amin Amirdabbaghian (2022) 'English to Chinese fansub translation of humour in The Marvellous Mrs. Maisel', *Texto Livre: Linguagem e Tecnologia*, 15: 1-21.

Tisgam, Khalida Hamid (2009) 'Translating cultural humour: Theory and practice', *Journal of Wassit for human sciences*, 5(9): 79-121.

Tomaszkiewicz, Teresa (1993) *Les Opérations Linguistiques qui Sous-tendent le Processus*

de Sous-titrage des Films [The linguistic operations underlying the film subtitling process]. Poznań: Adam Mickiewicz University Press.

Treetrapetch, Phanchalee, Nakonthep Tipayasuparat and Rebecca Webb (2017) 'An analysis of verbal humor and translation techniques used in the American comedy film "TED"', *Veridian E- Journal, Silpakorn University (Humanities, Social Sciences and Arts)*, 10(4), 289-304.

Vandaele, Jeroen (2002) 'Introduction: (Re-)constructing humour: Meanings and means', *The Translator*, 8(2), 149-172.

Vazquez-Calvo, Boris, Liudmila Shafirova, Leticia-Tian Zhang and Daniel Cassany (2019) 'An overview of multimodal fan translation: Fansubbing, fandubbing, fan translation of games and scanlation', in María del Mar Ogea Pozo & Francisco Rodríguez (eds) *Insights into Audiovisual and Comic Translation: Changing Perspectives on Films, Comics and Videogames*, Córdoba: UCO Press,191-213.

Wang, Fade (2014) 'An approach to domestication and foreignization from the angle of cultural factors translation', *Theory and Practice in Language Studies*, 4(11): 2424-2427.

Wang, Fang (2014) 'Similarities and differences between fansub translation and traditional paper-based translation', *Theory and Practice in Language Studies*, 4(9): 1904-1911.

Zabalbeascoa, Patrick (1996) 'Translating jokes for dubbed television situation comedies', *The Translator*, 2(2): 235-257.

A Corpus-Based Approach to Creativity in Non-Professional Subtitles: The Case of *Hapax Legomena*

Ebrahim Samani

Department of Language and Literature, Farhangian University, Tehran, IRAN

Fatemeh Badiozaman

Department of Foreign Languages, Higher Education Complex of Bam, IRAN

Razieh Bagheripour

Department of Foreign Languages, Higher Education Complex of Bam, IRAN

ABSTRACT

Subtitling is a common way of breaking language barriers for audiovisual materials. A notable portion of subtitles are distributed on the internet by non-professional translators. The existing literature has demonstrated that non-professional translators try unconventional and innovative procedures in their tasks (Khoshsaligheh et al. 2019; 2020). Following this rather recent trend, this study employs the corpus-based approach (Kenny 2001; Zanettin 2014) to find out whether non-professional subtitlers come up with creative solutions for the problems of rarity and non-equivalence in the case of *hapax legomena* (i.e., words with only one occurrence through the entire corpus). The corpus in this study included English and non-professionally translated Persian subtitles of comedy movies released in the 21st century, analyzed by means of AntConc, a corpus analysis toolkit. Although it was initially assumed that amateur subtitlers and fansubbers would resort to imaginative equivalents, results revealed that these subtitlers preferred non-creative strategies to creative ones (Kußmaul 2000) due to not being trained and/or experienced in alternative translation solutions when facing troublesome items in the process of translation.

KEYWORDS: audiovisual translation, corpus linguistics, creativity, Kußmaul's creative strategies, non-professional subtitles

1. Introduction

Nowadays, societies are replete with audiovisual material that is increasingly produced and circulated, contributing to individuals' entertainment, education, and awareness (Díaz-Cintas and Neves 2015). Among all the subcategories of audiovisual translation, Iran is mainly characterized as focusing on dubbing. Audiovisual products that do not earn the right to be dubbed[1] have the chance of being voiced over[2]; however, subtitling is not common in mainstream media (Khoshsaligheh, Ameri, Khajepoor, and Shokoohmand 2019). Furthermore, when it comes to movies and TV series, none are aired with subtitles on any TV channels, only dubbed versions are broadcast, which means that subtitled movies and TV shows are found only on the internet.

There are reasons why some viewers (or possibly the majority of the younger generation) may not choose to watch official dubbed or voiced-over products, such as the slowness of the official process to finally release programs, censoring, or the fact that not all programs are selected to be translated (Khoshsaligheh et al. 2019). For hardcore fans, these reasons will not pose any problems, since many like-minded individuals provide easy-to-use, mostly free (or low-priced) subtitles as fast as humanly possible through the internet (Gambier 2013:53). These non-official, non-professional, and mostly non-profit subtitles that are distributed via the internet are prepared by volunteers who are usually not trained in translation and/or subtitling. Amateur translators are usually not familiar with the conventions, norms, and ethics of translation, which often leads them to spontaneously performing numerous innovations in this field (Antonini, Cirillo, Rossato, and Torresi 2017). Nonetheless, all professional translators are familiar with a prominent translation universal which Toury (2012:303) called standardization—although, it has been recognized by various names: normalization, conventionalization, and conservatism; this universal refers to the fact that translations tend to use recurrent patterns of the target language rather than creative or innovative patterns. On the contrary, non-professional subtitlers do not tend towards normalization because they move away from guidelines of professional subtitling (Khoshsaligheh and Ameri 2017:18).

[1] In the dubbing process, the original dialogue track is replaced by a dialogue track in the target language that tries to adhere to the original timing, phrasing and lip synchronization (Pérez-González 2014).

[2] Voice-over refers to a technique in which the volume of the original soundtrack is lowered; in the meantime, one voice actor reads out the translation (Pérez-González 2019). Therefore, the original and translated track can be simultaneously heard, but the translated one is more prominent (Bogucki 2013).

It is important to point out that, according to Khoshsaligheh, Ameri, Shokoohmand and Mehdizadkhani (2020), exclusively non-professional subtitles can be found in the Iranian context. These authors classified such subtitles into three categories: quasi-professional, amateur, and fan works. In the first place, the category of quasi-professional comprises all subtitles which are produced by professional translators who cannot be classified as professional subtitlers because they are not trained specifically for this task; plus, Iran does not have its own official subtitling guidelines. Secondly, the concept of amateur subtitles refers to those which are provided by people who are probably paid a meager amount of money for subtitling pirated films, so they mostly do these works to become more acquainted with the languages in question, the act of translation, translation software, and the market of multimedia translation. Finally, the idea of fan works in this context refers to the kind of subtitles that are created by hardcore fans of a particular genre (such as anime and K-dramas), who are meant to provide other fans with an easy and fast access to their favorite entertainment. Remembering that quasi-professional subtitles are produced solely for non-fictional audiovisual material, it was important to make the above distinction, since the present article focuses on subtitles for fiction (i.e., movies and TV series). Therefore, throughout the text, the notion of "non-professional subtitles" is going to be used to refer to amateur subtitles and fansubs.

This study set out to explore creative strategies that non-professional subtitlers have used to cope with the problems they faced with rare or non-existent words. To this end, following Kenny's (2001) example, the researchers found all hapax legomena— "word forms that only occur once in the corpus" (Zanettin 2014:19)—in a corpus of English-Persian subtitles, and then classified their translation strategies: these strategies could be non-creative (e.g., *deletion* and *transference*), or creative—which were classified according to Kußmaul's (2000) creative strategies for translation. Finally, the following research questions were examined in this study: 1) What general strategies have been used in non-professional subtitles to translate hapax legomena? 2) Which of Kußmaul's creative translating procedures have non-professional subtitlers employed for hapax legomena? And 3) When it comes to hapax legomena, do non-professional subtitlers gravitate towards creative or non-creative translation strategies?

2. Literature Review

2.1. Theoretical Framework of the Study

The current study was conducted under the framework of Kußmaul's (2000) creative strategies for translation. These strategies could be beneficial for translators, especially in the translation of words with no meaning, or no equivalent in the target language. The strategies and definitions are as follows:

1. Chaining of categories (Kußmaul 2000:120-121): Here, the translators do not use a completely different word (a word or an expression is called a "category" in this part), they replace the original word with a new one that is relevant, so there is a chain or link between the original category and its translation. In other words, they look at the original category from a different perspective and select a new relevant word that makes sense. Kußmaul presented an example involving proper names: in the world-renowned series of comics *Astérix le Gaulois*, by Albert Uderzo and René Goscinny, one of the characters is a druid named Panoramix, which in French evokes the sense of "visionary" and/or "wise old man", while in the English translation he is called Getafix (which refers to the distribution of magical potions); and in the German translation, he is called Miraculix (which is related to the miraculous effects of his potion). In this example, the druid's name has not been replaced by random names; the new names are just different aspects of the druid's functions and capabilities.

2. Picking out scene elements (Kußmaul 2000:121-122): "In translations we can often observe that a relatively abstract word of the source text is replaced by a more detailed and concrete expression" (Kußmaul 2000:121). For example, in *Old Possum's Book of Practical Cats*, T.S. Elliot described a cat as famous (the exact adjective famous was used); on the other hand, Carl Zuckmayer (the German translator), instead of directly using the word famous, indicated it imaginatively by writing that people could read about the cat in newspapers every day, because being featured in the newspapers is a representation (an obvious element) of fame.

3. Enlarging a scene (Kußmaul 2000:123): Translators may add some elements (i.e., words or expressions) to the scene that did not exist in the original without necessarily

changing the original meaning of the source, only expanding it. For instance, T.S Elliot, in the same book, wrote about an old weak cat, whereas Zuckmayer translated it as the cat being at death's door. The aspect of being close to death was added to the scene to emphasize the cat's weakness.

4. Framing a scene (Kußmaul 2000:123-125): In this method, translators replace the original theme with one that is broader. As another instance, Elliot wrote this sentence: "He can pick any card from a pack" (Elliot 1961, as cited in Kußmaul 2000:123), that Zuckmayer translated to: "His card tricks are very popular" (Kußmaul 2000:124). Card tricks consist of multiple concepts, of which picking cards is only one; therefore, the translated concept is broader than the source.

5. Thinking up a new frame (Kußmaul 2000:125): The source has obviously already introduced a frame. "This is the frame people use for the kinds of mental pictures suggested by the source text. A new frame, however, would be a tailor-made frame, as it were; in lexical terms, a neologism" (Kußmaul 2000:125). For example, in an assignment, Kußmaul asked students to translate "sausages composed of mainly bread in British motorway restaurants" to German. Since the ingredients of sausages differ in the two cultures, to reach adequacy in translation, one of the students suggested a German equivalent meaning "bread sausages", which is not only new and creative, but also frames and comprises the elements mentioned in the source word (i.e., cheap, made of mainly bread).

2.2. Non-professional Translations

Translation, as the practice of mediating culturally and linguistically, is sometimes performed, as mentioned above, with the help of unpaid volunteers who have not received the required training in the field. This action, which is usually mediated through technology, is referred to as "non-professional translation" (Antonini and Bucaria 2015:7). Frequently, these so-called non-professional translators are internet users who usually "operate in collaboratively structured environments" (Orrego-Carmona 2014:130).

As one aspect of these non-professional translations, subtitling has become a familiar practice in the translation of audio-visual products in contexts in which audiences are not satisfied

either with the professional and commercial translation of media or due to the lack of any translation for these materials (O'Hagan 2009; Massidda 2015). Non-professional subtitling is usually divided into "professional-amateur" or "(pro-am) subtitling" and "innovative subtitling" (Orrego-Carmona 2014). The former tries to follow the professional norms of subtitling and produces subtitles with a near-professional quality; the latter is characterized by creativity and the practice of norm-breaking regarding, for example, font and color (Orrego-Carmona 2014).

Another broader categorization is "guerrilla translation" which is offered by Dwyer (2017) and includes both fan translation (fansubbing) and non-fan subtitling. The non-fan translation is often found in the realm of pirated products and is replete with mistranslations and typos, which leads to low-quality subtitling. This kind of subtitling is profit-driven as it usually aims at providing audiovisual products which evade "media regulation and censorship" (123). Meanwhile, fan translation, which is not profit-oriented, is usually provided through the internet by volunteers who may not have sufficient training in translation and/or subtitling and intend to share the content with other interested viewers. They are usually unaware of norms and ethics in translation and may indulge in numerous innovations and creativity (Antonini, Cirillo, Rossato, and Torresi 2017:7). In other words, creative subtitling occurs when subtitlers reject the notion that certain guidelines are at work everywhere, and instead initiate both linguistically and stylistically creative processes (McClarty 2013:593).

Until the 1990s, the concept of creativity in translation was only limited to "rather marginal comments" (Wilss 1988:110). According to Wilss, the reason was that the concept was far from being conceptualized, measured, described, or weighted. It has been discussed that there is a connection between creativity and expertise. For example, according to Thomä (2003), professionals, as rated by three experts, demonstrated higher performance than students in translation, especially in translation into their mother tongue, compared to translation into a foreign language. Riccardi (1998:175) states that, as one of the differences, experts possess a broader repertoire of strategies than novices and can combine these strategies as flexibly as possible.

2.3. Corpus Studies

Corpus linguistics was primarily introduced into the field of linguistics by structuralists; thus, corpus linguistics can be described as the study of language based on examples of real-life language use (McEnery, Xiao, and Tono 2006). A corpus comprises of a collection of texts often covering thousands of words that are stored in an electronic database (Baker 2006:50). Kacetl and Frydrychova-Klimova (2015:365) then defined corpus as an electronic database of authentic materials such as transcripts of spoken language. Furthermore, Flowerdew (2011) mentioned some criteria for defining a corpus, including that a corpus must contain naturally occurring data, must represent a particular language or genre, and must be designed with a specific linguistic purpose in mind.

Corpora have been used for a plethora of academic purposes, including the production of language teaching materials, suitable tools for language learning, translation studies, and dictionaries (Baker 2006; Reppen 2010; Flowerdew 2011). Furthermore, there are different types of corpora, and the type of each corpus depends on the purpose for which it has been created. On the one hand, corpora can either be general (created from a variety of texts) or specialized (designed for a specific purpose rooted in special texts) (Hunston 2022:14); moreover, corpora can be monolingual or multilingual, the latter being particularly useful in the field of Translation Studies.

The most significant study looking at lexical creativity in translation through the lens of the corpus approach is Kenny (2001). She examined hapax legomena (words with a frequency of one) and low-frequency collocations in a parallel corpus of contemporary German-language fiction alongside their English translations. She stated that creativity was usually manifested on the levels of orthography, derivational morphology, unexpected meaning associations, and similar levels. She identified creative lexical items in original texts and verified the accuracy of these identifications by consulting native speakers, lexicographical sources, and a general reference corpus of German. Then, she examined the corresponding English translations of these selected items to investigate/observe/analyze whether translators had utilized normalization. According to her findings, a large number of items that may seem to have been creatively translated were in fact caused by lack of attention and care during the process of translation.

However, in some cases, compensation strategies have been used to moderate the non-equivalence problem. Khoshsaligheh, Ameri, Shokoohmand, and Mehdizadkhani (2018) aimed at studying translation strategies that non-professional translators employed to subtitle taboo items into Persian. They analyzed a corpus of internet-mediated fansubbing and concluded that fansubbers tended to maintain taboo features of the original language in their Persian translation. They argued that the origin of the fansubbing phenomenon in Iran is a reaction to the dominant doctrine that promotes modesty and chastity (meaning the doctrine brought forward by the principles of the Islamic-based revolution).

3. Methodology

3.1. Corpus of the Study

Before the process of creating the corpus could be started, the scope of the research had to be delimited. The researchers decided that after this delimitation, they would draw a sample from all the American comedy movies released in the twenty-first century. Considering this research first began in 2019, the sample was drawn from movies released between the years 2000 and 2019. Wikipedia offered a list of 875 American comedy movies that were released in these 19 years. This list may not be comprehensive, but it could at least be used as a starting ground for sampling. Nevertheless, the researchers aimed to include movies from approximately two decades, hoping that they could achieve the highest possible level of diversity. The rationale behind the selection was that the comedic nature of these texts would make it more likely for innovative language to appear, and therefore the chances of encountering cases of complex hapax legomena would be higher. According to Krejcie and Morgan's (1970, as cited in Chuan and Penyelidikan 2006:2; Rajendran and Shah 2020:5) chart, if the population[3] size is more than 850 and less than 900, the sample size should comprise of 269 cases. Thus, the sample to make up this corpus consisted of English and Persian subtitles for 269 movies. Ultimately, the Persian subtitles for some of these movies were not available, so their names were removed from the list.

[3] Here, the term population refers to the 875 comedy movies from which the sample was drawn.

Furthermore, for the sample to be representative of the whole population, a random probability sampling method had to be used. The software Random Number Generator version 1.4 was employed:

1. It covers an option for *intervals*, so for this purpose, the logged numbers were the interval from 1 to 875.
2. Only whole numbers were employed in this study; therefore, *digits after decimal points* were set to 0.
3. The number of digits to generate was set to 269 because that is the number of movies the sample contained, so the researchers could know which movies the sample would cover.

In summary, this corpus consisted of subtitles for 269 movies, that is, English subtitles for 269 movies and their corresponding 269 Persian subtitles. The whole corpus comprised of 6,012,457 words.

3.2. Data Collection and Analysis

The collection and analysis of these data was carried out in four phases. To allow for easy access and possible future replicability, every action taken by the researchers is here explained in detail. The first phase entailed the construction of the corpus. To do so, all the required subtitles were downloaded from websites[4] such as zirnevisha9.com, subdl.com, and subscenes.ir. The next step was extracting plain texts from subtitles which required cleaning and eliminating symbols and time codes. The deletion of these tokens individually would be a too highly labor-intensive task for it to be performed reliably; fortunately, the *Find and Replace* feature in Microsoft Word came to the researchers' aid. Each subtitle file contained three factors standing in the way of becoming plain text; these factors (all of which will be deleted) are displayed in bold in the following example from the movie *21 & over,* released in 2013:

5
00:00:51,185 --> 00:00:54,586
****Just ask any of the old-time pit bosses,
they'll know.****

[4] These three websites are majorly used to download subtitles for numerous movies and TV series in many languages.

1. at the beginning of each subtitle block and at the end: These were very simple to remove; all that was necessary was to enter each symbol individually in the *Find what* box and to enter nothing in the *Replace what* box.

2. The number on top of each block of subtitle text: At this point, the researchers turned to the *Special* drop-down menu in *Find and Replace*. To remove these numbers, the option *any digit* was entered in *Find what* box; however, this would delete all the numbers present in the file, even those that are meant to be retained. To solve this problem, after *any digit*, a *paragraph mark* should be added. Lastly, to prevent the time codes from colliding with the line of the subtitle texts, a paragraph mark should be entered in the *Replace with* box. Here is what the ultimate code looked like:
   Find what: ^#^p
   Replace with: ^p

3. Time codes: The same *Special* drop-down menu was used for this as well. To put it simply, each number in the time code was substituted by *any digit*, every other symbol or punctuation remained intact. This code was to be replaced by nothing, so nothing was entered in the *Replace with* box. The following was what the code looked like:
   Find what: ^#^#:^#^#:^#^#,^#^#^# --> ^#^#:^#^#:^#^#,^#^#^#
   Replace with: (leave empty)

   It is interesting to note that the second and third step can be accomplished at the same time, but the authors decided to separate them for the sake of clarity. Nonetheless, the code below is the result of this combination:
   Find what: ^#^p^#^#:^#^#:^#^#,^#^#^# --> ^#^#:^#^#:^#^#,^#^#^#^p
   Replace with: (leave empty)

The second phase was to recognize hapax legomena by means of AntConc version 3.5.8 (Anthony 2019) for Windows as a corpus analysis toolkit for the English plain texts. The researchers needed to extract plain texts from English subtitles because AntConc cannot

process subtitle files, and because the extra information present in subtitles would hinder the analysis. This software has a function tab called *Word*, which makes a list of all the words in the corpus and reports the frequency of their appearance; accordingly, when one moves to the end of the list, one can find words with only a single frequency (i.e., the hapax legomena). AntConc yielded 13,654 words of this kind.

The third phase consisted in collecting a sample from this list. Again, according to Krejcie and Morgan's chart, for populations[5] of 15,000 or less, a sample of 375 would be appropriate, which was achieved through the same random number generator software to pick 375 random words by taking the same steps as before.

The fourth and final phase required locating the equivalents to the sampled English hapax legomena in Persian subtitles, and identifying what sort of strategies were employed to translate them. When one clicks on the intended word in AntConc, it is possible to know which file (i.e., which movie) it came from. This way, the researchers could consult the English subtitle file to which every word belonged, search for the word, and find the time code associated with it because a time code determines at exactly what time in the movie the subtitle appears. At this moment that the time code was known, the researchers opened the corresponding Persian subtitle and searched for the time code. The Persian equivalent for the desired hapax legomena was found in the text associated with this time code. However, sometimes the translator may have rearranged word order or progression of information, so the meaning of the intended word could be found in a different time code, perhaps a few seconds before or after. This is how all the Persian equivalents were located; thus, the researchers could effortlessly move on to recognizing translation strategies.

4. Results and Discussions

In the beginning, when all the hapax legomena were analyzed, it turned out some of the items on the list were proper nouns whose method of rendition did not matter because proper nouns are not normally translated, they are just transliterated as they are. Table 1 displays the number of proper nouns as opposed to other words.

Table 1. Frequencies of Proper Nouns and Normal Words

[5] At this point, the expression population represents all the 13,654 hapax legomena that were found.

Type	Frequency	Relative frequency
Proper nouns	47	12.5%
Words	328	87.5%
Total	375	100%

Considering the opening objectives (i.e., insufficiency or abundance of creativity in translating hapax legomena), it was time to see whether there was a gravitation towards innovative or uninventive procedures.

Table 2. Frequencies of Creative and Non-Creative Strategies

Strategy	Frequency	Relative frequency
Creative	102	31%
Non-creative	226	69%
Total	328	100%

Table 2 shows how non-professional subtitlers often resorted to non-creative solutions. Initially, this may sound unusual because non-professional subtitlers—more specifically fansubs—have been known to make innovations (Antonini, Cirillo, Rossato, and Torresi 2017). However, as it was pointed out (Riccardi 1998; Thomä 2003), it can be interpreted that only professional translators, due to their training and experience, are familiar with alternative and somewhat creative techniques; techniques that non-professional translators are not familiar with, which is why they rely on easy, more predictable methods.

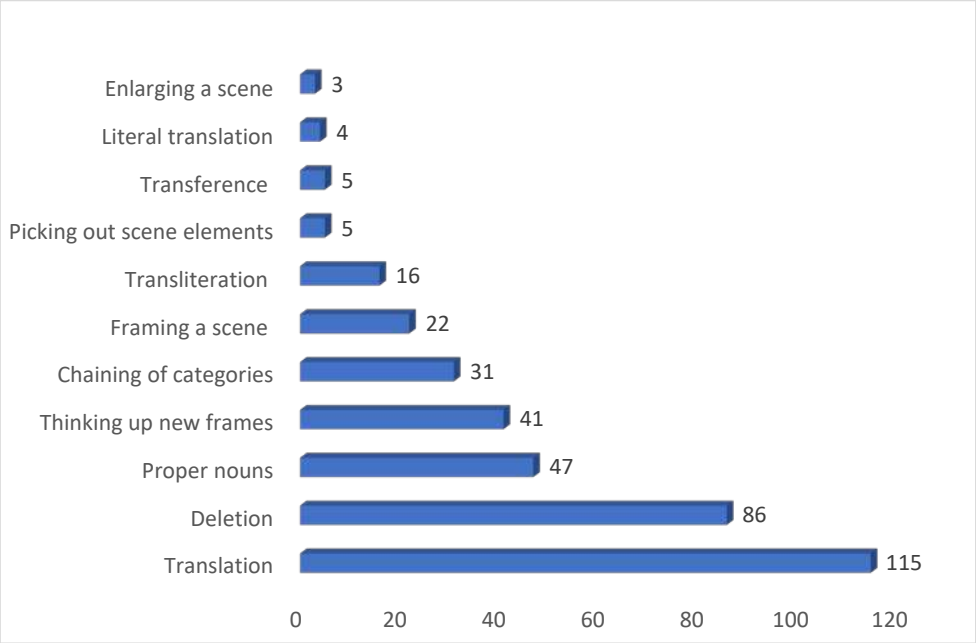
When it came to rendering words other than proper nouns, the analysis indicated several more strategies besides Kußmaul's categorization, including: a) deletion, b) transference or borrowing (either with the English alphabet, or Persian), and c) literal translation—or calque. Table 3 and Figure 1 both indicate the frequencies of each strategy used in the sample.

Table 3. Frequencies of employed strategies in non-professional subtitles regarding the hapax legomena in English

Strategy type	Strategy	Frequency	Relative frequency
Non-creative	Translation	115	35%
	Deletion	86	26%
	Transliteration	16	4.75%
	Transference	5	1.5%
	Literal translation	4	1%
Kußmaul's creative strategies	Thinking up new frames	41	12.5%
	Chaining of categories	31	9.25%

	Framing a scene	22	6.5%
	Picking out scene elements	5	1.5%
	Enlarging a scene	3	0.75%
Total		328	100%

Figure 1. Frequencies of the strategies used by non-professional translators



According to Table 3 and Figure 1, *Translation* was the most popular strategy. This result was expected; when translators—regardless of their professional or non-professional status—encounter an unfamiliar word, their first step is to consult a dictionary, and if the equivalent offered by the dictionary seems appropriate, translators are usually inclined to use it.

Next, *deletion* was quite high in frequency as well, which was anticipated. Non-professional subtitlers, amateur subtitlers, and especially fansubbers, are not experienced translators. Therefore, when they came across troublesome words, they preferred the easier option and thus deleted the terms that were leading to difficulties.

Among Kußmaul's strategies, *thinking up a new frame* was the most frequent. The logic behind this could be that finding a novel and fresh construct would be easier than finding a similar notion, because there are no rules, no limitations, when picking a new construct.

Ultimately, the other strategies had varying degrees of frequency. Table 4 represents strategies analyzed in this study along with examples from the context of the study.

Table. 4. Examples of each strategy (note: the bold words in subtitles are hapax legomena and their Persian equivalents)

Movie title	English subtitle	Persian subtitle	Back translation	Strategy
Bandits (2001)	Gosh, no, I didn't **Harv**.	اوه , نه , نمي دونم , **هارو**.	Oh, no, I don't know, **Harv**.	Proper noun
Spy (2015)	This anti-**fungal** spray	اين اسپري ضد **قارچ** هم ميتونه	This anti-**fungus** spray	Translation
Ghosts of girlfriends past (2009)	Such a shvantza			Deletion
Big fat liar (2002)	Adiós, **sugarpuff**	آديوس، **برف شادي**	Adios, **snow spray**	Thinking up a new frame
The emoji movie (2017)	Get that **bozo** out of there!	اون **دلقک** رو بندازيدش بيرون!	Throw this **clown** out.	Chaining of categories
Barbershop (2002)	To me it sounds like you got a little **haterism** in your game.	به نظر من تو خيلی **حق به جانب** نظر دادی	In my opinion, you commented very **self-righteously.**	Framing a scene
Barbershop (2002)	Sit up there, just watch too much TV and listen to that **jigga** ray...	بشين اينجا,فقط تلويزيون ببين و به **جيگا**ری گوش کن	Sit here, just watch TV and listen to **jjgga** ray	Transliteration
Knocked up (2007)	It's like **saran** wrap!	مثلِ **پلاستيکي** که رو مواد غذايي مي پيچن!	It's like that **plastic** that is wrapped around food.	Picking out scene elements
My big fat Greek wedding (2002)	You know, the word "baptism" comes from the Greek word "**vaticia"**	کلمه baptism از کلمه يونانی **vaticia** ميا د	The word baptism comes from the Greek **vaticia**	Transference
The good dinosaur (2015)	This is **Dream-Crusher**.	اين**روياشکن** ـه	This is **Dream-Crusher**.	Literal translation
Nutty professor 2 (2000)	**Klumpville**	**محله خانواده کلامپ**	The **neighborhood of the Klump family**	Enlarging a scene

5. Conclusions

5.1. Answers to Research Questions

The present study aimed at studying strategies that non-professional subtitlers have used to cope with the problems they faced in translating hapax legomena, and whether they would use creative solutions. In resolving the first two research questions, the results revealed that non-professional subtitlers leveraged both creative and non-creative strategies. Among non-creative procedures (covering *translation, deletion, transliteration, transference, literal translation*), *translation* and *deletion* were favored the most. Additionally, although all Kußmaul's creative strategies were used to various frequencies, *thinking up new frame* and *chaining of categories* were the most recurrent. More importantly, non-creative strategies were used more often.

In keeping with all the pieces of previous research about fansubs and non-professional subtitles, in general, indeed, previous research contains many elements of creativity in the ways that subtitlers break norms by, for example, adding surtitles[6] to explain certain terms, adding their own words to show their feelings and reactions (e.g., Look how handsome this actor is! He shouldn't have said that, oh my God, I can't believe that happened!) or by adding explanations in parentheses. They take this sort of actions because they have not been trained in subtitling conventions, and since they are not held back by the same restrictions that professional subtitlers must adhere to, non-professional subtitlers produce creative elements. Moreover, the assumption before starting this article was that non-professional subtitlers might have a creative approach towards subtitling, they would translate hapax legomena creatively as well, but the opposite proved true.

Thus, in answer to the third research question about preference for the strategy types, non-professional translators repeatedly resorted to non-creative strategies (such as *deletion*, or *transliteration*) to translate these rarer words. This could be explained by the idea that this lack of creativity might be related to the fact that non-professional subtitlers are not actually translators. They are not trained or experienced enough to cope with the hardships of translation, and instead decide to avoid problems such as the translation of hapax legomena.

[6] Surtitle usually refers to texts shown on screens located on top of the stage in Opera performances (Secară 2018:130); however, for audiovisual files, it can also mean the text that is displayed at the top of the screen as opposed to subtitles which are displayed at the bottom of the screen (Künzli & Ehrensberger-Dow 2011:4).

Professional translators, on the other hand, know alternative methods to deal with not-straight-forward elements, such as problems that are caused by linguistic or cultural differences, due to their education or experience.

5.2. The Results of this Study in Comparison to other Studies

The finding that non-professionals do not turn to creative solutions corroborates Thomä (2003) who found that there was a connection between expertise and creativity, meaning that professional translators tend to be more creative. Riccardi (1998) states that, as one of the differences, experts not only demonstrate a more comprehensive list of strategies than novices, but also have the ability to utilize these strategies in combination in a flexible way.

According to the findings, translation was the strategy with the highest frequency in the study. Indeed, novice translators can be expected to have a harder time understanding the source text, clarifying vocabulary issues, devising search strategies, and solving mother tongue related issues such as spelling. Meanwhile, they are less concerned with consequences and practice dangerous creativity as a result. In other words, they are less likely to produce creative translations that deviate from literal translation and differ from the intended source message. As one of the translation universals, normalization implies (diminishing) creativity, and it seems a usual practice across many social and cultural contexts. According to Kenny (2001), many seemingly creative items cannot be categorized as truly creative translations. The findings of this study also align with Vintar (2016), who reported that there was no difference in translations and their parallel source in terms of lexical variety. In other words, the percentage of innovative and creative vocabulary is not significantly less than in original texts.

5.3. Implications of this Study

As replete as the literature is with studies focusing on creative subtitles (McClarty 2013; Kapsaskis 2018; Pérez-González 2007), this study can prove significant because to the best of the researchers' knowledge, there have been little to no corpus-based works in terms of creativity in non-professional subtitles. This study is also significant because it can provide a list of strategies for professional and non-professional subtitlers alike to benefit from adding to the creativity of their final products. Iran is rather new to subtitling in a sense that it does not have its own subtitling conventions. Consequently, a solid tradition of subtitling still

needs to be established as well as attempts should be directed toward introducing Iran/Persian-specific guidelines for subtitling translation.

This study can be beneficial to translator training as well. As this exploration revealed, unexperienced beginner translators are not accustomed to creative solutions to the various difficulties they may face (the researchers have also come across this reality in their own translation training). Accordingly, translator trainers need to convey to their students that languages have numerous differences, so turning to literal verbatim approaches is often a poor choice leading to inadequate quality. Furthermore, many fan and amateur subtitlers are translation trainees; hence, it is important to teach them subtitling conventions in audiovisual translation courses.

Finally, this line of investigation into the differences between professional and non-professional translation can be further developed. If future researchers wish to take the direction of this article and expand it, they may consider analyzing other movie genres, such as TV series, K-dramas, anime, comic books, manga, webtoons, novels, and video games (because all these entertainment materials are known to be translated by non-professional translators). Future research could also adopt and analyze other theoretical frameworks about creative translation strategies, as well as benefit from alternative sampling procedures to ensure a representative sample.

Contact Details

1. Ebrahim Samani
   Assistant Professor, Department of Language and Literature, Farhangian University, Tehran, IRAN
   Email: e.samani@cfu.ac.ir

2. Fatemeh Badiozaman
   Visiting Lecturer, Department of Foreign Languages, Higher Education Complex of Bam, IRAN
   Email: badiozaman.fatemeh@gmail.com

3. Razieh Bagheripour
Visiting Lecturer, Department of Foreign Languages, Higher Education Complex of Bam, IRAN
Email: badiozaman.fatemeh@gmail.com

References

Ameri, Saeed and Massod KhoshsAligheh (2021) 'An Experiment on Amateur and Professional Subtitling Reception in Iran', *SKASE Journal of Translation and Interpretation*, 14(2): 2-21.

Anthony, Laurence (2019) *AntConc* (Version 3.5.8) [Computer Software]. Tokyo, Japan: Waseda University. Available online at [https://www.laurenceanthony.net/software] (accessed 03 November 2022 .

Antonini, Rachele and Chiara Bucaria (2015) *Non-Professional Interpreting and Translation in the Media*m, Frankfurt: Peter Lang.

Antonini, Rachele, Cirillo Letizia, Linda Rossato and Ira Torresi (eds) (2017) *Non-Professional Interpreting and Translation: State of the Art and Future of an Emerging Field of Research*, Amsterdam: John Benjamins

Baker, Paul (2006) *Glossary of Corpus Linguistics*, Edinburgh: Edinburgh University Press.

Bogucki, Łukasz (2013) *Areas and Methods of Audiovisual Translation Research*, Frankfurt: Peter Lang.

Chuan, Chua Lee and Jabatan Penyelidikan (2006) 'Sample Size Estimation Using Krejcie and Morgan and Cohen Statistical Power Analysis: A comparison', *Jurnal Penyelidikan IPBL*, 7(1): 78-86.

Díaz-Cintas, Jorge and Josélia Neves (eds) (2015) *Audiovisual Translation: Taking Stock*. Newcastle, UK: Cambridge Scholars Publishing.

Dwyer, Tessa (2017) *Speaking in Subtitles: Revaluing Screen Translation*, Edinburgh: Edinburgh University Press.

Flowerdew, Lynne (2011) *Corpora and Language Education*, Basingstoke: Palgrave Macmillan.

Gambier, Yves (2013) 'The Position of audiovisual translation studies', in Millán Carmen and Francesca Bartrina (eds) *The Routledge Handbook of Translation Studies*, Oxfordshire: Routledge, 45-59.

Hunston, Susan (2022) *Corpora in Applied Linguistics*, Cambridge: Cambridge University Press.

Kacetl, Jaroslav and Blanka Frydrychova-Klimova (2015) 'English Vocabulary in Video Clips on Travel and Tourism', *Procedia-Social and Behavioral Sciences,* 182: 364-368.

Kapsaskis, Dionysios (2018) 'Translation in the Creative Industries: An Introduction', *The Journal of Specialised Translation,* 29: 2-11.

Kenny, Dorothy (2001) *Lexis and Creativity in Translation: A Corpus-based Study*, London: Routledge.

Khoshsaligheh, Masood and Saeed Ameri (2017) 'Translator's Agency and Features of Non-Professional Translation of Video Games (A Case Study of Uncharted 4: A Thief's End)', *Language Related Research,* 8(5): 181-204.

Khoshsaligheh, Masood, Saeed Ameri, Farzaneh Shokoohmand and Mehdi Mehdizadkhani (2018) 'A Socio-Cultural Study of Taboo Rendition in Persian Fansubbing: An Issue of Resistance', *Language and Intercultural Communication*, 18(6): 663-680.

Khoshsaligheh, Masood, Saeed Ameri, Binazir Khajepoor and Farzaneh Shokoohmand (2019) 'Amateur Subtitling in a Dubbing Country: The Reception of Iranian Audience', *Observatorio (OBS)*, 13(3): 71-94.

Khoshsaligheh, Masood, Saeed Ameri, Farzaneh Shokoohmand and Mehdi Mehdizadkhani (2020) 'Subtitling in the Iranian Mediascape: Towards a Culture-specific Typology', *International Journal of Society, Culture & Language*, 8(2): 55-74.

Künzli, Alexander and Maureen Ehrensberger-Dow (2011) 'Innovative subtitling: A reception study', in Cecilia Alvstad, Adelina Hild and Elisabet Tiselius (eds) *Methods and Strategies of Process Research: Integrative Approaches in Translation Studies*, Amsterdam: John Benjamins, 187-200.

Kußmaul, Paul (2000) 'Types of creative translating', in Andrew Chesterman, Natividad Gallardo San Salvador and Yves Gambier (eds) *Translation in Context: Selected Papers from the EST Congress, Granada, 1998*, Amsterdam: John Benjamins, 117-126.

Massidda, Serenella (2015) *Audiovisual Translation in the Digital Age: The Italian Fansubbing Phenomenon*, Basingstoke: Palgrave Macmillan.

McClarty, Rebecca (2013) 'In Support of Creative Subtitling: Contemporary Context and Theoretical Framework', *Perspectives,* 22(4): 592-606.

McEnery, Tony, Richard Xiao and Yukio Tono (2006) *Corpus-Based Language Studies: An Advanced Resource Book*, London: Routledge.

O'hagan, Minako (2009) ‘Evolution of user-generated translation: Fansubs, translation hacking and crowdsourcing, *The Journal of Internationalization and Localization*, 1(1): 94-121.

Orrego-Carmona, David (2014) ‘Using Non-Professional Subtitling Platforms for Translator Training’, *Rivista internazionale di tecnica della traduzione*, 15: 129–144.

Pérez-González, Luis (2007) ‘Intervention in New Amateur Subtitling Cultures: A Multimodal Account’, *Linguistica Antverpiensia, New Series–Themes in Translation Studies*, 6: 67-80.

Pérez-González, Luis (2014) *Audiovisual Translation: Theories, Methods and Issues*, London: Routledge.

Pérez-González, Luis (ed.) (2019) *The Routledge Handbook of Audiovisual Translation*, London: Routledge.

Rajendran, Tamilarasu and Mohd Shah Parilah (2020) ‘Students Perception on Gamification: The Use of Kahoot’, *International Journal of Scientific and Research Publications (IJSRP)*, 10(05): 773-783.

Reppen, Randi (2010) *Using Corpora in the Language Classroom*, Cambridge: Cambridge University Press.

Riccardi, Alessandra (1998) 'Interpreting strategies and creativity', in Ann Beylard-Ozeroff, Jana Králová and Barbara Moser-Mercer (eds) *Translators' Strategies and Creativity*, Amsterdam: John Benjamins, 171-179.

Secară, Alina (2018) 'Surtitling and captioning for theatre and opera', in Luis Pérez-González (ed.) *The Routledge Handbook of Audiovisual Translation*, London: Routledge, 130-144.

Thomä, Sandra (2003) ‘*Creativity in Translation. An Interdisciplinary Approach’*, PhD thesis, University of Salzburg, Salzburg.

Toury, Gideon (2012) *Descriptive Translation Studies: And Beyond*, Amsterdam: John Benjamins.

Vintar, Špela (2016) ‘A Bird’s Eye View of Lexical Creativity in Original vs. Translated Slovene fiction’, *Perspectives,* 24(4): 591-605.

Wilss, Wolfram (1988) *Kognition und Übersetzen: Zu Theorie und Praxis der menschlichen und der maschinellen [Cognition and translation: On the theory and practice of human and machine]* (Vol. 41), Berlin: Walter de Gruyter GmbH & Co KG.

Zanettin, Federico (2014) *Translation-Driven Corpora: Corpus Resources for Descriptive and Applied Translation Studies*, London: Routledge.

Annie Rachel Royson (2022) *Texts, Traditions and Sacredness: Cultural Translation in Kristapurāṇa,* New York and New Delhi: Routledge, 190 pp. ISBN 9780367641580 (pbk) £35.99.

Retelling the Sacred: Cultural Translation and Beyond

In his well-known essay entitled *The Task of the Translator,* Walter Benjamin (1968) contends that no piece of art is produced with the onlooker in mind, no poem is intended for the reader, no picture for the beholder and no symphony for the audience. In the same essay, he allegedly goes on to claim that if a translation is undertaken to serve the reader, it will prove to be an 'inferior' one. In other words, Benjamin, here, not only grossly undermines the utilitarian motive of a translation exercise but also brings into sharp focus the 'superiority quotient' of the so-called source language and culture. However, even a cursory glance at the translation practices in South Asia, historically and otherwise, seems to go against Benjamin's celebrated theorization. Contrary to Benjamin's advice, the translation practices in South Asia have had a convention of keeping the target readers and culture in mind, carried a definite purpose and were amply revered. *Texts, Traditions, and Sacredness: Cultural Translation in Kristapurāṇa* by Annie Rachel Royson, under consideration here, is a case in point. Royson's monograph is an extended commentary on *Kristapurāṇa – Krista,* meaning Christ and *Purana*, meaning 'ancient' in Sanskrit (Purana is also the genre of ancient Indian sacred literature). Authored in original by Thomas Stephens (1549–1619), a young Jesuit priest who arrived in Goa with the aim of preaching Christianity to the local subjects of the Portuguese colony, *Kristapurāṇa* (1616) also carries a unique distinction of being the first ever translation and retelling of the Bible in any South Asian language, Marathi in the present case.

Using 'cultural translation' as a trope, Royson engages with *Kristapurāṇa* as a sociological, geographical, cultural and demographical artifact. Navigating the ever-expanding colonial mission that heralded the need for Bible translation into oriental languages, the author posits translation of the Bible a colonial necessity. By translating and retelling the Bible into a South Asian tongue, the colonial machinery ensured that Christianity was inducted into the oriental discourse. This oriental discourse, in turn, not only justified the colonial presence but also paved the way for a rule that was based majorly on consent and not on coercion.

Thomas Stephens, the translator of *Kristapurāṇa*, attempts an epic poetic retelling of the Christian Bible in the Marathi language. He renders the Biblical story as a Purana by employing the Marathi *Ovi* meter, consisting of four lines, where the first three lines rhyme while the fourth line remains either rhymed or unrhymed. *Ovi* is the dominant poetic meter in the Marathi language, used heavily by the Marathi saint poets in their poetic renditions. The final text of *Kristapurāṇa* is a sweeping narrative consisting of 10,962 verses, spread across thirty-six cantos.

Having accounted thus, in the hands of Stephens, *Kristapurāṇa* no longer remains a very 'strict' translation of the Biblical Story, but a retelling or a rewriting in a genre and a form that suits the cultural and literary environment of the native culture. Contrary to Benjamin's assumption, again, Stephens's translation indeed "undertakes to serve the reader". Consequently, the case of *Kristapurāṇa* lends Royson a position where she approaches Stephens' handiwork from an indigenous translation viewpoint. In fact, Royson goes on to show how translation practice takes a native turn in native spaces. Critiquing the translation choices exercised in *Kristapurāṇa*, Royson problematizes the over-reliance that translation studies places on western models, particularly, on conventions such as fidelity to the source text. Foregrounding Stephens's *Kristapurāṇa* as an example, Royson argues for a (fluid) model of translation that is very much rooted in the cultural milieu of South Asia.

The book makes its case through 5 chapters besides an introduction. The opening of the book lays out *Kristapurāṇa* as a seventeenth-century text that needs to be looked at through the critical lens of translation. This recovery of *Kristapurāṇa* as a translation product, Royson asserts, is navigated through the diverse trajectories of textual practices, travel, sacredness, genre and geography. The major undercurrent in the subsequent chapters, therefore, is not only to show the transformation of Biblical narrative into *Kristapurāṇa* as a 'new' cultural production alone, but also to advance an alternative view of the history of the spread of Christianity in India. While charting a nuanced role that translation played in consolidating Christianity as a way of life in India, it also provides a counter-narrative to the popular belief that Christian identity formation in India had a linear development. In fact, it was a very complex and polyphonic phenomenon.

Royson succeeds in understanding a greater part of this complexity by unpacking the politics of cultural translation embedded in *Kristapurāṇa*. Cultural translation calls for a certain culture to

be at the heart of the translation process. For instance, in *Kristapurāṇa*, Stephens highlights the importance of transcribing geographical/topographical features in his translation, as a way of bringing about a smooth acclimatization of the source text into the target culture (2022:2-3). While retelling the Biblical story in Marathi, Stephens not only creates linguistic equivalents of the places described in the Bible but also populates the retelling with Goan geographical characteristics. Royson aptly describes *Kristapurāṇa* as a "Christian narrative with distinct South Asian visual characteristics and geographical/topographical features" (2022:116).

Consequently, Royson submits that it will be fitting to place *Kristapurāṇa* in a geographical third space that she terms as a "mediating landscape of cultural translation" (2022:119). At the same time, this third space is not strictly Biblical or Goan but inherits features from both. Royson's study of the text brings out various instances where such geographical transformations happen. The translator's active agency in modifying the source text becomes apparent in how he adapts the story to the geographical cues of the target culture. For instance, the entire Biblical story in *Kristapurāṇa* occurs in an Indian landscape, whereby the Ganga flows and the koel bird sings. The geography of Goa filters into the target text, as the translation registers the presence of the champak tree, and the Champa flowers, for instance. Another instance is that of the use of banana leaves (in place of Fig leaves) by Adam and Eve when covering themselves up, for there are no Fig trees in Goa. These are some of the various instances where such indigenous cultural referents have been used in *Kristapurāṇa*. Yet another, but no less significant inclusion in *Kristapurāṇa* is that of the Indian caste system. Stephens describes Adam's sin by employing the caste system prevalent in seventeenth-century Goa. While inviting everyone to listen to the story of Christ, Stephen says, "So all you listeners/Brahman, Kshatriya, Vaishya, Shudra, and all" and thereby, "caste enters Stephens' 'Christian' text as a result of a dialogue with the natives" (Royson 2022:128).

Genre is an important methodological tool in a sacred text translation. The book analyses the question of genre in great depth, examining, particularly, the inter-connectedness between cultural translation and the genre of narratives. As hinted earlier, *Kristapurāṇa* is a retelling of the Biblical story in the Sanskrit Puranic form; it retains the Puranic traditions of meter, form and dialogic narration. The Purana as a genre has been intimately connected with the development of Hindu religious imagination. Royson critiques how Stephens attempts to appropriate the Bible by

transcribing it within the Puranic tradition, such that the Christian narrative "evokes similar 'expectations' in the target culture" (2022:86).

The subjectivity of the translator is another significant marker in *Kristapurāṇa*. For analyzing the translation, the biography and occupation of Thomas Stephens are excavated in detail. The book designates an entire section tracing the life and times of Stephens with his arrival in Goa as a Jesuit, for an evangelizing mission. Situating Stephens among predecessors such as Robert di Nobili and Francis Xavier, Royson sheds light upon a conglomerate of cultures that the Jesuits incorporated. Stephens himself is sketched out as an individual who negotiates the boundaries of various languages: he was an Englishman, on a Portuguese colonial mission, to evangelize the Christian biblical story by rendering it into Marathi (with a mix of Konkani as well), in order to interpellate the local newly-converted Catholics into a Christian culture. Royson writes how the process of Translation, for a figure like Stephens, was a "multi-layered" one. Speaking otherwise, Royson corroborates the figure of the translator as an active agent in the entire dynamics of cultural translation. The book is an elaborate analysis of how the translator, in the process of translation, is translated and changed. With Stephens as her prime example, Royson charts out the various languages and cultures which he negotiates while rewriting the Biblical story for a South Asian readership. Rushdie's terminology, "translated men", is used in order to describe the predicament of an individual like Stephens – not only are they translating the text at hand, but they are also getting translated in the process.

The book does not shy away from putting forth the implications inherent in the translation of a sacred text. The very practice, in fact, is wielded as a double-edged sword. In *Kristapurāṇa*, not only does the medium of the message change but also the message itself. By being woven into the very native fabric of Goa, the biblical story transforms and attains a local flavour. We witness a plethora of reassignments of meaning, places, local registers, words and generic conventions, infused eventually with Christian ontology. Translation is also approached as a rite of passage that texts undergo to emerge in a new, modified light.

The conclusion of the book, which is titled "Speaking After", offers many facets to the central crux, which has not been explicated by the author herself but can well be taken up for further research. With a bibliography that runs across ten pages, the book is evidently a well-researched,

well-rounded exploration into the field of translation practice in pre-colonial India, particularly with regard to a religious text. A comment should also be made upon the lucidity with which Royson posits her arguments. The author keeps her language jargon-free, easy to read and understand. In fact, the appeal of the book lies in the multi-faceted approach, especially, when the author addresses various parallel strands of arguments – geography, genre, language, culture, translation methodology, Christianity, and evangelization – all of which converge – providing a comprehensive view of the issue at hand.

However, in casting an extended focus upon the spread of Christianity as a motif for Bible translation practices, Royson's book fails to record the presence of other religious communities in Goa at the time, apart from the Hindus. The time period that the book deals with coincides with the peak of the Mughal Empire in India. No mention has been made of it or with regard to how the Islamic community in the subcontinent had been reacting to such processes of acculturation. Only a passing mention has been made of the antipathetic reaction that the missionaries had been met with during the process of evangelization. An active reader is left with questions arising on these counts. However, when weighed against the achievements that the book scores, these absences do not appear detrimental in any way.

Yet another commendable aspect of the book is that it refuses to constrict itself within a single label. It simultaneously acts as a documentation of history, a travelogue, a partial biography, and most importantly, as a record of the practice(s) of translation in pre-colonial India. The consideration of geography and generic conventions when assessing a translation (especially the one that negotiates two very foreign cultures) is rarely explored by South Asian scholars. Royson's book provides a significant scholarly impetus in that regard. It makes a significant contribution to the discourse of cultural translation and could be a model for studying hitherto understudied texts.

Contact Details

Author: Adrija Dutta

Department: English

Institution: Banaras Hindu University, India

Email: dutta.adrija1409@gmail.com

Co-author: Umesh Kumar

Department: English

Institution: Banaras Hindu University, India

Email: umeshkumareng@bhu.ac.in.in

ORCID: https://orcid.org/0000-0001-5183-1742

Reference

Benjamin, Walter (1968) 'The Task of the Translator' (H. Zohn, Trans.), in Arendt, Hannah (ed.) *Illuminations: Essays and Reflections*, New York: Schocken Books, 69-82.

Dialogue Interpreting between Cinema and Digital Media: the *Giffoni Film Festival* as a Case Study

Laura Picchio
University of Macerata, ITALY
l.picchio1(a)unimc.it; laura7picchio(a)gmail.com

ABSTRACT
The digital turn has changed every aspect of our lives, including the media ecosystem, which is today dominated by new digital media (Jensen 2021), and interpreting services. This doctoral thesis analyses whether and how a new medium like web-streaming via YouTube, as well as distance interpreting, have an impact on dialogue film festival interpreting (FFI) services (Merlini 2017)–in terms of audience design, interpreters' agency, and visibility on screen – and on their reception by potential users.

A mixed methods design is adopted. The qualitative strand presents the analysis of a multimodal corpus of authentic interpreting practices IT<>EN performed during the latest editions of the *Giffoni Film Festival* (2017-2020), an important Italy-based international film festival, which addresses an audience made up entirely of young people. Some of its events are live-streamed and are thus open to a remote audience; in 2020, because of the Covid-19 pandemic, it used distance interpreting as well. Therefore, this corpus compares onsite streamed events, distance streamed events and onsite non-streamed events. The analysis focuses on audience design (Bell 1984, 1991), footing (Goffman 1981; Wadensö 1998), positioning (Davies and Harré 1990)—even in spatial terms (Pokorn 2015)—and ethics of entertainment (Katan and Straniero Sergio 2001). Subsequently, the quantitative strand is composed of two questionnaires, which analyse (1) expectations about online audiovisual content and streamed interpreting performances; and (2) the actual reception of authentic clips taken from the corpus. The latter focuses specifically on audience design and visibility on screen: five excerpts deal with appropriateness (Viezzi 1996) strategies of cinema-related terms; and five clips show an increasing visibility on screen of interpreters' gestures.

The corpus-based analysis shows that both the live-streaming and the remoteness make the under-investigated setting of FFI different from traditional TV interpreting (Straniero Sergio

2007). The *Giffoni* dialogue interpreters address more the flesh-and-blood jurors rather than the streaming users; the latter becoming more involved in remote scenarios. Some footings and positionings are peculiar to these online settings, and the ethics of entertainment is less present and rarely initiated by interpreters. Moreover, generally speaking interpreters resemble more simultaneous rather than consecutive ones since they are usually invisible on screen; however, they become more visible in remote encounters.

The analysis of expectations shows that both audience design and visibility on screen are not considered to be important. On the contrary, after reading/watching the excerpts most of the respondents (Italian young people) positively value the strategies interpreters use to adjust their terms to a large audience; and they argue that interpreters are to be visible on screen, both to highlight their professional status and to strengthen the intelligibility of interactions.

These data may be also used for didactic purposes. A (socio-)constructivist pedagogic model shows how the multimodal contents available on YouTube can be used to educate dialogue interpreters: for instance, through a CARM-like (Niemants and Stokoe 2017) approach, it may be possible to train interpreters both in a similar media-related context, and in a very different situation such as the healthcare setting.

KEYWORDS: audience reception, dialogue interpreting, distance interpreting, film festival interpreting, *Giffoni Film Festival*, YouTube live-streaming

Completion of Thesis
Place: University of Macerata, Italy
Year: 2023
Supervisor: Raffaela Merlini, Associate Professor
Original language: Italian

L'interpretazione dialogica tra cinema e media digitali: il *Giffoni Film Festival* come caso di studio

ABSTRACT

La svolta digitale ha trasformato ogni aspetto della nostra vita, ivi compresi l'ecosistema mediatico, che oggi è permeato dai nuovi mezzi di comunicazione informatico-digitali (Jensen 2021), e i servizi interpretativi. A tal proposito, in questa tesi si analizza se e come un nuovo mezzo come lo *streaming* via YouTube, nonché l'uso dell'interpretazione a distanza, abbiano un impatto su prestazioni di interpretazione dialogica nei festival cinematografici (Merlini 2017) – in termini di *audience design*, agentività degli interpreti e loro visibilità su schermo –, come pure sulla ricezione delle stesse da parte di potenziali utenti.

In questo studio si adotta una metodologia mista. La macro-fase qualitativa prevede l'analisi di un corpus multimodale di prestazioni interpretative autentiche IT<>EN offerte nelle ultime edizioni del *Giffoni Film Festival* (2017-2020), un festival italiano di rilevanza internazionale che si rivolge interamente a una platea di giovani. Alcuni dei suoi eventi sono accessibili da parte di un pubblico remoto tramite *live-streaming* e nel 2020 ha utilizzato l'interpretazione a distanza a causa della pandemia da Covid-19. Conseguentemente, il corpus paragona eventi in presenza in *streaming*, eventi a distanza in *streaming* ed eventi in presenza privi dello *streaming*. L'analisi si focalizza sui concetti di *audience design* (Bell 1984, 1991), allineamento (Goffman 1981; Wadensö 1998), posizionamento (Davies e Harré 1990) – anche in termini spaziali (Pokorn 2015) – nonché etica dell'intrattenimento (Katan e Straniero Sergio 2001). Successivamente, la macro-fase quantitativa prevede la somministrazione di due questionari tramite cui si indagano (1) le aspettative riguardo contenuti audiovisivi online e prestazioni interpretative in *streaming*; (2) l'effettiva ricezione di clip autentiche tratte dal corpus. Quest'ultimo questionario verte in particolare sui concetti di *audience design* e di visibilità su schermo: cinque estratti si focalizzano sulle strategie di adeguamento (Viezzi 1996) di tecnicismi cinematografici; e altre cinque clip mostrano una visibilità su schermo progressivamente crescente della gestualità degli interpreti.

L'analisi del corpus dimostra che sia il *live-streaming* sia la distanza rendono il contesto ancora poco esplorato dell'interpretazione nei festival cinematografici diverso da quello tradizionalmente associato all'interpretazione televisiva (Straniero Sergio 2007). Gli interpreti

dialogici del *Giffoni* si rivolgono maggiormente ai giurati presenti in carne e ossa piuttosto che agli utenti in *streaming*, i quali diventano più coinvolti nelle interazioni a distanza. Alcuni allineamenti e posizionamenti sono peculiari di tali contesti digitali, come pure l'etica dell'intrattenimento è meno presente e raramente iniziata dagli interpreti. Inoltre, in generale gli interpreti ricordano più frequentemente dei simultaneisti piuttosto che dei consecutivisti, giacché solitamente sono invisibili su schermo; tuttavia, sono più visibili negli incontri a distanza.

L'analisi delle aspettative dimostra che sia l'*audience design* sia la visibilità su schermo non sono ritenuti importanti. Di converso, dopo aver preso visione degli estratti, la maggior parte dei rispondenti (giovani italiani) valuta positivamente le strategie utilizzate dagli interpreti per adeguare i termini a un'*audience* ampia. Al contempo, affermano che gli interpreti devono essere visibili su schermo, tanto per porre in evidenza la loro professionalità quanto per rafforzare l'intelligibilità delle interazioni.

Questi dati possono altresì essere utili da un punto di vista didattico. Si presenta un modello pedagogico (socio-)costruttivista volto a mettere in risalto come i contenuti disponibili in YouTube possano supportare la formazione di interpreti dialogici: ad esempio, mediante un approccio simile al CARM (Niemants e Stokoe 2017), si ritiene possibile formare gli interpreti sia in un contesto mediatico come quello qui indagato, sia in un ambiente molto differente come quello sanitario.

PAROLE CHIAVE: *Giffoni Film Festival*, interpretazione a distanza, interpretazione dialogica, interpretazione nei festival cinematografici, *live-streaming* su YouTube, ricezione dell'*audience*

Ulster Museum's "The Troubles and Beyond Gallery" in Chinese: Translating Difficult Histories in Northern Ireland

Rui Sun

Queen's University Belfast, UK

rsun04@qub.ac.uk

ABSTRACT

Museums and heritage sites offer a forum for presenting difficult histories. As visitors explore the exhibition, they engage themselves with the past and reflect on the present. Any exhibition consists of multiple texts, and these texts in the museum work with each other and with the gallery space to produce the difficult stories within the museum context. This thesis examines the challenges inherent in the translation process when dealing with difficult histories and analyses the way in which difficult histories are presented and curated to a diverse audience. In collaboration with the National Museums NI, I translated exhibitions and texts in the Troubles and Beyond Gallery into Chinese and designed a website for presenting both the images of the exhibits and my translations. This study has two primary objectives: 1) establishing a comprehensive framework for analysing and implementing the translation of difficult histories in multimodal museum contexts and 2) creating a website that showcases both the exhibit images and my translation.

Regarding the above objectives, this study proposes three research questions:

1) What are the reasons for translating difficult histories in museums?

2) How do museums deal with difficult histories through museum text?

3) How to translate multimodal text in museums and present the translation to target audiences?

Chapter One answers the first research question. This chapter first describes three features of difficult histories in reference to relevant research in the fields of history and museum studies. The history of the Troubles in Northern Ireland is then briefly introduced. Through analysing the difficult nature of the Troubles, I propose that the main reasons for translating difficult histories are to meet the needs of the target audience, as well as to serve educational and tourism purposes.

Chapter Two responds to the second research question. This chapter looks at translation in museums, including the presentation of difficult histories in museums and textual issues in museum translation. I discuss the roles of museums and give examples of how museums deal with difficult histories. I then discuss issues surrounding multimodal museum text, with a description of the Troubles and Beyond Gallery in the Ulster Museum. The study finds that museums tend to use authentic objects to present difficult histories and use personal stories to resonate with visitors.

Chapters Three and Four map my translation decision-making process and answer the third research question. Chapter Three covers exhibits selected from the 1970s and 1980s exhibitions, while Chapter Four covers the exhibits selected from the 1990s, and 2000s, as well as independent exhibitions. The translation analysis and commentary include descriptions of the selected exhibits and museum text, reasons for the selection, how I translated the text in terms of the difficulties and particular issues each object presents, along with how I present these exhibits and translations on my Chinese-language website to my target audience. In the process of translation, I integrate multimodal texts and employ various strategies (e.g., addition) to explain the historical content of the exhibits to the target audience. I also consider webpage space when presenting the exhibits and translations. The strategies and methods discussed within this thesis provide a reference for translating multimodal museum texts relating to difficult histories, offering the possibilities in producing museum translation through the design of a website.

KEYWORDS: difficult histories, multimodality, museum text, the Troubles, translation strategies, website

Completion of Thesis

Place: Queen's University Belfast, UK

Year: 2023

Supervisors: Prof. Sue-Ann Harding; Dr. Chen-En Ho

阿尔斯特博物馆《北爱问题展馆》中译版：翻译北爱尔兰的苦难历史

孙睿

英国贝尔法斯特女王大学

rsun04@qub.ac.uk

摘要

博物馆和文化遗址地提供了展示苦难历史的平台。当游客观展时，他们体验过去并反思当下。展览由多重文本组成，这些文本在博物馆中相互作用，在展馆空间下创造了博物馆语境中的苦难故事。本文探讨了翻译苦难历史过程中的挑战，并分析了在面对不同目标群体时苦难历史的呈现方式。我与北爱尔兰国家博物馆合作，我将《北爱问题展馆》中的展品和文本翻译成中文，并设计了一个网站来展示展品的图像和译文。本研究有两个主要目标：1） 构建一个综合框架用以分析和翻译多模态博物馆语境下的苦难历史；2）创建一个展示展品和翻译的网站。

针对以上研究目标，本文提出了三个研究问题:

1）翻译博物馆中苦难历史展览的原因是什么?

2）博物馆是如何通过文本来处理苦难历史的?

3）如何翻译博物馆中的多模态文本并将其呈现给目标群体?

第一章回答了第一个研究问题。本章首先结合历史学和博物馆学领域的相关研究，阐述了苦难历史的三个特点。然后简要介绍了北爱问题的历史。本章最后阐明翻译《北爱问题展馆》的主要原因是为了满足目标群体的需求，其次是教育和旅游目的。

第二章回答了第二个研究问题。本章并着眼于博物馆翻译，包括博物馆中苦难历史的呈现和博物馆中的文本翻译问题。本章从总体上讨论了博物馆的作用，并举例说明博物馆如何处理苦难历史，然后讨论了多模态博物馆文本，并描述了阿尔斯特博物馆的

《北爱问题展馆》。研究发现博物馆倾向于使用真实的物品来呈现苦难历史，并结合个人故事来引起游客的共鸣。

第三章和第四章讨论了我的翻译决策过程，并回答了第三个研究问题。第三章讨论了20 世纪 70、80 年代的展览，第四章讨论了 20 世纪 90 年代、21 世纪初展览以及部分独立展览。我对所选展品和博物馆文本进行了翻译分析和讨论，阐述了选择相应展品的原因，对翻译中的困难和问题进行了讨论，并说明了我如何在中文网站上呈现这些展品和译文。在翻译过程中，我整合了多模态文本，并使用增译等翻译策略向目标群体解释展品所包含的历史内容。结合考虑网页空间，我对译文做出适当调整以便在网站上呈现给观众。本文所讨论的策略和方法为翻译苦难历史相关的多模态博物馆文本提供了参考，并提供了通过网站呈现博物馆翻译的可能性。

关键词：苦难历史，多模态，博物馆文本，北爱问题，翻译策略，网站