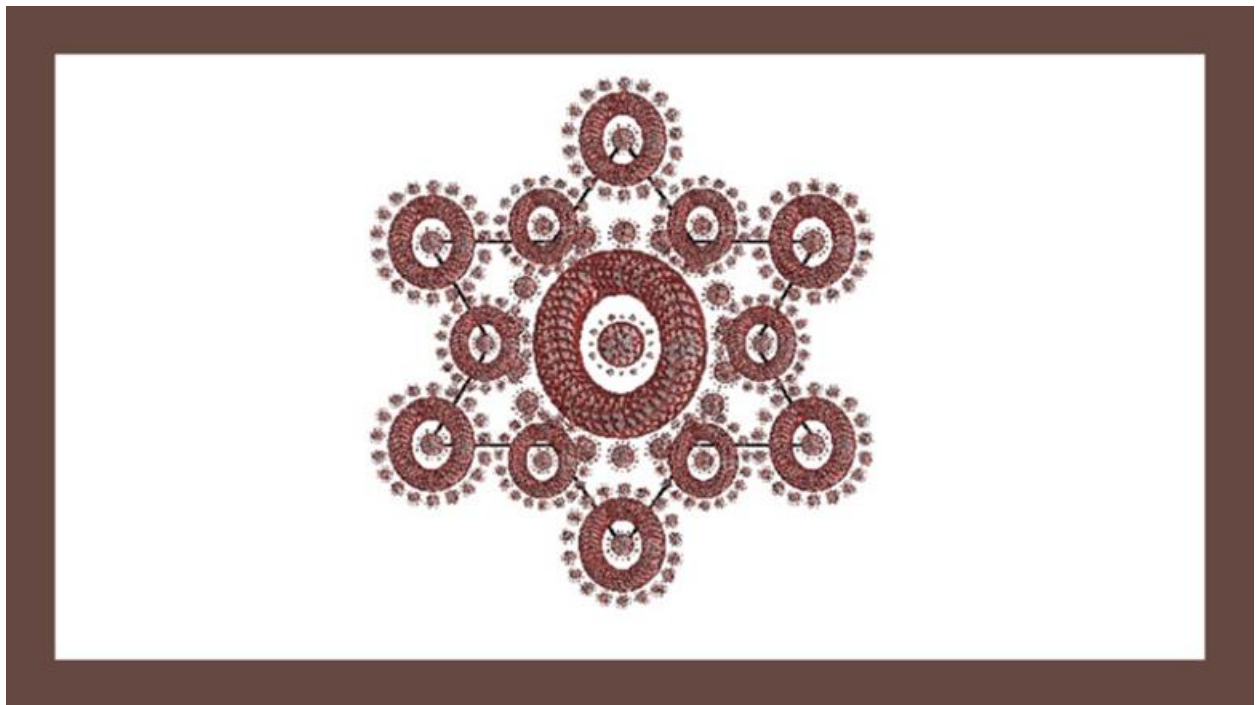


# TRANSCULTURAL 12.2 (2020)

## NON-THEMATIC ISSUE



# VIRAL

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## Introduction

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This issue was originally planned to include papers presented a year ago at the 17<sup>th</sup> Annual St. Jerome's Day Conference at the University of Alberta, as it has been the tradition. Unfortunately, we received very few contributions, so the decision was made to publish a non-thematic issue and to put the emphasis on creativity. Indeed, some of the submissions we accepted for publication are remarkable in terms of both writing and translating skills as well as inventiveness thanks to either imagination, literary knowledge, or both. Before going into more details about these pieces, however, I would like to present the articles and interviews that follow this introduction.

The first article, by Omar Jabak and entitled "Application of Eugene Nida's Theory of Translation to the English translation of Surah Ash-Shams," deals with the applicability of Nida's theory of equivalence to a specific surah in the Qur'an. The author begins the discussion with a general overview of the importance of the Qur'an and its function in Islam. Following a review of Nida's work, the paper proceeds to a contrastive analysis of the surah in the international edition of *The Qur'an: Arabic Text with Corresponding English Meanings*, published in Saudi Arabia by Abulqasem Publishing House in 1997. The results of the case study are favourable to Nida's theory except for some syntactical pitfalls due to the different word order in Arabic and English.

The next article, "Ideology in the Translation of Political Speeches during the Arab-Israeli Conflict: A Critical Discourse Analysis," by Husam Haj Omar, examines the role of ideology in the translations of political speeches delivered by the Hamas and Hezbollah leaders during two Arab-Israeli conflicts: the Lebanon War in 2006 and the Gaza War in 2008-2009. Using a method based on discourse analysis, the author finds that there was a certain degree of manipulation by anglophone media outlets but concludes that more investigation is needed to determine the extent to which anti-Israeli media outlets also resorted to similar manipulative strategies.

The two other contributions to this section are interviews conducted by Mingxing Wang with translators: the first with Noël Dutrait who translated *Lingshan* by the Chinese writer and 2000 Nobel Prize winner Gao Xingjian into French (*La Montagne de l'âme*; *Soul Mountain* in English<sup>1</sup>); the second interview is with Gao Xingjian himself about his work as a translator and a playwright. He has lived in France since 1987, first as a political refugee, and today as a French citizen.

An essay by Leyla Seyidova follows the article section and gives us an opportunity to discover the Azeri writer Magsud Ibrahimbeyov and his novella *Let Him Stay with Us*, which he wrote in Russian as he did for all of his work because of his education at the time of the Soviet occupation of Azerbaijan. Seyidova argues that, while the English translation of this title by Saadat Ibrahimova, offers a window into post-Soviet Azeri culture, it falls short of producing a transnational understanding of the work.

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<sup>1</sup> Mabel Lee translated it into English

The following section opens with an experimental piece by Elena Siemens about the experience of transit while traveling to Moscow via Montreal. To illustrate this feeling of disconnect, Siemens uses Google Translate to move from English to French, and then to Russian. Enhanced by photographs, the final product is highly creative. Next is the English translation by Matthew Danzinger of a Japanese free verse poem entitled “A Poem I Wrote on a Beautiful Night”. The writer is Murō Saisei (1889–1962), one of the first to break away from the traditional forms of *waka* and *haiku* and write free verse. The poem is from his first poetry collection, entitled *Ai no Shishū* (“Collection of Love Poems”) and published in 1918. It was a pleasure to hear Danzinger read both the original and his translation at the readings organized as part of the St. Jerome’s Day celebration of translation in fall 2019. Another reader from that event was Sofía Monzón who treated us with a poem of her own creation and its self-translation. I am sure you will enjoy reading “*Poetízame las ganas*, ‘Poema II’” as much as we enjoyed hearing it. Julie Robinson was also participating in the readings last year and standing in for her collaborator, Leilei Chen who was away at that time. Robinson shared with us three poems by Ma Hui, which are published here with their translations. Another piece by Leilei Chen, entitled “Translation as Co-creation with the Author,” closes this section. If you want to hear Ruth DyckFehderau, the author of this story, and Leilei Chen discuss and read an excerpt, don’t miss the reading online event organized by the Literary Translators Association of Canada (LTAC) and yours truly on September 30, 2020, otherwise known as St. Jerome’s Day! They will be joined by five other translators reading their work, some of whom featured here, to celebrate translation even though the conference had to be postponed until next year due to COVID-19. Ruth DyckFehderau was commissioned by the James Bay Cree to write a collection of stories for which they retain copyrights. We are, therefore, extremely grateful to be able to publish the Chinese translation of one story entitled “The Story of Maggie Happyjack and Simon Etapp of Waswanipi” from *The Sweet Bloods of Eeyou Istchee: Stories of Diabetes and the James Bay Cree*.

This volume also includes an unusually high number of reviews and I am very grateful to all the colleagues who undertook to write these, as I am also to each contributor of this issue of *TranscUlturAl*. Special thanks also to Kristjanna Grimmelt who, as the LTAC representative, took it upon herself to organize the September 30<sup>th</sup> St. Jerome’s Day launch of this latest issue and to feature Ruth DyckFehderau, Leilei Chen and others in a much needed celebration of creativity in these unusual times.

## Application of Eugene Nida's Theory of Translation to the English translation of Surah Ash-Shams<sup>1</sup>

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### 1. Introduction

For Muslims, and many other people following other religions, the Holy Qur'an is the last sacred book revealed by Allah, the Almighty, to Prophet Muhammad (Allah's prayers and peace be upon him) through Angel Jibril (Gabriel) (Kelen; Jones). Therefore, it is widely believed that Allah's message to humanity is preserved in this holy book (Saeed). The Holy Qur'an is the latest version of Allah's message to human beings: "And it was not [possible] for this Qur'an to be produced by other than Allah, but [it is] a confirmation of what was before it and a detailed explanation of the [former] Scripture, about which there is no doubt, from the Lord of the worlds" (276)<sup>2</sup>, and Prophet Muhammad (Allah's prayers and peace be upon him) is Allah's last messenger to human beings. "Muhammad is not the father of [any] one of your men, but [he is] the Messenger of Allah and last of the prophets. And ever is Allah, of all things, Knowing" (586). As non-Arab Muslims outnumber Arab Muslims, there has been a pressing need to read the Holy Qur'an in the native languages of these non-Arab Muslims. Therefore, numerous translations of the meanings of the Holy Qur'an have appeared in many languages.

The earliest translations of the Holy Qur'an presumably date back to the 16th century (Saab cited in Al-Salem), and these were produced by religious missionaries and not professional translators. That is why those translations were believed to be inaccurate and exhibited many linguistic inconsistencies and errors. However, the first English translation produced by a Muslim translator named Abdullahaleem Khan appeared in 1905 (Al-Salem). There have also been other English translations of the meanings of the Holy Qur'an. The one from which the sample chapter (surah) was taken is *The Qur'an Arabic Text with Corresponding English Meanings produced by International* (888-889). The reason for choosing this version is because it is widely used and recognized as one of the most accurate and reliable translations of the meanings of the Holy Qur'an. Besides, this version has been developed as a downloadable application for Apple and Android devices and smartphones as well as an online website (<https://quran.com/>), which can be used to look for surahs or ayahs in Arabic and their English meanings or translations.

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<sup>1</sup> The researcher would like to thank King Saud University, Deanship of Scientific Research, Community College Research Unit for supporting this project.

<sup>2</sup> Designated as "Qur'an" hereafter.

Interest in the Holy Qur'an has recently increased as the Holy Qur'an is the main source of Islamic Law (Sharia) for the Muslim population which exceeds 1.8 billion people all over the world (Shleifer 292). As such, the Holy Qur'an prescribes what Muslims should do and what they should not do (Saeed) to live peacefully and righteously in this life and be rewarded the permanent residence in Paradise in the hereafter. Over two-thirds of Muslims come from countries where Arabic is not an official language (Saeed). To access and follow the teachings of the Holy Qur'an, these non-Arab speakers will have to either learn Arabic besides their native languages or read translations of the Holy Qur'an in their native languages. Since English is now considered the lingua franca of the world, and with the spread and accessibility of technology everywhere, English translations of the Holy Qur'an have not only reached every nook and cranny of the world, but they have also been developed into online websites and applications for Apple and Android devices as well as smartphones. This has all resulted in the widespread availability of English translations of the Holy Qur'an.

The Holy Qur'an consists of 114 chapters (surahs) each of which is comprised of several verses (ayahs). It is stated in the Holy Qur'an that no human being can fully know or understand all the intended meaning of the Holy Qur'an except Allah the Almighty "And no one knows its [true] interpretation except Allah" (Qur'an 63). In the most common form of the Holy Qur'an, the surahs are arranged in descending order according to length; from the longest to the shortest surahs. The topics presented in the Holy Qur'an cover all aspects of existence and tell of past incidents and future references to the permanent dwelling of believers and do-gooders in Paradise or sinners and unbelievers in Hell.

One can imagine the volume of research studies and books written on the difficulties of translating the Holy Qur'an, or part of it, into English or any other living language. However, there has been no study of the application of Eugene Nida's theory of translation to the English translation of surah Ash-Shams by Saheeh, based on a rigorous review of the literature conducted by the researcher.

### 1.1 *The Objectives of the Study*

Despite the fact that some aspects of Nida's theory of translation have been examined in relation to the English translation of some surahs of the Holy Qur'an as the literature review section will show later on, the researcher could not find any study bearing the title of the present study or addressing the topic which the present study tackles. Therefore, the researcher decided to conduct a research study to see whether Nida's theory of translation, or any of its salient aspects, can be applied to an English translation of surah Ash-Shams as produced in *The Qur'an Arabic Text with Corresponding English Meanings* (Qur'an 888-889). With this general aim in mind, the present study seeks to achieve the following objectives:

1. To provide a case study of Nida's theory of translation;
2. To examine the application of Nida's theory to the English translation of surah Ash-Shams;
3. To provide a contrastive analysis of the source text (ST) and the target text (TT) concerning Nida's theory of translation.

## *1.2 The Statement of the Problem*

The present study seeks to answer the following two questions:

1. Whether it is applicable to employ Nida's theory in the English translation of surah Ash-Shams?
2. What are the aspects of Nida's translation theory that cannot be applied to the English translation of surah Ash-Shams under study?

## *1.3 Literature Review*

This section, along with its subsequent subsections, is meant to shed light on Eugene Nida's theory of translation which will be used as the theoretical framework of the present study, to provide a detailed presentation and discussion of the Editor's Preface to the English translation of the Holy Qur'an (Qur'an) and finally present a review of previous studies found to be relevant to the current study in some aspects.

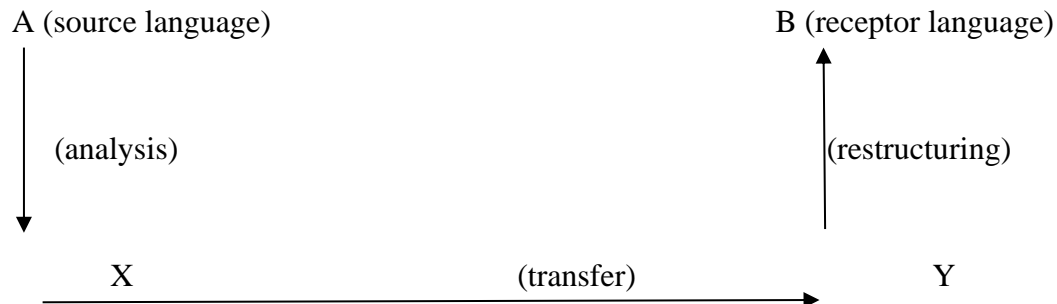
### *1.3.1 Eugene Nida's theory of translation*

It is interesting to learn that Nida's theory of translation resulted from his work as a professional translator of the Bible as well as his training of beginning translators in the same area of translation (Munday). His theoretical and practical efforts culminated in producing two very important books *Towards a Science of Translation* (1964) and *The Theory and Practice of Translation* (Nida and Taber).

Nida adopted Chomsky's universal generative-transformational grammar as well as semantic and pragmatic perspectives on meaning (Nida) to provide a scientific umbrella for his theory of translation. For the current study, only two aspects of Nida's theory of translation will be examined, highlighted and applied to the English translation of surah Ash-Shams as they fall within the scope of the present study and help realize its objectives.

The first aspect of Nida's model is the three-stage system of translation which operates on the ST and TT together. Nida suggests that before translators perform any translation act, they first have to analyze the ST linguistically to understand its various components. This means they will have to delve deeply into the basic parts of the ST to come to grips with its intended meaning. Then follows the second stage where translators 'transfer' this intended meaning into the target language, and the

last and final stage is the restructuring of the transferred meaning both ‘semantically and stylistically’ (Nida 60) to produce the equivalent TT. The following figure helps understand the three basic stages of the translation process proposed by Nida:



**Figure 1.3.1** Nida’s three-stage system of translation (33)

This three-stage translation process will be discussed further in a subsequent section dealing with the translation strategy and procedure presented in the preface to the translation of *The Qur’an* under study. At the transfer stage, as Nida and Taber (185-187) suggest, the message of the ST undergoes three processes before it is finally expressed in the TT. These processes are ‘literal transfer’, ‘minimal transfer’ and ‘literary transfer’ with the last one being the one which maintains equivalent effect on the TT audience or readers.

The second aspect of Nida’s theory of translation that is pertinent here is the concept of dynamic equivalence. Dynamic equivalence aims at ‘complete naturalness of expression’ (Nida and Taber 12) which can be achieved by seeking ‘the closest natural equivalent to the source-language message’ (12). In this respect:

Dynamic, later ‘functional’, equivalence is based on what Nida calls ‘the principle of equivalent effect’, where “the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message” (Nida159).

As can be understood, dynamic equivalence adopts a receptor-oriented approach which takes into account some adjustments related to the grammar, vocabulary and cultural elements of the target language and culture to achieve what Nida calls ‘naturalness’. Dynamic equivalence is related to the source message intended to be conveyed in the TT and the equivalent effect it will have on the target audience or readers. Nida believes that the success of translation depends on achieving the equivalent effect on the TT audience or readers. This equivalent effect is one of the ‘four basic requirements of a translation’ (Nida 164) which are:



1. making sense;
2. conveying the spirit and manner of the original;
3. having a natural and easy form of expression;
4. producing a similar response.

These requirements will be referred to later in the discussion of the translation strategies and procedures followed in the production of the translation of surah Ash-Shams of The Qur'an under study to see if the translation meets these requirements or not.

### *1.3.2 Editor's Preface to The Qur'an*

An understanding of the English translation provided in this edition can be made both possible and justifiable to some extent if the Editor's Preface to the translation is read very carefully. The Preface provides general information about the previous translations of the Holy Qur'an by other renowned translators such as Abdullah Yusuf Ali (1934) and Muhammad Marmaduke Pickthall (1930) and the translation guidelines, strategies and decisions adopted in the current translation of the meanings of the Holy Qur'an. The Preface is also instrumental in understanding the contrastive analysis conducted on both the ST and the TT under study.

In the Editor's Preface to The Qur'an (ii), the editor declares the main objectives of the translation. These are as follows:

1. To present correct meanings, as far as possible, in accordance with the 'aqedah of Ahl as-Sunnah wal-Jama'ah'.
2. To simplify and clarify the language for the benefit of all readers.
3. To let the Qur'an speak for itself, adding footnotes only where deemed necessary for the explanation of points not readily understood or when more than one meaning is acceptable.

As stated in the Editor's Preface, the word order of the target text "could often be adjusted to conform more closely with that of Arabic, although admittedly, this was not possible in every instance" (iii). The editor mentions that this adherence to ST word order was intended so that "the Arabic text is facilitated for the student, and the reader is brought, however slightly, closer to the feel of the Arabic original" (iii). This commitment to Arabic word order goes against Nida's equivalent effect on the TT audience or readers which means 'naturalness' will not be achieved. In other words, the TT will not sound natural to native speakers of English.

Furthermore, the editor had to make one more adjustment to the English translation regarding punctuation "which has a definite role in defining meaning in the English language" (iii). This adjustment is in line with Nida's dynamic equivalence which can be achieved by making some



adjustments related to the grammar of the target language. Another point regarding the English translation as highlighted by the editor has to do with bracketed additions which are “words not taken from those in the Arabic text but added by us for the purpose of clarification or completion of English meaning” (iii). This stylistic decision seems to agree with one of Nida’s ‘four basic requirements of a translation’ which is ‘making sense’ (Nida 164).

The editor also justified the translation of the past tense in Arabic into the future tense in English when talking about the Hereafter “Due to the flexibility of Arabic tenses. [...] Through the use of the past tense the feeling is given that one is already there, having experienced what is described. Much of this is lost in English, where such descriptions are confined to ‘will’ of the future” (v). For the editor, “Arabic is richer not only in vocabulary but also in grammatical possibilities. [...] Arabic grammar is free from many limitations found in that of other languages, allowing for much wider expression” (v). This grammatical adjustment is also in line with Nida’s dynamic equivalence that can be maintained through such an adjustment. One last comment on the Arabic dictionaries used for deciding on the meaning of Arabic words was made by the editor: “Care was taken to avoid using the definitions of modern Arabic dictionaries, upon which contemporary translators frequently depend” (iv).

It is worth mentioning that transliteration is not used often in the English translation under investigation. For example, ‘the name of Allah with praises to Him’ is mentioned as follows “In the Name of Allah, the Entirely Merciful, the Especially Merciful” (1) after the name of the first chapter (surah) in the Holy Qur’an. Then, the English transliteration of the Arabic cliché *Bismillahir-Rahmanir-Rabeem* (In the Name of Allah, the Entirely Merciful, the Especially Merciful) is used for the rest of the chapters (surahs) including the English translation of surah Ash-Shams.

#### 1.3.4 Previous studies

Since the Holy Qur’an is the sacred book of over 1.8 billion Muslims all over the world, it is not surprising to find so many books, postgraduate theses and research studies tackling various aspects of its varied English translations. There are plenty of studies comparing or evaluating different English translations of one surah, or another, of the Holy Qur’an. However, after a laborious review of the relevant literature, few research studies have been found to remotely relate to the topic of the current study. It should be emphasized here that the researcher could not find any study in English on the application of Nida’s theory of translation to surah Ash-Shams of Saheeh’s English translation of the Holy Qur’an.

Colas (2019) conducted a study on the accurate translation of Jihadist concepts used and propagated by ISIS (Islamic State of Iraq and Syria) applying Nida’s dynamic equivalence. The justification for using Nida’s concept of dynamic equivalence in this kind of politico-religious study was that:

The translation theory of dynamic equivalence suggests that accurate translation consists not of word-for-word correspondence between a source language and a reception language, but instead by finding concepts in the reception language that provide the same sense of emotive meaning that exists in the community using the source language. (Colas 779)

The above-mentioned study provides support for the choice of Nida's theory of translation as the theoretical framework of the present study. Besides, the above study drew on some Islamic concepts taken from the Holy Qur'an such as holy war (Jihad) and Islamic law (Shariah) and called for rendering such concepts into English using Nida's dynamic equivalence to "convey the connotative meaning experienced by the jihadist groups using them" (Colas 779).

Al-Tarawneh touched very briefly on Nida's theory of translation regarding the translation of the Holy Qur'an. In specific terms, he considered Nida's concept of dynamic equivalence an approach to domesticating the Holy Qur'an for English readers. Al-Tarawneh's study is a general study which aims to propose a hybrid approach to translating the Holy Qur'an into English based on domestication and foreignization. Since the study's main objective is to propose such an approach, it will be practically very hard to test its applicability, reliability and validity to all the chapters (surahs) of the Holy Qur'an.

Abdelaal and Rashid carried out a study on grammar-related semantic losses resulting from translating surah Al A'araf into English. Although the study lacks a theoretical framework, it only mentions Nida's definition of translation along with other scholars' definitions of translation without shedding any light on his important contributions to the translation of religious texts. The study could have made use of existing theories of translation concerning translation loss in religious translation. One more drawback with the above study is that the authors seem to confuse translation shifts (Catford) with grammatical or semantic losses: "The investigated translations revealed mostly a change in the word class of the Quranic verb to different word classes, namely, adverbs, verbal constructions, and adjectives" (Abdelaal and Rashid 2). Finally, the focus and scope of the above-mentioned study is quite different from the focus and scope of the present study.

Zadeh et al carried out a comparative study in which they compared four English translations of surah Al-Fatiha using Nida's theory of translation as the analytical framework for their comparative study. The findings of the study revealed that two translations adhered to 'formal correspondence' (Nida) "since they are faithful to the structure and the word order of the source language" (Zadeh et al 83), while the two other translations adopted 'dynamic equivalence' (Nida) as "[t]hey are based on the structure of the target language" (Zadeh 83). It seems that the researchers mistook the term 'verse' for 'chapter' as Al-Fatiha is a chapter and not a verse (ayah) because a verse is a sentence or a phrase in a chapter (surah). Their study also lacks a theoretical framework and does not provide an overview of Nida's theory of translation although it uses his theory to compare and evaluate four English translations of surah Al-Fatiha.

There is another study which made use of Nida's theory of translation with regard to the translation of the Holy Qur'an. The study was conducted by Najjar on the translation of metaphors in the Holy Qur'an. Although the study is specific and relates only to some selected metaphors in the Holy Qur'an along with their translations in three English versions of the Holy Qur'an, the researcher did mention Nida's dynamic equivalence and literal translation as appropriate methods to translate religious or sacred texts. However, Nida's theory of translation was not adopted as a theoretical framework for the above research study, probably because the focus of the study was on metaphors which require strategies other than literal translation or dynamic equivalence, although the equivalent effect on the TT readers should be retained when translating metaphors. Equivalent effect proposed and highlighted by Nida (Nida 159) was overlooked in the above-mentioned study, but it will be utilized in the current study.

In another study which made a passing mention of Nida's dynamic equivalence and literal translation, Al-Salem quoted Nida because he translated the Bible. Her comparative analytical study required her to map out the various studies on the translation of sacred texts such as the Bible and the Holy Qur'an. In her opinion, Nida's dynamic equivalence and literal translation (lexical translation) can be followed in the translation of the Holy Qur'an since these two strategies worked for Nida's translation of the Bible. Al-Salem's study was on the English translation of metonymy as used in the Holy Qur'an, but she touched on Nida's theory of translation in passing without any specific reference to its applicability or inapplicability to any specific surah or ayah of the Holy Qur'an, whereas the present study elaborates on Nida's theory of translation and attempts to test its applicability to the English translation of surah Ash-Shams.

## **2. Methods**

### *2.1 Data Collection Tools*

In this study the researcher used two data collection tools, one represented in Nida's theory of translation and the other one represented in the English translation of surah Ash-Shams taken from The Qur'an and the Editor's Preface to the English translation of the Holy Qur'an under study.

### *2.2 Data Collection Procedure*

The topic of the current research study required the researcher to examine Eugene Nida's theory of translation as thoroughly as possible and select certain aspects of this theory and test their applicability to an English translation of a specific surah of the Holy Qur'an. The choice of this particular surah was made for two reasons: first, this surah has not been the focus of any research study in the field of translation to the best of the researcher's knowledge. Second, the surah is relatively short and fits into the qualitative nature of this study.

The choice of this English translation of the Holy Qur'an by Saheeh was made because it is recognized internationally as one of the most accurate and accessible translations of the meaning of the Holy Qur'an. Besides, the translation comes with an editor's preface which highlights the strategies, procedures, decisions and difficulties of producing an accurate and intelligible English translation of the Holy Qur'an. The researcher studied the editor's preface to the English translation of the Holy Qur'an under investigation and compared it to Nida's theory of translation and found that some aspects of Nida's theory of translation were followed by the translator(s) of the Holy Qur'an and some other aspects were not followed. Some different strategies or considerations were also proposed by the translator(s) as has been discussed in a previous section.

Then followed a contrastive analysis of the ST and the TT to test the applicability of Nida's theory of translation to both the ST and TT. To achieve that, each verse (ayah) of surah Ash-Shams was examined in the ST and the TT with regard to Nida's 'three-stage system of translation', 'dynamic equivalence' and 'four basic requirements of a translation' (Nida 167-8).

### 2.3 Data Analysis

The data were presented in a simple descriptive table to help readers compare the source text with the target text in terms of structure, length, number of words and emotive effect. For example, each Arabic verse was set against its English translation to see if there was a match in terms of form, meaning and effect on the intended reader.

Table 3.1 in the following section presents a contrastive analysis of the source text and the target text along with the researcher's literal translation of the Qur'anic surah under study. It is hoped that this will help create an understanding of the translation process and strategies followed by the translator of the Qur'anic surah under study and highlight the areas where Nida's theory of translation could apply to the English translation of the Qur'anic surah. Moreover, the table provides information about the number of words in the source text compared to the number of words in the target text. The table also presents the footnotes accompanying the English translation of surah Ash-Shams.

## 3. Results and Discussion

As Table 3.1 below shows, there are six footnotes in the translation of this relatively short surah. The first footnote concerns the English transliteration of the Arabic name of the surah. The footnote explains that Ash-Shams means the sun. The second footnote relates to the third verse and explains the referent of the second pronoun 'it' which is the sun in this case. The third footnote interprets the implications of the verb phrase 'proportioned it'. The fourth footnote adds extra information 'to hamstring the she-camel' not overtly expressed in the ayah. The fifth footnote does what the fourth footnote has done. It adds extra information, 'and killed,' not expressed in the ayah concerned. The

sixth footnote again gives extra information not expressed or implied in the ayah concerned and refers the reader to another ayah in another surah. This brief discussion of the footnotes proves that footnotes do require the target text readers to exert more effort and time and can distract them from reading the target text altogether (Wendland). Although the editor's preface mentions that footnotes would be used 'only when deemed necessary' (Qur'an ii), some of the above footnotes were used unnecessarily. For example, the second footnote can be done without as it does not add any additional or important information with regard to the meaning of the ayah or verse. Besides, the context makes it clear that the reference of the pronoun 'it' is to the sun. The third footnote is also unnecessary as the verb 'proportioned' implies balancing and refining. The sixth footnote is further added unnecessarily as the translation alone makes it clear that He, Allah, does not fear the consequences of what He does as He is the Creator of all things.

One striking feature of the English translation of surah Ash-Shams as illustrated in Table 3.1 is the disparity between the total number of words in the Arabic surah and the number of words in the English translation provided therein. The total number of words in the ST is 69, while the total number of words in the TT is 157, which is over twice the number of words in the ST. This difference in the length of both the ST and the TT was one of the universals of translation proposed by Toury (2004) as well as Chesterman (2004). They suggested that TTs tend to be longer than the STs. This shows that the translator followed Nida's transfer stage (Figure 1.3.1). This stage consists of three processes which are 'literal transfer', 'minimal transfer', and 'literary transfer' with the last one being the one which maintains equivalent effect on the TT audience or readers (Nida 33). The literary transfer seems to account for the difference in the word number in the ST and the TT because it seeks to retain the same effect of the ST on the TT readers or receivers regardless of such restrictions as word count and the like.

**Table 3.1 Contrastive analysis of ST and TT**

Verse Number	ST	TT	The researcher's literal translation
	سُورَةُ الشَّمْسِ	Surah Ash-Shams / The Sun (1)	The Sun Chapter
	بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ	<i>Bismillahir-Rahmanir-Raheem</i>	<i>In the name of Allah, the most merciful and the most compassionate</i>
1	وَالشَّمْسِ وَضُحَاهَا	By the sun and its brightness	By the sun and its early rise
2	وَالْقَمَرِ إِذَا تَلَاها	And [by] the moon when it follows it	And the moon when it follows it
3	وَالنَّهَارِ إِذَا جَلَّاهَا	And [by] the day when it displays it (2)	And the day when it displays it
4	وَاللَّيْلِ إِذَا يَغْشَاهَا	And [by] the night when it covers it	And the night when it hides it
5	وَالسَّمَاءِ وَمَا بَنَاهَا	And [by] the sky and He who constructed it	And the sky and the one Who built it
6	وَالْأَرْضِ وَمَا طَحَاهَا	And [by] the earth and He who spread it	And the earth and the one Who spread it
7	وَنَفْسٍ وَمَا سَوَّاهَا	And [by] the soul and He who proportioned it (3)	And the soul and the one Who created it
8	فَاللَّهِمَّهَا فُجُورَهَا وَتَقْوَاهَا	And inspired it [with discernment of] its wickedness and its righteousness,	So, He inspired it with its wickedness and righteousness.
9	قَدْ أَفْلَحَ مَنْ زَكَّاهَا	He has succeeded who purifies it,	He who purified it succeeded
10	وَقَدْ خَابَ مَنْ دَسَّاهَا	And he has failed who instills it [with corruption].	And he who corrupted it failed.
11	كَذَّبَتْ ثَمُودُ بِطَغْوَاهَا	Thamud denied [their prophet] by reason of their transgression,	Thamud disbelieved through their transgression.
12	إِذِ ابْتِغَتْ أَشْقَاهَا	When the most wretched of them was sent forth. (4)	When the most wretched of them was sent,
13	فَقَالَ لَهُمْ رَسُولُ اللَّهِ نَاقَةَ اللَّهِ وَسُقْيَاهَا	And the messenger of Allah [Salih] said to them, "[Do not harm] the she-camel of Allah or [prevent her from] her drink."	The messenger of Allah advised them not to harm Allah's she-camel or stop it from drinking.

14	فَكَذَّبُوهُ فَعَقَرُوهَا فَدَمَدَمَ عَلَيْهِمْ رَبُّهُمْ بِذُنُوبِهِمْ فَسَوَّاهَا	But they denied him and hamstrung (5) her. So their Lord brought down upon them destruction for their sin and made it equal [upon all of them].	They did not listen to him. So, their Lord destroyed them on account of their sin and made their dwellings level with the earth.
15	وَلَا يَخَافُ عُقْبَاهَا	And He does not fear the consequence thereof. (6)	And He does not fear its consequences.
<b>Total Number of Words in Surah</b>	69	157	
<b>Footnotes in the TT</b>	(1)	Ash-Shams: The Sun	
	(2)	The earth. Also interpreted as the sun. the same applies to the following verse.	
	(3)	i.e., balanced and refined it, creating in it sound tendencies and consciousness.	
	(4)	To hamstring the she-camel which had been sent by Allah as a sign to them.	
	(5)	And then killed.	
	(6)	Allah is not asked about what He does, but His servants will be asked. See 21:23.	

Another eye-catching feature of the English translation of surah Ash-Shams, as the above table shows, is the use of bracketed additional explanations which appear in almost all the English translations of the ayahs (verses). These additional explanations do make target texts longer than source texts as Toury and Chesterman suggested. This is probably the case because translators over-translate (Mounin) and provide additional words in an attempt to make their translation clearer. As mentioned in the editor's preface in a previous section, the translator opted for adding extra explanations to make the TT clearer to the TT readers or recipients. Nida's requirement of a good translation 'making sense' can be detected in the translator's choice of adding some explanations in brackets to the translation.



Upon scrutinizing the above table, it becomes clear that in the English translations of some ayahs (verses) namely ayahs (8, 9, 10, 14) the translator adheres to the word order of the source language, hence making the 'TT' sound foreign instead of natural. So, Nida's third basic requirement of a translation 'having a natural and easy form of expression' (Nida 164) is greatly affected here, and therefore cannot be applied to the English translations of these ayahs. The English translation of ayah (8) in the above table follows the word order of the source language: 'And inspired it [with discernment of] its wickedness and its righteousness'. An English translation which follows the word order of English reads as follows: 'And inspired its wickedness and its righteousness into it'. The English translations of ayahs (9 and 10) again follow the word order of the source language 'He has succeeded who purifies it, and he has failed who instils it [with corruption].' In English, we normally say, 'He who purifies it has succeeded, And he who instils it has failed.' The second sentence of the English translation of ayah (14) follows the word order of Arabic, not English 'So their Lord brought down upon them destruction for their sin and made it equal [upon all of them].' An English translation following the English word order reads as 'So their Lord brought down destruction upon them for their sin and made it equal [ upon all of them]'.

Nida's concept of dynamic equivalence with regard to considering some adjustments to fit more into the grammar, vocabulary and culture of the target text applies to some extent to the English translation of surah Ash-Shams provided in the above table. This can easily and readily be recognized as the English translation displays a good command of the grammar of the target language and reflects, to a great extent, the correct use of English vocabulary and punctuation, while attempting to use certain words and syntactic structures reminiscent of archaic English to retain the emotive effect of the original text in the English translation. The English translations of ayahs (11–15) are good examples of such adjustments which reflect the observance of the grammar, vocabulary and syntax of the target language.

The above discussion of the contrastive analysis of the ST and the 'TT' with regard to Nida's theory of translation has not only contributed to realizing the third objective of the present study, but it has also detailed the findings of this study. These findings, in their entirety, speak in favour of the applicability of Nida's theory of translation to the English translation of surah Ash-Shams taken from the Qur'an, with minor exceptions highlighted in the above paragraphs of this section. In this way, the research questions of the present study have also been answered.

#### **4. Conclusion and Recommendations**

The present study has provided a case study of Nida's theory of translation, investigated its applicability to the English translation of surah Ash-Shams and found that in general the theory can be applied, with the exception of one aspect related to word order in the English translations of some ayahs (verses). Due to the fact that Arabic and English belong to two different families whose word

order is greatly different (Jabak; Al-Nakhalah), Nida's theory of translation could not be fully applied to the English translation of surah Ash-Shams. Since the Holy Qur'an is the most important book for Muslims and scholars interested in Islam, it is very likely that there will be research on the difficulties in the translation of this holy book, the applicability of some translation theory to some parts of the Holy Qur'an, the assessment of a specific translation of a specific part of the Holy Qur'an and comparative studies on different translations of the Holy Qur'an or parts of it.

As this study is small-scale research, its findings cannot be generalized to include the whole English translation of the Holy Qur'an produced by Qur'an. To validate the findings or refute them, large-scale studies need to be undertaken with an eye to applying Nida's theory of translation to the whole English translation of the Holy Qur'an which can be a Herculean task that fits more into a bulky book or collaborative project undertaken by a group of scholars and supported by a governmental research institution. Nevertheless, it is the researcher's hope that the findings of the present study will encourage researchers interested in this field to carry out research on the translation of the Holy Qur'an into languages other than English and pinpoint various types of difficulties encountered by translators who translated the Holy Qur'an into other foreign languages.

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## **Ideology in the Translation of Political Speeches during the Arab-Israeli Conflict: A Critical Discourse Analysis**

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### **1. Introduction**

Equivalence no longer governs the production and reception of translation (Hatim and Munday 200). Translation is not merely an innocent transfer of ideas from one language into another. This study views translation as a process that can be ideologically manipulated to influence perceptions and undermine the target culture. This paper investigates the influence of ideology on the translation choices made by the translators and the patrons represented by media outlets in translating political speeches during the two Israeli offensives against Lebanon, 2006 and Gaza, 2008/9. Both offensives were launched by Israel against two parties which have a similar ideology, namely Hezbollah in Lebanon and the Hamas authority in the Gaza Strip. Both adopt an anti-Israeli Islamist ideology, and both are known to be backed by Iran. This study aims to analyze the translations of political speeches by Hezbollah and Hamas leaders, and it proposes that the translations conducted by Western and Israeli translators working for Western and Israeli outlets are influenced by the ideological agenda of their employers, i.e. the media channels they work for. The same applies to translations produced by media outlets that represent and/or support Hamas and Hezbollah. A detailed explanation of the corpus will be provided in the methodology and corpus section. Critical Discourse Analysis and the theories examining the roles played by the translator, firstly as a reader and secondly as an author of the target text, constitute the main theoretical foundation of the study in addition to the concept of patronage which plays a crucial factor in determining the outcome of the translation process.

This paper consists of seven main sections. The first is an introduction to the study. The second examines the definition and aspects of ideology in relation to other concepts of power, culture, and politics. The third focuses on ideology in discourse; ideological strategies and tools are listed to highlight how ideology operates within language and through media. The fourth section discusses ideology in translation, shedding light on the impact of the translator's ideology and the patrons' interests on the translation, in addition to the roles the translator takes accordingly as reader of the source text (ST) and author of the target text (TT). Thereafter, the focus shifts to the notion of mediation, and then to the way ideological strategies are employed in translation. The fifth section explains the methodology used in the study and the corpus selection process. The sixth section is devoted to analyzing the data derived from two specific Arab-Israeli conflicts: the 2006 Lebanon war and the 2008/9 Gaza war. The paper is concluded with a seventh section that discusses the findings of the study.

## 2. Thinking Ideology

In the last century, ideological movements such as communism, socialism, and nationalism emerged to counter colonization and capitalism. After the Islamic revolution in Iran, Islamism emerged in the Muslim World and has become the mainstream opposing and resisting the New World Order formed and led mainly by the USA following the collapse of communism in the Soviet Union (Huntington). The following extract serves as a manifestation of this attitude:

On April 18, 1994 two thousand people rallied in Sarajevo waving the flags of Saudi Arabia and Turkey. By flying those banners, instead of UN, NATO, or American flags, these Sarajevans identified themselves with their fellow Muslims and told the world who were their real and not-so-real friends. (Huntington 19)

Although Americans and Europeans played a major role in the liberation of Bosnia, this act of identification and identity-demonstration by the Sarajevans represented an aspect of the new-born ideological conflict. The Sarajevans expressed their loyalty and gratitude to the Turkish and Saudis with whom they shared the same culture, religion, and most importantly ideology.

The definition of ideology evolved with theorists giving it numerous definitions beyond its general description as a set of beliefs, dispositions, and habits (Raymond 5). Karl Marx gave 'ideology' its political connotation: "The ideas of the ruling class are in every epoch the ruling idea" (Marx and Engels 64). Marx sees ideology as an illusion which provides a false vision of reality. He views it as temporary, something that vanishes once the power or the class system that has imposed it collapses. Marx believes that a classless system will emerge after the working class demolishes capitalism (Marx and Engels 64).

Van Dijk (48–49) defines ideology as "the set of factual and evaluative beliefs—that is the knowledge and the opinions of a group". He seems to agree with Verschueren (vii):

Ideology is interpreted as any constellation of beliefs or ideas, bearing on an aspect of social reality which are experienced as fundamental or commonsensical and which can be observed to play a normative role.

The Oxford English Dictionary (OED) refers to ideology, in its broadest sense, as a set of beliefs held by a specific group that influences the way people behave. Therefore, it may cover a wide range of domains: political, social, ethical, religious, and so on. Nevertheless, ideology is often associated by the majority of people with the negative sense of politics and the dominant radical power in society. Eagleton (30) argues that ideology is a means of legitimation used by the ruling force or class in society; this legitimation can be achieved through ideology by either "distortion or dissimulation" (Eagleton 30). Ideology, however, might be viewed from a more positive perspective as it can be considered as a carrier of values of a certain group. Ideology governs, by necessity, all societies and can constitute a framework of people's ideas and beliefs away from the radical vision. This paper adopts the definition

of ideology as explained in the OED. It considers the role played by ideology in translation as a negative factor leading to manipulation and falsification of the message intended by the creator of the source text, admitting at the same time that the influence of ideology is inevitable and unavoidable, especially in the translation of political discourse.

### 3. Ideology in Political Discourse: Strategies and Tools

Ideology, power, and politics co-exist, interact, and operate together. Political organizations, whether in power as in governments or seeking power as in lobbyists, propose ideologies that make their interests seem to be in everybody's interests. They tend to promote their beliefs and values by naturalizing and universalizing them, so that they can influence people to believe in their ideas (Yahiaoui 7–8). The Egyptian media during the days of the late Egyptian President Gamal Abdel Al-Nasser serves as an example: Nasser's media had the upper hand in the Arab World and strongly influenced the Arab people, spreading the Pan-Arabist ideology across Arab countries.

Due to its interaction with power, politics takes an exclusionary form and constitutes the main arena of conflict between rival ideologies. Governments tend to employ the media to exclude any ideas that may undermine the foundations of their authority (Van Dijk). The Soviet Union, for instance, spread communism across the Union and Eastern Europe, eradicating nationalistic notions from the political arena in the region. The concept of exclusion of rival ideologies manifests itself through *positive self-presentation* and *negative other-presentation* (Van Dijk 69) as well as through the two principles of *legitimation* and *delegitimation*. Each political group promotes its principles as *just* and *universal*, claiming that they represent *common sense*. On the other hand, opponent ideologies are presented as party-centred and *self-serving* while the negative aspects of their discourse are highlighted (Van Dijk 258–61). Accordingly, one's own positive statements and decisions are *maximised* while the others' positive statements and actions are *minimized*. Similarly, one's own negative statement and actions are *minimized* and the other's negative choices and policies are *maximized* (Van Dijk 67).

The Palestinian President Mahmoud Abbas, in a speech delivered in the city of Jenin on 13 October 2009, declared:

هنا الأعم هو استعادة وحدتنا الوطنية، وإنهاء الانقلاب الأسود الذي وقع في قطاع غزة، وإنهاء الظلامية، وإنهاء إمارة الظلام التي يحاولون أن يبنوها هناك على أنقاض الشعب، وعلى أنقاض أبنائنا ... لن نسمح لهم. نحن طلاب وحدة وطنية (Abbas).

[Our major concern is to retain our national unity; to put an end to the *black coup* that took place in the Gaza Strip; to end obscurantism; to end the *obscurantist Emirate* that they are trying to establish on the remains of the people and our sons ... We will not allow it. We are *seeking national unity*.]

On the one hand, Abbas employs *negative other-presentation* to undermine the *legitimation* of Hamas, which took over power in the Gaza Strip on 14 June 2007, using expressions with culturally and ideologically negative associations such as *black coup*, *obscurantism* and *obscurantist Emirate* to describe



Hamas' practices and approaches in Gaza. On the other hand, he draws a positive image of his party, promoting their principles by claiming that they are "seeking national unity" (Abbas).

Phillipson points out three political as well as ideological techniques used in Western media that reveal the sense of superiority adopted by decision makers in the West. The first is portraying the *Oppressor*, as democratic, liberal and civilized. The second is undermining the *primitive Oppressed*, that is likely to belong to an Eastern developing country by claiming that it lacks reform and guidance. The third is presenting the relationship between the *Oppressor* and the *Oppressed* as a big brother relationship in which the oppressor is entitled to guide and give advice to their younger brother, the oppressed.

If presented explicitly, ideology in discourse cannot be effective. The receiver is supposed to interpret the discourse and absorb the *invisible* ideological assumptions embedded in it; otherwise, ideology ceases to be "common sense" (Fairclough, *Language and Power* 84–85). The way to reach the level of *common sense* is to naturalize the discourse through several strategies and processes, such as the constant repetition of ideology-based false claims and establishing a link between people's lifestyles and expectations and ideological messages in a discourse in a way that normalizes the ideology in the long run.

Roger Fowler (1–2) argues that for a piece of news to be published it needs to undergo a process of *selection* according to certain criteria set by the publishing institution. Then, it passes through another process of *transformation*. Transformation may involve both *representation* (choice of lexis and structure) and *evaluation* (a reporter's comments on a piece of news). Similarly, Kress and Hodge (157) argue that media institutions can follow two strategies of "manipulation". First, they may manipulate reality by representing both the events and people involved in the incident. Second, they may manipulate the orientation to reality through a process of evaluation.

Another scholar who tackles the ideological strategies adopted by media outlets is Abdullah Shunnaq (*Monitoring and Managing in the Language of Broadcasting and Newspaper*). He bases his argument on two of the strategies suggested by Hatim and Mason (*Discourse and the Translator*). The media institution may merely *monitor* the event by describing it transparently. It may, however, *manage* the news by "steering" the situation in line with its own agendas. Media institutions for Shunnaq (122) resort to certain procedures to manage their news. Firstly, they report news which serves their own purposes only. Secondly, they tend to vaguely describe certain stories to avoid the receivers' shock. Thirdly, they may uncover the agents of reported action. Fourthly, they interfere by adding to the original text, using expressions that have certain connotations. The purpose could be either to heighten the emotiveness or to reduce the impact on receivers. Shunnaq's *monitoring* can be compared to Fairclough's notion of *direct reporting*. Fairclough (*Analysing Discourse: Textual Analysis for Social Research* 49) suggests that *direct reporting* contains a degree of faithfulness since it aims to "reproduce what was actually said or written" unlike *indirect reporting* which may involve manipulation. In any case, it is impossible for the media to be neutral when ideology is involved.

Fowler points out certain ideological tools utilized in media discourse to achieve the strategies mentioned earlier: *consensus*, *stereotypes*, *conversational style*, and *terms of abuse and endearment*. Media tends to promote the assumption that there is often a *consensus of opinion* concerning a matter of national or ideological nature (Fowler 48). For instance, the chant *labbayka yā Naṣralla* (literally, “at your service, Nasrallah”), which Nasrallah’s supporters repeat during his live speeches, has been heavily quoted and frequently reported in Hezbollah’s media institutions to suggest a popular consensus in support of Hezbollah. Media, moreover, may categorize people and events in cognitive *frames*, *stereotypes* or what Fowler calls “pigeon-holes” (Fowler 17). An article published in *Ammon News* under the title, “*Al-‘Oruba.. Bayna Salah Ad-Dīn Wa Arduğan*” (“[Arabism, between Saladin and Erdogan]”) (Al-Majali) serves as an example. Owing to his solid stand against Israel, the Turkish Prime Minister, Erdogan, is framed by the writer Sahar al-Majali, as Saladin with all the ideological connotations associated with this figure in Islamic history and the Arab region. *Conversational style* is used sometimes in media to create an atmosphere of familiarity and informality between a media institution and the audience to pass a certain ideology into the receivers (Fowler 57). Finally, *terms of abuse and endearment* can be employed to approach the audience and promote a certain ideology (Fowler 117). In accordance with this tool, negative attributes are used in the discourse to attack the opponent while positive ones are used to glorify the self.

#### 4. Ideology in Translation

The ideological influence on translation is as old as translation itself. Fawcett (107) states: “throughout the centuries, individuals and institutions applied their particular beliefs to the production of certain effect in translation.” Ideology governs every aspect of human life, and translation is no exception. In fact, it is impossible to extract the ideology from the text and the text from the ideology; they are indeed intertwined. The point of focus in translation analysis has shifted towards the role of agency, with ideology in its various aspects being the factor that determines the outcome of the translation process. Agents select the text to be translated in line with certain agendas. Schäffner (“Third Ways and New Centres: Ideological Unity or Difference?” 23) claims that “the choice of a source text and the use to which the subsequent target text is put are determined by the interests, aims and objectives of social agents.”

The lack of attention paid to the social aspects of translation led to the launch of Critical Discourse Analysis (CDA) as a method of research which explores “the ideological forces that underlie communicative exchanges” (Calzada-Pérez 2). Fairclough defines Critical Discourse Analysis (CDA) as an interdisciplinary approach to the study of discourse. He also uses the term *talk and text* that views language as a form of social practice to describe CDA. Accordingly, “(non-linguistic) social practice and linguistic practice constitute one another and focus on investigating how societal power relations are established and reinforced through language use” (Fairclough *Critical Discourse Analysis: The Critical Study of Language* 87). Jan Blommaert and Chris Bucaen (451) distinguish CDA from *discourse analysis* in that CDA highlights “issues of power asymmetries, manipulation, exploitation, and structural inequities” in domains such as education, media, and politics.

CDA theorists argue that language itself is ideological; therefore, translation constitutes a main field for ideological encounters. Translation may become an act of manipulation and a process of rewriting of the source text in which the translator's intention and ideology manifest themselves "in the service of power" (Venuti *The Translator's Invisibility* vii). So, who translates, why and with what aim in mind are all questions that need to be asked and addressed when considering the outcomes of the translation process (Lefèvre, *Translation/ History/ Culture* 1). As an interpreter of the original text and a producer of the target text, a translator controls the outcome of the translation process and can steer it in accordance with their personal ideology and their patrons' agendas.

#### 4.1 Ideology and Translator's Role as Reader

According to Structuralists, language is a system of signs in which a *sign* is the outcome of the relationship between a *signifier* and a *signified*. Roman (310) asserts that signifiers are not "fixed" or "unchangeable"; therefore, the outcome of the relationship between the signifier and the signified changes along with the change of readership. The meaning that a chain of signs takes differs from one reader to another. This assumption has shifted the way of perceiving language with all its aspects, including translation.

The text, for Barthes, is to be read in an intertextual context; it is to be viewed in line with other texts (quoted in Hermans 69). In other words, a translator interprets the text in accordance with their previous knowledge (words, phrases, statements and conventions), which is not only linguistic and encyclopaedic, but also ideological. The consequence will be the metaphorical death of the author and the end of its role as a sole producer of the text (quoted in Hermans 69). The original text itself is an outcome of a transformation process from ideas to written words. When this chain of words is rendered into a different language, the process becomes even more complicated. Thus, the faithfulness to the source text is compromised (Venuti, *Rebinking Translation* 98).

The author's intention may not be carried over by the translator whose understanding of the source text is governed by their ideology. The translator is subject to social and/or ideological factors; and the translator's interpretation of the source text is, accordingly, subjective and culturalized. In support of this argument, Robinson defines translators as "those people who ... let their knowledge govern their behaviour" (84). He views this "knowledge" as "ideological" (84).

#### 4.2 Ideology and the Translator's Role as Author

Although the translator, in theory, is supposed to respect the intention of the author of the source text, the translator often turns to an author who rewrites the target text, ultimately determining the outcome of the translation process as a new independent product with unique characteristics. Lefèvre (*Translation, Rewriting and the Manipulation of Literary Fame* 13) was the first to view translation as reproduction and rewriting. He perceives it as a process influenced by various systems and norms of a society, namely ideology and patronage. Translators might not limit themselves to the mission of producing a mirror image of the source text. They are in a position to manipulate the source text and

come up with a target text that is consistent with certain ideological agendas. Schäffner (“Skopos Theory” 236) sees the translator as a master who has everything in their hand; translators free themselves from all restrictions of loyalty, faithfulness and originality.

For instance, an East-oriented source text, for a Western audience, might bear an “exotic discourse” which “can be manipulated” by the translator “to such an extent as to conceive it” as “an invented geography, an imaginary space built according to the ideology, cultural values and norms of the West” (Álvarez and Vidal 3). Many international media outlets, for example, tend to translate the Arabic Islamic term *Jihad* into English as *Holy War* which bears terrifying, extremist and violent implications for a Western audience. Thus, these outlets embrace only one interpretation of the complex SL term, ignoring other social and non-violent interpretations which include, and are not limited to, treating people well despite their misbehaviour, and making every effort to avoid committing sins. Such a translation choice, thus, contributes to distorting the image of Islamic values and traditions.

Translators find themselves with the authority to adjust the source text in order to match a desired model with a view to achieve acceptance within a certain society. In this sense, the source text undergoes a process of undermining the *Other* and their ideas in line with a personal motive, perhaps ideological (Álvarez and Vidal). At the centre of this process are the translator’s attitudes, misconceptions held about the Other’s language and culture, and their ideological, particularly political and religious, convictions. Thus, the translator cannot be conceived as a neutral mediator between the source and targets texts (Haj Omar). In brief, the translator plays an active and dominant role in two processes: the reading and rewriting of the source text.

The name of *the Gulf*, for instance, constitutes a political minefield for translators as it creates a controversy between the Arabs, who refer to it as *the Arabian Gulf*, and the Iranians, who favour the name, *the Persian Gulf*. Thus, a translator would often choose to use the name in accordance with the ideology they embrace and national background they have. The same may apply to the name of the arm of the Atlantic Ocean that separates Great Britain from northern France. While the English like to call it *the English Channel*, the French adopt the name, *la Manche*. Although the translator tends to extend their ideological views over the target text, translators often abide by the agenda set by the institution behind the production and publication of a given translation. This leads us to exploring the role played by patrons in determining the outcome of the translation process.

#### 4.3 Translation and Patrons

Translations are often chosen and reviewed by agents in line with ideological, economic, social or cultural considerations. Certain parameters and guidelines dictated by patrons, including publishers, editors and institutions, govern the translator’s work. Hence, the whole operation is aimed at implementing the patrons’ scheme and establishing their legitimacy over the entire process. Thus, “translation needs to be studied in connection with power and patronage, ideology and poetics with emphasis on the various attempts to ... undermine an existing ideology” (Lefèvre, *Translation/ History/*

*Culture* 10). The translator is often obliged to address the tyranny of a dominant culture that considers itself *superior*, especially if they translate into the language of this culture. Lefèvere cites Hender on the French translations of Homer: “Homer must enter France a captive and dress according to their fashion, so as not to offend their eyes” (*Translation/ History/ Culture* 70).

Nevertheless, the contract between the translator and the patron may turn to a clash between the translator’s own beliefs and the patron’s agendas. History witnessed many attempts by translators to challenge the patrons’ censorship. One example is Étienne Dolet whose translation of *the Bible* into French brought him in confrontation with the authorities: he was arrested, convicted of heresy and then executed (Yahiaoui 27).

Translation in the political sphere is largely affected by the decisions of the people in power. Governments, policy makers and publishers work at a level higher than that of translators, authors and editors. They tend to control the translation process in order to keep it in line with their own ideologies. For instance, the translation activity from Greek and Latin into Arabic under the rule of the Abbasids, especially the seventh Abbasid caliph Al-Ma’mun, was selective. Translators followed the will of the rulers who were most interested in translating the scientific and military works, avoiding philosophy due to religious ideological restrictions. Turkey serves as another example of patrons’ control over translation. After the collapse of the Ottoman Empire and the emergence of the modern Turkish state, the movement of translation from European languages flourished, and the state renounced the use of Arabic letters as the alphabet of Turkish, adopting the Roman alphabet instead (Tahir-Güngör 114). This was because the Arabic alphabet was a symbol of the Islamic heritage, which was viewed as an obstacle in the face of the development of the new Turkey.

#### 4.4 Translator and Objectivity: Ideological Strategies

As suggested in the previous sections, a translator’s choices are often governed by their previous knowledge, which is naturally derived from their cultural heritage and social conventions. This produces various kinds of pressures, which either allow their subconscious mind to govern the translation process or make them surrender to their consciousness, exposing the target text to various ideological, cultural and economic influences. Shunnaq (“Monitoring and Managing in Radio News Reports” 104) argues against the assumption that the translator is morally bound and should be, therefore, neutral. For him, this is unrealistic and an extreme oversimplification of the issue. It “suppresses” the translator’s “natural feelings” (104). Long experience in practical translation proves that ideological and natural considerations are superior to the translator’s objectivity.

The impact of ideology on the target text may come from three sources: the author, the translator, and the reader of the target text. In line with this proposition, Kaiser-Cooke differentiates between two types of translators: *novice* and *expert* translators. Being aware of the author’s intention and the receivers’ expectations, expert translators make their choice between foreignization and domestication accordingly (Venuti, “Strategies of Translation”). Therefore, the translator cannot be completely objective when they are under the burden of the patrons’ pressure, the receivers’



expectations, and their own ideology. This does not allow the translator to convey the message intended by the author.

This argument brings the concept of mediation into light. Some scholars view mediation from a positive perspective. For Neubert ("Translation, Interpreting and Text Linguistics" 141), mediation "means the opposite of prominence"; it is a way of "keeping a balance" between the sender and the receiver, a means to "understand the other" and achieve "agreement" (141). However, he admits that "the main traits of the translator's personality" can be traced throughout the target text as the translator is essentially a "mediating agent" aiming at a "mediating effect" (Neubert, "Translation as Mediation" 7). Hatim and Mason, however, argue that through mediation, translators "intervene" in the process, imposing their own ideology over the text (*The Translator as Communicator* 122). Mediation can be *minimal*, *partial* or *maximal* and is manifested by the employment of four main tools: *cohesion*, *transitivity*, *lexical choice* and *style-shifting*. Minimal and maximal mediations are comparable to Venuti's two notions of foreignisation and domestication respectively; partial mediation lies somewhere in the middle. Hatim and Mason's approach deals with mediation as a process through which the translator makes fundamental changes to the source text to match their own ideology (*The Translator as Communicator* 119). This paper proposes that when ideology is involved, the translator as a mediator tends to domesticate the target text, by maximizing their intervention in the translation process resulting in changes that correspond to the ideology which they aim to promote. This can be done by the employment of several translation strategies and procedures.

It is argued that *managing* (as opposed to *monitoring*), which can be found in various names in Translation Studies, is the main ideological strategy employed in translation. Farghal distinguishes between two types of managing: *intrinsic* and *extrinsic* (quoted in Shunnaq, "Monitoring and Managing in Radio News Reports" 104). The first indicates alterations that aim to sort "mismatches" between the source and targets texts while the second results from the adjustment to the "message" of the target text by the translator to achieve certain ideological purposes (quoted in Shunnaq 104). Similarly, Ghazala points out two types of *bias*: *negative bias* which underlies changing certain aspects in the source text to fulfil personal wishes on the translator's side such as "ignorance, hypocrisy or discrimination"; and *positive bias* which refers to the translator's "justifiable acts" aimed at explaining ambiguities, correcting errors or omitting trivial and taboo expressions (155–58). According to Ghazala, culture itself is biased, so "one cannot expect but a biased translator" (147). On the one hand, if the translator finds a cultural equivalent in the target language, they *acculturate* it. On the other hand, if the cultural reference is translated literally, they *ambiguate* it (Ghazala 148–49). Any decision a translator makes is necessarily subjective and naturally biased to the culture they belong to.

## 5. Methodology and Corpus

This study is a qualitative research study which uses Critical discourse analysis (CDA) as a methodology to conduct a vigorous assessment of the translation choices made by translators and authorized by their media outlets. Samples of translations have been selected for this study, and the aim is to detect the role of ideology in shaping the translation choices. The rationale behind the selection of data is for the translations to be representative of all parties involved and interested in the conflicts: namely, anti-

Israeli media, pro-Israeli media and Western media. The purpose is to produce objective results that reflect the role of ideology in the media reporting of the carefully selected translations of speeches.

The two Israeli offensives against Lebanon, 2006 and Gaza, 2008/9 are similar in some respects, and that is why these two events and the way they were reported by the media outlets have been chosen as illustrative cases for this study. First, both offensives were initiated by Israel against two parties that have common ideological grounds— Hamas and Hezbollah, since both adopt an Islamist Ideology and constituted, along with Syria and Iran what was claimed as an anti-Israeli front. The two conflicts lasted for approximately a month resulting in hundreds of fatalities amongst civilians. Most importantly, the political statements produced by Hasan Nasrallah, Hezbollah Secretary General, and those of Hamas' leaders, Ismail Haniyeh and Khaled Mashal, had a lot of similarities in form and content; the three leaders addressed their supporters in a state of war, urging them to resist what they considered an aggression, while promising them victory on many occasions.

News sources address different audiences with different ideologies and political backgrounds. During these conflicts, the political discourse of Hezbollah and Hamas was translated, interpreted and reported differently by various news agencies, channels and websites in line with their own ideologies and political stances. Hence, the role of agents and patrons is highlighted in this study. The data corpus consists of written news reports and articles with translated excerpts of the statements of (a) Hasan Nasrallah, Hezbollah Secretary General, (b) Khaled Mashal, the then Head of Hamas Political Bureau, and (c) Ismail Haniyeh, the then Hamas Prime Minister in Gaza, during the two conflicts. Additionally, some audio-visual materials are used or referred to in the study. The sources of the translations fall into three main categories. The first is Arab-owned media represented here by *Aljazeera English* which is strongly anti-Israeli. The second is Western media represented here by *CNN*, *The Telegraph* and *Fox News*, which generally expressed pro-Israeli views during the offensives, and considered Hamas and Hezbollah terrorist organizations. The third is Israeli and/or Israeli ideologically affiliated media represented by *The Jerusalem Post*, *Memri* and *Ynet News*. The following section is devoted to analyzing the data specified.

## 6. Data Analysis

In the Middle East, the gun and the dictionary march hand in hand (Suleiman 11). Abdullah Shunnaq ("Monitoring and Managing in Radio News Reports" 104) argues that the translator cannot be neutral or suppress their "natural feelings" (104). Steered by what seems to be the ideological and political agenda of their patrons and/or those of their own, some Western media news outlets lacked objectivity in their presentation and translation of the political discourse of the Hamas and Hezbollah leaders during the two Israeli offensives. In an interview with *Aljazeera* on 21 July 2006, Nasrallah said:

أود أن أتوجه إلى العائلة التي أصيبت في بلدة الناصرة ... عتذر من هذه العائلة ... الذين قتلوا في الناصرة  
نحتسبهم شهداء لفلسطين. (Nasrallah)



[To the family that was hit in Nazareth ... *I apologise to this family* ... We consider those who were killed in Nazareth martyrs for Palestine.]

However, the title of a report on Nasrallah's interview published on the *CNN* website ("Hezbollah Leader Apologizes for Attack's Child Victims") can be misleading as two main interventions made during the translation/reporting process can be traced. First, the title creates a deliberate sense of ambiguity by not specifying to whom the apology is made. It may hence give the impression that Nasrallah apologizes for the killing to Israel, which is not precisely true as Nasrallah clearly apologizes only to the Arab family that was hit by the attack. The deletion of this important element in Nasrallah's statement results in distortion in meaning. Second, the report, by referring to "child victims" in its title, adds information that does not exist in Nasrallah's statement. The source text only includes the term *al-'a'ilah* "the family". This addition may be aimed at criminalizing and delegitimizing Nasrallah and his militia and attracting the target reader's sympathy towards Israel.

On many occasions during the two offensives, news outlets seem to have interpreted the Hamas and Hezbollah leaders' political statements in line with previously acquired knowledge (words, phrases, statements and conventions), which was ultimately ideological. This often resulted in the original speaker's intention not being always preserved by the translator. An example comes from a report published on *The Jerusalem Post* website, which looks at a speech by Nasrallah aired on *Al-Manar TV* on 14 July 2006:

#### *Nasrallah's Statement*

الآن في عرض البحر، في مقابل بيروت، البارجة الحربية العسكرية الإسرائيلية التي اعتدت على بنيتنا التحتية وعلى بيوت الناس وعلى المدنيين. انظروا إليها تحترق وستغرق ومعها عشرات الجنود الإسرائيليين الصهاينة.

[Now at sea, opposite Beirut, the Israeli military battleship that attacked our infrastructure, people's homes and civilians – *look at it burning* and will sink with dozens of Zionist Israeli soldiers.]

#### *The Jerusalem Post Report*

"Look at the warship that has attacked Beirut, while it burns and sinks before your very eyes," Nasrallah said. *It was not clear whether he meant that the warship had already been attacked.*

Although it is obvious from the source text that the Israeli warship had already been hit, still the Israeli newspaper reporter adds that it was not clear whether the warship had been targeted by the time of the speech. Nasrallah uses expressions like "now" and "look at it burning", clearly indicating that the Israeli battleship has been indeed targeted by his troops. This misreading added by the Israeli reporter may be caused by ideological and political views and/or the newspaper's pro-Israeli ideology. It may be aimed at underestimating the military capabilities of Hezbollah, reflecting a skeptical attitude

towards the authenticity of Nasrallah's claims. It simply suggests that Nasrallah's claim has not been verified.

The political discourse of Hamas and Hezbollah during the two offensives was an ideologically exotic discourse in the eyes of many Western and international media outlets that on occasions chose to make changes to the discourse through translation. For them, this discourse represented the discourse of the 'other', an exotic and alien Islamist discourse with ideas and values that need to be undermined. These translation choices were mainly inspired by ideological motives. At the centre of this process lies the translator's attitudes; misconceptions held about the Other's culture, ideology and religious convictions (Álvarez and Vidal 3). This can be traced in a report by *The Telegraph* (Butcher), on Khaled Mashal's speech aired on *Aljazeera TV* on 2 January 2009:

#### *Mashal's Statement*

عليكم أن تدركوا أن مصيراً أسود ينتظركم بين قتلٍ وجرحٍ وأسرٍ. من يدري ... ربما يصبح لدى المقاومة في غزة شاليط ثانٍ و شاليط ثالث و شاليط رابع (Mashal).

[You must realize that a black destiny is awaiting you, from death and injury to *captivity*. Who knows? ... the *Resistance* in Gaza may seize a second, third or fourth Shalit.]

#### *The Telegraph Report*

He also threatened that militants in Gaza could attempt to seize Israeli troops as *hostages*, as they did two years ago when the young soldier Gilad Shalit was *kidnapped*. "If you commit a foolish act by raiding Gaza, who knows, *we* may have a second or a third or a fourth Shalit," said Meshaal.

Three main interventions can be traced in the translation provided by *The Telegraph* in its report. The report uses the term "hostages" as an English equivalent to the ST term *asr* "captivity", adding a sentence that does not even exist in the source text: "as they did two years ago when the young soldier Gilad Shalit was *kidnapped*." The use of the verb "kidnapped" here in the report is also significant and suggestive. The report also drops the word *al-muqāwamah* "the Resistance" in the translation and uses the subject pronoun "we" to refer to it. Only terrorists "kidnap" and take "hostages", and this is how *the Telegraph* report is trying to portray Hamas and present it to the target audience. The translator/reporter's choices here reflect an intention to delegitimize Hamas and present it as a terrorist organization, rather than a resistance movement. Hence came the translator's choice to delete the term "resistance" and replace it with the subject pronoun "we". Mashal believes that Hamas is a "resistance" movement, and the Israeli soldiers that Hamas manages to capture during the conflict are "captives", rather than "hostages". The influence of ideology manifests itself clearly in *The Telegraph* report. The interventions made by the translator/reporter seem to be aimed at undermining Hamas' identity as a resistance movement by manipulating Mashal's discourse and using a different set of vocabulary, apparently inspired by an ideological motive.

*Memri*, is a US-based media organization that publishes selected videos from the Middle East with English subtitles. The media outlet has been accused of being biased to Israel as well as distorting the image of the Arabs and Muslims in general, especially in the way their published materials are chosen and subtitled. During the Lebanon War, *Memri* published selected parts of Nasrallah's statements. The selection and subtitling processes seem to consistent with ideological and political agenda. The following is an excerpt from Nasrallah's speech originally aired on *Al-Manar TV* on 3 August 2006. The excerpt was subtitled and broadcast by *Memri* and serves as an example:

*Nasrallah's Speech*

إنّ ما جرى منذ اليوم الأول من هذه الحرب وما يجري حتى هذا اليوم، من قتل ومجازر وتدمير ووحشية وهمجية يتحمل مسؤوليته بالدرجة الأولى بوش وإدارته، الإدارة الأميركية.

*Memri Subtitling*

What has happened since the first day of this war, and still happening even today—the killing, massacres, destruction, brutality, and barbarism—the ones responsible for all this, are first and foremost, Bush and his American administration.

As an American English-speaking media outlet, *Memri* primarily targets the American audience. By selecting this specific part of the speech, *Memri* seemingly aims at making its American audience aware that Hezbollah deals with the US and its administration as enemies. Therefore, the war that Israel waged against Hezbollah is also aimed at protecting and defending, not only Israel, but also the US and the Americans. This selection can be seen as an attempt to draw the US public support for Israel against Hezbollah.

Hatim and Mason argue that through mediation, translators “intervenes” in the discourse using four main tools: *cohesion*, *transitivity*, *lexical choice* and *style-shifting* (*The Translator as Communicator* 122). Influenced by ideology, news outlets intervened in the translation of the statements of Hamas and Hezbollah leaders during the reporting process. On many occasions, the translator of the discourse took advantage of their role as mediator and intervened in the translation process, making changes to the message embedded in the source text using tools such as *lexical choice* and *style-shifting*. A report published on the Israeli news website, *Ynet News* (Nahmias), on Mashal's speech aired on *Aljazeera TV* on 2 January 2009 serves as an example of such interventions in the translation/reporting process:

*Mashal's Statement*

نعم الظرف قاسٍ في الضفة بسبب الاحتلال لكن المسؤولية أكبر. مسؤولية تاريخية أن نتنصر لغزة اليوم. بدأت  
الانتفاضة الثالثة، نريد ترسيخها على الأرض كأمر واقع (Mashal).

[Yes, the circumstances in the [West] Bank are harsh *because of the occupation*, but the responsibility is greater. It is a historic responsibility to support Gaza today. You have begun *the third Intifada*; we want to establish on the ground it as a fait accompli.]

*Ynet News Report*

Mashal - Also called for *resistance against Fatah*.

In this excerpt, Mashal urges the Palestinians in the Occupied West Bank to continue and cherish what he called a “third Intifada” clearly against the Israeli “occupation”. This meaning is self-evident for anyone familiar with the political discourse of Hamas. The Israeli news outlet, however, has chosen to render the term “Intifada” as “resistance”. The term “Intifada” has political and historical values, and its use bears a motivational function for the Palestinians. For Israel, a third Intifada represents a great challenge to the security of Israel and a substantial change of the game rules. Hence comes the lexical choice by the translator to overlook this term, trying not to help spread Mashal’s message to the Palestinians. Additionally, the reporter inserts in the discourse two words, “against Fatah”, which do not exist in Mashal’s statement. This clearly aims to encourage a civil Palestinian conflict between Hamas and Fatah (a rival Palestinian faction that controls the West Bank) as this would ease the pressure on Israel. These interventions in the translation/reporting process have been carried out under the pretext of mediation and clarification.

*Extrinsic managing* suggested by Farghal (quoted in Shunnaq, “Monitoring and Managing in Radio News Reports” 104) is a key ideological strategy employed by media outlets in translating and reporting on the political discourse of Hamas and Hezbollah during the two conflicts. Since it would be difficult for media outlets to interfere in messages embedded in the discourse by merely monitoring the news material, using direct quotations translated from the original discourse, they tried to manage the embedded messages using indirect quotations, influencing the discourse in line with an ideological agenda. This often resulted in adjustments to the message of the original discourse to fulfil the media institutions ideological purposes. *Fox News* (Barzak and Teibel) employed this strategy of *extrinsic managing* in a report on Ismail Haniyeh’s speech aired on 27 December 2008:

*Haniyeh’s Statement*

الشعب الفلسطيني ... أصبح ... أكثر قوةً وأشدَّ عزيمةً وأقوى إرادةً وتمسكاً بحقوقه وثوابته.

[The Palestinian people ... have become ... more powerful, determined, and strong-willed, holding onto their rights and principles even more than before.]

*Fox News Report*

In a speech broadcast on local Gaza television, Hamas’ prime minister, Ismail Haniyeh, declared *his movement* would not be cowed.

“*We* are stronger, and more determined, and have more will, and *we* will hold onto our rights even more than before,” Haniyeh said.

As the then Prime Minister in Gaza, Haniyeh represented the whole Palestinian people, especially those in the Gaza Strip, and this role is evident in the source text. The reporter, however, chooses to replace the ST term “the Palestinian people” by the subject pronoun “we” in the directly quoted statement. The phrase “his movement” is also added to the indirectly quoted statement produced by the Hamas leader. The phrase “his movement” refers to Hamas. This use of managing as an ideological strategy to manipulate translation is consistent with the ideology adopted by *Fox News*, which is known for its far-right views, support for Israel and scathing criticism of Islamist ideology. The employment of the procedures of *addition* and *replacement* has ultimately resulted in a distortion of the original message intended by Haniyeh. The report clearly tries to depict the conflict in Gaza as a battle between Israel and Hamas only, and present Haniyeh as a representative of Hamas, rather than the Palestinian people as a whole. This can be seen as a delegitimizing tool aimed at undermining the popular legitimacy of Hamas and its leaders.

Other media outlets adopted the strategy of *intrinsic managing* in its translation of the political discourse of Hamas and Hezbollah, making alterations to sort mismatches between Arabic and English and explain ambiguities. A report published on *Aljazeera English* website which covered Nasrallah’s speech aired on 26 July 2006 serves as an example:

*Nasrallah’s Statement*

أي أرض يحتلها العدو سنستعيدها بالتأكيد.

[Any territory the enemy may occupy we will definitely take back.]

*Aljazeera Report*

He [Nasrallah] said that *the Shia Muslim group* would take back any land Israel occupied.

Although the phrase “the Shia Muslim group”, referring to Hezbollah, was not said by Nasrallah, the reporter chose to include it in the sentence, taking advantage of the freedom the use of indirect quoting allows. Although this form of managing suggests an alteration in meaning, it is not aimed at intentionally distorting the message embedded in the source text. This intervention is perhaps aimed at providing more information about the background of Hezbollah. It makes it easier for the English-speaking audience, who may be unfamiliar with the context of the conflict, to understand and analyze Nasrallah’s discourse. This is likely to explain the motivation behind the translator choice here, given the established anti-Israeli editorial policy followed by *Aljazeera*.

## 7. Conclusions and Findings

As ideology governs all aspects of life including translation, news translators, editors, reporters and translated news agencies cannot be neutral. The translator cannot be an invisible, objective and transparent participant in the translation process. Rather, as a reader of the source text and an author

of the target text, the translator proves to be an influential agent who leaves their fingerprints in every aspect of the translation process. The patrons' ideological beliefs can also be traced due to the authority they enjoy allowing them to impose their agenda on the translator's work. To achieve their agendas and serve their interests, media outlets reporting on the 2006 Lebanon War and 2008/9 Gaza War on many occasions employed certain ideological strategies and tools to intervene in the translation process.

This study has demonstrated that ideological views have governed the translation and reporting processes carried out by international, Western and Israeli news outlets which produced reports on political statement by the leaders of Hamas and Hezbollah during the 2006 Lebanon war and 2008/9 Gaza war. The ideological factor played a major role in determining the outcome of the translation process and the nature of reports produced by pro-Israeli news outlets such as *Ynet* and *The Jerusalem Post*. These materials were often ideologically biased to the Israeli narrative. Other Western and international news outlets such as *Fox News*, the *CNN* and *The Telegraph* tended to manipulate the discourse of the Hamas and Hezbollah leaders, attempting to undermine the 'Other' and their Islamist alien values in line with certain ideological agendas.

Besides, due to the sensitivity of the discourse, media outlets chose to intervene in the discourse through comments which came out as titles, notes or introductory sentences to avoid criticism. Such media organizations did not seem to observe objectivity in their translation and presentation of the discourse. The original speaker's intention was not always carried over by the translators who interpreted the discourse in line with their previous knowledge which was ultimately ideological. Some media outlets like *Memri* followed a method of selection in which specific parts of the speeches were selected, translated and broadcasted to serve their ideological and political agenda. Media outlets also managed to intervene in the message embedded in the statements by employing the strategy of *extrinsic managing*, indirectly quoting the statements, and making significant changes at the lexical and stylistic levels. These changes often served the ideological and political agenda of the media institution concerned. The reports analyzed in this paper demonstrated a trend to delegitimize and criminalize Hamas and Hezbollah, by negatively presenting the two movements as terrorist and isolated from popular support.

Although this study has shed light on the manipulations and biased interventions carried out by Western and Israeli media outlets, it does not exclude or disregard a similar biased practice followed by anti-Israeli news outlets. In fact, it encourages future studies into the effect of Islamist and pan-Arabist ideologies in reporting the translation of Israeli political discourse in the Arab media. This study suggests that ideology, whatever the ideology is, plays a crucial role in the decisions made by the translator, reporter and publishing media outlet in determining the outcome of the translation and reporting processes.



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**Translation, Rewriting and Creation:  
Interview of Professor Noël Dutrait,  
Translator of Gao Xingjian's *Lingshan* (*La Montagne de l'âme*)<sup>1</sup>**

**Mingxing Wang  
University of Alberta**

Noël Dutrait is Professor of Chinese language and literature at the Department of Asian Studies of the University of Aix-Marseilles, France. He is also a leading translator, who during the past thirty years or so, has tirelessly translated into French the works of such well-known contemporary Chinese writers as Wang Meng, A Cheng, Han Shaogong, Su Tong, Gao Xingjian and Mo Yan. In particular, his French version of Gao Xingjian's novel, *Lingshan* (*La Montagne de l'âme* in French; *Soul Mountain* in English) has been widely accepted as an excellent rendition. Professor Dutrait's translation is believed to help Western readers understand and appreciate the Chinese world Gao constructed and imagined from his own travel experience, henceforth contributing to Gao's winning the Nobel Prize in 2000. In addition, Dutrait's translation of the 2012 Chinese Nobel laureate, Mo Yan's *Jin Guo* (*Le Pays de l'alcool*) won Le Prix Larue Batallion for the best translation in 2004. The following text is an edited version based on the interview in French conducted at Prof. Dutrait's office on September 28, 2015.

**Translating *Lingshan* (*La Montagne de l'âme*)**

**Wang:** Professor Dutrait, thank you for accepting my interview. I enjoyed reading your critical reviews about *Lingshan* a lot. Would you like to talk a little about how you translated Gao's most important novel into French?

**Dutrait:** When I translated the novel, I actually only leafed through the original novel. I read the first few chapters, not the whole book though. I had known Gao himself for quite a while before I commenced the project. I always wanted to translate the works he had accomplished. His works were so interesting, so refreshing to me. As early as the 1980s, Gao published his *Che Zhan* (*Bus Stop*) and other plays, establishing himself as a leading modernist dramatist in China. At a dinner when he was already in France in the early 1990s, he asked me: "Look, at the moment, I don't have a translator to render my novel (*Lingshan*) into French. I'm wondering if you would like to do the project."

**Wang:** In the early 1980s, you discussed with Gao about the emerging modernist literary trend in China when you were doing research in Beijing.

**Dutrait:** That's right.

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<sup>1</sup> A brief French version of this interview was published in *Alternative Francophone*, Vol 2, No. 2, 2017.

**Wang:** So, when you translated *Lingshan*, did you like the modernism inspired techniques in this novel?

**Dutrait:** Yes. When I read some chapters of *Lingshan*, I found it very original. Some literary traits were so different from other works at the time.

**Wang:** Did you find some influences from Duras in this novel, for example?

**Dutrait:** Yes. Apparently, in Gao's novel, he adopts a Durassian poetic use of pronouns. So, "il dit", "elle dit", "tu dis"/ "vous dites," "je dis" become wo shuo (I say), li shuo (you say), and ta shuo (s/he says). Setting this aside, in general I found his *Lingshan* a very original novel. In particular, its literary approaches distinguish it from other Chinese novels. That's the reason why I wanted to translate this novel.

**Wang:** When you translated Gao's novel, you had already rendered the works of such well-known authors as A Cheng and Han Shaogong. What translational approaches did you adopt respectively?

**Dutrait:** There are two differences when I translated A Cheng and Han Shaogong's works. First of all, I didn't know any of them. I only met them after my translations had been published. At that time, it was natural. Another difference is that I translated better when I had some help from some Chinese students who were studying at the University (L'Université de Provence). They helped me understand the Chinese texts and contexts better. Without their help, I could not render well the texts that are filled with the authors' life experiences. As for translating Gao Xingjian's novel, it was different. When I finished the first fifty pages, I sent them to him to take a look, and then we worked on the drafted version together. He would offer his opinions and suggestions about the French version, as his French was very good. He would tell me that such and such words were a better choice and certain rhythm of the text should be changed. In addition, he said that the Chinese proverbs could be changed to the corresponding French proverbs—it could be considered as a rewriting. So, you can see the differences between my approach between Han Shaogong and A Cheng, and Gao Xingjian. For the former, I worked alone. As with the case of Gao Xingjian, I worked closely with the author himself.

**Wang:** Concerning the level of language, there is also a difference between them. For A Cheng and Han Shaogong, their use of the literary language is based on the common core of the Chinese language, whereas both Chinese and French shaped Gao's literary sensibility—he was much influenced by French literature. Is that not so?

**Dutrait:** I also find Gao's case applies to Han and A Cheng. Despite the influences, Gao himself first reads French literature and then writes in his own way. Gao reads Western literature. Han also reads Márquez and Western literature.

**Wang:** But there is a difference. Han and A Cheng read Western literature in translation, whereas Gao reads original French literature.

**Dutrait:** Of course, Gao writes differently than other Chinese writers.

**Wang:** During your tour in Taiwan in 2014, you said that for the first hundred pages of your translation, you had a lot of references, for example, the novels by Marguerite Duras and Georges Perec. Are there any other particular French writers?

**Dutrait:** It was Gao himself who told me to read Georges Perec's novel *Un homme qui dort* (*A Sleeping Man*). He wanted his French version to be like Perec's style in general. Other writers I can think of are Marguerite Duras, and perhaps Michel Butor who wrote *La Modification*. The latter also uses "vous" as narrator in his novel. Gao did the same in his own novel.

**Wang:** In fact, in Gao's short stories in the early 1980s, he already used the same narrative technique. Concerning translation, before you began to translate *Lingshan*, had you and Gao discussed the principles that should guide your translation?

**Dutrait:** In general, no. For me, I'm more of a pragmatist than a theorist. I read literature and translate what is going through my head. Of course, I could show what I translated to Gao, and he could suggest to me to make certain improvements here and there. But most often, I had to translate alone, as I didn't want to bother him much. After I finished my translation, he would read my draft and then tell me "very good" or "ok", or ask me to add an annotation. Despite this, I would not say that there was a big principle of translation, but for Gao Xingjian, there is a major principle—"don't hesitate to rewrite. You may distance yourself from the source language. If there is a sentence you need to change completely, change it". This is important for me.

**Wang:** Even rewrite?

**Dutrait:** Yes, rewrite. Sometimes creation is necessary. But I told Gao: "I'm not a writer myself". As I didn't write a novel myself, what I could do was to write better to achieve the best result in my capacity. For Gao, editing is not an act of betrayal, which means that you don't have to compromise what a writer wants to say. Especially, Gao can always verify if he is "betrayed", as we call it in French. But as a principle, editing shouldn't come before translating. Though there are certain things that are quite complicated, in my opinion, editing should always come after. An author has a more important role to play when a translator is at his or her side. That's the ethics I respect. That's it.

**Wang:** According to the relevant published materials, the English translator of Gao's *Lingshan*, Mabel Lee, said that Gao's style is of minimalism, whereas Gao's Swedish translator, Göran Malmqvist, said that Gao's language is pure. What do you think?

**Dutrait:** Perhaps minimalism doesn't describe Gao's work very well. What Gao uses in his novel is "verbal stream". Thus it is a little bit like "Stream of Consciousness". The writer narrates what comes into his mind. For Gao, that's the language to write the things that are inspired by the living reality around. For example, when you travel in the woods, what the author tries to relate are the things in his mind—capturing them in words in a free manner. I don't think it's minimalism. On the other hand, there are a lot of different chapters in the novel. In the chapters where the author is in the woods, in

a temple, or in the middle of listening to music, etc., the language used is a verbal stream. Words, words, coming in one after another. When he writes, for example, about the life in Beijing, his debates with his friends, especially his relations with women are more minimalist—these are the trivialities of daily life. Little by little, those details accumulate as a verbal stream.

**Wang:** That's more like short expressions, simple style?

**Dutrait:** Yes, at the beginning, very simple, but gradually more complicated words and expressions follow.

**Wang:** Concerning the comments about Gao's use of pure language in his novel, what would you like to say?

**Dutrait:** I don't know what "pure" means?

**Wang:** Maybe it refers to the purity of the Chinese language.

**Dutrait:** But sometimes I didn't understand certain expressions in the novel and asked Gao about them. He would simply tell me that they were all language games. This amused me a lot. But that's not simple.

**Wang:** Maybe it also refers to a core Chinese without the influences from the West.

**Dutrait:** Yes, but he also got some influences from Western literature. As you see, he studied French literature, but was not necessarily influenced by it. In my opinion that's a good thing, as it sets a tone for his novel. But according to Professor Malmqvist, his use of language has nothing to do with political and ideological jargons at the time, maybe it's true in that sense.

**Wang:** Like Gao said, he didn't like politics and propaganda in literature.

**Dutrait:** He didn't like the Chinese named by Mao Tse Tung. He said that he did a lot of harm to China. But at the same time he has been inspired by many Chinese writers, especially the classical ones. The reason perhaps for being awarded the Nobel Prize lies in his sufficient knowledge about Western literature, French literature in particular, and Chinese classical literature. Through his novels, a common space has been created to allow the Western audience to understand Chinese culture, like the great Chinese writer, Lu Xun (1881-1936).

**Wang:** But there is a difference. While Lu Xun's works embrace foreign elements, Gao appreciates classical Chinese language a lot.

**Dutrait:** Yes, you are right, but he couldn't return to that epoch. When he wrote *Lingshan*, Gao used a lot of contemporary Chinese expressions. He read a lot of classical literary works too. In order to write, he could not reject traditional Chinese.

**Wang:** His language style is quite colloquial.



**Dutrait:** That's right.

**Wang:** His style is not at all the classical style.

**Dutrait:** Absolutely.

**Wang:** So, there is a difference between what he thinks and what he really does.

**Dutrait:** That's true. The colloquial style of *Lingshan*, both Chinese and French, is well represented, especially registering the comic tone nicely; the verbal stream in the novel is beautiful.

**Wang:** Let's return to the process of your translation. As indicated, you did translation alone after you had translated the first one hundred pages or so with the cooperation of Gao?

**Dutrait:** Not always like this. After I finished the first one hundred pages, I did the translation alone, but when Gao came to Aix from time to time, I would always let him take a look at my drafts. Since it took three years for me to translate the novel, I also sent him my drafts.

**Wang:** What did you both discuss the most?

**Dutrait:** After so many years, I can't remember very clearly.

**Wang:** Style, or something?

**Dutrait:** For me, comprehending the text was an issue, which means when one says this or that, I don't know what s/he refers to. Now I could still remember that when I couldn't understand certain texts, I would fax my questions to Gao—I used my fax machine a lot at the time. When he received my faxes, he could immediately give me some suggestions.

**Wang:** Given some differences between Chinese and French, did he also suggest that such and such translations were not so French?

**Dutrait:** No, he had full confidence in my French.

**Wang:** In your recent article about translating *Lingshan*, you said that when Gao found certain expressions in your drafts not so French, you would give him another option.

**Dutrait:** That happened.

**Wang:** So. He preferred a naturalized version, maybe?

**Dutrait:** That's true. There is an example that I could still remember clearly. This has something to do with the use of the French "on" instead of "nous". In French we say "nous sommes allés à Marseilles", but in oral French, we normally use "on est allé à Marseilles". Though the latter could be used in written format, it is not good French. In written language, we shouldn't mix "nous" and "on".

For Gao, he wanted to use “on” instead of “nous”. I discussed it a lot with him. I couldn’t use “on” in a novel as a narrative form. So I had to find something else—neither “nous”, nor “on”.

**Wang:** On many occasions, you said that we need creation in translation. At what levels do you think creation is necessary, taking *Lingshan* as an example.

**Dutrait:** Of course, in *Lingshan*, I could do this because the author was okay with it. How should I put it? I would say that we needed to create and recreate something. I couldn’t be content with creating a sense for sense, or word-for-word paraphrase. Sometimes, we had to think of the sentences, and when I found some good usages that could really match them, I didn’t hesitate to do it. It is still a creation. Of course, it needed a certain creative force. Thanks to my extensive reading, I could do it—I read world literature a lot. Modern translations of world literature helped me a lot. So, I could create and recreate like an author.

**Wang:** In your translation process, what difficulties did you encounter most often?

**Dutrait:** Generally, in terms of translation, *Lingshan* in particular, it is always tense and corresponding verbs that challenge me the most. Should I use the present, simple past, past continuous, past perfect or past perfect continuous? These are the most complicated things, as the Chinese language structure doesn’t clearly indicate time sequence. At the beginning of my translation of *Lingshan*, I put all the sentences in the present tense. The first sentence in *La Montagne d’âme* (*Soul Mountain*) is like that of Marguerite Duras. However, as the novel is quite long, it is impossible to use the same tense throughout. That’s the cause of the difficulties.

**Wang:** The sentence structure of Gao is quite idiosyncratic.

**Dutrait:** Yes.

**Wang:** Sometimes I have the impression that his sentence structure is not typical of ordinary Chinese narrative. For example, in the first few sentences of Chapter 1, those sentences are loosely connected—there are no clear relational markers.

**Dutrait:** Indeed, in Chinese, there are no clear tense sequences—past, present or future. So that’s the most difficult thing in translation.

**Wang:** I can see that your indicator of tense is quite precise in your French translation.

**Dutrait:** In French, we need to be precise. If the beginning of the novel uses present tense, we have to do the rest in the present tense; the same is true of the past tense. During my translation, it is difficult to know when to use a tense, but I have to be exact. So, you need to contextualize the sentences.

**Wang:** Do you have other difficulties?

**Dutrait:** Another difficulty involves the rendering of the old Chinese set phrases or expressions, old songs, poems. Some of them are more or less invented by Gao. Yes, it is difficult to translate them. Sometimes I showed Gao my translation. He would say that I could rewrite it. I could not remember exactly the details of how I rendered them, but I roughly remember that there is a beginning passage with a French rhyme I invented. The chapter is ended with rhyme: “Partira, partira, partira pas, mais là ne reste pas, le vent du fleuve est froid”. I invented the rhyme; I changed the sentences so completely that they had nothing to do with the Chinese rhyme scheme. Gao was happy with it and said that it was wonderful.

**Wang:** Anyhow it means something in French. You said that your version is not a literal translation of the source text, but you also said that you refused to rewrite. It is a little contradictory, isn't it?

**Dutrait:** Yes. What I should say is that we can't respect the source text when the situation is too complicated, or we can create for the time being if the author agrees. It is funny that when one door is opened, another is still there. But when the source text is not easy for the French readers to understand, we have to rewrite a little.

**Wang:** But there is limit to it, isn't there?

**Dutrait:** Yes, there should be a limit. If we rewrite too much, then it is no longer the work of Gao Xingjian, in any case.

**Wang:** I remember that some translation critics said that if Mo Yan's translator found the sentences in the author's works were not good enough, he wouldn't hesitate to delete them, or rewrite them.

**Dutrait:** But he said that Mo Yan allowed him to do that.

**Wang:** Anyhow, we should respect the author.

**Dutrait:** For me, I did my best to show my maximum respect to the author, though I might make some wrong choices in my translation. I don't have any intention to be a writer.

**Wang:** You don't want to be an editor! But in the English version of *Lingshan*, Mabel Lee did a similar thing as Mo Yan's translator did.

**Dutrait:** That's true. But Gao also authorized her to do what she felt like doing. The English version was criticized by some people. However, I haven't read the English version, and so I can't verify the truth of some criticisms. I choose to believe in her translation.

**Wang:** Was Mr. Gao aware of the criticisms?

**Dutrait:** Yes. He was aware of that. He told me that quite often some people were jealous, as they tried to ask Gao to let them translate *Lingshan*, but he wouldn't. He would rather let Mabel Lee do it.

**Wang:** That's not so simple, is it?

**Dutrait:** For Gao, she is a very good translator, a respectful friend. Despite the criticism, the English version has been selling well. The English version sells even better than the French version. Everywhere in the world, the readers have access to Gao's novels through Lee's English translation.

### Translating Chinese literature in the French context

**Wang:** In the history of French translation, there are a lot of approaches to translating Chinese texts. For example, in the 19<sup>th</sup> century, Judith Gautier played a key role in introducing Chinese poetry into French. She perhaps altered the Chinese poetic style, adapting it to French Romanticism of the time.

**Dutrait:** That's right.

**Wang:** But in the contemporary context, the way of translating has changed a little. For example, François Cheng has translated Lao She's *Rickshaw Camel* and written a French novel *Le Dit de Tianyi*. It seems to me that Mr. Cheng translated a lot of Chinese phrases and idioms into his French novel, or other texts, sometimes with careful explanations. How do you situate your work in such a context?

**Dutrait:** I favour a translational approach with little theoretical consideration. Just as I said many times, I don't favour theory in my translation. I'm more of a pragmatist... I deal with one problem after another each time. I try to control these problems according to the writer's will as much as possible. Based on that, I may try to make creations in the target text. There is a possibility of creation, but a very limited one. We always have to respect the author, always! I can't define my practice any other way than pragmatic.

**Wang:** In the French context, Antoine Berman, Henri Meschonnic, Pascale Casanova figure prominently. Pascale is different. For her, one has to translate to approach a dominant centre. In a certain sense, it means that one has to cater to readers.

**Dutrait:** For me, I do translation differently. That is, I respect the author. I put what an author tries to say in good French. That's what I want to do in my utmost effort, though sometimes it is difficult. If you really translate word by word, the end result of your version will be unreadable. That is what it shouldn't be. I don't know much these theoretical monographs, such as those by Berman, though I leafed through them. I'm afraid that these theories might imprison me.

**Wang:** Berman's approach is one of the contemporary ones. He was also somewhat pragmatic.

**Dutrait:** That's true.

### Translation and the Nobel Prize

**Wang:** Many critics suggested that thanks to Malmqvist's recommendation of Gao and your French translation of his *Lingshan*, Gao won the Nobel Prize. You mentioned that the Nobel Prize Committee evaluated Gao's *Lingshan* based on your French version, is that true?

**Dutrait:** Yes, the secretary of the Swedish Academy—I forgot his name, told me that they evaluated Gao's *Lingshan* according to my French version.<sup>2</sup>

**Wang:** As I know, a lot of members of the Academy can read French.

**Dutrait:** Many of them are francophone. In addition, at the time, the English version was not yet published. Gao sent them some parts of the translated English version, but only the French version played an important role in the evaluation process of the committee.

**Wang:** Was it the same reason that Mo Yan asked you to translate his *Fengtun feinu* (*Beaux seins, belles fesses* in French/*Big Breasts, Wide Hips* in English) in 2004?

**Dutrait:** Actually, Mo Yan didn't ask me to translate it. It was his editor that asked me to translate his novel.

**Wang:** Which publishing house?

**Dutrait:** Le Seuil. The first of Mo Yan's novels that I translated was his *Jiu Guo* (*The Republic of Alcohol*). The publisher wrote to me, asking if I would like to translate the book. At the time, I didn't know Mo Yan. After its publication, I got to know Mo Yan himself and asked a lot of questions about the novel. As the French translation of *Jiu Guo*, *Le Pays d'alcool* was sold extremely well, the publisher asked me again to translate his *Fengtun feinu* (*Beaux seins, belles fesses*). It was not Mo Yan's choice, but that of the publisher. Some other French translators have also translated Mo Yan's major novels, the most well-known translator is Chantal Chen-Andro. Actually, it is the publishing house that decides who could translate such and such an author.

**Wang:** Le Seuil chose you to translate Mo Yan's novels, perhaps based on your reputation?

**Dutrait:** Not particularly at the time, simply because there was a very limited number of professionals who translated Chinese literature. There were no more than ten translators who did the job in France. Le Seuil was so kind to have us, including Chantal Chan and me, work on these projects. Of course, after the Nobel Prize, both Chantal and I also had a certain reputation.

**Wang:** Yes, the French daily newspaper, *La Provence*, said that "our translator had discovered Gao Xingjian" before his winning of the Nobel Prize. It was important, wasn't it?

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<sup>2</sup> Probably Professor Dutrait was talking about the permanent secretary, Horace Engdahl, of the Swedish Academy in Stockholm, who announced Gao as the winner of the Nobel Prize in 2000.

**Dutrait:** Yes, of course.

### Retranslation

**Wang:** As you said in the recent edition of the online journal, *Le Chantier*, you will retranslate *Lingshan*.

**Dutrait:** Did I say it?

**Wang:** You seemed to say that in the near future, you will retranslate *Lingshan*.

**Dutrait:** But for the moment, my translation is okay. Maybe as a future project. On many occasions, I said that somebody else could try to translate *Lingshan* one day.

**Wang:** It is understandable that we need different versions of the same work, isn't it?

**Dutrait:** Actually, in the most recent Seuil edition of the Nobel Writers' series, I made some corrections to my translation.

**Wang:** What did you correct?

**Dutrait:** I could not remember much of the details, but all are small things, such as punctuation and sentence corrections. Not so much though.

**Wang:** Were there anything that you were not satisfied with?

**Dutrait:** In fact, it was the editor who suggested to me that such and such a word needed to change. But in general, very little was changed.

**Wang:** In the first L'Aube edition of *La Montagne de l'âme*, the editor also suggested to you to revise something?

**Dutrait:** Yes. But not too much.

**Wang:** Based on your translating *Lingshan*, do you think that you were connected to the contemporary currents of translation thoughts? How do you contribute to the theory of translation?

**Dutrait:** As I said a few minutes ago, I'm not so keen on translation theory.

**Wang:** Perhaps it is the translation scholars' job to examine and theorize your translations.

**Dutrait:** That's right.

**Postscript:**

Before my interview was over, Professor Noel Dutrait added that the contribution of his co-translator and deceased wife, Liliane Dutrait could not be forgotten. Thanks to Liliane's high sensitivity to the sound of the language and literary style, the translation of *Lingshan* has become such a successful work. Professor Dutrait emphasized modestly that Liliane's linguistic ability perhaps exceeded his.



## Translation as Creation: Interview with Gao Xingjian<sup>1</sup>

Mingxing Wang  
University of Alberta

The 2000 Nobel laureate, Gao Xingjian, currently residing in Paris, won the prestigious Nobel prize for literature mainly for his monumental novel *Lingshan* (*Soul Mountain*) and dramatic works. While Gao's literary achievements have been highly valued in the West, his translational works from the start of his literary career in China till his sojourn in France (beginning in 1988) appear less known to the readers. The interviewer had the pleasure to have a short talk with Gao on September 10, 2015, during the 5<sup>th</sup> Congress of Asian and Pacific Studies held at L'Institut National des Langues et Civilisations Orientales (INALCO) in Paris. The conversation was conducted in Chinese and its script translated and edited by the interviewer.

**Wang:** Thank you for taking the time to talk with me about your work in translation. In my opinion, your literary career has something to do with translation, do you agree?

**Gao:** It is only true to a certain extent. It is not always so.

**Wang:** Okay, let's talk a little about your early career as a translator. When you did your undergraduate studies in the Department of French Studies at Beijing Foreign Language Institute (Now Beijing Foreign Studies University) in the early 1960s, did you have any training in translation? Did you translate anything in the school?

**Gao:** My program didn't offer translation trainings at the time. I didn't translate at the time either. But we enjoyed much freedom in our studies at the department.

**Wang:** So far as I can remember, in the 1970s, you worked as a French translator firstly at The China International Bookstore, then as a team leader at the French Section of the Journal *La Chine en Construction*. What did you translate?

**Gao:** I actually didn't translate much.

**Wang:** No?

**Gao:** No.

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<sup>1</sup> A brief French version was published in *Alternative Francophone*, Vol 2, No. 2, 2017.

**Wang:** So, when did you start to translate?

**Gao:** I only started to translate around Mao's death in 1976.

**Wang:** What did you translate? Did you have any preference in choosing your texts?

**Gao:** I rendered a lot of items, and I only submitted them for publication when my friends asked me to contribute to their literary journals. At the time, I only chose the items that had not been translated to meet their needs.

**Wang:** Referring to translation in the 1970s, the prominent poet Bei Dao says in his article, "Translation is a Silent Rebellion", that translation played a significant role in helping him to see his world from a radically different light. Do you think that your translation can be considered as an act of rebellion?

**Gao:** For him, it might be true. For me, I could get to know the outside world through the French language. I read a lot of things in French.

**Wang:** When you chose to translate the French plays by Samuel Beckett and Eugene Ionesco, did you have any bilingual identification with these playwrights?

**Gao:** No.

**Wang:** In the early 1980s, your short stories were translated into French. Is that so?

**Gao:** Yes. Paul Poncet, who was a professor of Chinese language and literature, did French translations of my short stories, "In the Park", then "Mother" in the 1980s. But after his sudden death, I asked Professor Noël Dutrait to translate my works into French.

**Wang:** When Professor Noël Dutrait began to work on your *Lingshan* (*Soul Mountain*) in the early 1990s, did you work together?

**Gao:** I didn't work with him, but I knew what he was doing.

**Wang:** In addition to the French version of your novel, *Lingshan* was also translated into Swedish and English in the 1990s. Your Swedish translator, Göran Malmqvist, characterized your language as "pure", while your English translator, Mabel Lee, said that your style in the novel was minimalist. Do you agree with their assessments?

**Gao:** Minimalist? No. But my language is pure.

**Wang:** Relating to the bilingual versions of your plays written in France, Claire Conceison, English translator of your play *Ballade Nocturne* (*Ballade nocturne: libretto for a dance performance* in English), said that when she translated your French play into English, she had to take your other plays into consideration and wanted to make her English version cohesive with your other plays. What do you think of it?

**Gao:** It all depends on my individual plays. Some of them can be cross-referenced together; some of them are not suitable.

**Wang:** On many occasions, you said that you wanted to use literature as a means to express your individual voice as a writer, but with reference to translation, your individual voice has to be expressed in a different language by a translator. Where is your voice? It seems that your voice has to be stifled.

**Gao:** ...I only hope that there is a better solution!

**Wang:** What about your own translational approach? In 2013, you gave a talk on translation at the Heng Seng Management College in Hong Kong. It seems to me that the translation model of the Chinese master translator, Lin Shu (1852 – 1924) is your favorite model. So, did you intend to translate like what Ezra Pound did?

**Gao:** Yes.

## Magsud Ibrahimbeyov's *Let Him Stay with Us* Through the Post-Soviet Union and Western Lenses

Leyla Seyidova  
MacEwan University

It is easy to translate a word for word into another language. The task becomes much more difficult when one contemplates how the words of the translation will sound in the target language and considers any cultural background that those words may have. In fact, an accurate literal translation may make no sense, or even be offensive in the target language. As Oksana Zabushko writes, “in some cases, opting for vocabulary more recognizable to English-language readers might lead not only to semantic but also ideological losses in translation” (88). In other words, one must translate meanings, not words.

In this essay, I will examine how Magsud Ibrahimbeyov's Russian-language novella *Let Him Stay with Us*, translated by Saadat Ibrahimova, changes, gains, and loses meaning when translated to English, and the translation's effect on the readers' interpretation of the novella. Translations always obscure the original meaning, but they can provide insight into both post-Soviet Azeri and Western cultures. I will first discuss the original Russian text. Then, I will demonstrate the impossibility of an exact translation of texts due to different grammatical, syntactical, and idiomatic language structures. Finally, I will examine the translated English text while demonstrating how post-Soviet and Western audiences might interpret the translation and how the language of a translation reflects its culture.

Ibrahimveyov was born in Baku, Azerbaijan in 1935 and remains one of the most prominent authors and screenwriters of Azerbaijan. After receiving his B.A. in Civil Construction in 1960, he began focusing on literary studies and writing. In 1964, he attended masterclasses for screenwriters and directors in Moscow. Since then he became known as a Russophone Azerbaijani writer.

Ibrahimbeyov wrote his works in Russian, which reveals the colonial and totalitarian context of his writing. That is, although he lived in Azerbaijan, due to the country's belonging to the Soviet Union, Ibrahimbeyov was forced to write in the language of the politically dominant culture. In much the same way, the English language currently functions as an outlet for international literature to become known worldwide. Zabushko writes that “George Steiner [...] describes the English language as an ‘indispensable window on the world’ [...] They [works] *must* be translated if their works, if their lives, are to have a fair chance of coming into the light” (197). In other words, in order for Ibrahimbeyov's works to “share their [his works] capital and gain popularity,” (Venuti 17) he must write in the colonizer's language—Russian. Interestingly, despite the strict Soviet regime, Ibrahimbeyov's rate of written work decreased after the fall of the USSR. For example, during the Soviet period, he wrote thirteen prose texts and five dramatic scripts whereas after its fall, Ibrahimbeyov wrote only two prose

texts and three scripts. There is no clear evidence as to why Ibrahimbeyov wrote less after the collapse of the Soviet Union, but I speculate that the Soviet Union may have caused Ibrahimbeyov's decline in creative output due to a lack of writing subject matter and trauma after the fall of the USSR. That is, Azerbaijan's economic and social states rapidly declined after the fall of the Soviet empire. This recession occurred partly because the export of Azerbaijani oil declined significantly following the fall of the Soviet Union. Under the Soviet Union, Ibrahimbeyov's stories involved union and harmony between families, however, writing about such subjects after the fall would seem unrealistic. Despite his linguistic choice, which was conditioned by the Soviet reality, Ibrahimbeyov remains a true popular writer in Azerbaijan. Most of his stories were set in his beloved Baku city. Ibrahimbeyov finds deep meaning in mundane details and conveys it in a simple and plain language, as the novella discussed here will show.

*Let Him Stay with Us*, one of Ibrahimbeyov's major works, is a novella that was published in 1976 and translated into English in 2005. As is common in many of Ibrahimbeyov's works, it does not have a named protagonist. That is, the reader understands the protagonist's identity, who is usually the narrator, from the narrative. However, the author does not always provide clear indications to establish the protagonist. The protagonist's anonymity generalizes Azeri men, making the male protagonist any and every man in Azerbaijan. *Let Him Stay with Us* is not an exception, since the narrator is an unnamed boy about 14 years old. The protagonist, to whom I will refer as the 'boy' or the 'narrator,' lives with his strict and callous father and gentle grandmother, who is his deceased mother's mother. The novella portrays the father as a good man who takes care of his family; the narrator, however, craves his father's attention and love. In the middle of the novella, a circus arrives in town. The lions' escape into the city marks the text's climax. Upon trying to escape his house because he can no longer endure his father's neglectful attitude towards him and his grandmother, the boy finds one of the lions at his gate. Instead of following through with his escape, he takes the lion home, and asserts his intention of keeping him alive, despite his father's command to kill the animal. Through his rebellion, the boy matures and becomes himself the head of the household. The lion and the narrator build a mutually understanding relationship. The novella concludes with the father coming home to find his son in the same room as the lion. The lion is taken to the zoo and the father embraces his son and mother-in-law.

By introducing a lion in the middle of the story, the novella demonstrates that if we treat others with kindness, that is, if the father were to show affection towards his son, even lions can become our friends. However, the lion also reveals a moment of transformation for the son, whereupon he becomes a "man" and thus the father starts to respect him. The question of being a man or being a "good man" is at the centre of many of Ibrahimbeyov's works. As Venuti writes, "Any text [...] varies in form, meaning, and effect according to the different contexts in which it is situated" (5-6). That is, the implications, ramifications, and cultural circumstances of the novella depend on the cultural context of the text. In other words, the context of the novella is essential to understanding how

translations of this text show cultural differences and how Post-Soviet, Eastern, and North American cultures interpret this text.

To better demonstrate the specific cultural differences of Azeri versus North American culture, I will give a personal example. I was born and raised in Baku, Azerbaijan, but have lived in Canada for the last eight years. In the summer of 2019, my family visited the country for a few weeks. I can vouch that almost nothing has changed in our culture and the book remains accurate in its depiction of an Azeri man. As a Canadian, I am used to being able to walk outside in daytime more or less without having to worry about my safety. One day, I told my grandparents that my female cousin and I would go for a walk at the beach, which was nearby our house. My grandfather and uncle both frowned and said that I could not go in the tank top and shorts I was wearing, despite it being +42 degrees outside, and that a man must accompany us. I was furious at this suggestion, but my cousin reminded me that it reflected the norm in Azeri culture. I had the same feeling when reading Ibrahimbeyov's novels in the original and in translation, because as a North American, I was angry at the fact that what the author depicts is a reality that must be tolerated by many Azeri people. However, I also understand that it is the only culture Ibrahimbeyov has been exposed to his entire life. In other words, Ibrahimbeyov's novella is seen as normal in Azerbaijan, whereas in Canada it is read as highly sexist and problematic.

Before examining the translation's effect on a Western audience, it is important to examine the grammatical/linguistic differences between Russian and English, because Slavic and Germanic language groups vary greatly. Russian and English come from different language groups: Russian from the Slavic language family and English from the Germanic language family. One of the main differences between English and Russian is that the latter is inflectional. That is, Russian uses a single inflectional morpheme to denote multiple grammatical, syntactic, or semantic features, instead of having a separate affix for each feature. This allows the Russian language to alternate the subject and the object of the sentence without compromising its active or passive voice. Furthermore, the alternation of the subject and the object causes a shift in emphasis of the sentence's subject. For instance, if one says in English, "Jim hit Bob" and "Bob was hit by Jim," the English grammar must include "was hit" to indicate the subject and object of the sentence. In Russian, however, it would be "Jim udaril Boba" and if one reverses the order in which the subject and the object appear, the sense remains unchanged, because there is the 'a' ending on Bob's name. The inflection determines the role of the word in a sentence, so whether a word is at the end or at the beginning of the sentence, its role is determined by the inflection.

The syntactical differences between Russian and English shed light on the bigger question of the Soviet and Western cultures' understanding of Ibrahimbeyov's work and how the translation reflects Western culture's thought. As Venuti writes, "Any text is a complex cultural artifact, supporting meanings, values, and functions that are indivisible from its originary language and culture" (8). That is, just the fact that a text is translated means that a translator, or as Venuti refers to them,

“agents who traffic the foreign” (22), has made a choice to interpret it in a certain way. Consequently, the original text has lost and gained meaning. In other words, during translation, “change is unavoidable” (Venuti 8). The novella reveals numerous words and phrases that lose layers of meaning when translated into English. For instance, sometimes it takes a sentence in English to describe one Russian word. The English text translates a Russian idiom simply into a noun. For example, the Russian idiom “Курам на смех!” ((Ибрагимбеков 382) becomes “They’re joking!” (Ibrahimbeyov 25) in English. The literal translation would be “It makes chicken laugh,” which lacks any sense in English. Consequently, the translator must reduce the meaning to “They’re joking!” which demonstrates the impossibility and loss of meaning during translation. In addition, the Russian expression “shivorot na vivorot” (Ibrahimbeyov 373) is translated into English as “collar” (Ibrahimbeyov 13). In reality, the Russian idiom’s meaning refers to a piece of clothing that is worn inside out or is not properly worn. The English translation reduces the Russian idiom’s meaning. However, one could argue that the lack of understanding of the idiom does not impede from understanding the rest of the sentence. That is, not knowing the idiom’s exact meaning allows one to understand the sentence’s overall meaning. However, I argue, that although the reader’s ignorance of the specific definition of the Russian idiom does not impair his or her understanding of the text, it takes away from the enriching and descriptive details of the text. As in the previous one, the following example reveals how the text loses meaning when translated to English: “И морда у него в это время была очень наглая, как раз такая, по которой хочется изо всех сил стукнуть” (Ibrahimbeyov 370) becomes “And his expression was so obnoxious, you just wanted to smack him in the mug” (Ibrahimbeyov 11). The Russian noun “морда” means an animalistic face, similar to the word “gueule” in French. It constitutes a dehumanizing and offensive way to note someone’s face. Despite the original word’s negative connotation, the English text translates it into a neutral noun “expression.” As a result of the reduction and loss in meaning in the English translation, the reader has a limited understanding of the text. That is, he or she will be aware of the general context, but will lack understanding of the original text’s finite details due to the impossibility of a literal translation.

Besides the differences in words and phrases, sentence structure also varies amongst the three languages. As Shchennikova writes (114), “Английское речевое мышление характеризуется большей абстрактностью, чем русское.” [“English speech thinking is more abstract than Russian”].<sup>1</sup> To explain, a grammatically correct traditional sentence in Russian is usually considered too long and overflowing with information for English. Venuti argues that “Not only should meaning be comprehended, all too likely to be reduced to the source text, but form should be critically appreciated, the features of register, style, and discourse that uniquely characterize the translating language” (20). Venuti suggests that, although interpretations work to appeal to an audience, translations must keep the form of the original text. However, doing so can be problematic to an audience that is not accustomed to reading in a radically different syntactic form. The following quote from the novel exemplifies the latter statement:

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<sup>1</sup> My translation.



Grandma was disconcerted, she gets upset easily, and said that she had lived in the apartment through her life with her late husband, she meant my grandfather, and all her life she has had the best furniture in Karelian birch and there had even been a harmonium, but never a safe and, to speak quite frankly, she had never heard until that day of a safe in a home, never mind where it should stand, and at her age she had no desire to know. (Ibrahimbeyov 17)<sup>2</sup>

Reading the single English sentence feels claustrophobic because it is packed with information. Successive phrases reveal the grandmother's character, her life with her deceased husband, the type of furniture she had, and her lack of knowledge regarding safes. Moreover, the English sentence is visually shorter in length than the original one, because the translation eliminates the details. For example, the original sentence includes "сразу же," meaning "immediately," which the English translation omits. In addition, the Russian text mentions that the grandmother was disconcerted or upset "на папу," that is, with the father. The English translation does not include that detail, as it simply states that "she [grandmother] gets upset easily." The English translation seems to condense the original text, as it emphasizes the events, rather than their details. The novella and its translation reflect the difference in cultural thought through the loss of details, but with the details a deeper meaning of the story is also lost in the English translation. For instance, when reading the novella, I found the original Russian version easier to read and understand than the English translation, despite English being the language in which I think and work. In my opinion, the Russian style of writing is more engaging due to its details, whereas the English translation seems like a factual account of events. The English translation deals with the 'what' of the narrative, while the Russian examines the 'how' and 'why'. It is less what is said which holds importance than the way it is said in Russian. Venuti explains, "Interpretants [...] decisively assimilate the source text to what is intelligible and interesting to receptors—or else the resulting translation fails to be viable" (11). In other words, the English interpretation is meant to appeal to an English-speaking audience. However, the English translation creates a different effect on the readers of the novel, because they will not discover the entire narrative, but rather a bare chronology of events. For example, during the circus performance, the protagonist narrates: "Этот фокусник поставил посередине арены столик, а на него ящик, чтобы было видно, что этот ящик с полом не соединяется" (Ибрагимбеков 388), which becomes "This magician put a table in the middle of the ring, and a box on it, showing that the box wasn't connected to the floor" (Ibrahimbeyov 33). The English version translates "чтобы было видно" as "showing," when it means "so that it could be seen." The translation employs a shorter and a more concise word to translate the original. The concision of the English translation lacks the asides, the details, and the figurative language that the Russian text offers. In contrast, a Russian reader will read through those

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<sup>2</sup> "Бабушка сразу же разобиделась, на папу она очень легко обижается, и сказала, што у нее в прежней квартире при жизни ее покойного мужа, это значит моего деда, всю жизнь была самая лучшая мебель из капельской березы и даже стояла фисгармония, но сейфа не было, а если говорить совсем откровенно, то она до этого дня никогда в жизни и не слышала, што в квартире может стоять сейф, а уж где он должен стоять, она подавно не знает, а на старости лет и узнать это никакого желания не испытывает" (Ибрагимбеков 376).

same chronological events as a detailed account, which will enrich his or her reading and understanding of the text.

At first, the differences in translation may seem minor; however, the fact that in the original text, sentences are longer suggests not only how people speak, but more importantly how they think. As Sharipova writes (1), “Язык, речь, речевая деятельность принадлежат области неосознаваемого и в то же время являются необходимым инструментом сознательного отражения. Они отражают концептуальную картину мира своего носителя, его менталитет – национальный способ видеть и понимать мир” [“Language, speech, and speech activity belong to the field of the unconscious and at the same time are a necessary tool for conscious reflection. They reflect the conceptual picture of the world of its carrier, its mentality is a nationally distinct way to see and understand the world”].<sup>3</sup> That is, in post-Soviet and Eastern countries, people think profoundly even about simple things. For instance, if a Russian individual is asked a simple question, such as, “Why did you read this novel?” the person will start with a philosophical quotation or idiomatic phrase and only after about five minutes may or may not answer the question. However, if the same question is asked in Canada, it would receive a direct answer. It must be acknowledged that such differences in responses are individual, but general cultural differences can be seen in one text and its translation. The example noted above demonstrates that the Russian text is filled with sentences packed with information, which are considered as overloaded by North American standards. For example, in the story, the English translation splits the original due to its length, where “Я смотрел и удивлялся, что оно такое у него усталое и даже измученное, видно было, что и глаза у него были уставшие, несмотря на то что, они были закрыты” (Ибрагимбеков 446) becomes [“I looked and was surprised that he seemed so tired, even exhausted. Although his eyes were closed, you could see they were tired” (Ibrahimbeyov 112)]. Although dividing the Russian sentence into two parts makes it easier to comprehend, it also takes away from the flow and details of the original sentence. In a broader sense, in Russia, people pay more attention to small everyday details and problems whereas, in Canada, only the big picture matters and those details are usually not acknowledged. As Schennikova writes (1), “Native Russian speakers tend to copy the native system of morphological and semantic-syntactic patterns in their English speech, which results in deviations from the authentic English norms”.<sup>4</sup> The translation of Ibrahimbeyov’s novella shows how translation reflects language, which echoes a people’s culture and its thoughts.

Just as a Russian-speaking individual may not have a simple answer to the question “Why did you read this novel?”, there is no simple answer to the question of how linguistic discrepancies affect post-Soviet and Western acceptance and understanding of Ibrahimbeyov’s text. That is, the story’s original and translated texts differ not only on the linguistic level of syntax and vocabulary, but also on a semantic level, in the different values and thoughts of the languages’ respective cultures. The

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<sup>3</sup> My translation.

<sup>4</sup> My translation

story's ending adds to the problematic sexist dynamic of the text, since at the end of the story, the father hugs his son in front of his community, and later the grandmother joins the embrace. For a Western audience, the ending may not seem satisfying and the father may not have seemed to deserve the opportunity to finally show affection to his child after several years of neglecting him. In other words, the softening of the male character at the end of the story may not satisfy a Western audience. Through the father's character, however, Ibrahimbeyov contests the stereotypical Azeri male figure. That is, he challenges the image of a man as someone who shows no emotion, is callous and strict. This type of male character is common in Ibrahimbeyov's works, because he usually juxtaposes a male character who fulfills all of the male stereotypes, and another male character who breaks the stereotypes, but ends up a good human being at the end. To further explain, to a Western audience, the story and especially its ending may seem sexist, however, to a Russian audience the ending may seem quite typical and expected. This is to say that translations can seem problematic, as was the case with *Let Him Stay with Us*, due to the reader's lack of understanding of a certain culture. As Venuti writes, "translation is a practice that mediates between cultures" (23), meaning that it is not as important to translate the literal meaning of a work, which is sometimes impossible due to linguistic differences, as it is to translate the work's cultural meaning. As a result, the translation of cultures will enable a transnational understanding of a work. Through translation, Ibrahimbeyov's novella allows for an understanding of the post-Soviet Azeri culture by a Western audience. However, due to the lack of an exact translation, the original text loses meaning. In addition, the Western audience's lack of awareness of Azeri culture, such as an emphatic insistence on gender roles, makes the novella seem problematic, whereas a Russian audience would consider it normal. Thus, the English translation of Ibrahimbeyov's *Let Him Stay with Us* produces a problematic interpretation for a Western audience.

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## JE SUIS EN TRANSIT (Adventures in Google Translate)

Elena Siemens  
University of Alberta



Photo Elena Siemens

Je suis en transit a Montréal, mon prochain vol a l'étranger est demain matin. Londres d'abord, puis Moscou, trois semaines au total. Je ne te reverrai pas encore. Combien de temps cela a-t-il duré? (I'm in transit in Montreal, my next flight overseas is tomorrow morning. First London, then Moscow, three weeks in total. I won't see you yet again. How long has it been?)

I'm staying on Sherbrook, a nice room, but it isn't anything like the landmark Queen Elizabeth Hotel, before its renovation, when it still felt like history and the old world, and Lennon and Yoko Ono. C'est la que nous nous rencontrés en décembre de quelle année? (This was where we met in December of what year?). We had some take-outs and wine, and you took that remarkable snapshot of the long posh corridor leading from my room – on what floor? – to the elevator.



My room faces clusters of high-rises of different vintages on Sherbrook and beyond. On Sherbrook we met at the café Humble Lion. Un lion peut-il être humble? Cella ressemble a une contradiction en terms, mais ce n'est peut-être pas le cas. (Can a lion be humble? Sounds like a contradiction in terms, but maybe it isn't). The place was packed, we sat by the door, and talked about the latest, whatever the latest was at that time. With some people it doesn't really matter what you talk about, you just want to see their face and hear them talk.

En dessous de Sherbrook se trouve la rue Sainte Catherine où nous nous rencontrâmes un jour d'été d'une autre année. Tu es venu à bout de souffle, et la première chose que tu as dit était: Give us a fag! (Below Sherbrooke is Saint Catherine Street, where we met on a summer day of another year. You arrived breathless, and the first thing you said was: Give us a fag!). And suddenly the world was painted red, and I was transported to London's Oxford Street, with its thick crowds, and people bumping into one another, and saying: Sorry, love.).



Photo Elena Siemens

I'm in London for a few days before going to Moscow. As I learned later (too late!) from our email exchange, both of us were at the Tate Modern on more or less the same day. Une autre misconnection.

Subject: London, Tate Modern

You:

Wait, I was there a week ago, we went to the Tate Modern on Wednesday!! Why didn't you tell me you were there?!

I:

Picasso's Dancers and self at the Tate Modern a week ago. Now jet lagged and plotting my next escape.

В Москве из Домодедова на Павелецкую еду Аэроэкспрессом. Без пробок, полчаса с небольшим, и ты в центре города. Большие окна, мягкие кресла, на спинке каждого реклама с зовущим в дорогу лозунгом. Например: Лето не расскажет маме! (In Moscow, I take the Aeroexpress train from Domodedovo Airport to Paveletsky station. No traffic jams. Just over a half hour, and you're in the city centre. The Aeroexpress has big windows, plush armchairs, each with an ad tempting you to take another journey. For example: Summer won't tell your mother!).

Аэроэкспресс – это промежуточное состояние. Ты уже не в самолете, но еще не в Москве. Можно строить радужные планы, потому что в этот момент совсем неважно, как там все будет на самом деле. Будет сказка с счастливым концом! (Riding the Aeroexpress places you in an in-between state. You are no longer on the plane, but not yet in Moscow. You can make bright rainbow-like plans, because at this moment it doesn't really matter at all how everything will really be there. There will be a fairytale with a happy ending!).





Photo Elena Siemens

Je suis de retour a Montréal pour un autre court séjour pour jeter quelques horaires sur mon décalage horaire avant de retourner plus a l'ouest. Tu es toujours a l'étranger. (I'm back in Montreal for another short stay to cast a couple of hours off my jetlag before heading back further West. You're still overseas). We're plotting another visit.

Продолжение следует. A suivre. To be continued.

Note on self-translation. For this project, I used Google Translate. It isn't a perfect tool, but its occasional grammar and vocabulary errors may help to capture the immediacy of writing. Google also delivers instant gratification. With digital translation you still maintain some control over your text, as long as you have a good command of at least one of the two languages. There are always some roadblocks. For example, *Je suis en transit* can be translated *Я в полете* (literally: I'm in flight), denoting a similar but not an identical set of connotations. Each language has its own little secrets, and maybe it is a good thing. This way, everyone can choose what speaks to them the most.

## Translating Japanese Poetry

Matthew Danzinger  
University of Alberta

This poem comes from Murō Saisei's (室生犀星 1889–1962) first book of poetry, *Ai no Shishū* (愛の詩集 "Collection of Love Poems", 1918). As an early work in the genre of Japanese free verse poetry (自由詩 *jiyū shi*), it represents an example of how poets of this time were beginning to write new, vernacular verse as opposed to more traditional forms such as the *waka* or now globally familiar *haiku*.

Murō's poetry often deals with loneliness, and in translating "A Poem Written on a Beautiful Night," I aimed to show the way that this manifests in the poem. Contrasts between inside and outside, warm and cold, light and dark, past and present, manifest in many ways throughout the piece. One of the more difficult ones to translate was the change in the first person personal pronoun that Murō uses; at the beginning and end of the poem he uses a more formal one but in the flashback he uses the less formal 僕 *boku*. English does not carry this distinction, but I translated it as "I, myself" to try and convey the greater sense of interiority that this pronoun might implicate in the original.

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## A Poem I Wrote on a Beautiful Night

Murō Saisei  
Matthew Danzinger, translator

In this, my warm room  
When it burns it gradually glows  
In the light of the beautiful candle  
I, poor and hungry, I starve and walk  
I think of that cold winter night  
That evening, no matter which street I walked  
the windows of the houses were all enjoyably bright  
There was hot tea  
and beautiful, young lives  
were brightly, enjoyably being lived  
If one lives like that and studies under a quiet light—  
I weep to think how much light  
the things written there would possess  
I, myself, wondered, forever in that bright room  
and sitting together in a circle in the evening  
will I ever be given that silent harmony again?  
Just for one night  
I want to feel that happiness  
I was thinking about a day where I walked while freezing in the cold  
Oh, so time has passed  
I am now sitting in a lovely room  
There is elegant chintz and other textiles  
There are books  
Again that pleasant happiness is visiting  
Oh, I study

## 美しい晩にかいた詩

私のこの温かい室  
燃えるとだんだんに匂ふ  
美しい蠟燭のあかりで  
私は貧しく飢えかつゑて歩いた  
ある寒い冬の夜のことを考へた  
あの晩どの街を歩いて  
どの人家の窓も楽しく明るかつた  
そこには熱い茶や  
美しい楽しい若やいだ生活が  
晴れやかに営まれてゐるやうだつた  
あゝして静かな灯で勉強したら  
そこで書かれることは  
どんなに光のあることかと流涙した  
僕には永久あんな明るい室や  
夜の団欒や  
またしんとした平和が与へられないのかと思つた  
ひと晩でよいから  
あゝいふ幸福をなめて見たいと思つて  
寒さに凍えながら歩いた日のことを考へてゐた  
おお そして時が経つて  
僕は美しい室に今は座つてゐた  
立派な更紗や織物があり  
本があり  
また快よい幸福が訪づれてゐた  
おお 私は勉強する

## A Poem and its Self-translation

Sofía Monzón  
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### Introduction

“Poema II/ Poem II”, a bilingual expression that goes beyond a mere literary translation, is part of the series *Poetízame las ganas/ Turn My Yearnings into Poetry*. Although it started as an original poem in Spanish, my first language, an English translation ended up coming together from the first lines. Very much influenced by the playful translations of Eliot Weibenger into English, I enjoy playing with source and target languages to puzzle the reader, by erasing the traces of the translation process, while, at the same time, keeping a foreign debris within the kind of

language I use in both texts. With these two pieces that arise as a reciprocated translation, the poet challenges a bilingual form of creative expression in which there is a clear refusal to utterly domesticate the texts. Love and language are, undoubtedly, both the object and the subject of the whole poem. They are represented through an unceasing analogy that depicts the symbolic connections behind these two intrinsic, most desired—and perhaps hardest to understand—human domains.

*Poetízame las ganas, “Poema II”*

Déjame ser sujeto  
verbo y predicado  
yo adornaré nuestra cópula  
en el condicional y hasta en el pasado.

te prometo definiciones compuestas  
 subjetivas, orgánicas o sincrónicas,  
 evoluciones causales, temporales  
 e incluso proposiciones filosóficas

léeme la cláusula de tu vida  
 tu nombre  
 tu elemento,  
 ven a ser mis cardinales  
 o mis ordinales carnales  
 o mi saliva en complemento

quiero que en imperativo  
tus futuros se coordinen  
adverbialmente  
con mis posibles subjuntivos  
que nuestro léxico se renueve  
y sea causativo, flexible, adversativo  
con sitio siempre para un par  
de preposiciones  
y un sinfín de sufijos aumentativos

quiero que sumemos  
que usemos las comas  
y los puntos suspensivos,  
que me escribas entre líneas  
entre piernas  
entre versos  
entre besos  
con labios multilingües  
y caricias sin signos interrogativos

*Turn My Yearning into Poetry,*  
**“Poem II”**

Let me be subject  
verb and predicate,  
I will adorn our copula  
*in* conditional and *in* past tense

I promise you compound definitions  
subjective, organic, synchronic,  
casual or causal resolutions or even  
philosophical matters

read me the clause of your life  
   your noun  
   your element,  
 be my cardinal number  
 my carnal ordinal or come  
 to complete my cadence

I want that *in* imperative  
your futures coordinate  
adverbially  
with all my possible tenses,  
and that our lexicon can upgrade  
and be causative, flexible, appositive,  
with infinite room for a pair of  
propositions  
and endless augmentative suffixes

I want us to add,  
to use commas  
and ellipsis;  
for you to write me between lines  
between legs  
between verses  
between kisses  
with multilingual lips  
free of any interrogative





## Three Poems by Ma Hui and English Translations<sup>1</sup>

Leilei Chen  
University of Alberta

Julie Robinson  
University of Alberta

The English rendition of Ma Hui's poetry—a joint effort between me and Julie Robinson, an Edmonton-based poet—plays with the creative nature of literary translation on another level. Ma's poems attempt to capture the spirit of the 6<sup>th</sup> Dalai Lama (1700s) through a creative translation infused with his own interpretation of Buddhism, history and humanity in a contemporary Chinese context. Our translation of Ma's version of Tsangyang Gyatso intends to keep alive the artistic soul of the Chinese original, but makes the English text speak sensibly to native speakers. This is why we use a different spacing mechanism for "When I was Calling Your Name" and "Heroes in the Floating Dust." We believe the poetic pauses in the stanza divisions offer the needed time for readers to linger in the surreal space the poems create, to process their kaleidoscopic images along the way, and to savour the familiar and unfamiliar flavours during this journey. In this case, we dance closely with the Chinese poet's creative endeavour.

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<sup>1</sup> These three poems were read on October 1, 2019, by Julie Robinson at the Town & Gown event on the occasion of the 10<sup>th</sup> St. Jerome Translation Conference, at the University of Alberta, Edmonton.

## **When I Was Calling Your Name**

First we misunderstood each other  
standing apart on opposite sides of the Lhasa River

Then we understood each other  
reading the details

Going through so many sexless faces  
I came to the mountains to repose practice

A seed dropped unnoticeably into the earth  
suddenly shook the plateau

Then lovers offered the most sensitive place  
for my heart to ache

The rain came  
Many people waited to betray me with umbrellas

And as I called your name  
thunder cracked over my head

## **Heroes in the Floating Dust**

The weather changed faster than my mood  
Catastrophe dawned more suddenly than fame

My heart turned cold  
making all stumble at a curse

I started with the crime of which I was wrongly accused  
acting innocent  
conspiring sophistication

My prospects ruined again and again by murderous prophecies  
Only the scriptures carved in the bones  
saved me from worldly affairs

I looked ahead

The heroes in the floating dust one by one failed and fell  
The beauties in the mirror little by little withered

Only for the purpose of death did I strive to live  
while others everywhere felt ashamed

## Who Could See through Whom

Drinking wine with rumours after dusk  
you hid yourself to your left  
face unclear  
What you were saying  
was like the withering leaf --  
when that leaf  
was falling toward the root  
and suddenly  
the wind rose

One beautiful woman one drop of tear  
After love and lust  
ambition reigned everywhere  
Heart was heavy like salt  
yet without permission you turned around  
Turning around you saw the flying blossoms  
saw me  
You were surprised a little  
and became salty

I was called Buddha everywhere  
but my left eyelid was throbbing with you  
People called you me everywhere  
but your right eyelid was throbbing with Buddha  
We boiled each other with our eyes  
representing the bubbles of dreams  
at this point  
who could see through whom  
who could not see through whom  
Instantly karma arrived  
Instantly karma left  
...  
The white clouds were floating  
Solve the main problem all other problems will be solved

## 在我呼唤你的同时，头上响起了雷声

先是在拉萨河两岸遥相误解  
不久便在细节中彼此注释  
穿过一张张丧失了性别的面孔  
来到群山中安息、修行  
一粒无意间丢入土中的种子  
无意间便轰动了高原  
这时，恋人们腾出最敏感的地方  
供我心痛  
下雨了  
很多人等着用雨伞辜负我  
而在我呼唤你的同时  
头上响起了雷声

## 浮沉中的英雄个个落魄，镜中的美女悄悄迟暮

天气先于我的心情而变化  
灾难比信誉  
还突然  
心一冷  
所有的人都在一句咒语上打滑  
我从莫须有的罪名起步  
形色简单  
心术复杂  
前程被充满杀机的预言一误再误  
唯有刻在骨头上的经文  
为我推脱世事  
一眼望去  
浮沉中的英雄个个落魄  
镜中的美女悄悄迟暮  
我为了死 才一次又一次地活了下来  
而其他的人却随处羞愧



## 谁能把谁看破，谁不能把谁看破

流言就酒，黄昏后  
你把自己藏在自己的左边  
眉目不清  
你正在说的那句话  
如同那片枯叶——  
那片枯叶  
正在向树根飘落的时候  
突然  
起风了

一个美人一滴泪  
情色之余  
遍地雄心  
心重如盐  
你却擅自回头  
回头便是飞花  
便是我  
你愣了愣  
一下子就咸了

到处都是被称为佛的我  
我左眼皮上竟然跳着你  
到处都是被称为我的你  
你右眼皮上依旧跳着佛  
互相用眼睛煮着对方  
演绎梦幻泡影 此刻  
谁能把谁看破  
谁不能把谁看破  
一刹那缘来  
一刹那缘去  
.....  
白云飘飘  
一了百了

## Translation as Co-creation with the Author

Leilei Chen  
University of Alberta

When Ruth DyckFehderau—my colleague in the Department of English and Film Studies who was also my mentor for the Borderlines Writers Circle Program in 2017-2018—told me that she had just published a collection of short nonfiction stories about (and commissioned by) the James Bay Cree, I couldn't wait to read the book. I came to Canada in 2004 and later became a citizen, yet the country's First Nations always remained a mystery to me. The limited number of poems and stories I taught here and there in junior English literature courses, and the museums I visited where the indigenous peoples were mostly portrayed as "prehistoric," urged me to learn more about Canada's colonial past. *The Sweet Bloods of Eeyou Istchee: Stories of Diabetes and the James Bay Cree* contains real-life narratives told to the writer by people living on that territory. This "Talking Circle in print" (n.p.) as DyckFehderau calls it in her translation permission letter, was bound to satisfy my intellectual curiosity. And it did.

In particular, the aesthetics of "The Story of Maggie Happyjack and Simon Etapp of Waswanipi" piqued my interest and made me want to translate it into Chinese. Maggie and Simon's story—like others in *The Sweet Bloods* collection—does not have an exciting plot. Instead, the calm, steady unfolding of the life stories of Simon and Maggie reminds me of the slow, rhythmic sound of spinning yarn. Its peaceful tone—contrasted by the violence of residential schools and the tragic diabetic aftermath—renders the story strangely powerful. I hope Chinese language readers will feel the same aesthetic complexity in my translation. In the future I would like to translate the whole book, as I believe Chinese Canadians would benefit from knowing stories that subvert and complicate the pejorative stereotypes about First Nations that many Canadians falsely assume to be true. This includes Chinese-language readers in China and around the world. Translating *The Sweet Bloods* has become, for me, an emotional and ethical imperative.

Through the process of translating "The Story of Maggie Happyjack and Simon Etapp of Waswanipi," I witnessed the creative nature of literary translation which seems yet to be fully recognized. The theory of translation ethics emphasizes loyalty to the source text (Dingwaney 72; Venuti 17; Chen 64), but in reality, the translator must make the target text appeal to its readers in order to give it new life. The vitality of the translated version depends on its readability—its tactful and thoughtful breaking free from the confines of the linguistic structure of the original. My translation of the story aims to achieve this artistic goal while still maintaining "the integrity of the source culture" (Morgenstern-Clarren, n.p.). In the end, I feel as though I were the author of a Chinese story that happens to be entitled, "Maggie and Simon". The words are mine, but the rhythms belong to DyckFehderau. It's "a kind of co-creation" (Moore, n.p.).

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## Chinese translation of “The Story of Maggie Happyjack and Simon Etapp of Waswanipi” in *The Sweet Bloods of Eeyou Istchee: Stories of Diabetes and the James Bay Cree*

### 瓦城玛姬和西蒙的故事

这是玛姬和西蒙两个人的故事，他们是魁北克省的瓦斯瓦尼皮（Waswanipi）小城镇人。每当空气潮湿、日头高上的时候，玛姬和西蒙的耳朵就有感觉，就在他们耳膜曾经破损又痊愈的地方，他们知道天气娘娘要说，今晚有低气压云层移到詹姆斯湾（James Bay）上空，该为这种天气做准备了。

西蒙比玛姬年长，故事就先由他开始吧。他在米斯塔西尼（Mistissini）城外的树丛中降生的时候就有心脏病。医生说他长大以后就会好的，他后来确实好了，但小时候病情很重，他的爸爸妈妈和其他照看他的人有时发现他倒在地上，不省人事，就知道他的心脏病又发作了。西蒙心脏的情况很糟糕，他父亲认为他活不到成年。尽管如此，印第安事务局的人还是在西蒙很小的时候，就把他从家里带走，送到苏圣玛丽（Sault Ste. Marie）的新沃克（Shingwauk）寄宿学校。他那时候连鞋带都系不好，连学校都又把他送回家去，说他太小了，他们不能收。（他后来不记得这段事了，是别人告诉他的。）不幸的是，印第安事务局又径直把他送回了学校。

对这么年幼的男孩来说，新沃克是个可怕的地方。校舍在西蒙看来好像超级大。他和其他的小男孩一起睡在一个摆着很多床、有着很高的窗户的长条形宿舍里。大点儿的孩子睡在楼上。有个可怕的校长，一个叫伍兹的夫人，又老又凶，喜欢拿棍子打小孩；还有一个金属质地、没怎么连接到地面的墙梯，供人在失火时逃跑，也让和西蒙一样年幼的孩子们感到害怕。更糟糕的是，西蒙的爸爸妈妈都病了。妈妈住进了医院，爸爸的肩膀要手术，医生已经订好了时间。远离疼爱他的人——他们又在生病——再加上待在一个常常让他觉得害怕的地方，西蒙开始焦虑，他也许永远都见不到爸爸妈妈了。

有一天，西蒙和小伙伴们在外面雪地里玩，从坡上往下滑。他滑出了轨道，一直滑到树枝边上，刮伤了脸。他离开小伙伴去到医务室，那里的护士给他的脸部做了包扎，然后让他回宿舍休息。就在那儿，在新沃克的宿舍里，他倒在床上昏了过去。

所有看到这种情景的人，都见过西蒙昏倒、不省人事、心脏病发作接二连三全在一天之内发生，但对西蒙来说，这次不一样。他的心脏完全停止了跳动。灵魂离开了他的身

体，在天花板上的灯泡周围漂浮，然后穿过天花板，穿出屋顶，又飞到云端。他在持续升高时，能看到下面的一切渐渐变小。一个天使在云彩上等着他，光亮洁白，张开双臂迎接他。天使和蔼地望着他，又把他送回下界，透过云层，透过屋顶，透过天花板，送回到床上，回到他的躯体。

西蒙在床上坐起身。托盘里的食物在等着他。他不知道是谁送了饭过来，他拿起叉子，开始吃了起来。

这次经历五十五年以来他谁都没有告诉过，连他父母都没有。

新沃克已让西蒙感到度日如年，可几年以后，印第安事务局又把他送到布兰特福德（Brantford）的莫浩克（Mohawk）学院寄宿学校，那里在他看来更糟糕。所有的土著孩子都知道布兰特福德糟糕透了。那是加拿大最老的一间安立甘宗（Anglican）寄宿学校，那里的人一直迫害儿童，天长日久已经熟能生巧，很多去了布兰特福德的孩子都死在那里，更多孩子进去以后就再也没回过家。莫浩克族的孩子从 19 世纪 20 年代起就被送去布兰特福德，克里族还算幸运，一百多年以来大部分人都幸免于难。西蒙和他的弟弟、两个妹妹是第一批被送到那里的不幸的克里人。

玛姬的故事就从这里开始。她也来自詹姆斯湾，来自瓦城区域。她几年后才真正结识西蒙，但他俩都是“糊糊洞”（Mush Hole）这个人间地狱里的克里人。幸运的是他们都活了下来，剩下的全都是不幸。

他们刚到时，发生的第一件事就是女孩和男孩被隔离。玛姬是和弟弟一起来的（几年后，另一个弟弟也进来了），可是弟弟被安置在不同的宿舍，她无法和他取得联系。时不时地，清一色的女孩在院子里排成一行，刚好清一色排成一行的男孩也在，那时候，她才能看弟弟一眼，知道他还好，然后动动手指，不作声响地打个招呼。在西蒙看来，如果玛姬在那样的队列里看到的是他，冲他这样打招呼实在是太冒险了。

他们来到后的第二件事是剪发：玛姬和其他每个女孩一样，都剪了同样的发式，她弟弟和西蒙，还有所有其他的男孩，都被剃了光头。那时，玛姬还很健康，她刚在家里过了一个夏天，家里的食物很充足。护士记下了她的身高和体重，快速地上下打量她一番。玛姬通常不会再见到护士，也不需要别人为她的身体操心，但是到了春季她回家的时候——回到疼爱她的家人身边的时候，她的体重下降很多，人都快要饿死了。

人们把布兰特福德莫浩克学院叫做“糊糊洞”，因为那里的食物太糟糕了。玛姬能从门缝里看到老师吃的好饭好菜，她能闻到黄油烤牛肉、土豆和四季豆的香味，可是她和其他孩子却被迫吃早已生了虫的稀饭。虫子大都是死的，和稀饭一起煮，偶尔一个命大的死里逃生，还能蠕动几下，把稀饭的表层弄得鼓起来。饭里没有虫子的时候，也看不出是什么东西，难以入口。即便里面的东西他们能认得出，像土豆或玉米，也是煮了又煮，并和其它东西搅和到一块儿，直到煮成一锅让人难以下咽的糊糊。有时是他们明明知道不能吃的动物身上的东西——比如上面还带着毛的猪皮——也在碗里漂着。有时候碗里的东西根本不是食物，可能是玉米梗或者蔬菜皮，又或者是面糊糊里掺点儿像木屑一样的东西，再放点儿盐，有点儿咸味。

而且，老师会居高临下地站在孩子面前，手背在身后，眼里带着恐吓，孩子们知道，要是他们不逼着自己把糊糊吃下去，就会挨打，而且这顿打会把他们打到地底下去，和那里的所有其他的孩子埋在一起。可是，他们的身体却说不了谎，即便晚饭过后，玛姬有时还会饿昏过去，因为糊糊没有任何营养，她的身体还处于饥饿状态。夏季的时候，玛姬和其他孩子会回家，有肉、鱼和蓝莓吃，身体又会恢复健康。之后，秋季又无法逆转地、无情地回来了，他们又被拖回糊糊洞，被迫咽下难吃的稀饭，继续忍饥挨饿。

糊糊洞的有些孩子在临近年终时，会有护士给他们检查身体，不是因为他们病了——太多的孩子经常因为肺炎和麻疹死在那里，也没有护士管他们——而是因为有些像西蒙和玛姬这样的孩子，挨打太多，被送进医院养伤。一个花样又一花样的殴打，是打破糊糊洞单调生活的主要方式。孩子们几乎每个星期都会挨耳光或头部被重击，尤其是后脑勺，他们看不见也躲不过。办公室旁边有个小屋子，专门用来打人，里面放着两种皮带，一种细细的，像皮鞭；一种宽扁的，每打一下，就会在皮肤上留下和它一样形状的红印子。工作人员会把一个孩子带进小屋，关上门，不让孩子逃跑，在孩子赤裸的皮肤上一遍又一遍地抽打。西蒙被打，是因为辅导员认为他手上的一块黑皮肤是泥巴，以为他没洗手。玛姬挨打，是因为她说克里话——那还是她刚来到学校除了克里话还不会说其它语言的时候，还有一次被打，是因为她实在太饿了，从隔壁邻居树上摘了一个苹果吃。至于性侵犯么，那就是家常便饭。人人都知道这种事情一直在发生。有时，校长会把一个小男孩或小女孩抱到自己腿上，堂而皇之地猥亵。还有一个辅导员叫鲍易斯先生，到了晚上，他就在睡着孩子的一行行床间走来走去，突然一个孩子就会尖叫起来，每个人都知道鲍易斯先生又干坏事了，又在对另一个孩子性侵。



甚至还有集体侵犯和虐待的情况发生。多年前，一个年龄大点儿的莫浩克族学生，在一个孩子被打致死的地板上，看到过斑斑血迹。还有的学生胳膊被绑到水管上或头顶的横梁上，就这样一个个光着膀子挨打。玛姬和西蒙没有这样的经历，这是他们长大成人以后听说的。

西蒙有次住院是他十一岁的时候。他出了学校的地界，一个又胖又老、长着大手的辅导员——罗欧先生——对着西蒙的头和耳朵就是一顿猛打。通常这种事情发生，疼痛一两天就会消退，但在接下来的几天，西蒙的耳朵和头越来越疼。感染发炎了。一个星期之后，他被送进六国门诊（Six Nations Clinic），他的耳膜被打破了。

尽管西蒙伤势令人震惊，尽管门诊的医生在检查中看得出他明显被虐待，他们却什么都没问，只是给他消炎，然后把他送到布兰特福德的一个市级医院。这家医院也没好到哪里。那里的护士和医生没有和颜悦色，也没有好言好语。他们只看他的伤口，保证他吃喝拉撒正常和睡得安稳，仅此而已。他们又把他送到阿姆斯（Amos）的医院继续康复。接着，是放暑假的时间了，西蒙就回家了。秋季开始，他又回到了糊糊洞。

住在糊糊洞这种地方最糟糕的就是，人因为被虐待并一刻不停地处于惊恐之中，有时会忘记怎样善待他人。有时，他们甚至会用别人对待自己的方式去对待其他人。有些大点儿年龄的莫浩克孩子在那里待久了，经历了各种各样的痛苦折磨，变成了欺负年幼孩子的恶霸。如果新来的年龄小的孩子是克里族，不是莫浩克族人，以大欺小的情况就更加恶劣。因此，糊糊洞里最需要关爱的、年龄最小的孩子，没法儿在其他学生那里找到庇护。

西蒙 10 岁进糊糊洞，在那里一直待到 12 岁；玛姬 5 岁进去，也一直待到差不多 12 岁。那儿没什么是为他们准备的，就连合适的课程也没有。熬过每一天就是为了等夏季到来，他们就能回家了。一些其他族裔的孩子就连回家也不允许，他们必须常年待在那里。对这些孩子来说，人类历史上再没有什么时段比他们在糊糊洞里的岁月过得更缓慢。

多年以后，到了 2010 年，开始有故事和新闻报道，说调查人员在布兰特福德莫浩克学院发现了刑具，学院里的行政人员买土，掩盖原住居民孩子的集体墓地。幸存者对他们听到的故事和看到的报道并不奇怪。每当一个孩子失踪，老师都说“哦，他逃跑了”，或者“她奶奶来把她接回家了”。孩子们当然知道老师在说谎。他们当然知道，学校绝对不会允许奶奶把孩子接回家的。



就算回家了，日子也不好过。大部分克里族父母自己都在寄宿学校待过，他们多多少少知道自己的孩子在里面是什么情况。玛姬的爸爸妈妈从她和弟弟身上的累累伤痕和瘦骨嶙峋的身体知道他们饱受虐待。他们也知道，很多孩子死在糊糊洞，玛姬很有可能就是下一具被埋在那里的尸体。每到八月，玛姬就看到他们满面愁容，他们会说“上学去吧”，也会交代大点儿的孩子照看他们，但玛姬看得出，他们不想让她走。最终他们又有什么办法呢？他们怎么能斗得过来掠走他们孩子的印第安事务局呢？孩子们离开以后，父母都极度悲伤，村子里总是因此一连数日一片死寂。他们得找个解脱的办法，于是就找到酒。喝酒管用。

西蒙家里在暑假的时候也遇到了麻烦。首先是他爸爸脚痛。后来双脚发炎始终不好。再后来爸爸的一条腿被截至膝盖。从那以后，家里的气氛就变了。爸爸现在坐轮椅，以前能做的事情，现在不能再做了，妈妈很不高兴，再加上妈妈的健康状况也越来越糟糕。家里弥漫着他们阴郁的情绪。

其实，西蒙的爸爸妈妈都得了糖尿病。糖尿病侵蚀了他爸爸的双脚，也让他妈妈患了心脏病，并最终因此丧生。等到他们明白怎样做才可以改善病情时，已经太晚了，他们已经病得太重了。多年以后，西蒙对此无法释怀：他的父母没能及时了解所有的信息，帮助他们控制自己的糖尿病发展。

他爸爸用手工劳动应对生活的变故。他一直是烹饪好手。双腿还健全的时候，整个村子的宴席都是他来做。现在他坐着轮椅做饭，做很多人的饭，和面做面饼、经过一道道工序做烧鹅、最后把它放进烤炉里烧烤。他还开始做木雕。他的卧室里有一堆桦木，他用一个有弧度的刻刀把它们刻成动物、碗和其它东西。他的卧室成了工作室（西蒙的妹妹总是不停地清扫木屑）。后来，他还把自己的雕刻作品放在一个工艺品店出售。

有一年，秋季来临，西蒙没有被带回糊糊洞，而是去了在拉图克（La Tuque）的一间学校。那仍是一所寄宿学校，仍旧是监狱，和暗无天日的孤独，但对西蒙来说，那里比莫浩克学院好多了，好得难以置信。拉图克才是一所真正的学校。孩子们有真正希望他们学知识的老师授课。他们晚上做完作业、家务和运动以后，10点就寝，而不是像西蒙在糊糊洞时那样，7点钟就被锁进宿舍里。拉图克有真正为学生设计的活动，划独木舟、野营、游泳、走路，还有很多很多的冰球运动。冰球设备简陋得可笑，孩子们得合用冰球棍，冰球棍破得早就该当柴烧了。冰鞋的刀刃也被磨过太多次了，冰刀几乎都磨没了。他

们的冰球队还是很棒，当地白人的球队甚至企图把他们从社区球队中剔除。他们的水平之高，直到现在还有人赞不绝口。

西蒙在这样的环境中脱颖而出。1966年，他在各种不同的比赛中成绩优异，赢得“年度最佳运动员”称号。后来，1967年，他再次获此殊荣。拉图克当然也是寄宿学校，那里当然也有虐待发生，但没有像在布兰特福德那样频繁，情况也没有那么恶劣。那里当然也很恐怖，尤其是年幼一点儿、还不太懂事的孩子更害怕。那里当然还有欺辱。但是，西蒙在糊糊洞里学到了最厉害的欺辱手段，他知道如何以牙还牙。

玛姬的情况也比以前好了。她被送去鲁安诺兰达（Rouyn-noranda）读中学。她还是得和弟弟分开，和她所爱的家人分开，还得待在寄宿学校被当作二等公民对待，而且，经过了那么多年的虐待和恐吓，她常常会感到抑郁。但是，鲁安诺兰达给她的，不只是威胁和暴力，还有足够的食物、合格的老师和真正的学习机会。她成绩很好，被录取到渥太华一所好的专科学校，学习一年半文秘专业。

玛姬和西蒙的经历是人们无法想象的。他们已把糊糊洞抛到脑后。

可是，人真能把像糊糊洞这样的经历完全抛到脑后吗？真有人能走出它的阴影吗？光是身体上的伤害就需要几十年的时间恢复。玛姬和西蒙的耳膜受伤严重，在后来的二十年，他们每人都做过好几次手术，修复他们破损的耳膜。外科医生让他俩把过去的病历拿给他们看，以了解他们小时候在六国诊所和布兰特福德医院接受治疗和用药的情况。玛姬打电话给诊所时，办事人员说，没有她和西蒙在那里住院的记录，记录已被销毁了。她又给布兰特福德打电话，电话那边的女士说的是同样的话：十年以前的记录都被销毁了，没有玛姬、西蒙和其他寄宿学校学生的病历了。

然而，西蒙在布兰特福德住院之后，还去过阿姆斯的一家医院；玛姬被送回糊糊洞以前，也还去过瓦多尔（Val d'Or）医院。阿姆斯和瓦多尔的医院都是服务克里族社区的，他们不需要销毁罪证。他们那里有玛姬和西蒙需要的所有信息，还有他们遭受虐待的记录。

除此之外，还有精神上的创伤。玛姬和西蒙极力想把糊糊洞的记忆从他们的生活中去除，但是那些记忆还是会来侵扰他们。玛姬在商店里或是在散步的时候，看到一个孩子受到了什么人或事情的惊吓，就会好端端地突然回到糊糊洞的办公室，不仅回想起曾经受过的侮辱，而且重新感受到每一顿拳打，每一个耳光，每一阵鞭打。她的抑郁症从12岁

开始以来，一直一遍又一遍地折磨她，有时完全将她吞噬，令她卧床不起。她却挺过来了，她想过自己想要的生活，不是那些虐待她的人给她的生活。她坚持去看心理医生，医治她情感上的创伤。这年复一年，需要很长的时间，也需要很多的努力。有的时候，甚至现在，抑郁还会偷袭她，让她防范不及。

西蒙试图用酒和毒品抹去不堪的往事，并在锯木厂打工兼做其它零工，以维持他的嗜好。玛姬和西蒙在这段时间时常在一起，西蒙对玛姬说，她和他在一起应该小心点儿——他有严重的酒瘾和毒瘾问题。玛姬太了解糊涂记忆的威力了，太了解它如何占据人的大脑。她依旧和他在一起，照顾他，让他逐渐减少对毒品和酒精的依赖，头脑渐渐清醒。这也是一个漫长、缓慢的过程。

西蒙已经有三年都没犯毒瘾了，但他在睡眠状态下还是会发作。他会全身麻木，大汗淋漓，把床单都湿透，幻觉在头脑中快速变换，头痛欲裂，然后心跳又慢下来，他又继续入睡。一天夜里，西蒙毒瘾发作，他向曾经救助过他的造物主祈祷，求主让他不要再受毒瘾的折磨。他感到主触摸了他，这种感觉传遍他全身，让他想到了几年前在云端和他相遇的那个天使。那是他最后一次全身大汗淋漓。从那以后，西蒙开始更虔诚地对待他的信仰。

后来，西蒙其它的健康问题接踵而出。20 世纪 80 年代末，西蒙和一个朋友为争取领地的拥有权奔走相告。他穿上雪地鞋，在雪里吃力地行走，他长这么大，从来没有感觉过那么口渴，一点儿力气都没有了。他身体确实虚胖了一些，可他还是运动员的体格，身体从来都是听使唤的。如今他得喝一罐又一罐的果汁来维持他的体能，他的朋友早已远远地走在前面，等着他跟上来。西蒙再去瓦尔多医院检查身体时，向医生询问了这个情况，医院做了一些检查，然后告诉他，他得了糖尿病。离开医院的时候，西蒙从护士那里拿了药，护士草草地说，他要注意饮食、加强锻炼了。

十年前的一个夏天，玛姬、西蒙和他们的女儿、孙子孙女们去郊外度假。孙子湿疹发得厉害，玛姬便开车带他去城里的门诊就诊，在那儿照看孩子的护士发现玛姬面色苍白，于是就给她验了血，发现她的血红蛋白值是 36，而正常应该是 120 左右。玛姬严重贫血。门诊用救护车把她送到阿莫斯医院治疗，她的孙子和其他家属也跟着救护车来到阿莫斯。她在医院里躺了三个星期，他们给她注射铁，以提高她的血红蛋白水平。在那不久，医生发现，她需要做子宫切除手术。术后有一次检查身体时，玛姬知道她也得了糖尿病。

她并不奇怪——她妈妈就是死于糖尿病的。在糊糊洞忍饥挨饿、受尽折磨了那么多年，自然影响了他们身体消化食物的能力。

玛姬和西蒙反反复复经受了饥饿的折磨，现在，他们也患上了夺去他们父母生命的糖尿病。他们又朝思暮想地渴望食物。多少年前，他们的父母吃整盘整盘的面饼和果酱，一边吃一边说，他们要是有什么办法能控制他们的糖尿病就好了；从来没有人告诉他们面饼和果酱正在加剧他们的病情。西蒙去就诊时，护士没有给过他什么信息，他就自己学——查书、去图书馆、参加糖尿病患者烹饪班，他在从事急救工作中，直接接触患者，也遇到很多糖尿病病人。他患病十五年以后，玛姬也被确诊得了糖尿病。那时他对这种病已经有所了解，比他们的父母了解得更多，他厌倦了生病，和玛姬反复谈论这件事。他们不是糊糊洞里束手待毙的孩子。他们能够掌控自己的饮食，掌控自己的生活。他们能自救。

他俩开始每天徒步几公里，很快他们就感觉到，在户外比在室内跑道上行走，对改善他们的精神面貌和血糖水平更有帮助。西蒙做饭比较多，他对家里的膳食进行彻底改造，杜绝吃让他们血糖升高的甜点、面饼或土豆，增加传统打猎获取的肉类和鱼，这些食物令他们立刻感到精力充沛。吃宴席时，西蒙对食物更有选择，他吃驼鹿和河狸肉，但把肉汤留在锅里，因为肉汤很稠，是用面粉勾兑的，会让他血糖升高。他用菠菜、蓝莓、亚麻籽和桂皮做成思慕雪，早餐时喝。他吃整把的果仁，试着用他在书里看到的自然控制血糖的办法——比如用生洋葱或桂皮或青柠檬榨汁，用水或苹果醋加蜂蜜调匀饮用。（孙子孙女们觉得他这种食物实验有点怪。）看玛姬偶尔吃一块带有葡萄干的面饼解馋，西蒙一口都不想吃。血糖升高无法控制，这样嘴巴一时快乐，不值得。况且，有什么能比撒了香料的、在明火上烧烤的白鱼、再佐以调了橄榄油的绿色蔬菜和黄瓜更美味的食物呢？只有他们整日都在户外的林中、时刻处于运动状态的时候，西蒙才会享受一块面饼或甜点的乐趣。玛姬也努力节食，她认真地给孙子孙女讲关于糖尿病和健康饮食的知识，她吃西蒙做的饭，只是她对自己没那么严格，有时，一块面饼的乐趣什么都无法取代。

玛姬和西蒙已不再年轻。他们经历的创痛是多数人都无法想象、更无法忍受的。可更残酷的事情还在后头。2004年，布兰特福德莫浩克学院寄宿学校的克里族幸存者租了一部巴士，重返布兰特福德。他们想重新回到那片被鲜血浸染的土地，直面他们在那里的遭遇。这是件非常难做的事情。

有些人一路都在车上坐着，最后到了目的地，他们却无法下车走进去。还有的在汽车开进糊糊洞的那一刻，就病倒了。玛姬和西蒙下了车，泪流满面，心跳不止，他们又一次穿行在宿舍、寝室和饭厅之间。

每走到一处，一幕幕画面便如潮水般涌了回来。就在这里，玛姬被鞭打得奄奄一息；在那里，西蒙被残酷地强暴；在这里，玛姬的耳朵被拳头打得流血；在那里，西蒙浑身僵直的站着，吓得不能动弹。每一个角落，每一个走廊，都让他们想起那种孤独无助的感觉，想起成百上千的孩子经受的相同的遭遇。学校后面砖墙上写着一个又一个糊糊洞学生的名字，那都是西蒙认识的人的名字，是那些同样担惊受怕、备受折磨的孩子的名字。“请帮帮我吧！”一个孩子在墙上这样写道。几十年过去了，字里行间绝望的呼喊仍响彻耳边。西蒙看着，感到心被撕裂，多年来深埋心底的痛苦又苏醒过来。

车上有个人说，他恨透了那些在他还是个小男孩的时候就虐待过他的人。“我会把这恨带进坟墓的，”他说。玛姬和西蒙很理解。他们也恨。恨把西蒙逼得酗酒吸毒成瘾，把他变成一个放纵堕落的人，要面对一大堆的个人问题。也是恨导致了玛姬严重的忧郁症。

但玛姬和西蒙不想把恨带进坟墓。他们回到学校是为了另一个原因。他们要原谅那些做过伤天害理事情的人。不是因为那些施虐者想要他们原谅——他们蓄意销毁学校记录，说明他们很可能毫无悔过之意。原谅对他们无济于事。玛姬和西蒙的原谅是为了他们自己，为了他们能够痊愈，从而最终不在对糊糊洞耿耿于怀。

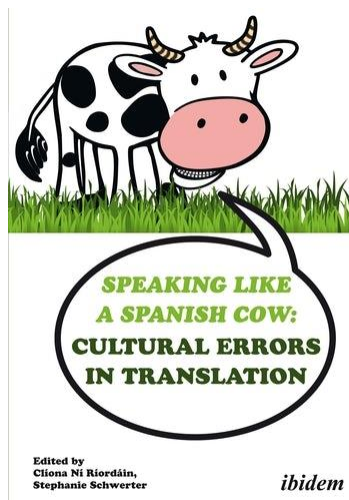
他们站在那个可怖之地，祈祷。先感谢造物主，让他们自己的旧伤痊愈，接着他们祈求主的原谅——原谅折磨他们的人，也原谅他们自己学着用同样的欺凌手段伤害过其他人。

几年之后，西蒙参加过六个原住民族群幸存者的聚会，一些关于糊糊洞的老故事又被说起。这一次，这些往事对他的伤害没有那么深了，西蒙知道，他的祈祷灵验了，他真正痊愈了。

原谅是个奇怪的字眼，它听起来好像是一件容易做的事，但有时却是最难的、的确的确最难做的决定。有时作出原谅的决定需要你倾其所有。西蒙和玛姬都做到了。

这是关于魁北克省瓦斯瓦尼皮小城玛姬和西蒙两个人的故事。每当空气潮湿、日头高上的时候，玛姬和西蒙的耳朵就有感觉，就在他们耳膜曾经破损又痊愈的地方，他们知道天气娘娘要说，今晚有低气压云层移到詹姆斯湾上空，该为这种天气做准备了。





**Ní Riordáin, Cliona and Stephanie Schwerter. *Speaking like a Spanish Cow: Cultural Errors in Translation*. ibidem-Verlag, 2019. 372 pp.**

**Laura L. Velazquez**  
**University of Alberta**

The editors present fifteen essays by eighteen contributors. In their introduction, Cliona Ní Riordáin and Stephanie Schwerter draw attention to two problems: theoretical work exclusively devoted to analyze the notion of cultural errors is inexistent; and the notion of cultural error, especially when used for didactic purposes, is often studied from a purely linguistic perspective. The result of the first predicament is the present volume. The editors bring together a group of scholars, from different linguistic backgrounds, working in fields as varied as art, tourism, literature, popular culture and in languages and cultures such as English, French, German, Modern Greek, Persian, Russian and Spanish. They address the second problem by suggesting a broader understanding of cultural error, one that draws upon Mary Louise Pratt's notion of "contact zone," a space of cultural struggle where power is negotiated. From this perspective, cultural errors can take the form of loss, manipulation, misreading or creative impulse (xviii). These same categories serve as headings for each of the three sections of the book.

The volume begins with a chapter entitled "Errors or Manipulation?" This segment incorporates essays reflecting on ambiguous instances in which it is not clear whether an omission or faulty translation is the product of the translator's deliberate preference, negligence or misunderstanding. An example of such dichotomy lies at the heart of Katja Grupp's detailed analysis of the cultural errors of translations included in the Russian website <https://inosmi.ru/>, an online space dedicated to translating into Russian articles about Russia by western journalists. In other words, the site is a

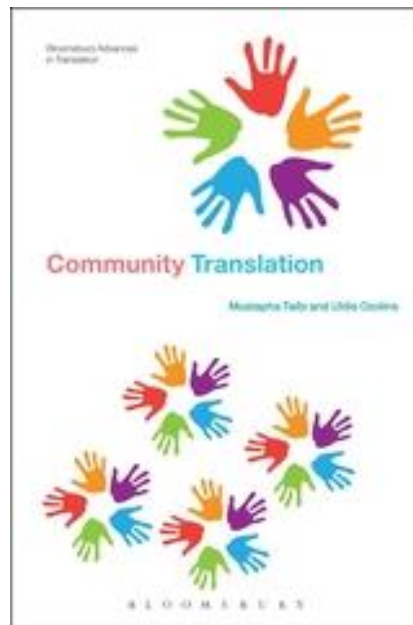


compendium of news about Russia as seen through the eyes of others. The puzzling nature of the website is explained by the “Russians’ lack of self-confidence in the wake of the fall of the Soviet Union” (24). A common denominator of many of the translations that get published on the website is that they are plagued with cultural errors ranging from flagrant omissions to more subtle manipulations, some of them motivated by the interference of unconscious tracks of thought (Freudian slips). While the chapter suggests that cultural errors made by the Russian translators are ideologically driven and their function is to manipulate public opinion, as well as to influence foreign policy (23), it would be interesting to delve more deeply into the topic to explore other kinds of urges (to keep with the Freudian theme) that these “unintentional” errors might account for.

In the second part of the volume, “(Mis-) reading cultural references,” the editors include several works that deal with cultural errors produced either by the translator’s “insufficient knowledge” of the source language and culture, or by plain misunderstanding. In their richly informative study of cultural errors in tourist texts, Ana Isabel Foulquié-Rubio and Paula Cifuentes-Férez establish the pivotal role of translation for the tourism industry. First, they argue, translation should be used as a medium to enrich tourists’ experience and offer them something they can relate to (language in this case) in an otherwise foreign and unfamiliar place; and second, “translation must be considered as a tool for mediating between different cultures” (209). The difficulties behind this process of mediation are not to be underestimated. The translation of culturally specific terms (*culturemes*), for instance, is a challenge that not every translator can successfully address and ultimately resolve. The complexity of the endeavour increases in the case of tourist texts requiring the use of a common language to be understood by people from different cultural backgrounds. A highlight of this essay is its didacticism. Not only do Cifuentes-Férez and Foulquié-Rubio examine in detail various examples of cultural errors, particularly from the gastronomical field, but also propose ways to solve the difficulties posited by them. Professional translators, without a doubt, can benefit from their suggestions.

“Creative errors” is the topic of the third and last section of the book. In this part, the reader will find contributions focused on examining cultural errors as a sort of happy coincidences that prompt creativity. Jean Charles Meunier contributes to this topic with a fascinating analysis of the cultural errors in two French translations (or adaptations?) of Bob Dylan’s narrative song “Motorpsycho nitemare.” The author thoroughly unfolds the intertextual cultural references of the song and points out the difficulties of translating such material: humor too culturally specific, the rhythm of the song (talking blues) and the use of parody. Meunier is categorical in his assessment of the French translations: they do not completely transmit the essence of Bob Dylan’s song. Omissions, failed domestications, and performative inaccuracies are some of the errors made by the translators/performers. While throughout the chapter it is clear that the resulting French songs are translations, the author suggestively states at the end that whether the choices made by the French translators/performers should be considered creative licenses of an adaptation is open to debate. But, if that is the case, and translation of cultural products can be considered a creative process itself (as it is in adaptation), shouldn’t we be more open to the products of unfaithfulness?

One of the strengths of this volume is its disciplinary and linguistic variety, and paradoxically, the latter is also one of its weaknesses. It was pleasantly surprising to read in the collection studies on peripheral cultures and languages, such as Persian, but it was equally disheartening to find a lack of representation of Asian languages, which would have made exceptional study cases of cultural errors. This of course, in no way, diminishes the contribution that the volume offers in the field of translation studies. Comparatists and cross-cultural studies enthusiasts, like myself, will also find the book especially relevant in an academic world where the death of comparative literature has been predicted more than once. While books like this one do not deny the prophecy, they do show that perhaps the discipline is not doomed to disappear but is making a return in a different form.



**Taibi, Mustapha and Uldis Ozolins. *Community Translation*.  
Bloomsbury Academic, 2016. 200 pp.**

**Jobey Wills  
University of Alberta**

*Community Translation*, written by Mustapha Taibi and Uldis Ozolins, offers extensive theoretical and practical insight into an emerging subfield of Translation Studies. When considering the practices and politics of community translation across multilingual and multicultural societies, Taibi and Ozolins call for functional approaches rooted in critical considerations of the sociological context and dimensions of community translation. They argue that translation as a community practice traverses traditional classifications within Translations Studies due to socio-cultural issues and the relationship between the producers of a text and the audience. *Community Translation* offers a clear and comprehensive conversation concerning what constitutes community translation and the essential role it plays to empower communities of minority language speakers by “making information available and communication possible in a multilingual form” (165). Through a number of examples from countries like Australia, Saudi Arabia, South Africa, Spain, Canada and Japan, the book explores both theoretical perspectives and practical applications for students, professors, and practitioners of Translation Studies.

The *raison d'être* of community translation centers around the empowerment of minority members who belong to certain communities that may not otherwise fully speak, read, and/or write the principal or official language of the community in which they work, live, or

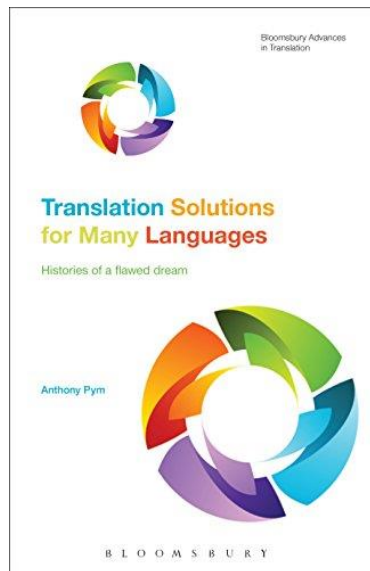
visit. Community translation, as defined by Taibi and Ozolins is a “language service intended to empower communities of minority language speakers—be they citizens, temporary residents or newly arrived migrants—by making information available and communication possible in a multilingual written form” (165). *Community Translation* is an important text that advocates for the participation, and most significantly, the empowerment of people who may find themselves on the peripheries of a specific community enabling more people to have “full access to public service information and to participate actively in different realms of the society in which they live” (65).

Despite the fact that community translation is still in its infancy as a subfield of Translation Studies, Taibi and Ozolins present the reader with diverse and extensive works. The authors cite research by Katharina Reiss, Anthony Pym, and Harold M Lesch; they also employ a limited number of visual graphs and charts throughout the text. The charts and explanations prove to be valuable to specific community translation considerations. I particularly appreciated the visual of the pro-forma explained in chapter seven, “Translation Revision” (127). I found the classifications to be really useful so as to avoid broad generalizations. Moreover, the final chapter, “Community Translation Resources” (149), provides the reader with several more resources required to further the campaign of community translation as it continues to emerge. As a theoretical and practical tool, this book offers a comprehensive overview of several different types of texts, approaches, and the socio-cultural issues that should be considered when carrying out community translation. For a graduate student with interest in both community service learning and translation, *Community Translation* allowed me to seriously consider ways in which I may further engage with and practice community translation.

Perhaps the only area of confusion centers around chapter four, “Translating Official Documents” (77). The authors state, “whereas other areas of community translation largely provide information, and often persuasion, warning or instruction, official documents are a gateway to having rights of status recognized” (79). Taibi and Ozolins also suggest that through the act of translating official documents, minority members within a larger community will have increased means of mobility and access to employment. However, because the chapter includes several common approaches and strategies for translating official documents into the host (or official) language rather than into a minority language, I found it difficult to distinguish between technical translation and community translation. Though important for minority members of the community to have access to technical translations, it was not wholly clear how translating official documents specifically pertains to community translations.

Overall, *Community Translation* provides the reader with a comprehensive and well-written overview of the emerging subfield that is community translation. The theoretical and practical examples throughout the entirety of the book are specific to community translation and significantly enhance the readability and effectiveness of information available to the reader. Taibi and Ozolins’ articulation in regards to what constitutes community translation and how

it may serve to empower communities of minority language speakers is clear and consistent throughout. In the same way that community translation seeks to serve minority communities through greater access to information and increased participation, *Community Translation* as a resource represents the role and mission of community translation as a whole. As the world becomes more and more interdependent through persistent globalization and the increase of migration worldwide, *Community Translation* will continue to be a relevant resource for years to come.



**Pym, Anthony. *Translation Solutions: Histories of a Flawed Dream*.  
Bloomsbury Academic, 2016, 281 pages.**

Sofía Monzón  
University of Alberta

When setting out to write a simple typology of solution types for different languages, Anthony Pym uncovered deep historical contexts and relations behind the international exchange of translation solutions. Combining translation studies with elements of both historical narrative and historiography, Pym's *Translation Solutions* is much more than a simple catalogue of translation strategies for different languages. In twelve compelling chapters divided both geographically and chronologically, Pym charts the evolution of translation solutions, explaining how a linguistically diverse, international series of scholars each formulated their own distinctive lists of solutions.

Very critical of the long-lasting binaries in translation, Pym delves into the political, ideological, and cultural biases that surrounded these older categories and, taking into account more recent translation scholarship that questions past assumptions on equivalence, he consistently stresses that translation is, by necessity, a communicative and solution driven act. Thus, he details the respective strengths and weaknesses of the older, more dated typologies of translation solutions proposed by his predecessors—e.g. equivalence, adequacy—and seeks to reconcile them with a more contemporary, communicative view of translation. In doing so, Pym hopes to do away with the shortcomings and ideologies that surrounded the old typologies and fashion a new, more coherent list of solutions applicable for many languages.

Pym opens Chapter 1, “Charles Bally and the Missing Equivalents,” with the work of Charles Bally, the father of linguistic stylistics and a scholar whose work pre-empted those studies specifically focused on translation solutions. Bally, noticing the difficulties and patterns encountered by his German speaking students when translating from French, observed the tendencies they typically had and set the ground for future analysis by noticing two types of translation: mechanical and communicative. Bally stopped short of proposing specific or universal translation solutions, but his forerunning study on the complexities of translation and his use of equivalence as a methodological tool opened the door for later work on translation solutions, notably that of Vinay and Darbelnet. In Chapter 2 then, “Vinay and Darbelnet Hit the Road,” Pym categorizes Vinay and Darbelnet’s solutions as: loan, calque, literal translation, transposition, modulation, correspondence, and adaptation. The famous solution type they pioneered was correspondence “*equivalence*,” which Vinay and Darbelnet defined as a “translation procedure that accounts for the same situation as in the original, but with an entirely different expression” (19).

In Eurasia, during roughly the same time as Vinay and Darbelnet were forming their theories, other theories as to the function of translation were blooming in Russia independently of Vinay and Darbelnet and representing a different approach to translation solutions. Andrey Fedorov offered roughly six solution types, electing to exclude the possibility of “equality” as a solution, looking instead to categorize the “violations” translators must commit in order to achieve “accuracy.” The “violations,” or “solution types” offered by Fedorov are, as Pym presents in Chapter 3, “A Tradition in Russian and Environs,” omission, addition, substitution, constructive-semantic violation, correspondence, and changes in element order. The Russian school, building on the work of Fedorov, came away with three sets of ideas with regards to translation solutions. First, rather than looking at translation solutions as domesticated vs. foreignized, they assessed translations only on the basis of ‘adequacy.’ Second, building on Fedorov, they employed a number of translation ‘solutions’ in order to achieve adequacy. The third idea was that translation solutions depended on text types and purposes.

The realities of Cold War politics would see the dissemination of Fedorov’s ideas into the far east, where in 1958 China Loh Dianyang published a translation textbook in the same year as Vinay and Darbelnet’s, as explained in Chapter 4, “A Loh Road to China.” Loh would publish a list of translation solutions that was remarkably similar to the conclusions reached by Vinay and Darbelnet, differing most markedly in that Loh did not account for the differences in writing systems, nor did he include ‘literal’ or ‘adequate translation’ as a solution type. Loh’s list of translation solutions is categorized as: transliteration, symbolic translation, coinage of new characters, semantic translation, omission, amplification, repetition, conversion, inversion, and negation. A nationalist turn in Chinese translation studies in recent years has seen some of Loh’s work come under attack, with nationalist scholar Liu Miqing asserting that no western-inspired categories should apply to Chinese translation solutions, as “translation theory should start and end with our mother tongue—Chinese” (98).



In Central Europe, three translation scholars, Jiří Levý, Anton Popovič, and Otto Kade all contributed original and novel ideas to the field of translation solutions, Chapter 5, “Spontaneous Combustion in Central Europe?,” Levý wrote his own typology of solutions and pioneered an idea that would be referred to by later researchers as ‘universals.’ Popovič, analyzing text rather than language, produced three typologies which he characterized as “stylistic attitudes” of translators. Kade, alongside forming ground-breaking theories on translators’ subjectivity, broke the previously monolithic term of “equivalence” down into four subcategories: total equivalence, facultative equivalence, approximative equivalence, and null equivalence.

In Chapter 6, “Cold War Dalliance with Transformational Grammar,” Pym details how Cold War politics influenced the development of translation theory in Central Europe, with less attention being paid to “protecting language systems” (117) than by contemporaries in the west. The idea of breaking down language systems was epitomized by what Pym dubbed the “Cold-War dalliance with transformational grammar,” (121) when American (Harris, Chomsky) and Soviet (Revzin, Barkhudarov) linguists sought to break down language by scientific means, studies that would prove the forerunner of machine translation. The ways that a phrase could be broken down and then reconstructed represented, in fact, their own form of translation solution types.

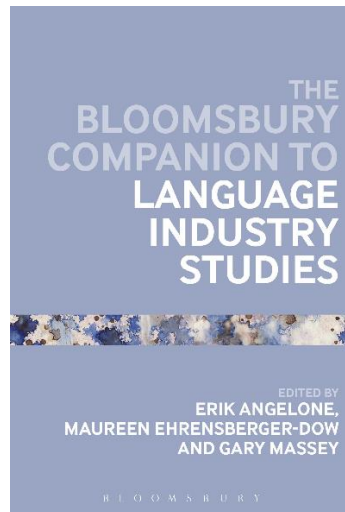
The work of Vinay and Darbelnet found their greatest advocate and standard bearer in the research of Spanish linguist Gerardo Vázquez-Ayora, who took Literal Translation, Transposition, Modulation, Equivalence, and Adaptation from Vinay and Darbelnet’s original list of translation solutions and added amplification/condensation, explication, omission, and compensation, writing sub sets and examples for every solution type, as Pym points out in Chapter 7, “Forays into Romance.” Building on the works of Chomsky and the other transformational grammarians, Vázquez-Ayora sought to reconcile transformational grammar with the earlier theories of comparative stylistics.

In fact, Vázquez-Ayora’s notions would become the seed which would eventually bloom into poststructuralism, as Pym explains in Chapter 8, “Meanwhile Back in German.” Taking into account the idea of “disciplinary corrections”, Chapter 9 draws on later theories on translation solutions, notably the German Skopos theory (detailing the relationship between solution and purpose), the solution types of Michael Schreiber, the compelling *Approaches to Translation* by Peter Newmark (1981). Furthermore, to complete the myriad instances, Pym addresses the Japanese translation solutions led by Hasegawa (2011) and Sakamoto (2014) under Chapter 10, “Going Japanese.”

Finally, using the theories formulated by Vinay and Darbelnet and Loh through classroom experiments (Chapter 11, “The Proof of the Pudding is in the Classroom”), Pym devises his own typology of translation solutions as a pedagogical tool, which he furthers in Chapter 12, “A Typology of Translation Solutions for Many Languages.” Pym breaks the typology into three categories and seven subcategories: copying (copying words, copying structure), expression change (perspective change, density change, compensation, cultural correspondence) and content change (text tailoring). Pym hopes that this typology, while not universal, will be appealing to students across many languages,

while previous typologies had been shown to work best for students of the respective culture of the linguist who proposed it.

It is with practical solutions in mind that *Translation Solutions for Many Languages: Histories of a Flawed Dream* delves into the history of an international exchange of ideas on translation solutions between translation scholars of many different languages, and brings to the reader a concise, narrative driven book on how translation solutions have been exchanged and modified over the last 50 years, before providing Pym's own, updated typology of translation solutions applicable for many languages. This work is both a pleasant and a rigorous volume that takes the reader into a historical, critically contextualized journey, by waltzing over centuries of theoretical and practical ideas within translation studies. It is indeed an insightful piece that will make the perfect companion for training and pedagogical practice in translation.



**Angelone, Erik, Maureen Ehrensberger-Dow and Gary Massey (eds). *The Bloomsbury Companion to Language Industry Studies*. Bloomsbury Academic, 2020. 406 pp.**

**Cristian E. Guerra Maya**  
**University of Alberta**

The editors begin the book by introducing the language industry and highlighting its key components. They identify the foundational pillars of the language industry to be translation and interpreting. Past research, they posit, has majorly concentrated on the two pillars and less on other areas. They also describe the critical stakeholders in the language industry, such as translators, revisers, terminologists, interpreters, among others. The language industry has witnessed significant growth in recent years, with the increase in language-related jobs outpacing the growth of other job categories. They argue that advancements in technology have played a pivotal role in altering the language industry. This is especially true with the increased reliance on machines to provide language services such as translation.

In chapter two, *Core Research Questions and Methods*, Christian Mellinger delves into the research approaches that are commonly applied in language studies and begins by describing three key considerations in the planning process of research within the language industry. First, the need to engage industry stakeholders, then the transdisciplinary nature of the industry and finally the ill-defined and fragmented nature of the industry. Three primary research methods are described in this chapter. In the experimental method, the researcher has to test and build a case of causality between two variables. The quasi-experimental study entails testing the influence of dependent variables on different participant groups. Finally, observational studies entail observing a phenomenon in its natural

state without influencing it. The process of data analysis for both qualitative and quantitative categories are also discussed. Mellinger concludes by stating that the area is still evolving, and new ideas may come up as the field matures.

In chapter three, *Researching Workplaces*, Hanna Risku, Regina Rogl and Jelena Milošević research the language industry based on authentic workplace environments for language professionals. This has been identified as a new research approach in its infancy, but whose results could be much enhanced relative to the traditional approaches. Three major focal approaches are the cognitive, sociological, and ergonomic. For this new *modus operandis* in language industry research, the chapter also describes the methodological developments that are relevant to studies of this nature. The research framework entails evaluating the roles of translation and interpretation in different work conditions. The contributions to the language industry that this research approach make are also analyzed.

Christina Schäffner, in *Translators' Roles and Responsibilities*, analyzes the role of translators in the ever-increasing demand for language services caused by globalization. Indeed, the language industry has witnessed considerable growth in recent years. Furthermore, the industry has expanded from the initial translation services to more contemporary language services such as transcreation, telephone interpreting, internationalization, web globalization, among others. Professional bodies like the UK's Institute of Translation and Interpreting (ITI) list the responsibilities of translators, which include honesty and integrity, confidentiality and trust, professional competence and relationship with other members. Translators' roles may also differ depending on their mode of work, whereby some may be freelancers seeking clients on their own, whereas others may work for companies offering their services. The roles of translators have shifted from purely linguistic transfer to more complex roles, such as working with virtual tools and negotiating with clients.

Michaela Albl-Mikasa distinguishes two areas in the role of interpreting, which are community interpreting and conference interpreting in chapter five, *Interpreters' Roles and Responsibilities*. In community interpreting, there is a bigger emphasis on the role of the interpreter. The guiding principles in community interpreting are mainly ethics, certification, and professionalism. However, conference interpreting is different in that the focus is usually on quality, competence, memory, aptitude, and professionalism. Thus, there is a notable difference in the orientation of the two sub-disciplines. The author also uses a diagrammatic representation of the interdependencies in different dialogical settings. She proposes a cognitive-constructivist model in dialogue interpreting. Therefore, the interpreter must rely on the knowledge of the subject of interpretation while, at the same time, be creative in practice. The chapter also establishes that some misconceptions have arisen in propagating the two different paradigms of interpretation: community and conference. For instance, ethical principles vary depending on individual and situational factors.

In chapter six, *Non-Professional Interpreting and Translation (NPIT)*, Claudia Angelelli explores the practice of interpretation and translation by individuals regarded as non-professionals due to a lack of

certification or professional qualification in the role of an interpreter or translator. From the perspective of the language industry professionals, the non-professional interpreters and translators are viewed as naïve and untrained. However, the roles of non-professionals in the language industry cannot be wished away in settings such as the healthcare industry where translators and interpreters adopt dual roles where bilingual health-care staff (for example, lab technicians or nurses) working in a medical care organization, are asked to carry out T & I tasks for patients with whom they share a language. She also describes the differences between a non-professional interpreter and a bilingual person. The chapter further discusses the issue of NPIT and the quality of the services provided. There has been a great deal of research focusing on the role of NPIT, especially in professional undertakings, particularly attending to the concerns regarding the quality of non-professional practices.

Dedicated to defining the actual service offered by language service providers in the context of the needs of the clients or users in chapter seven, *Tailoring Translation Services for Clients and Users*, Kaisa Koskinen introduces the concept of user-centered translation (UCT), which entails a focus on the needs and expectations of users of the language services. The chapter identifies that tailored language services are an effective way of adding value and quality of the services rendered by language professionals. The author detects the limitations of machine translation (MT) in delivering tailored language services due to the linear nature of translation. Koskinen proposes that research ought to focus more on establishing a fine-grained understanding of clients' preferences and needs. As such, the evidence of user satisfaction with different modes of language services is core to this research area.

Gregory M. Shreve, in chapter eight, *Professional Translator Development from an Expertise Perspective*, reviews the professional development of practitioners working in the language industry. As with any other profession, it is expected that language services providers should increase their expertise in their area over time and perform exemplarily. However, there are practical problems that often arise in assessing the level of expertise in the language professions such as translation. These problems have to do with defining specific work roles or problem sets. The concerns about professional performance and expertise are more germane to organizations seeking these services. Therefore, the author discusses the mode of identifying professional advancement and expertise in the language industry as a research focal point. The chapter analyzes the research area as an ill-defined problem that results in research challenges. The author, however, provides some recommendations on how the language profession can be better defined.

Catherine Way focuses on crucial elements while training in the language industry, which includes translation pedagogy, curriculum design, translator education, translator self-concept, assessment, translation competence, among others, in chapter nine, *Training and Pedagogical Implications*. All these factors are key concepts in language training, which the author describes in depth throughout the chapter. As a consequence, the area of training and pedagogy in the language industry is quite extensive and comprised of broad areas of research. The author further identifies a neglected area in research, which is the aspect of the training of trainers. The chapter also explores the ways in which

the training of translators could be much more enhanced through identifying weaknesses in graduates with their performance in the industry. Finally it is proposed to expand training in the language industry through combination with other fields such as law, science, and healthcare, among others.

In chapter ten, *Audiovisual Translation*, Jorge Diaz-Cintas focuses on audiovisual translation (AVT), which entails the use of translation services to interpret audiovisual content. He argues that translators need to convey both verbal and non-verbal communication effectively in AVT. In film, the semantic composite is much more complicated due to the combination of language, gestures, cinematic syntax, paralinguistic elements/features, all of which build up complex communication. The area of AVT has been expanding thanks to the increasing content production supported by advances in digital technology. The author reviews two defining attributes in AVT, which are re-voicing and timed text. Another unique aspect of AVT that has grown in prominence is an audio description that entails a succinct description of all visual actions happening in a video for the sake of visually impaired audiences. Subtitling is another strand of AVT that entails reproducing the spoken language in writing. The author concludes by attesting to the alliance that may exist between the AVT industry and academia.

Anna Jankowska, in chapter eleven, *Audiovisual Media Accessibility*, analyzes the area of audiovisual media accessibility that focuses on making audiovisual content available to those who cannot access it without some sort of language service-related aid. Thus, language services in this area concentrate on ways in which audiovisual media can be translated and interpreted to be accessible to those with disability or impairment. The author bases her analysis on Jakobson's three modes of translation, interlingual, intralingual and intersemiotic translation. In practice, the audiovisual media accessible to those who need it is enhanced through the audio description, extended audio description, and audio introductions for the visually impaired. Audio subtitles are also of help to visually impaired audiences. Furthermore, subtitles are used for the deaf and audiences who have difficulty in hearing. The sign language interpreting service is also appropriate for hearing impaired audiences. As a research area, audiovisual media accessibility has been growing both academically and as professional practice.

In chapter twelve, Lynne Bowker concentrates on terminology management. The main focus of terminology management is to preserve the meanings of key terms in a project or a field when different languages are used. The terminology profession is closely linked to translation, as terminologists are mainly included in professional bodies for translators. The author uses statistics to show how the terminology and translation professions are intertwined in different parts of the world. Terminological work has increasingly shifted from the academic domain to commercial environments as the need for these professionals continues to rise. Although Bowker does not describe professional terminology activities at length, she suggests the need for increased dialogue between communities in enhancing the quality of terminology work for the benefit of researchers and practitioners.

In chapter thirteen, *Translation Technology – Past, Present and Future*, Jaap van der Meer evaluates the role that technology has played in enhancing the field of translation. The concept of machine



translation was introduced in the 1950s and since then has gained much prominence. The author provides a description of the changes in machine translation technologies over the years, as information technology continued to advance. Research in the area of translation technology has also been quite broad, given the existence of several different translation platforms that are used today, e.g., localization systems, community-translation platforms, audio-video captioning, globalization management systems, controlled authoring tools, post-editing tools, quality assurance tools, to name a few. Newer translation technologies such as localization apps, audio captioning technologies have also been incorporated in today's IT systems. Terminology management tools such as databases and repositories are also part of the translation technology that is used today. New technologies, such as cloud computing, have enriched this area through the enabling of real-time sharing of information amongst professionals. The chapter provides a vast description of translation technologies as well as their transition over time.

In chapter fourteen, *Machine translation: Where are we at today?*, Andy Way acknowledges the tremendous impact that machine translation has had on the translation profession with the sharply increasing usage of MT platforms such as Google Translate. The author also describes that machine translation has shifted from being driven by grammatical rules to a state where it is now data driven. In particular, the concept of neural machine translation (NMT) has significantly increased the quality and accuracy of the translation. MT has played a role in assisting human translators in areas such as the use of translation memory systems. He also describes how the quality of MT is measured. The author presents a chart illustrating the rise in the quality of machine translation over time with changes in MT technologies. Way concludes that NMT has emerged as the dominant force in the area of MT.

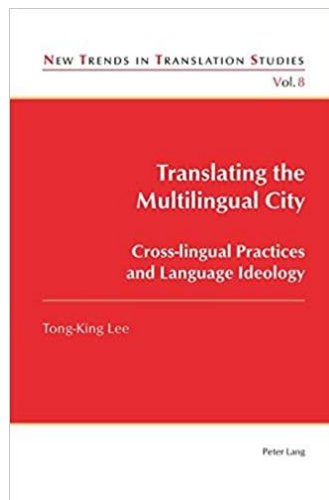
In chapter fifteen, *Pre-editing and Post-editing*, Ana Guerberof Arenas analyzes the concepts of pre-editing and post-editing. These are key terms of machine translation in both academic and professional environments. Pre-editing refers to the process of using stylistic terminological guidelines on a text before it is subjected to translation to preserve the intended meaning. Post-editing, on the other hand, involves the modification or correction of pre-translated texts, which helps in the correction of errors, and aligning the language with grammatical and lexical rules. The research on post-editing and pre-editing is premised upon the quality of the end product that it achieves. The author describes the various deliverables of pre-editing and post-editing, which are useful for language professionals to understand. The service ensures that vital information is neither added nor omitted during translation, and translated information is syntactically and semantically correct. The process also helps to eliminate any culturally offensive information, which all results in a better output.

Michael Carl and Emmanuel Planas, in chapter sixteen, *Advances in Interactive Translation Technology*, discuss interactive machine translation (IMT). IMT entails a system whereby a human translator intervenes to disambiguate specific texts that could be semantically unclear. Therefore, interactive translation entails a level of interaction between human and machine during the translation process. Advances in IMT have resulted in the development of state-of-the-art systems with an iterative prediction-correction cycle. IMT engine dynamically generates new translation patterns based



on the correction history of the human translator. The authors note that while human translators have not always been positive about the role of machine translation, MT is here to stay. IMT engines, in particular, can predict human translation patterns, which makes them powerful in increasing the efficiency of the process while at the same time building on the level of quality. The authors conclude by noting that the potentials of MT are not fully explored, which points to the need for further research in the area.

When considering the book in its entirety, it is possible to point out that it is an enriching publication for the study of the language industry. The information is more precise in some chapters than in others, where the reader is invited to participate more actively in the projections linked to the language industry (translation agencies, freelance translators, terminologists, companies requiring the language services) and in the academic world (teachers, researchers, and students). The relevance of the themes and the depth of the analyses are a valuable contribution to the field of translation studies, translation technologies, and language industries that will allow professors, students, and language companies to update their knowledge based on the conclusions reached by the thoughtful questions, measurements, and analyses of the authors.



**Lee, Tong-King. *Translating the Multilingual City: Cross-lingual Practices and Language Ideology*. Peter Lang AG., 2013. 166 pp.**

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In *Cities in Translation*, Sherry Simon emphatically states that “all cities are multilingual”. This statement reflects the attention given to cities whose multilingualism constitutes their identities and henceforth generates cultural dynamics. Since cities are defined and translated by their respective languages and cultures, some specific questions need to be answered: how is the relationship between the different languages used in a multilingual society? If translations are conducted in a multilingual environment, what is the textual and discursive relationship underlined by these languages? How are bilingual and/or multilingual texts translated? Does translation necessarily function as a “bridging gap”? These are the major questions that Tong-King Lee addresses in his book on the multilingual city of Singapore.

Based on his reflections on literary translation, Lee takes the multilingual city-state of Singapore as the place to embark on his investigation. He especially attempts to examine how translation is conducted in a society in which English is assuming a hegemonic role while other official languages, Chinese, Malay, and Tamil are marginalized. From the translational site of the competing languages, Lee offers a vantage point to closely observe how ideologies and power dynamics, as related to languages, play out in multilingual Singapore. For example, he focuses on English and Chinese literary translations to illustrate how ideology and power interact. The questions arising from his investigation help problematize some assumptions about translation and lead to a positive understanding of the role of translation in intercultural or a/cross cultural communication.

Lee's book is divided into five chapters with a preface. In the preface, Lee briefly traces what motivates his research. Apparently, as a citizen of Singapore, Lee's position is ideal to reflect on the situation of translation in a context where Chinese language and literature are marginalized and English has gained dominance.

Chapter 1 provides background information about Singapore as a multilingual city. As noted, since its independence from Britain in 1965, Singapore has been constantly promoting multilingualism as its most important language ideology. However, despite the official policy, English has been privileged over three other official languages—Chinese, Malay, and Tamil. It has been defined as a “unitarian”, “unifying” and “universal” language used commonly for communication between different ethnic groups. While the use of English is of a practical nature, the use of the Chinese language for the Chinese Singaporeans is related to cultural values and identities. Thus, English has gained more symbolic capital, while the Chinese language is considered to have less practical value and a “low degree of symbolic capital” (16). With English becoming the dominant language in the city-state, the Chinese language along with other official languages have become marginalized. This is evidenced by Chinese literary anthologies published during the 1980s, whose prevailing motif reflects the sense of “loss” among the Chinese speakers in face of the dominance of English in the multilingual society. Furthermore, the identity crisis also happens among the Chinese. The concept of “Chineseness” is no longer defined by the Chinese language, as some Chinese have used English as their first language and their knowledge of the Chinese language and culture is very limited. In this context, the author examines language ideologies and power through the “lens” of translation. He identifies several problems emerging from translation. The first is related to the bilingual text, text code switching, and translating. The second one is linked to reception and interpretation. The third one is about the asymmetric relationships between the four official languages epitomized in literary translation anthologies. The research models used for dealing with these problems are drawn from different theories relevant to the problematics of language power and ideologies, such as the conceptual tools developed by Pierre Bourdieu, Theo Hermans, Jeremy Munday, and others. The author treats these problems in the following chapters with a separate conclusion.

Chapter 2 deals with bilingual translation in relation to language power and ideology. The texts for analysis are taken mainly from the literary anthologies with the motif of “loss” (29). Based on Rainier Grutman's definition of a bilingual text, Lee considers the Chinese text as the “central axis” and the embedded text as secondary. In the selected texts, two codes exist in an asymmetrical relation—the English text is embedded in the Chinese text as its Other, a threat to the self. It is an Anglophobic text. But through translation, the linguistic otherness of the embedded English texts is likely to revert to the sameness in the target English text. However, as the author notes, if this happens, translation “creates a crisis of representation” (67). Through his case study of a bilingual text, Lee highlights the asymmetric relation between the Chinese text and the self-translation of the English text in the play, *Shizhong yinzheng* by Sy Ren Quah. While in the Chinese version, English texts are inserted into the Chinese text to show the Anglophobic tension, in the English translation, this Anglophobic

tension between Chinese and English is largely minimized, as the playwright directly adds the English expressions without the corresponding source text forms. Thus, through translation, the Chinese text is homogenized. This shows that the Chinese text can be easily penetrated by the English text, whereas the English text maintains a monolingual autonomy. Lee concludes that in Singapore, the hegemonic English can “interfere with” the mother tongue languages, but can’t be “interfered” with (63). He maintains that new strategies be deployed to address the problem. By citing the example of a Quebec writer’s translation of Michèle Lalonde’s poem *Speak White*, Lee considers the translation from French into English as a social semiotic translation. This example shows that using English translation against itself can be effective. But there is a limit to it. For Lee, the effective way is to “adopt a different way of reading the TT” (67).

Chapter 3 discusses the issue of interpreting the other in translations. Lee first problematizes the theoretical tenets posited by Antoine Berman and Lawrence Venuti about the introduction of the foreign through literalism or foreignization. He argues that when the TT readers’ cultural identities resist the source messages, translation can be a challenge. An interpretative reading of the TT could pose a problem, because there exists an ideological tension between the TT and its reader. To illustrate his point of view, Lee takes some examples of the literary anthologies that highlight the “loss” motif. For him, while the translator can choose a domesticating strategy to assimilate the foreign in a ST, or resist the assimilation of the TT by a corresponding translation means, the reader can interpret the TT in two distinctive ways. The first is to adopt an “ethnocentric reading stance” to reclaim the cultural other as the “recognizable and even “sameness”; the other is to read the ST within their “ideological frame”, thus, reversing the original text messages. As is the case with the Anglophone Chinese who don’t speak Chinese, their ideologies either allow them to situate themselves in the ST and accept it, or they can have a different reading. Will there be any road in-between? Lee does not rule out the possibility. What could this imply? For the author, it means that translation as a “bridging gap” could be problematic because what the translator conveys in a TT may be compromised because of a different reading on part of the reader. How could one solve the impasse when the self and the other are involved in negotiating the meanings of translation? Lee does not work out a solution but insists on letting the issue be a “constant reminder to the reader that every act of reading is ideological” (103).

Chapter 4 examines the problem of multilingual translation in literary anthologies from 1980 until 2008 in order to highlight the translation approaches adopted. From his case studies, Lee intends to uncover voices, visibility and significance of translation. First, he examines the paratexts of the literary journals published in Singapore. He identifies five tendencies in literary translation over 23 years in the publications of heterolingual anthologies from one to multi-directional translation. The predominant tendency involves English as the language translated into all the other languages, and in some cases all four-language texts co-exist side by side without translation. More specifically, in the 1980s, the English language was the default translating language. Sometimes the English texts would replace the original texts. However, since the beginning of the current century, more balanced translations have been adopted. For Lee, this implies that English as a sole translating language in the

past century shows its hegemonic power over the other languages. But in the new century, the coexistence of multilingual works in an anthology without translation constitutes resistance to the very hegemonic power of English. Hence, Lee calls for a more sophisticated model for cross-cultural communication in the future so as to “truly realize the dialogue across cultures, and at the same time to preserve the identity of each individual language and culture” (141).

Chapter 5 recaptures the major themes of the book and highlights the problematics of untranslatability. Lee concludes that translation is not only to establish and create possible connections, but also serves as a reminder that a “chasm” between languages always exists. This shows that full representation of the other by the self might not be realizable. Consequently a mode of dialogue should be developed to give a voice to the other, and “allowing the others” to represent the self. By doing this, translation becomes a platform for interaction between the self and the other.

*Translating the Multilingual City: Cross-lingual Practices and Language Ideology* is an exceptional book for a number of reasons. First, the book is a pioneering attempt to study multilingualism and translation in the Asian context. In particular, Lee examines the issue from the perspective of how different languages are translated and what power relation and ideological elements impact translation. Second, Lee’s book deals with translation issues arising within a multilingual society in a provocative way. In his compelling analysis of the source text and context, certain results from his investigation challenge some basic preconceptions about the ways in which we translate: Can the literal translation of a ST with English as the secondary text into the hegemonic English bring the foreignness into the TT? Or, does it simply confirm the hegemonic status of English that homogenizes the other? Third, through his inquiries, the interpretive reading of a foreignized TT is much emphasized. This perspective challenges the current debates on the use of the interventionist methods to resist the hegemony of the dominant languages, especially English. This emphasis from the reader’s point of view questions our assumption that translation strategies determine how we perceive a text. Fourth, in his case studies, Lee asserts that translation does not only bridge gaps. This argument is powerfully supported by the fact that translation in some instances, for example in multilingual Singapore, means “chasm,” which highlights the imperfect representation of the other by the self. Fifth, the author’s vision in translation studies is illustrated by his call for an equal platform for dialogue between the self and the other in translation although it is somewhat utopian.

Despite Lee’s contribution to scholarship in Translation Studies, several lapses impede his arguments. First, since the book is about multilingualism in Singapore, the author mostly directs his attention to the translation of some literary texts between English and Chinese as if the other two official languages did not exist, or played a less important role. By doing this, Lee appears to replace one language hegemony with another. In addition, when Lee gives a detailed analysis about the shift of unidirectional translation to non-translation (i.e. coexistence of four languages without translation) since the beginning of the new century, he does not give any convincing account as to why it is the

case. His brief explanation about the literary organization's efforts for the change does not warrant it as strong evidence. More needs to be done to clarify it.

In all, despite its lapses, the book is a significant contribution to Translation Studies.

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