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## ***Narrative, discourse, and the interplay between the personal and the public***

*Mona Baker*

*Professor Emeritus – University of Manchester*

This presentation will explore some of the main differences between the concept of *narrative*, as defined and applied in what has come to be known as the ‘socio-narrative’ approach to studying translation and interpreting (Harding 2012), and the concept of *discourse*, as understood and applied in Critical Discourse Analysis. Acknowledging the diversity of definitions and interpretations of both concepts in the literature, I will nevertheless argue that however defined, narrative always has the advantage of paying attention to the detail of everyday life, of individual dilemmas, personal suffering, fear, joy, apprehension – the kind of detail that appeals to our common humanity and therefore opens up a space for empathy and for resistance. This attention to the personal makes narrative theory particularly attractive to scholars interested in investigating questions of power and resistance in translation. Examples will be offered to demonstrate some of the ways in which the personal and the public have been shown to intertwine in research on translation and interpreting that has drawn on narrative theory, and some of the ways in which the interplay between them can be investigated further in future research.

## ***The eye of the scorpion: Translation as reflux***

*Leon Burnett*

*University of Essex, UK*

Translation, as an agent of change, contributes to the evolution of national literary systems. This fact is generally accepted, but there is one aspect of it that has received little attention. In the Introduction to *The Art of Accommodation* (2013, p. 7), the editors state: ‘The arrival of a text in the host language may seem like the end of a journey, but it can also partake of the nature of a homecoming in response to a philological imperative that restores to the nation something it had temporarily lost’. In this view, translation takes on the quality of a reflux, a flowing back to replenish a domestic fount, as well as a manifestation of an outward process that commences in a foreign language. The development of twentieth-century Chinese poetry affords an instructive instance of this dual impulse – of innovation and return – in its accommodation of alien elements. In order to reinvigorate a literature that had become stagnant, the more progressive of the Chinese poets turned to European modernism in a quest to create works that would bear the distinctive hallmark of a new poetic style and yet preserve the characteristics of a native tradition that combined attention to technique with the spiritual values of an Eastern metaphysic.

In assessing the significance of ‘translation reflux’, the paper will consider observations on the task of the translator made by Wang Jiaxin, a leading figure in contemporary Chinese poetry, who has lived in the West and translated several modern Western poets.

### ***Translation as rewriting: Michèle Roberts' The Wild Girl***

*Bárbara Cerrato Rodríguez*

*University of Salamanca*

The present communication starts from the post-structuralist concept of *translation as rewriting* applied to the novel *The Wild Girl*, written by the feminist British writer Michèle Roberts. This new form of understanding the author's source text as a rewriting/translation, according to the new theory of historiography developed by Hayden White, LaCapra, Jenkins, Burke, DeCerteau, Munslow..., is part of an innovative line of research in Translation Studies that broadens the definition of *translation*, which originated from the post-structuralist theories of translation and history (Baker, Bassnett, Bielsa, Hernández Guerrero, Johnston, Lefevere, Tymoczko, Valdeón...).

The theology that the author proposes is a rewording or an intralingual translation, understood as rewriting and narrative, although we should not forget that *Theology per se* is a rewriting of the world because it is just one of all the possible interpretations of reality. Moreover, this novel is a feminist rewriting that combines the "feminist critic of myths" and the "revisionist creation of myths": two strategies used by feminism to fight the patriarchal values spread by the Christian myths. In fact, the author reworks the relationship between Jesus and Mary of Bethany and subverts four Christian myths: the Raising of Lazarus, the Feeding the Multitude, the Virginity of Blessed Mary and the Resurrection of Jesus.

Therefore, we will take *The Wild Girl* as a basis to explore the surreptitious and symbolic violence exercised against women by the patriarchy. In this sense, we will focus on the violence to which women are subjected by means of the Christian religion.

### ***Translation as creative re/writing:***

#### ***The debate on Paul Bowles' translation of Oral Moroccan Stories***

*Imen Ayari Cozzo*

*University of Essex*

In one of his articles in the *Transatlantic Studies*, Neil Campbell admits Bowles' hybrid texts fit to the Spanish meaning of the word "translador" as the person who "transports" ideas from one people or place to another, a definition which Bowles restricted to his will, "to carry it over the border intact." The desire to transport ideas from one language and audience to another safely without introducing changes seems to be an impossible enterprise. The question whether Bowles is simply the translator-transporter, so to rethink translation in terms of a creative writing practice, and to investigate alternative transcultural methodologies is the focus of this paper.

In his translations, Bowles exhibited his stagecraft by focussing on his encounter with the local space. Morocco is a re-created space where human imagination can be given

free and full play in different and authentic ways. Paul Bowles, the author of *The Sheltering Sky*, chose to go, live for over fifty-three years and die in Morocco. He visited the Maghreb and focused on its desert. He experienced the place in its “authentic” state and tried to depict it in his texts by transporting authentic oral stories from Arabic into English. The question is: Is Bowles or the literary translator the author of his work? Or is he only a translator?

He translated Moghrebi oral stories of his collaborators, giving their oral tales an English interpretation as well as a Western form of writing. The usual boundaries between writing and translating are blurred in Bowles’ work. This chapter exposes Bowles’ premise in the debate of ‘cultural exchange’ between East and West and investigates the creative approach of re-writing literary texts through translating “authentic voices”.

In this debate, the idea of the originality of a literary translation and the invisibility of the translator are central in addressing and discussing the links between translation and creative writing from linguistic, cultural and critical perspectives. The broad spectrum of the chapter is established by the variety of thought-provoking contributions on creativity and translation coming from several international scholars working in the field of translation studies and from the example of Paul Bowles’ translation/writing of Moroccan oral stories.

***Sociolinguistic variation and translatability: Reflections on style as a(n)  
(un)translatable dimension of language through the analysis of a YAL work***

*Emilia Di Martino*  
*Università Suor Orsola Benincasa - Napoli*

This paper will address the issue of sociolinguistic variation translatability through reflection on a popular work of Young Adult Literature, Niccolò Ammaniti's *Come Dio comanda*.

Very few non-American authors ever get published in the US and those who do manage to break through into the US “market” are more often than not from other English speaking countries: “(w)riters, publishers and cultural critics have long lamented the difficulty of interesting American readers in translated literature” (Kinzer 2003). Although awareness of translations on the US book market is growing (Maczka, Stock 2006), the reduced willingness to take chances on foreign-language books since the economic crisis began in 2008 makes the publication of *Come Dio comanda* in the USA quite an event, surely a phenomenon of some interest for the translation critic working across English/Italian languages and cultures.

The paper will focus on Ammaniti's use of ‘slangy’ language in *Come Dio comanda* as a sociological phenomenon, discussing the issue of diastratic variety translatability through the analysis of how specific linguistic markers in the novel journey the Italian/English languages.

***The power of words in the AVT of social documentary films: A case-study on Hamedullah-The road home***

*Maila Enea, Chiara Termine, Maria Rita Schicchi  
University of Palermo*

As many studies have revealed, the primary approach to intercultural communication in AVT has often relied on texts (Gambier, 2006). The most recent developments have instead led to a more detailed analysis of the context from multimodal and multi-semiotic perspectives. As a result, this has brought to a greater concern for mediating the cultural factor in AVT. Generally speaking, the research on how to convey cultural variation in AVT has usually concentrated on the translation of expressions linked to the original culture alone, which only goes halfway towards full intercultural communication. Indeed, another crucial aspect which should not be underestimated is the need to pay attention to the target culture which a translation is aimed at. An even more complex task is to have to deal with many target cultures at the same time, mostly in the case of issues of international importance. In fact, our present case-study deals with the problem of migration and UK government legislation with regard to young Middle-Eastern refugees living in the United Kingdom below the age of 18. A closer look at this matter brings us to the analysis of the documentary film *Hamedullah – The Road Home* produced by Sue Clayton. Our research has been conducted on the basis of House's studies on translation as a multicultural approach in communication. Thus, specifically speaking, the main goal of AVT, as one of the most direct means of multicultural communication, should be that of underlining the power of words alongside images, so as to be effective in reactivating the original cultural context within the target culture and communicating it in its entirety (House, 2009). The results seem to be encouraging in light of the fact that there is still a lot to learn, but this could be an excellent start.

***Translation as a multimodal negotiation process***

*Sabine Hoffmann  
University of Palermo*

This paper presents the results of a qualitative research study on translating in a foreign language with the help of Google Translator. The study of translation processes is a relatively new field that has evolved during the 1980s. Previously, the interest had been focussed mainly on the products of translation processes. While the earlier models had not given enough relevance to the "context", like the handling of dictionaries and other aids or the cooperation with other translators, now these factors are considered relevant part of the translation process.

The aim of this qualitative study was to examine how a group of learners of German use Google Translator. Although the foreign language students in everyday life often rely on it, yet little is known about how such programs matter in learning a foreign language especially in the early stages. The research wanted to study in particular how students respond to online translation solutions and how they deal with them. We chose a multimodal approach, in which the gestures, facial expressions and postures together with the verbal level organize the translation process as a collaborative enterprise. The

study took place in the 2013/2014 academic year, and it was based on a video recording of about 12 hours of group work by four students while planning and producing a draft of the German translation of the homepage of an Italian tourist site. The work highlights both the advantages and disadvantages of the use of an online translation resource by students with basic knowledge of a foreign language.

***The influence of implied receivers on the reformulation and adaptation strategies of culture-bound humorous discourse***

*Pietro Luigi Iaia*  
*University of Salento*

This paper illustrates the results of a workshop held at the University of Salento, where a number of undergraduate students were asked to produce the Italian translation for the subtitles of a humorous segment from *Late Show with David Letterman* characterised by “national sense-of-humour jokes” (Zabalbeascoa 1996) that include derogatory references (Zillman 1983; Ross 1998) to American celebrities and pop culture. The English and Italian versions will be compared to enquire into the extent to which the reformulations of the original text, by means of domestication, condensation and neutralisation (Gottlieb 2005) strategies, stem from an ideological influence (Díaz Cintas 2012; Fairclough 2015) of the cognitive construct of “implied receivers”, which represents a way to control the real audience’s response (Guido 1999) through the selection of specific linguistic and functional characteristics. Furthermore, the analysis will discuss whether the creative replacement of the references in the source script, along with the modifications due to the technical (Díaz Cintas 2005) and multimodal (Kress and van Leeuwen 2006) dimensions of the subtitles, succeed in pursuing a compromise between the respect for the original illocutionary force and the activation of appropriate perlocutionary effects (Austin 1962), or transform a “pun” into a “non-pun” (Delabastita 1994). Finally, by resorting to the Think-Aloud technique (Ericsson and Simon 1984), this paper will also explore the cognitive processes activated by the translators to make the original semantic and pragmatic dimensions more accessible to the actual audience.

***Translation as a critical tool in film analysis:  
Watching Yorgos Lanthimos’ Dogtooth through a translational prism***

*Dionysios Kapsaskis*  
*University of Roehampton, London*

In this presentation I argue that translation both as part of the film narrative and in the form of interlingual transfer of the dialogue challenges some foundational ideas in cinema in ways that film criticism and theory cannot afford to ignore. Drawing on recent research (Nornes 2007, Cronin 2009, O’Sullivan 2011, among others), but shifting the focus from translation to cinema, I propose to examine how translational analysis can enhance our understanding of particular films and of the cinematic medium in general.

I will suggest that the instance and practice of translation in film problematize such traditional claims as the realism of cinematic representation and the universality of cinematic language. Because every film exists necessarily in translation, it embodies tensions between the global and the local, the singular and the plural, the formal and the historical. Translation thus constitutes a privileged interpretive concept that can inform critical discourses on film.

As a case study, the discussion will focus on *Dogtooth* (2009), a Greek film by Yorgos Lanthimos. Analysis of translation situations embedded in the narrative, but also of the English subtitles of this film, will show how *Dogtooth* acknowledges its peripheral place in the global production network and then employs strategies of mistranslation, re-translation, and performative re-enactment in order to make statements about the aesthetics and philosophy of mainstream cinema. Translational criticism of this kind can reveal aspects of film as cultural institution and representational practice that may not be easily discerned when looked at from monolingual critical angles.

### ***Translatere or transcreate. In theory and in practice and by whom?***

*David Katan*  
*University of Salento*

In this paper I would like to focus on the real problems involved in discussing the translator's role either in terms *trans-latere* or in terms of *trans-create*. "Create" here will be understood in terms of creating meaningful communication, and also, for interpreters, creating rapport. Etymologically, the term 'translation' has been equated with a conduit, transporting (*translatere*) meaning across languages. More recently, ever since 'the cultural turn' in the 1980s, academics have focussed on the 'create' side of translation, the creation of new understanding for the receiver, with calls for a 'cultural mediator' or for an 'activist', 'engaged', translator able to advocate for the weaker, more vulnerable groups. Yet these *create* roles require status and authority, which, as will be shown, the translator does not (yet) have. Indeed, recent global surveys of the interpreter and translator professions reveal a very different situation (Katan 2011, forthcoming).

While academia and the profession wrangle over the extent to which professional translators should be (in)visible, intervene or advocate, other realities are emerging to cater for the ever increasing real need for translation across language, cultural and other divides.

The first reality, focusing on the *latere*, is that of machine translation, which they may well satisfy most linguistic and base-level intercultural needs in the future. On the more *create* side, volunteers, often called 'translators' crowd sourcing and the use of non-translator blog cultural informers, is continuing to grow apace.

Second, the professional side of the market, itself, has also already empowered non-translator roles with the status and authority to advise on the intercultural aspects of, for example, international business, product localisation, and screen adaptation. 'Translation' itself in practice is already being relegated to a first-step draft proposal *latere* activity.

For interpreters, another phenomenon is taking place. Institutionalised cultural interpreters and mediators working in social services and other frontline areas are

emerging to interpret and do whatever else is necessary to ensure successful communication between their client and the host institution. They are almost always untrained in translating or interpreting, and are instinctively working to provide what their clients need, rather than methodically relaying the words in another language. Rarely are they treated as professionals, and live very much in what has been called a “zone of uncertainty” (Inghilleri 2005) regarding how much they can, or should *creare* rather than *latere*.

It is suggested here that the split between the traditional professional *latere* translator or interpreter, and the uncertain or high status non-translation *creare* professions can only widen, spurred on not only by the market but by the translating profession itself. Yet, it is also translation market which is promoting the role of the “transcreator”, which might possibly provide the solution to the ‘latere’ or ‘creare’ dilemma. This optimism, however, is tempered by the profession’s own beliefs regarding intervention, and towards change.

***An empirical approach to the identification of AV translated humour.***  
***How Little Fockers became Vi presento i nostri***

*Paola Clara Leotta*  
*University of Catania*

In the literature on the translation of humour, much attention is devoted to questions relating to its (un)translatability, or at least to the difficulties involved in its translation. Translation shifts can be regarded as a negative effect of a translation process, but there are various situations when such shifts are simply impossible to avoid, e.g. in the case of humour translation.

Furthermore, as far as audiovisual texts are concerned, the degree of difficulty increases considerably because of their inherent characteristics, such as time or space limitation in dialogues and scenes.

The paper explores the notion of shifts of meaning in humour translation and examines the Italian versions (dubbing and subtitling) of the well known film *Little Fockers* (Paul Weitz, USA 2010), through a comparative analysis based on Chiaro’s (2004) method which allows to shed light on the cultural factors which are behind the choices of the elements for translating humour.

The aim of this study is to prove that shifts of meaning in the case of humour translation in *Little Fockers* are unavoidable and even desirable, and that they result from the specificity of dubbing and humour translation.

Various aspects connected with ‘alterity’ in the discourse of humour translation are described, and shifts of meaning in the Italian translations of *Little Fockers* are discussed.

They clearly illustrate that innovative thinking, and creative decision-making on the part of translators, can result in a successful translation, even with a culturally bound element in a contextually bound medium.



***Slang, swearwords and rhymes:  
Manipulation in the Italian version of Straight Outta Compton***

*Francesco Nacchia, Marina Niceforo.  
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This proposed paper aims to evaluate the degree of censorship in the Italian dubbed version of *Straight Outta Compton (SOC)*, a 2015 American film based on the story of the popular American rap crew *NWA*. As a form of Audiovisual Translation, dubbing implies a number of rules to be followed when transferring cultural-linguistic contents from one language into another. This task becomes even more delicate when it involves the adaptation of Hip-Hop culture-related expressions which, being often characterized by strong verbal violence, can be omitted or toned down in the inter-cultural transfer. Research on swearwords, tabooed expressions, and sexual references (Allan and Burrige 2006, Santaemilia 2005) has only started uncovering a field of study of manifold aspects. In Italy some scholars outlined current translation frameworks in AVT of swearwords; in particular, Chiaro (2007) and Bucaria (2005, 2007 and 2008) showed that deletion or toning down of potentially disturbing elements is a growing trend in the dubbing of TV series.

This paper tries to analyse the degree of manipulation *SOC* script underwent in both quantitative and qualitative terms. The primary corpus of analysis is represented by the English and Italian Official scripts of the movie taken from the original DVD. In the first phase, swearwords and potentially disturbing elements in the English version have been detected and categorized according to type and frequency on the basis of influential studies (Ledhi, 1994; Andersson and Hirsch 1985). Then, an inter-lingual comparative analysis has been performed with the double purpose of verifying the existence of recurring translation patterns and assessing swearword-translation strategies as identified by Bucaria (2007). The final part of the paper investigates the possible reasons governing translation strategies as well as the overall impact of censorship on Italian viewers.

***Overrepresentation in L2 English translations of written pleadings before the  
European Court of Human Rights***

*Jekaterina Nikitina  
University of Milan*

This study is an attempt to address the issue of overrepresentation in L2 translations of written pleadings before the European Court of Human Rights translated from Russian into English. The research is based on the probabilistic statement that there are certain translation-induced techniques that are referred to as translation universals. The assumption behind it is that regularities of the targeted domain – legal English – tend to be reflected to a greater extent in translation.

The analysis of a corpus of authentic pleadings prepared by L2 translators provides confirmatory evidence to certain patterns of overrepresentation, with regard to the so-called “functional vocabulary” as well as phraseological aspects, comparing corpora across languages. Another issue under scrutiny is the frequent use of *shall* in translations which contrasts the linguistic choices of the reference corpus, designating a

significant shift. While there is ample support for the *shall*-free style in legal English, the data gathered in this study prove *shall* to be still the preferred choice in the translated pleadings for both deontic and adeontic functions, which is believed to be a marker of overrepresentation.

The research uses both qualitative and quantitative investigation tools, and makes recourse to corpus linguistics using WordSmith Tools 6.0 (Scott 2015) software for lexical analysis and text search.

The results may also be of some use for Russian-to-English translators, helping them avoid interference, use of unnatural patterns and conceptual errors.

### ***Crime fiction as re-narration: Framing and reframing in translation***

*Karen Seago*  
*City University London*

Baker considers all translation as a form of re-narration which reframes to a greater or lesser degree the narrative of the source text so that it is intelligible and effective in the target environment. Crime fiction is highly culturally specific. From the legal parameters of what constitutes a crime in a particular culture, to social values, norms and conventions, crime fiction represents and interrogates cultural constructions of society, normality and deviance.

Crime fiction is also popular literature and complies with more or less formulaic conventions, reader expectations, fulfilling or subverting the established tropes of the genre. These formulaic constraints shape construction of the plot which needs to be plausible and intelligible so that successful reader involvement in the form of solving the puzzle, experiencing suspense, fear or thrill can be achieved.

In this paper, I look at what happens to this compact between author and reader when crime fiction is translated. How do stories which are so embedded in a particular context travel so successfully in translation that Maher has called crime fiction a globalised meta-genre? What reframing techniques are deployed, are social narratives re-oriented, to what extent is the detective story not only ‘the narrative of all narratives’ as claimed by Brooks, but also a master plot? That is to say, is social communicative narrative analysis particularly suited to the analysis of crime fiction in translation?

### ***Zheng Xiaoqiong’s poetry and Chinese factories: A mirror of uneven development***

*Giusi Tamburello*  
*University of Palermo*

This paper will address the theme “Translation and the production of knowledge” by taking into consideration the works of the Chinese woman poet Zheng Xiaoqiong (1980-). In fact, in recent years, they have attracted the attention of many Chinese literary magazines as well as that of many publishers.

The paper will focus on the Chinese language of Zheng's poems and the relevant aspects in the fields of the lexical problems, the problems related to the grammar, the metric and the rhythm that characterize their literary translation into the Italian language.

Born in Sichuan Province, Zheng moved to Guangdong Province where she has spent some six years working in a factory. The difficulties of the migrant workers, their hardships, the alienation produced by the factory's work pushed Zheng towards poetry. All of her experience becomes the theme of her poetry in which the term "iron" is a recurrent one. The rhythm she impresses on her verses is the mechanical rhythm of the production chain, while her words transmit the pain and the harshness of the lives of the migrant workers deprived of any hope.

Zheng Xiaoqiong has obtained many prestigious literary prizes and her works have produced a wide debate ranging from purely literary contents to social and anthropological issues.

Through a "mirror-like" approach that will underline elements of the Chinese and the Italian language, this paper will investigate Zheng's poetry translation as a vehicle of production of knowledge. On one hand, translation allows the perception of the Chinese background in which Zheng's poetry is immersed; on the other hand, it becomes a means to witness the living conditions of the Chinese migrant workers and, as a consequence, the uneven development of contemporary China.

### ***Translating borders and identities in Arab Hip Hop***

*Stefania Taviano*  
*University of Messina*

Hip Hop, one of the most popular forms of music throughout the world, is a complex cultural and musical phenomenon resulting from the interactions between globalization and localization processes. Hip Hop artists operating in different locations appropriate and (re)interpret the genre on the basis of local musical and cultural traditions while defining their identities as artists and political activists. Drawing on translation studies, globalization studies, and applying the notion of prefigurative politics I will show how translation, intended here in a broad sense, is intrinsic to Hip Hop and its power in crossing borders beyond geographical, political and social boundaries to give voice to people of all cultures.

Among other things, Arab Hip Hoppas, and in particular diasporic artists such as the Narcycist, an Iraqi-Canadian, subvert mainstream Western representations of Arabs as terrorists by *translating* their identities while deconstructing practices of bordering which define the separation between the West and the Arab world through the metanarrative of Terrorism. I will show the central role that translation plays in the formation of these artists' identities as activists belonging to a global community aiming to make the current world a place where values of peace and human solidarity become predominant.

Selected songs and videos will be examined through an interdisciplinary approach to reveal Hip Hop prefigurative strategies aimed to subvert literal and metaphorical borders and to bring about a change in the here and now rather than in an *ideal* future. Analysing prefigurative politics in various forms of art activism, such as Hip Hop, from

this perspective can contribute to shed a new light on one among possible ways to challenge mainstream representations and practices.

***Screen translation as a site for negotiating identity:  
The construction of difference in the Spanish dubbing***

*Cristina Vidal Sales*  
*University of Salamanca*

The question of cultural and linguistic diversity has recently come to the fore in research on audiovisual translation, a field that also shows an increasing interest in analysing the ideological and ethical implications of translation practice (Díaz Cintas 2012). Cinema has proved to be a powerful medium for articulating discursive constructions of identity, and on many occasions it has done so by means of translation mechanisms (O’Sullivan 2011). The film *The Three Burials of Melquiades Estrada*, which originated from a bilingual, retranslated screenplay, is a paradigmatic example of the interdependence between cinematic narrative and translation. Language variation plays a major role in the transnational scenario of the film and is central to its revision of power relations at the Mexico-United States border. Creating a Spanish dubbed version of such a film —where the target language is already present in the source text— poses special difficulties to translation and challenges its capacity to ethically manage cultural difference, hybrid identities and racial stereotypes. This paper starts by examining the linguistic strategies and the implications of translation (or the lack of it) within the original version and subsequently analyses particular dubbing decisions that transform and reconstruct the interpersonal relations between the characters, the cultural hierarchy represented in the film and the range of identities portrayed in it.

***The Interpreter: The world’s oldest profession?***

*Antonello Velez*  
*University of Palermo*

The first type of translation is certainly the oral translation provided by interpreters (Delisle and Woodsworth 1995; Pöchhacker, 2004). Since the written translation for diplomatic and commercial purposes was even born, metaphorically speaking, interpreters have been acting as a bridge between two different languages and cultures (Carr et al 1997).

After a brief introduction on the history of interpreting, this contribution will address two fundamental aspects of interpreting profession, that is, ethics and visibility. The interpreter’s role has been downplayed for some years and as far as community interpreting is concerned, many prejudices may be identified that lead common people to consider the interpreter as being ‘transparent’ or ‘invisible’.

***To translate or not to translate – that is the question.  
The (un)translatability of German modal particles into Italian.***

*Marion Weerning  
University of Palermo*

German language possesses a category of words called Modal particles, such as *wohl* and *ja* in *Die Merkel ist wohl 65. Die hat ja so viele Falten bekommen*. “Merkel will be 65 (I think). She got so many wrinkles (as you can see, too).” These particles, whose original meanings have been reduced to a shadow (Boettcher 2009, 165), can be distinguished from other adverbs such as *wahrscheinlich* “probably” or *sichtlich* “visibly” due to their particular syntactic behaviour and pragmatic features (e.g. Diewald 2007). They express the speaker’s stance and they manage the interaction between speaker and hearer in relation to the state of affairs uttered and the common ground existing between speaker and hearer (e.g. Weerning 2015).

Languages such as Italian (or English), which do not possess this kind of particles, do not have at their disposal lexical equivalents. So German modal particles represent a real challenge to translators who, any time they occur, have to interpret them within their context and have to decide whether or how to translate them (e.g. Beerboom 1992). Deleting them or translating them with seemingly insignificant words, such as *ma* “but” or *e* “and”, means simplifying the complex pragmatic range they express. On the other hand, the choice of the strategy of paraphrase inflates the formulations where these particles are embedded since more words have more weight and significance than a short unstressed German modal particle.

This contribution examines the Italian version of three German texts belonging to three different typologies of texts: a novella by Kafka as example of literature in high esteem, a novel of contemporary Gisela Heidenreich which contains many dialogues and an interview which was published in a bilingual magazine. This analysis, which confirms that even professional translators of written language have to find a new solution every time a modal particles occurs, dares an outlook on interpreting oral language, for example mediating an interrogation in a police station: will such an interpreter take modal particles in consideration in order to convey the suspected person’s stance, or will (s)he treat them just like pauses, miming and gestures? In sum, it invites translators and interpreters to consider them, however, more than “lice in the fur” (Reiners 1943, 340).

***News translation and membership categorization analysis***

*Federico Zanettin  
University of Perugia*

The topic of this presentation is an exploratory investigation of the productiveness of the application of membership categorization analysis (MCA) to news translation. I will provide a brief introduction to the main principles of MCA and the way the concept of membership categorization device can be used to explain how the same people and events may be constituted differently by the language used to describe them. I will use as an example a news story published in the Sunday newspaper *The Observer*, and its Italian translation in the weekly magazine *Internazionale*. I will focus specifically on

the headlines of the two texts and discuss how a comparison of the linguistic choices made and their relationship with the body of the articles can provide a key to membership categorization practices. I will argue that, while the two texts are indeed one the translation of the other and thus make reference to the same people and events, they are also two slightly different stories, whose titles warrant different descriptions, evaluations and inferences and orient the readers towards different interpretations of the people and events represented. While in English the story can be read as that of a Colombian reporter travelling through England to promote a social project against sexual violence, the story in Italian is preferably interpretable as that of a woman victim of violence who goes through an empowerment process.