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Translation as Cultural Dissemination
from the Middle Ages to the New Millennium**

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BOOK OF ABSTRACTS

N.B.

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Elena Agazzi, Bergamo

The Italian Translation of J.J. Winckelmann's *Versuch einer Allegorie, besonders für die Kunst* (1766) as a Cognitive Proposal and a Visual Experience

In one of his last publications, the *Attempt at an Allegory, Particularly for Art* [Versuch einer Allegorie besonders für die Kunst] published in 1766, Winckelmann engages with “general concepts” –a term he had already employed in his *Thoughts on the Imitation of Greek Works in Painting and the Art of Sculpture* of 1755 [Gedanken über die Nachahmung der griechischen Werke in Malerei und Bildhauerkunst] – discussing allegories by means of which the Ancients had tried to mould their civic and religious rites. Working on this matter, Winckelmann seeks to single out the specific traits of the languages of art recurring foremost to the polyvalent term “Bild/er”, both in its singular and plural form, in order to define images on artifacts, complemented by the definition of “allegorical” [allegorisches/e]. Conversely, he avoids the term “Symbol”, deeming it inaccurate. Indeed, Winckelmann sensed that towards the end of the 18th century the interest in symbols would possibly affect the relationship between rhetoric and logos. He therefore shunned abstract concepts pertaining to invisible metaphysics rather than anthropology. Along with the decay of allegorical narratives, art and the religious dimension –still closely linked in Greek mythology– would soon miss their mutual efficacy in representation and that symbol would infringe the pact between *imago* and *historia*. Our analysis will be concerned with the linguistic features of Winckelmann's text and the challenge of translating the notion of “Bilder” in the context of his work.

Sara Amadori, Bologna

Yves Bonnefoy's Poetics of Translation: Between Poetic Subjectivity and Translator's Ethos

Eminent poet and translator Yves Bonnefoy authored both significant translations and rich theoretical reflections on the problem of translating poetry (2000; 2013). The way Bonnefoy defines the poetic subject will be compared to Meschonnic's (1982; 1999) and Berman's (2008; 2012) thoughts on translation. I will also show that Bonnefoy's reflection on the poetic subject is similar to Benveniste's. For the latter, who develops a theory of poetic discourse in his manuscripts on Baudelaire's poetic language, this poetic subject is responsible for an enunciation which has a specific poetic form that reveals itself at a translinguistic level. Benveniste's thinking on poetic discourse is similar to Bonnefoy's metonymic concept of the poetic sign (Née 2004: 32). Without knowing Benveniste's manuscripts on poetry, Bonnefoy defines the translator as a poetic subject in a way that invites to extend the linguist's reflection to translation studies. This allows us to rethink, both on a practical and a theoretical level, the implications of translating poetry.

The presence of the poetic subject reveals itself in a specific way in the grain of a translated text through what I will call, by taking inspiration from Amosy's thinking (2010), the *ethos* of the poet as translator. This *ethos* is the image of the self of the poet that he projects in his translated discourse. Such an *ethos* is «montré» rather than «dit» (Maingueneau 2013), and crystallizes at a translinguistic level. In Bonnefoy's view, translation, which is a necessary dialogue between the poet who translates and the poet whose work is translated, gives birth to a new original, in which there is evidence of a double «retravail de l'*ethos* préalable» (Amosy 2010: 71-99) of the two poets. I will analyse an excerpt from one of Shakespeare's plays translated by Bonnefoy (2005), so as to give an example of what I will call a «double» discursive image projected by translation. I will also show that this «retravail» of the poet on his own *ethos* changes his poetic sensibility and reveals new possibilities of his poetic writing.

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Željka Babić, Banja Luka

A Re-reading of Transculturality in the Translation of Poetry

The notion of regarding a translated text as a means of the transfer of transculturality possesses allure which increases even more if the text is written in of the languages which belong to the group of so-called minority languages, for there seems to be little attention paid in the very cultures of those languages in promoting translations of contemporary literary works in the more market-friendly languages. This attitude of treating a translation as a product may be one of the reasons for such an attitude, for it is obvious that the market itself widely influences the translational practices in general.

Rosemary Arrojo (1997b: 31) states that there exists a need for empowerment of translation and argues for the presence of translators whose role is changed in that they should be “consciously visible”. Her claim that such a translator “take[s] responsibility for the texts he or she produces, as it is impossible to hide behind the anonymity of the ideal “invisibility” which has allegedly been given up” (1997a: 18) leaves the door ajar for posing a question whether it is possible to note the visible emergence of transcultural elements within the text in the target language, where transculturality is understood in its widest sense of all types of interactions made before and throughout the process of translation?

This presentation deals with a representation of a critical reading of a translation of contemporary poetry from Serbian into English, with the focus being put on a translation as the basic type of cultural mediation, a connecting thread between the cultures, out of which the source culture has come to be linguistically and socially dependent in the era of globalisation.

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Laura Balbiani, Aosta

Out in the Open: Translators Reflecting on their Work. An Empirical Analysis of Translator’s Notes

In translation, usually, the main rule is that translators must be invisible: they should never be noticed; their self-effacing existence takes place ‘in the dark’, emerging only in case of blunders, mistakes or clumsiness.

In recent years, however, this ‘absent presence’ has been reconsidered and is now in the light. For instance, it is now visible in the *Translator’s Note* which has become one of the integral parts of some publishing initiatives such as the parallel text series *Il pensiero occidentale* published by Bompiani. This new space – though limited – given to translators represents an essential tool that allows them to come out in the open and bring out the thin textual threads that helped them find their way along the translation.

Thus, the *Translator's Note* becomes an explicit moment of reflection about translation praxis. Cultural dissemination concerns, in this case, not only different cultures as background of the translated text, but translation itself. In the *Translator's Note* they can highlight the most relevant elements in their work and comment on their choices both on a theoretical and a procedural level. However, they can also point out more specific problems of syntax, lexicon and morphology that they had to face and explain how they solved them (for these specific linguistic issues, the essay will focus on German-Italian translations).

This space given to the translator is particularly precious and significant and, being a recent practice, has never been studied. This essay takes into consideration a corpus of about 200 translator's notes published in the series *Il pensiero occidentale* from the year 2000 to 2016 and performs an accurate empirical analysis aiming to highlight their great intercultural, linguistic and translational richness.

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Michael Basseler, Giessen

Joking along the Color Line: Satire as Translation in Paul Beatty's Works

Focusing on Paul Beatty's work and especially his recent novel *The Sellout*, the first American novel to win the Man Booker Prize in 2016, my paper will approach literary satire as a mode of translation. At the beginning of the last century, W.E.B. Du Bois famously prophesied that the problem of the 20th century was the problem of the color line. As I will argue, *The Sellout* employs the stylistic tools of satire – irony, humor, exaggeration, explicit language etc. – to translate Du Bois's notion of the color line into the 21st century. Despite emphatic affirmations of a 'post-race' or 'colorblind' US society, the color line is still firmly in place, manifesting itself most visibly, perhaps, in structural racist violence against African Americans (Coates 2015), the ensuing 'Black Lives Matter' movement and, most recently, the 'whitelash' that has contributed to the election of president Trump. Written in the spirit of Du Bois, George Schuyler, Ralph Ellison, and Ishmael Reed, Beatty's novel inscribes itself into a tradition of African American satire (Dickson-Carr 2001) in that it caustically reflects on what race and racism, xenophobia and othering, discrimination and prejudice, social and economic injustice – or, in short, what the color line has meant for different generations of African Americans and the black intelligentsia. Drawing on the recent 'translational turn' in the study of culture, my notion of satire as translation serves as an analytical category that allows us to "reveal cultural differences, power imbalances and scope for action" (Bachmann-Medick 2009: 2). 'Satire as translation' is thus understood as a process of meaning transfer in which the satirist takes on the role of a mediator or translator, bringing into sharp focus social tensions and problems, 'translating' them into the realm of humor and irony and projecting these social concerns into a satiric frame of reference that establishes a new mode of agency. As a translational mode, satire enables authors and readers to counter affirmative or essentialized notions of identity and instead generate "heterogeneous discursive spaces within a society, internal counter-discourses, right up to the discursive forms of acts of resistance." (Bachmann-Medick 2009: 7) It is in this sense that my paper will address satire in general, and African American satire in particular, as a translational mode across diverse (historical, cultural, social, transnational) discursive communities.

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Lisa Beckmann, Giessen

“Language without Speech”. The Politics and Poetics of Reading American Sign Language Poetry through the Lenses of Translation Theory

There is a politics to seeing language in sign. Recent scholarship in the field of disability studies stresses how American Sign Language (ASL) poetry has emerged as a source of self-affirmation and self-advocacy for Deaf¹ people (Northen 2011; Bauman, Nelson, and Rose 2006; Padden and Humphries 2005; Maher 1996; Davis 1995). As a corollary, disability’s status as the non-speaking, non-hearing “other” is undone. In resisting able-bodied and phonocentric norms, ASL poetry unfolds as a visual-kinetic poetic discourse in which being disabled and being Deaf translate into pride and empowerment, rather than deficit and impairment. However, translation theory remains a blind spot in this field, which leaves the relation between verbal versus sign language unspoken for in terms of cultural hybridity and cultural transfer. This paper seeks to fill this gap. In reading selected ASL poems through the lenses of Homi Bhabha’s concept of “cultural translation” (1994), the hegemonic power relation between “self” and “other,” disability culture and able-bodied ideology, will be refigured. In doing so, I will show that when applied to ASL, processes of cultural translation turn poetry into a cultural contact zone, where the signed and the spoken word intersect for the sake of a hybrid poetics of resistance against the medicalization and pathologization of the disabled, Deaf, signing body. Furthermore, I will demonstrate that the field of translation theory has much to learn from disability studies, with a symbiosis between the two de-essentializing and de-marginalizing modes of understanding language, translation, and culture.

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Bruno Berni, Rome – IISG

The Translation of Ludvig Holberg’s Comedies in Italian and German in the Eighteenth Century: Time, Language, Method

The history of mediating Nordic literatures into other languages over the centuries is based on different ways, times, reasons. Due to geographical proximity, linguistic affinity and political contacts the most important Nordic authors were translated in Germany since the first half of the eighteenth century, while the frequent translation of Nordic writers started in Italy, if ever and except for very sporadic examples, in the late twentieth century with different choices, timing and ways.

This case study will consider some of Holberg’s texts in German and Italian translation, but first of all it will compare the original text of one of his first comedies, *Den politiske Kandestøber*, with the German translation by August Detharding, published by Gottsched in *Deutsche Schaubühne* (vol. 1, 1742), the one of Johann Georg Laub, published in *Dänische Schaubühne* (vol. IV, 1756), the Italian translation published by Elisabetta Caminer Turra in *Nuova raccolta di composizioni teatrali* (vol. III, 1775), and finally Gotthard Fursman’s French translation in *Le Theatre Danois* (vol. I, 1746), which is the source for the Italian version. The analysis will take account of Holberg’s ideas on translation and his comments about the published versions (in various writings and especially in *Epistler* and *Ad virum perillustrem epistola prima*),

¹ I am capitalizing “Deaf” to indicate deafness as part of disability and Deaf culture (in opposition to lower-case “deaf” as the medical diagnosis of hearing impairment).

Gottsched's normative suggestions and proposed changes in the introduction to *Schaubühne* and in *Critische Dichtkunst* (1742 and 1751), and it will refer to the forms and patterns of different kinds of mediation as a linguistic and/or cultural process, to the history of theatre and history of translation from Danish into German and Italian, and to the problems in relay translation.

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Marina Bianchi, Bergamo

Notes on the Translation of Fernando Ortiz's *La vida*

According to Umberto Eco's definition of translation in *Dire quasi la stessa cosa*, the purpose of literary translation has to be: "costruire un doppio del sistema testuale che [...] possa produrre effetti analoghi nel lettore, sia sul piano semantico e sintattico che su quello stilistico, metrico, fonosimbolico, e quanto agli effetti passionali a cui il testo tendeva" (Eco 2006: 16).

Considering that the pluricodification of literary texts (Lotman 1978) generates a high concentration of information, and that each work is always a contextualized speech act (Álvarez Sanagustín 1991: 261-263), it is necessary to make decisions, in order to create an analogous poem, that has to be faithful to the original without forgetting the style and respecting the semantic and structural content; in other words, a text that respects the original communicative effectiveness. The last purpose should be to produce in the reader the same impression that the first poem produced.

The translation of a complex poetic structure such as the sestina "La vida", which emphasizes the *tempus fugit topos*, implies a deep previous reflection on the metric and the choice of the key words that are repeated in its stanzas. Aware that every translation entails a loss (Hurtado Albir 2007: 639), that the effect is not the same in two different cultures (Eco 2006: 16-17), that we must choose between the invisibility or the visibility of translation (Venuti 1995: 186) and that it is incorrect to explain or conceal more than the original does (Ricoeur 2004: 51), together with the author in 2011 we tried to create another sestina, in Italian, that does not diverge from the prototext semantically, connotatively or stylistically. Our results will be presented here, commenting on the choices and the procedures used to reach the final metatext.

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Nicholas Brownlees, Florence

***The Gazette de Londres (1666-1705):
Disseminating News and Winning Political Consensus through Translation and Manipulation***

In my paper I shall compare the contents and language of the preeminent English Restoration newspaper, the *London Gazette*, with its French edition *La Gazette de Londres*. Founded in 1665, and coming out twice a week, the *London Gazette* was the sole periodical newspaper in England from August 1666 to February 1688. Unquestionably successful, the *London Gazette* formed an integral part of Restoration life in the capital and beyond.

The French edition of the London newspaper began publication in November 1666. The *Gazette de Londres* was printed and published in London and addressed not only the French community in England and abroad but all foreigners who read and communicated in French. As du Gard, editor of the 1650s periodical publication *Nouvelles ordinaires de Londres*, wrote, French was “la langue qui s’étend et s’entend dans toute l’Europe” (Fabre 1991).

My comparison of the *London Gazette* and its French counterpart, *La Gazette de Londres*, is principally based on publications between August-September 1669. As will be shewn, although much of the French newspaper is very close to the source English text, it is not possible on the basis of this evidence to regard it as “verbatim translation” (Fraser 1956: 51). At various points the translator instead mediates the text for commercial and ideological purposes.

With this study I intend to contribute to recent, growing interest in the role of translation in early modern English news. However, unlike the studies carried out by Barker (2013), Raymond [2013: 406-412] and Brownlees [2014: 36-42]), which have focused on the translation of foreign news texts into English, my case study looks at the reverse process.

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Maria Grazia Cammarota, Bergamo

Translating Medieval Texts: Common Issues and Special Challenges

Through a number of examples from medieval Germanic texts, this paper aims to analyze a variety of translation types and to highlight some theoretical and practical issues inherent in the process of presenting modern readers with texts belonging to a remote world, both in a historical and a cultural sense.

Martina Ceolin, Reykjavik

Translating Old Icelandic Sagas: The Case of *Áns saga bogsveigis*

Within the theoretical framework of Translation Studies, much consideration has been dedicated to the role recipients play in any translation process (e.g. Toury 1980). It is now a fact that the recipient system has an impact upon the identification of translation strategies, which exhibit themselves at all stages of the translation process. These developments raise a number of important questions when considering the translation of texts that are culturally and historically distant, such as medieval texts, whereby the translator has to face a number of problems deriving from specific features of their production and transmission.

This paper explores the issues concerning the challenge of translating Old Icelandic sagas and the strategies that may be adopted. Examples will be drawn from my own recent experience of translating *Áns saga bogsveigis* into Italian, an Old Icelandic *fornaldarsaga* written at the end of the fifteenth century. It will be demonstrated, among else, how crucial it is that translations of such texts should be carried out not only according to the criterion of their “acceptability” on the part of the target culture, but also according to their “adequacy” for preserving the cultural and historical specificities, thus the alterity, of the source-texts (Toury 1995, 56-57).

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Gloria Colombo, Milan – Catholic University

Translation, Culture and Cognition:

Franz Kafka's Multiculturalism and Multilingualism in Italian Translations of *Das Schloß*

Ten translations of Kafka's novel *Das Schloß* have been published since 1948.² My essay aims to show the extent to which these translations have been able to express the multicultural and multilingual tone of the author's style and poetics.

Das Schloß represents the most abstract novel in all Kafka's work. This is evident on the level of meaning as well as on the levels of iconography and style. The protagonist keeps moving within a bidimensional space, which is inadequate to lead to the deep truth symbolized by the Castle³. Hidden behind this space lies the Prag of the *Westjüdische Zeit*,⁴ defined by Claudio Magris as “the place of artifice, of irreality, of unbelonging”.⁵ Kafka, “the most Western among the Western Jews”,⁶ was well aware of belonging to the Prague Jewish community, which in the 19th century had been paying for assimilation into the German speaking society with the loss of its own culture. This awareness led him to the study of both the

² Anita Roh, Milano, Mondadori, 1948; Giuseppe Porzi, Roma, Newton Compton, 1990; Clara Morena, Milano, Garzanti, 1991; Umberto Gandini, Milano, Feltrinelli, 1994; Gunhild Meyer vom Bruck Boni, Rimini, Guaraldi, 1995; Paola Capriolo, Torino, Einaudi, 2002; Elena Franchetti, Milano, Rizzoli, 2005; Gloria Colombo, Siena, Barbera, 2008; Amelia De Rosa, Milano, Dalai, 2011; Barbara Di Noi, Milano, Mimesis, 2014.

³ “Es gibt ein Ziel, aber keinen Weg. Was wir Weg nennen, ist Zögern” (Franz Kafka, *Betrachtungen über Sünde, Leid, Hoffnung und den wahren Weg*, Frankfurt am Main, Suhrkamp Verlag, 1970, p. 196).

⁴ In a letter sent to Max Brod in January 1918 Kafka used the expression „westjüdische Zeit” referring to the situation of the German speaking Jews, especially the ones living in Prag, during the first two decades of the 20th century (*Brief an Max Brod*, Mitte/Ende Januar 1918, in Franz Kafka, *Briefe 1902-1924*, edited by Max Brod, Frankfurt am Main, Fischer Verlag, 1958, S. 294).

⁵ Claudio Magris, *Narrativa*, in *Enciclopedia del Novecento*, Roma 1979, vol. IV, p. 462.

⁶ „Ich habe eine Eigentümlichkeit, die mich von allen mir bekannten nicht wesentlich, aber graduell sehr stark unterscheidet. Wir kennen doch beide ausgiebig charakteristische Exemplare von Westjuden, ich bin, soviel ich weiß, der westjüdischeste von ihnen, das bedeutet, übertrieben ausgedrückt, daß mir keine ruhige Sekunde geschenkt ist, nichts ist mir geschenkt, alles muß erworben werden, nicht nur die Gegenwart und Zukunft, auch noch die Vergangenheit, etwas das doch jeder Mensch vielleicht mitbekommen hat, auch das muß erworben werden, das ist vielleicht die schwerste Arbeit, dreht sich die Erde nach rechts – ich weiß nicht, ob sie das tut – müßte ich mich nach links drehen, um die Vergangenheit nachzuholen. Nun habe ich aber zu allen diesen Verpflichtungen nicht die geringste Kraft, ich kann nicht die Welt auf meinen Schultern tragen, ich ertrage dort kaum meinen Winterrock” (*Brief an Milena*, November 1920, in Franz Kafka, *Briefe an Milena. Erweiterte Neuauflage*, edited by Jürgen Born and Michael Müller, Frankfurt am Main, Fischer Verlag, 1983, p. 294).

Hebrew language and the Jewish sacred texts, as well as to the development of a vivid interest in the Yiddish language and in the culture of the *Ostjuden*. The Yiddish world exercised a deep influence on the birth of the visionary Kafka, who created complex metaphors, whereas the Jewish world exercised a deep influence on the birth of the rationalistic author, who used extremely long paratactic sentences and repetitions. Furthermore, *The Castle* – having never been reviewed by its author for publication – contains many expressions which are typical of the German language used in the Austrian Empire, as well as singular expressions resulting from the influence of the Czech language spoken daily by Kafka. This essay aspires to highlight by means of concrete examples how far the Italian translations of the novel have succeeded in reproducing such a bond of cultures.

Inés Condoy Franco, Alcalá

Characters in Search of a Translator: The Translations of Stefan Zweig into Spanish

The reception of the Austrian author Stefan Zweig was very lively at the time of the first publication of his work in Europe and also in Spain. Soon after his first novels were published in Spain in the 1930s, Stefan Zweig became a very popular author. Even though this trend changed dramatically after his death, maybe because of his suicide, recently his oeuvre has experienced a revival and all his works have been published again. Since the early 2000s his works have been reedited and everything that contains his signature easily finds a readership. This broad reception in Spain has inspired me to explore the nature of the success of Zweig's stories. As the focus of my research paper is set on the way that Spain and the Spanish readership reacted to his work, the translation of his texts must also be taken into account. In special the translation of the portrait of female characters, which are very common in his literature, most particularly in his novellas *Vierundzwanzig Stunden aus dem Leben einer Frau* and *Brief einer Unbekannten*, in which the entire narrative pivots around women. This study will therefore compare the representation of female characters in the German texts with that of the Spanish version and examine whether there is any remarkable difference between both. The analysis of the different versions will be conducted diachronically in order to establish whether the (translated) female figure in both novellas has evolved through time.

Sara Corrizato, Verona

“Freeze, Miami Vice!” The Linguacultural Adaptation of the Series’ First Season for Italian Viewers

Audiovisual translation has been recently included within the field of Translation Studies, given its complex processes of adaptation from source to target language. Due to the implications of translating the verbal components of a movie or a TV series for audiences located in a different linguacultural panorama, the discipline aims at investigating the (un)successful linguistic choices constituting the translated screenplays. As a matter of fact, sociocultural and linguistic references to the source context can be permanent barriers that may challenge the comprehension of the product by the target audience (Freddi / Pavesi 2005; Paolinelli / Di Fortunato 2005; Pavesi 2005; Perego 2005; Díaz Cintas 2008, 2009).

Drawing on this theoretical background, a comparative analysis of the English text and the Italian dubbed version of the first season of the American TV series *Miami Vice* will be presented and contextualized. Given the specificity of the audiovisual product, set in Miami in the '80s, the prevalence of communicative exchanges among speakers with different linguistic origins is undisputed. As a consequence, several choices linked to lexicon and/or morpho-syntactic features are relevant for a sociolinguistic analysis, considering their evident connection to the background and their “Extralinguistic Culture-bound References” (Pedersen 2014). A qualitative analysis of such specific traits, grouped according to their semantic domains, i.e. food items, drug-related street terms and crime typical phrases, will be carried out to demonstrate that the original linguacultural references tend to be weakened or neutralized in favour of a target-oriented translation, which aims at reconfiguring the American context.

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Anna De Biasio, Bergamo

“I was always embarrassed by the words *sacred, glorious, and sacrifice*”: Translating US Women Writers of WWI

In a recent essay, the war historian Jay Winter has argued that whatever language we utter, we speak of war in a different way: “[L]anguages of war, like those of peace, are neither interchangeable nor are they transparently equivalent. Each brings its history, its music, its memory of the past with it.” Some key terms of war literature of all time are *glory, sacrifice, and honor*, value-laden words whose usage and meaning underwent major changes both during and after the First World War. As the collective appellation of “testaments of disillusion” suggests, the literary works by writers such as Ernest Hemingway, William Faulkner, and John Dos Passos appear to subscribe to the “demystifying turn” that led many English-speaking authors – the so-called British *war poets* in the first place – to a radical conceptual revision of terms like glory and sacrifice as applied to the war experience. The persistence of these and similar terms in many writings by women authors, on the contrary, reveals the special position the latter occupy in the field of war literature. In my paper, I intend to highlight some differences between male and female writers as concerns the use of the above-mentioned words and concepts; I will then focus on the cultural implications of their translation into Italian, a transposition that is particularly revelatory of how war languages are no transparent mirrors of one another.

Sonia Di Loreto, Turin

The Construction of a Multilingual Transnational Archive: Fuller, Mazzini and Belgiojoso

The Margaret Fuller Transnational Archive is a collaborative Digital Humanities project that aims to create a multilingual archive with translation and transcription of the documents it contains. It intends to digitally portray networks and clusters of publications involving Margaret Fuller and some of her correspondents in Europe. The archive has two primary components: an Omeka digital archive of Fuller’s correspondence for the *New York Tribune* and a Neatline exhibit which spatially and temporally maps Fuller’s travels throughout Europe from 1846-1850 during the Italian Risorgimento. In order to emphasize the transnational nature of Fuller’s writings, the archive also focuses on the circles of European political and cultural figures she came in contact with, such as Cristina di Belgiojoso and Giuseppe Mazzini.

Although other scholars have noted the cosmopolitan nature of Fuller’s work, to date there has been no attempt to draw a comprehensive map of the periodical publications created and supported by Fuller and her circles. Such a map is important because it decentralizes the archives, and allows us to visualize layers of communication and exchange, and the centers of production of texts and ideas. A digital format is ideally suited to document, map, and visualize the scope and significance of these networks across politically contested space and through time. Added to this, the digital platform decentralizes modern scholarship, reaching scholars who work on Fuller’s writings in the U.S. and in Europe, as well as elsewhere.

Claudia Di Sciacca, Udine

**Translating the *pugna heremi* in Anglo-Saxon England:
The Confrontation with the Devil in the Old English Tradition of St Guthlac**

The late antique and early medieval understanding of the Devil was one of a Zelig-like creature. The devil could take on many guises and be both a single and collective notion, as in *Guthlac A*, *Juliana* or the Old English lives of St Margaret and indeed many more Anglo-Saxon hagiographies. Most of all, the devil was ubiquitous in space and time and the confrontation with the devil, in its multifarious personifications, permeates the history of mankind, at both individual and societal level, since all along human history the *civitas Dei* coexists with the *civitas diaboli*. As described by Paul in Eph VI:11-17, the route to salvation is inevitably agonistic: like Christ in the desert, every Christian is summoned to fight the predatory devil, and the more so the most advanced members of His spiritual militia, namely the saints (and in particular, hermit saints).

This paper will present a survey of the Old English terms denoting the devil primarily as ‘adversary, enemy, fiend’, in the attempt to map out the contexts and genres within the Old English corpus where the devil is designated as the antagonist *per excellence* (whether of God or mankind or both). A privileged field of research will prove – perhaps unsurprisingly – hagiography, as the saint’s confrontation with the devil and the related martial language and imagery are defining elements of Old English saints’ lives throughout the Anglo-Saxon period, in both prose and verse. In particular, my paper will examine the Old English tradition of St Guthlac, the Anglo-Saxon saint most celebrated in Old English and the only one commemorated in vernacular poetry.

Guthlac’s vast Old English tradition includes no fewer than five texts, ranging from an entry in the Old English Martyrology, to two poems (*Guthlac A* and *B*), to one full prose translation (the ‘Vespasian Life’), to, finally, a homiletic abstract (Vercelli Homily xxiii), whose mutual relationship, on the one hand, and with the Latin *Vita S. Guthlaci* by Felix, on the other, is not always unequivocal. Felix’s *Vita* has been defined ‘a work of competently structured demonology’ [DENDLE 1998: 205], modelled on highly literary sources such as Evagrius’s Latin version of the *Vita S. Antonii* and Bede’s prose *Vita S. Cuthberti*. The Antonian mould in which Felix’s portrayal of Guthlac is cast is especially evident in the key-role assigned to the demonic conflict, with the devil acting as a veritable ‘saint-maker’, that is a pivotal force in the saint’s testing and spiritual development.

By comparing the rendition of selected passages of Felix’s *Vita*, this study aims to assess how the demonological emphasis and the antagonistic brand of Guthlac’s sanctity have been adopted and adapted in the Old English tradition of the saint’s legend. In particular, the analysis of the lexical choices to signify the devil as ‘enemy, adversary’ will prove crucial to appreciate how the different Anglo-Saxon hagiographers of Guthlac articulated the basic narrative tension inherited from the founding texts of Christian hagiography and conveyed their own idiosyncratic interpretation of the most time-honoured and universal paradigm of Christian sanctity, the *miles Christi*.

Francesca Ditifeci & Ilde Kantzas, Florence

A Diachronic Analysis of Variations of the English Language in the Bible: Towards a New Monosemy?

The current and complex framework of the study of languages, especially English, now offers a key insight not only to understand language change, but also the role of neuroscience in such change. Our study wants to examine a possible neurological reading of the cognitive structure of the speakers. If it is true that language and thought are interdependent, it is also true that studying the changes of the language in use will even lead us to understand the logical structure of the user. More specifically, the aim of this research is to compare the diachronic development of the English language through the textual analysis of some Bible translations. The diachronic linguistic analysis allows us to highlight grammatical, syntactic and semantic slips of a complex and layered language like English. In particular, the Bible reflects the immediate linguistic changes and entitles us to focus on a single text in order to demonstrate through textual analysis that the current language is evolving towards a loss of context comparable with the expression of Broca’s aphasia, with agrammatism, loss of deictics, prepositions, and verbal endings, while nouns and indefinite verb forms are retained and make up the backbone of the discourse. In parallel, we witness an implementation of the number of entries in

the dictionary because of the loss of the ability to attach to a word several meanings: a lexical monosemantization.

We have selected the following Bible translations: Tyndale, King James, New King James, 1881 English Revised Version, 1982 New King James Version and in Genesis first chapter we have compared:

- length of sentences,
- presence of paratactic / hypotactic sentences,
- number of words,
- number of prepositions, pronouns,
- presence of verbal and nominal endings.

Our study demonstrates that we can hypothesize an evolution towards loss of polysemy. The reading and the comparison not only of the length of the periods, but also of the syntactic construction, even if conducted on a so far limited sample, allows us to hypothesize that the entire biblical corpus could be sampled, also through the use of electronic instruments, in order to further validate our present partial results.

John Douthwaite, Genoa

Translational Stylistics and Language Pedagogy

Communication is a highly complex process. Messages not only convey conceptual content (illocutionary force), (often more than one illocutionary force), but also social, psychological, emotional content, as well as containing linguistic signals aiming at creating textuality (Halliday). Messages are thus complex and multifaceted. Furthermore, messages convey intentionality, they aim at achieving one of more effects (perlocutionary force), thereby increasing their complexity and multifacetedness. Language is culturally based, and thus conveys the world view of the speaker, which is based in the first instance on his reference group. Hence an incredible amount of “information” goes into the process interpreting an utterance. The nature and quantity of knowledge required increases n-fold when it comes to “translation” (in its various forms), since languages are non-isomorphic. Furthermore, inherent “linguistic-cultural” difficulty of the translation process is enhanced by “exogenous” factors such as the public the translation is aimed at, the ’s policy, and so forth, influencing translation strategy, e.g. whether naturalisation or foreignisation will take place.

Hence, translation must be preceded by stylistic analysis in order to determine the various meanings conveyed by each utterance and identifying the linguistic devices employed to convey such meanings before beginning the translation. This will enable the translator to establish goals and take general, middle-level prior decisions (such as degree of formality) in relation to the target audience and then individual decisions on translation losses and gains and the linguistic mechanisms to be employed in the target language in order to achieve as near as humanly possible an “equivalent” translation. Clearly, this method must be adopted in teaching translation. This will be briefly illustrated by examining half a dozen lines of a text.

Guglielmo Gabbiadini, Bergamo

Civic virtue carried into effect.

On Political Literature and Translation Practices, chiefly in German Late Enlightenment

The paper sets out to explore the role of translation practices in the processes of conceptualizing ‘civic virtue’ (*Bürgerugend*), chiefly in German Late Enlightenment. It offers snapshots of how ancient visions of political virtue gained cognitive shape in a range of modern texts and media – notably a series of translations from Latin delivered by Christian Garve and politically-oriented essays and translations from English and French by Friedrich Gentz. Specific metaphors borrowed from Greek and Roman traditions are shown to structure the modern concept of civic virtue and the multiple ways it was disseminated through translation in enlightened German-speaking culture.

Translations of ancient texts and modern revolutionary speeches given in Paris were supposed to help citizens critically engage with their civic commitments and give substance and communicative power to new

political ideals. In activating the imagination, translations made ancient patterns of thought meaningful for the present. Close readings of passages devoted to these issues will feature prominently in the paper.

Valeria Gennero, Bergamo

Transnational Countercultures: Italian Genders and Queer Translations

The word ‘gender’ was translated into Italian as ‘genere’ until 2005. There were exceptions, of course, and some scholarly debates in the field of Women’s studies highlighted the risks entailed by the use of a word – *genere* – that in the Italian context, far from foregrounding the difference between biological sex and its cultural interpretations, was mostly used as a grammatical category defining the stable binarism that separates masculine from feminine nouns. In the past decade, however, gender has become a loanword, and in so doing it has left the halls of the academe, ending up at the center of a political and media storm that seems far from abating.

As a lexical borrowing, gender is now uneasily coexisting with *genere*. While ‘genere’ is often considered almost a synonym of ‘woman-related’ (‘politiche di genere’ being the official term used in order to refer to women’s issues in politics), in Italian culture the meaning of ‘gender’ in its English untranslated form has been appropriated by the political right, which describes it as an ‘ideology’ characterized by its intolerant censorship towards traditional models of femininity and masculinity. Gender has also been repeatedly accused of representing a form of propaganda in favor of infantile masturbation and pedophilia, making “Stop Gender!” a battle cry for Catholic groups supported by the Vatican establishment. Less popular, but equally complex because of its cultural – and countercultural – reverberations, is the Italian rendition of the term *queer*, which entails a radical transformation of the concept of *gender*. In my paper I will describe some instances of the sundry and sometimes contradictory meanings assigned to *gender* and *queer* in Italian culture.

Peter Goßens, Bochum

Edgar Allan Poe’s *The Raven* in German Translations of the 19th Century

Edgar Allan Poe’s poem *The raven* was one of his most popular poems in the middle of the nineteenth century, and has made the American poet the most famous representative of the newly emerging national literature in Europe. The European reception of the poem and his author has been relatively well researched; early examinations were made of his translations into Italian and French. But the works of Edgar Allan Poe have been translated into German to a much greater extent than in the other Central European languages: Armin Paul Frank and Erika Hupke record more than thirty German-language translations between 1853 and 1973. These translations have secured Poe and his poem the place in all German-language literary histories of American literature and the canon of American poetry from a German perspective. However, a phenomenon, which is hidden behind these German-language translations, has been little considered: between 1864 and 1889, four of these German-language translations are published not in Europe, but in the USA; and in 1891 H.L. Fisher translated *The raven* into Pennsylvania-German.

My paper will deal with the question of how the translation of an author does not only affect the development of a national or world literary canon. Rather it is to be asked how it is possible to describe the role of translation in the ‘nation building’ of American society, which at least in the 19th century can be described in its social, cultural and linguistic diversity as a hybrid migration society. In this context, the question arises whether translation is more than a comprehension aid, but rather a tool for the assimilation and appropriation of a foreign-language culture and the readjustment of one’s own cultural horizon from a Eurocentric fixation.

Peter Hanenberg, Lisbon – UCP

Intramental Translation. How Culture Shapes the Mind, or Why Columbus did not Discover America

Roman Jakobson famously suggested three kinds of translation: intralingual, interlingual and intersemiotic translations. The present paper will try to propose a fourth kind of translation which might be called *intramental* translation. Before being a linguistic or semiotic act, translation is a mental process. The human mind is permanently involved in a process of relating what it perceives to certain conceptions of what it could mean (Wexler 2006; Hanenberg 2014). This relation of perception and conception is crucial to our *worldmaking*. The process in which perception demands conception and conception builds upon perception might be seen as a process of intramental translation: receiving information and transforming it into meaning. Our mind depends on this permanent process of receiving information and conceiving it as meaning, based on cultural models (Shore 1998). In this sense, culture shapes the mind offering the models through which meaning is conceived. The paper will develop this argument based on a semiotic approach to culture and cognition and it will illustrate the thesis by drawing on Columbus' difficulty to recognize the land he discovered as a new continent.

Lea Hülsen, Giessen

Border Thinkers: Constructions of Black Female Caribbean Identities in the Work of Beryl Gilroy, Claudia Jones and Sylvia Wynter

My paper aims at drawing attention to and integrating the rich work of black, female intellectuals from the Caribbean – here I'm speaking of Beryl Gilroy, Claudia Jones and Sylvia Wynter – into a transatlantic discourse of post- and decolonial studies. I lay particular emphasis on how they reinvent the concept humanism as we know it – which is a humanism based upon the western modern world and bourgeois thinking – and how this changes the ways in which we perceive and think about post- and decolonial studies. All three intellectuals radically discuss what it means to be human and black within society and advocate the need for (re)thinking, (re)writing and (re)inventing this concept. Their work challenges anti-black thought and unravels it as the foundation for humanism itself. They approach the question of how to live as a black woman within a “post-colonial”, “postmodern” society which claims to be free from racist, cultural and social prejudices but is inherently based upon dividing the world into humans and non-humans. In this context my dissertation functions as a recuperative act. I argue that Gilroy's, Jones' and Wynter's works cross various boundaries, may they be disciplinary, geographical, social or cultural. I place their work in a transitional space which confronts Western conventions of how to work and write within academia. Here, I understand boundaries not as solely dividing entities but as connecting ones as well. Within their work they produce and disseminate knowledge which goes beyond the production of subjugated knowledges (Foucault) and construct systems of knowledge which free themselves from colonial hierarchies and westernized, bourgeois standards. Gilroy, Jones and Wynter use their supposedly marginalised positions and create a counter-discourse which communicates towards, within and outside of the mainstream discourse we call post- and decolonial studies. Within this counter-discourse, their work constantly questions and resists standards of writing and norms and values of a “modern” western society.

Giovanni Iamartino, Milan

James Howell's Translations from the Italian Language: Setting a Cultural and Political Agenda in Mid-17th-century Britain

Defined by Peter Fisher, Cromwell's Poet Laureate, as “the prodigie of his Age, for the variety of his Volumes”, James Howell (1593-1666) was a traveller, a diplomat, a poet, a translator, a polymath and, since the accession of Charles II, *Historiographer Royal*.

No small part of his publications was the result of his interest and proficiency in foreign languages: his revision of Randle Cotgrave's *French-English Dictionary* (1650), his multilingual collection of proverbs (1659), his multilingual *Nomenclature ... of the Proper Terms Belonging to the Several Arts and Sciences* (1659), his *Lexicon Tetraglotton* (1660), his English-Spanish grammar (1662), and his various translations

from Italian, Spanish and French – all attest to his mastery of the most important European languages in his days. At the same time, Howell's more literary output – in particular, his *Instructions for Forreine Travel* (1st publ. 1642) and his *Epistolae Ho-Eliauae* (1st publ. 1645) – reveals him as a shrewd and skilled observer of men and manner, both at home and abroad.

As far as Howell's activity as a translator, I have already been working on his translation of Alessandro Giraffi's *Le rivoluzioni di Napoli* (Venice, 1647), dealing with Masaniello's revolt against the rule of Habsburg Spain in Naples; it was not long before Giraffi's book was translated into English in order to serve a very specific political agenda as, after the English king's execution on Jan. 30, 1649, the Royalists often referred to Masaniello's rise and fall as a warning to the Parliamentarians.

While this is the focus of a paper soon to be read at another conference, the purpose of my Bergamo paper will be to make a comprehensive survey of Howell's translations from the Italian language by chiefly analyzing their paratextual material (title-pages, frontispieces, dedications, addresses to the readers etc). My paper is meant to throw light on the cultural and political reasons behind the decision to translate and publish a given text, on their envisaged impact on the British readership, and on Howell's and his ideological positioning and cultural goals. Translations in early modern Europe did help develop national literary traditions, but they were also aimed at disseminating knowledge and ideas; as such, they could be instrumental in bringing about (or, at least, attempting to bring about) changes in contemporary societies.

James Howell's translations from the Italian language

- Ferrante Pallavicino, *St Paul's late progres upon earth, about a divorce 'twixt Christ and the Church of Rome, by reason of her dissolutenes and excesses...*, London: Printed by Richard Heron for Matthew Walbancke at Grayes-Inne Gate, 1644.
- Cardinal Barberino, *A Venice looking-glasse, or, A letter vvritten very lately from London to Rome, ...* London: s.n., 1648.
- Alessandro Giraffi, *An exact historie of the late revolutions in Naples; and of their monstrous successes, not to be parallel'd by any ancient or modern history*, London: Printed by R.A. for R. Lowndes, 1650.
- Alessandro Giraffi, *The second part of Massaniello,...*, London: Printed by A.M. for Abel Roper at the sign of the Sun, and T. Dring at the George near St Dunstans Church in Fleetstreet, 1652
- Diamante Gabrielli [?], *The nuptials of Peleus and Thetis. Consisting of a mask and a comedy, or The the [sic] great royall ball, acted lately in Paris six times by the King in person, ...* London: Printed for Henry Herringman, 1654.

Isabel Kalous, Giessen

Processes of Translation in Contemporary Black Travelogues

The concept of travel generally implies leaving one's home and familiar surroundings and venturing into unknown or foreign locales. Throughout the journey, the traveler comes into contact with different cultures. The experiences are integrated in the traveler's culturally, socially and individually coded framework of references for making sense of the world; a process that can be perceived as an act of translation. As Susan Bassnett asserts, "[t]ravel necessarily involves some form of translation" (106). The practice of translation is all the more overt when scrutinizing travel narratives: to mediate the travel experiences and create a narrative, the traveler/author selects certain events, evaluates and arranges them and constructs images of peoples and places. The strategies employed to create a narrative are dependent upon the traveler's agenda. For the reason that travel narratives are based on the author's interpretations, they cannot be considered objective, factual reports of a journey. Traveling and travel writing are therefore acts of translation that involve exploration, interpretation and rewriting. Travel literature is frequently equated with European travel and associated with hegemonic Western discourses. In many eighteenth-century travel narratives conceptions of self are constructed in contrast to an unfamiliar 'other,' usually with the intention to assert the superiority of the traveler's culture. When travel narratives draw on politics of power and exclusion, the process of translating travel experiences into literary texts are violent acts of charting, documenting and representing that ultimately result in the domination of non-European cultures. In comparison, my presentation focuses on postcolonial travel narratives and asks how the processes of translation that operate within these narratives subvert traditional paradigms. Postcolonial travel narratives are often highly self-reflexive and can become instruments of imperial and cultural critique. I will thus show that they deliberately break with Eurocentric norms and reverse paradigms of periphery/center and self/other.

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Elisabetta Lonati, Milan

Words of Religious Dissent in 18th-century Italian Translations of Chambers's *Cyclopaedia* (1728)

Chambers's *Cyclopaedia, or An Universal Dictionary of Arts and Sciences* (1728) is the first relevant reference work of eighteenth-century British encyclopaedism. Harris's *Lexicon Technicum* had already been published in 1704, but its aims were far from the compilation of a complex and clustered systematisation of knowledge, as conceived by Ephraim Chambers in his undertaking. The impact of Chambers's work was so widespread that in a few years further English editions and translations in other European languages were carried out (e.g. the French *Encyclopédie* started as a translation project).

Between the mid-century and the 1770s, three Italian editions of Chambers's *Cyclopaedia* were issued, following each other: these were the *Dizionario Universale delle Arti e delle Scienze* (Venezia, 1748-49), the *Ciclopedia ovvero Dizionario Universale delle Arti e delle Scienze* (Napoli, 1747-54), and the *Dizionario Universale delle Arti e Scienze di Efraimo Chambers* (Genova, 1770-75). These translations helped disseminate British culture, history, social values, traditions, customs, etc. in Italy. Among the most interesting topics, religion and religious terminology across two much diverse – even contrasting – religious backgrounds provide a resourceful area of investigation.

The aim of the present study is the collection of words of religious dissent in Chambers's *Cyclopaedia* (starting from the first edition in 1728, up to the 1753 supplement edited by G. Lewis Scott) and their comparison with the same terms (if present) in the three Italian translations. The analysis highlights the degree of inclusion of religious terminology of this kind, the extension of individual entries (expansion, contraction, omission, deletion, etc.), and the use of denotation or connotation in describing and translating religious events, entities, and concepts (source version vs. target version).

The selection of headwords-entries mainly includes words of religious dissent, such as *brownist/s*, *congregationalist/s*, *dissenter/s*, *heresy*, *heterodox*, *independent/s*, *latitudinarian/s*, *non-conformist/s*, *pope*, *presbyterian/s*, *protestant/s*, *puritan/s*, *quaker/s*, *ranter/s*, *reformation*, *schism*, *sect*, *sectary*, etc.

In other words, the focus of the analysis highlights how cultural transfer and exchange of potentially controversial contents are managed by language and translation (especially the adaptation and dissemination of religious contents in a Catholic country).

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Marilena Maniaci & Christine Jakobi Mirwald), Cassino

“For there is nothing lost, that can be found, if sought”. Cataloguing Manuscripts across Languages and Scientific Disciplines.

The complex terminology used in the description of medieval books in manuscript catalogues offers a wide range of possible ambiguities and losses across languages and disciplines, losses that become evident most notably on their crossing paths in the Internet. The presenters of this paper, an Italian codicologist and a German art historian, will propose a short overview of the work tools currently available (theoretical reflections, dictionaries, multilingual glossaries), followed by a significant selection of examples of gaps, ambiguities and other problems regarding the building of a shared multilingual language in manuscript studies.

Mariusz Marczak, Kraków

Tapping into the Culture of Telecollaborative Translation: Students' Insights into Telecollaboration in Translator Education

The continuous growth of the global translation market, as reported by DePalma, Hedge and Pielmeier (2014) and Pym (2016), finds reflection in the professional practices of contemporary translators, who have to deal with large volumes of text to be translated in a relatively short time and at a low cost to the customer (Choudhury / McConnell 2013). One form of adaptation to the changing reality of the translation market is the automation of the translation process (TAUS, 2013) through the use of Computer Assisted Translation (CAT) technologies (Bondarenko 2015). Another is the performance of translation projects via telecollaboration, where larger numbers of translators deliver language services by collaborating online (Pym 2016; Schaeffner 2016), often from distant locations. The nature telecollaboration implies the need to develop a set of specific competences in students on translator education programmes at university level, so that they are capable of utilise online translation and communication technologies in order to cope successfully with the challenges of telecollaborative teamwork (Bondarenko 2015; Pym 2016). Instrumental in achieving the goal is students' understanding of what processes telecollaboration entails, what lessons can be learnt from that, and how the findings can be implemented in actual translation jobs that they will perform. This paper investigates the possibility of using ethnographic techniques: participant observation and self-reflection with a view to facilitating the development of skills indispensable for telecollaborative translation.

Rosella Michienzi, Calabria

Translating Trauma. The Noise of Words between the Past and the Future

Considering the language as something that is never neutral, and inspired in the notions of ideology and power as proposed by Lefevere (1992), Carbonell (1999) and Foucault (1975), the contribution aims to set out a theoretical and empirical digression regarding traumatic events' representability through *intra* and *interlinguistic translation*.

Representing the enforced disappearances in Argentina (during the last military dictatorship), a short story by Luisa Valenzuela ("Simetrías", 1993) and some testimonies from the *Nunca Más* report (1984) will be used in order to underline the relationship among *language, memory* and *identity*. (LaCapra 2004). Literature functions as a mediation giving the possibility to convey, understand and elaborate an *unspeakable* reality (LaCapra 2004). Indeed, *trauma writing* challenges the atrophy of language and builds itself starting from the power of words and, particularly, from the 'noise' caused by what is 'not said' and which precisely represents the real challenge for the translator.

In the space of intercultural communication, translation is destined to be one of the most important sites for the negotiation, understanding and/or contestation of the relationships of power and knowledge, not just across cultures but also across memories. Examining the lack of innocence of translation as the principle medium of intercultural communication, the paper focuses on its role in the construction and/or distortion of different memories.

Starting from an interpretative approach, the contribution uses a purely empirical and experimental method arriving at a definition of the key challenges and problems of *trauma translation* and of a model which could help us to conceive new perspectives of analysis addressing 'otherness' and 'memories' through a very particular use of language (Vidal Claramonte 1995). The power of a translation to manipulate a memory, the relations or 'not relations' between victims and perpetrators, traumatic and post-traumatic language are the key elements from which it is possible to *re-think* translation as a bridge between past and future memories in a society full of individual and collective traumas.

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Dora Renna, Verona

**Making *El Otro* in Translation:
Chicano Villains in the Italian Dubbing, from *El Bandido* to the Urban Gangster**

This paper offers a brief overview of how the cinema industry has used the “Chicano villain” as a narrative device, and how such stereotype has been transferred in Italy through dubbing, in a constant tension between gain and loss, source-oriented and target-oriented approaches. The stereotype has indeed evolved from the bandido of the western movies to the urban gangster featured in more recent crime fiction, preserving some constant characteristics but adapting itself to different environments.

A selection of movies starring Chicano villains will be presented, with particular attention to their use of Chicano English (with particular reference to the features deriving from the language and cultural contact) and its specificities have been transposed into Italian, taking into account the linguistic and cultural differences between the source and the target audiences, as well as the constraints that are typical of audiovisual translation – altogether dictating a specific set of priorities and restrictions for the translators.

Common traits in the (re)presented images will be identified, in the effort of shedding some light on the translational strategies used by the adapters to overcome the constraints and the non-equivalence of the two languages. The suggested hypothesis is that the cinematic tradition created by the media, which has completely derailed from the actual identity of the Chicanos/as in the United States, has been transferred into the target language – preserving part of the relationship with the original but at the same time detaching itself from it. A re-creation of the villain as a narrative device renegotiates linguistic forms and meanings, while still drawing from a stereotyped image – a dangerous action, with potential social, political and cultural implications.

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Lucia Salvato, Milan – Catholic University

From Translation to Self-Translation: What Changes Occur in Cultural Dissemination?

Through the supplied theoretical background and translating examples, the paper aims to highlight the inevitable necessity of an interdisciplinary approach in the translation process. It aims to show that Translation Studies, like most scientific branches, cannot stand in isolation of the substantial findings of other disciplines. Linguistics and pragmatics, which have been predominant for many years, should therefore be regarded in close connection with other disciplines like for example human sciences.

At a theoretical level, the paper starts from the ontological valence of language and the common identity of human beings (e.g. Augustine of Hippo 1841, 1841a). As a common root between languages and cultures, the common identity alludes to wider scientific research fields for the interpretation of foreign texts (e.g. H.G. Gadamer 1993, 1960/1990). It suggests the need to observe the translating experience, reasoning forward from the strict empirical and phenomenological points of view, in order to extend the perspective to further reflections on language and on the cultural function of linguistic signs by involving human studies.

At a pragmatic level, examples of interlingual translations – by writers who are both authors and translators of the original text – are given in order to focus on the potentialities of each language and on the linguistic and cultural opportunities translators have in their encounter with the alien other. The starting point is a question posed by Umberto Eco (1996) – “What happens if the translator of a text is the author himself?”. Three translations of this kind are analyzed in the paper. The first two are English speeches written and translated into German by writer and artist Wolfgang Hildesheimer (1916-1991). The third one is the Italian translation by the Irish novelist and poet James Joyce (1882-1941) of Anna Livia Plurabelle, the eighth chapter of his novel *Finnegans Wake*.

In contrast to the Joycean constructive approach to translation, the paper also shows the “interpreting and translating effort” undertaken by Hildesheimer of the first 56 lines of the text Anna Livia Plurabelle (Hildesheimer 1991a). The comparison between Joyce’s fulfilled self-translation and Hildesheimer’s “paraphrase” aims to highlight the linguistic and cultural challenges enclosed in both traditional and self-translations. Through a series of examples, the paper aims to evaluate the arduous and challenging experience described on the one hand by Hildesheimer’s idea of “untranslatability”, of the “impossibility” to reformulate a text as it originally was, and on the other hand by Joyce’s need to re-invent and re-create corresponding expressions, showing the many linguistic and cultural potentialities that a language has.

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Cinzia Scarpino, Milano

From Pulitzer to “Medusa”.

***The Good Earth/La buona terra* by Pearl S. Buck in the Italian Publishing Market**

Published in the United States in 1931, *The Good Earth* by Pearl S. Buck became an instant success, was awarded the Pulitzer Prize for the novel in 1932, and gained an international reputation as best- and long-seller. By the beginning of the same decade, the Italian publisher Mondadori was innovating its catalogue by introducing a new collection – “La Medusa” – devoted to foreign contemporary authors, and thus challenging Fascist autarchic censorship. Translated into Italian by the anti-fascist Gobettian intellectual Andrea Damiano as *La buona terra*, Buck’s Chinese saga – along with the rest of her prolific output – was to remain a constant and commercially profitable presence in Mondadori catalogue. This paper will look at the editorial history of Buck’s Italian translations by using the archival resources of The Arnaldo e Alberto Mondadori Foundation.

Cinzia Schiavini, Chieti-Pescara

Translating Sleepy Hollow:

Tim Burton’s Movie and Washington Irving’s Legacy at the End of the Millennium

The paper investigates “translation as cultural dissemination” across media and time by focusing on Washington Irving’s tale “The Legend of Sleepy Hollow” (1820), Tim Burton’s movie *Sleepy Hollow* (1999) and the relation between the two narratives. Through a close reading of the two texts, both deeply embedded in a transnational context, my aim is to show how Burton’s alleged unfaithfulness to the original story derives from his will not to betray, but to amplify and actualize Irving’s themes and settings; and how this is accomplished through specific patterns: repetition/variation of the key images, the use of “doubles”, and temporal shifts in the narrative that explicitly connect the content and the context, intradiegetic and extradiegetic worlds – that is, the turn of the century and the end of the millennium.

Jonathan Sell, Alcalá

Metamorphosing the Human Text: Identity and Authenticity in Literary Translation

This paper considers issues of identity and authenticity in literary translation with a view to emancipating the translator from the sometimes coercive pressures of the target culture (TC) semiosphere but without retreating to literalism or straight foreignisation. To do so, it argues that, like an individual human subject, a literary text possesses an identity which, though under permanent and dialogic construction, is entitled to due recognition in the source culture (SC) by means of ethical, co-adaptive translation. Problems arise in translation when the TC semiosphere refuses to recognise the identity of a text which does not comply with, among others, the linguistic, conceptual and aesthetic scripts or stereotypes in terms of which it constructs its own and SC identities. On the pretext of maximising meaningfulness, literary translations often privilege TC identity at the expense of source text (ST) and SC identities and therefore become inauthentic, unethical translations. Viewed in this light, choices between so-called “domesticating” and “foreignising” strategies can be re-conceived as a conflict between social-democratic and liberal emphases on collective and individual identities respectively. After presenting some case-studies of source semiospheric coercion, this paper will propose a model for metamorphic literary translation which is capacious enough to accommodate both domestication and foreignisation and respectful enough to recognise source identities and prioritise source functions. Co-adaptive rather than adaptive, dialogic rather than coercive, it finds its theoretical bases in the works of, among others, Appiah (1994, 2005), Lotman (2005), MacIntyre (1984), Ricœur (1988, 1992), Sell (2000), Taylor (1994, 2005) and Trilling (1974), and its myth in Bottom’s metamorphosis in William Shakespeare’s comedy, *A Midsummer Night’s Dream*.

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Polina Shvanyukova, Bergamo

“Chiarezza, naturalezza e insignificanti proteste di inalterabile affetto, or Plainness, ease and unmeaning professions of unalterable attachment”:

Teaching English through Letter-writing in Nineteenth-century Europe

Among the different genres of self-help guides which were produced in unprecedented numbers in the course of the nineteenth century to cater for the needs of an increasingly literate English society (Bailey 1996) letter-writing manuals represent a special category. Firstly, terms such as ‘letter-writing guide’; or ‘epistolary manual’; function as convenient generic labels to refer to an exceptionally heterogeneous group of texts, whose authors addressed different target readerships and made distinctive choices in the process of selection and organisation of the model letters. Secondly, despite this heterogeneity, the manuals seemed to fulfil very similar functions in that they could be used as practical texts which taught epistolary skills and at the same time as sources of information about social hierarchies and models of proper conduct (Chartier et al. 1997, Bannet 2005).

Moreover, as the category further diversified itself by producing specialised commercial letter-writing guides in the first half of the nineteenth century, the newly published volumes started to explicitly target yet another group of readership, namely of “[f]oreigners desirous of acquiring the English commercial style” (Anderson 1860: viii), thus adding the function of teaching English to foreign learners. The existence of bilingual editions of originally monolingual English manuals (e.g., Anderson & Playter 1866, Anderson & Tugman 1867 or Anderson & Millhouse 1873), together with translated versions of English guides (e.g., Anderson & Lucas 1840) as well as manuals which contained sample letters in English accompanied by notes, partial translations or glossaries in the learners’ native languages (e.g., Cann 1878) bears witness to an increasing demand for this new kind of letter-writing guides.

Building up on the work of Del Lungo Camiciotti (2002, 2006), this paper will focus on nineteenth-century letter-writing manuals addressed to learners of English as a foreign language with the aim of identifying the main strategies of teaching commercial English through letter writing and translation.

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Concetta Sipione, Catania***sib*, *wræcsib*, *wræcca*: Literal or Figurative?****Considerations on Genre and Gender Conventions in Translating from Old English**

The Old English poem known as *The Wife's Lament* (Exeter, Cathedral Library 3501, fols. 115^{r-v}) is at the same time an extremely conventional and original text. It portrays a female character suffering for the absence of her loved one, through the framework conventions of the so-called "elegiac" style and an established, mainly heroic vocabulary; the traditional exile theme in Old English elegiac poetry is thus interwoven with an almost unique motif (in Old English), that of love suffering and sickness. Once this appraisal of the poem (among many others) is the most widely accepted one, disagreement still remains about the translation of some keywords, strictly related to the exile theme, such as *sib*, *wræcsib*, *wræcca*. These words are commonly employed not only in secular, heroic poetry but also in religious verse. The choices made by different glossators and translators of the *Wife's Lament* seem sometimes arbitrary, perhaps depending on the gender of the agent involved, especially if they are compared with analogous translations elsewhere. In other words, assigning a certain connotation to a lexeme means also to make a suggestion or express an assessment on the character involved and his/her attitude. But it is not only a gender-oriented or gender-biased reading which can produce diverging interpretations of identical phrases and locutions; context-based interpretations and genre conventions could also be the ultimate source of such differences in the translational process. Aim of this paper is to examine diverging readings and glosses of the above mentioned "exilic/elegiac" keywords not only under the point of view of the male/female opposition, but also considering other plausible dichotomies, such as established vs. unconventional, or literal vs. metaphoric as well.

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Serena Spazzarini, Genoa**Recurrent Aspects in Some Prefaces of Texts Written by English and French Women and Translated into German in the Period 1700-1830**

The relationship between literary genre and author's sex has always been one of the aspects preferred by female criticism in Germany. Building on the work by Silvia Bovenschen, recent studies have analysed the editorial practices of German women writers during the Nineteenth Century. These studies have also confirmed a tendency to mask or stylize the authors' femininity. An analysis of a number of prefaces to texts written by English and French Women, in a time ranging from 1700 to 1830, points out a shared focus on the author's femininity by those (men) who prefaced the works. Unlike what happens with texts written by men,

storyline, choice of themes, or style of a “female” text have to be “justified” and, at the same time, serve as legitimizing elements for her activity.

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Nevena Stamenkovic, Giessen

Teaching (in) ‘In-between Spaces’: Translation and Multilingual Literature in Foreign Language Education

Theories of ‘translation’ have gained importance not only in the field of linguistics – the discipline this concept is generally related to – but also in the wider study of culture. These theories have conceptualized ‘translation’ in at least three different ways: as a communicative practice, to enable transnational exchange of information; as a metaphor, to describe culture as a process of translation; and as a practice of adopting and transforming concepts across disciplinary boundaries. This paper explores how ‘translation’ can be applied to the foreign language study, both to examine the various negotiation processes between students, teachers and texts, but also as a multilingual practice to help students understand the heteroglossic nature of language. Drawing on the postcolonial metaphor of ‘third space’ (Bhabha 1994), Wolfgang Hallet (2002) conceptualizes the foreign language classroom as a hybrid discursive space of inter- and transcultural encounters where texts and cultures enter in an interplay. Referring to Bachmann-Medick’s (2016:184) re-conceptualization of hybridity as “an action space of translation processes”, I would like to examine the various translational processes students, teachers and texts are engaged in. ‘Translation’ can be used to describe how students compare, contrast and appropriate the world views expressed in literary and non-literary texts.

At the same time, it can also be applied as an analytical category to support students’ reflection on the way texts transform concepts or ideas from other texts (intertextuality) by connecting them to local historical and political contexts. After considering the various applications of the term ‘translation’ on a theoretical level, the paper will propose ways in which students themselves can participate in translation processes in the foreign language classroom. Drawing on examples from literary texts, I would like to explore how students can be encouraged to engage in translational processes across languages, genres, registers and modalities.

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Artur Świątek, Krakow

The Challenges of Translating Culturally-marked Items

The objective of this presentation will be the attempt to demonstrate the challenges translators face when translating a culturally-marked text. As such items are profoundly grounded in the culture of each society, it is not a simple task to transpose, for instance, a name of a given university, e.g. containing a name of a place a university is placed in or not, to sufficiently acquaint a potential recipient of a translated text with a relevant term used, e.g. in British or American realities. In addition, apart from universities, names of Polish institutions pose tremendous problems for translators to be precisely transposed from the source language (here Polish) into the target language (predominantly English).

As many sources (e.g. most paper dictionaries and a great deal of online dictionaries) which are frequent browsed by translators, do not provide the desired feedback in the field of culturally-marked items, how should the potentially expert translators transpose a given item and avoid the embarrassment of being forced to correct our translations? This question is posed too many times as years pass and translators are not provided with fully relevant terminology in this respect.

As the author of the presentation is an experienced translator-practitioner, with long-term exposure to different translation genres and registers, suggestions to overcome lots of obstacles translators need to overcome, will be provided.

The presentation will comprise both a theoretical and a practical part. The former one will revolve around the most modern approaches to translation of the above items suggested by translation scholars, e.g. Newmark, Baker, Catford, et al. The practical part will centre on the demonstration of the most problematic instances of names of universities or institutions in Poland and how to translate them best to fully equip the foreign recipient with relevant knowledge on Polish reality in this respect.

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Agnieszka Szwach, Kielce

Polish Women Translate Shakespeare

The aim of this paper is to highlight the achievements of the somehow forgotten Polish female translators of Shakespeare. At the same time, an attempt is made to compare their works with contemporary to them male translations. The history of translating Shakespeare into Polish starts with Wojciech Bogusławski (1757 – 1829), prominent theatre director and the father of Polish national stage, and his rather peculiar rendition of *Hamlet*. Bogusławski translated the greatest Shakespearean tragedy not from original but using several German theatre scripts. Since 1798, the year when Shakespeare was staged in Polish for the first time, the task of translating the Elizabethan playwright was in overwhelming proportion undertaken by men. Over the last two hundred years only four women dared to encroach onto this territory. Namely, Wiktoria Rosicka, Zofia Siwicka, Krystyna Berwińska and Elżbieta Gałązka-Salomon. Sadly enough, some of their translations were not published as in 1990s the market was heavily dominated by male translators Stanisław Barańczak, Jerzy Sito and Maciej Słomczyński.

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Judith Turnbull, Rome – Sapienza

Museum Discourse: The Role of Translating in Disseminating Culture

The Internet is the most powerful channel for cultural dissemination in the new Millennium. Its worldwide audience can be reached in seconds. The one barrier that needs to be overcome is language, thus translation becomes an essential vehicle to guarantee transmission to as wide an audience as possible. This paper will compare the original texts in Italian museum websites presenting and describing their cultural treasures and milieu with their translations into English.

Museums have been traditionally conceived as repositories of knowledge and therefore have expressed their authority through expert discourse in an asymmetrical relationship with their visitors. They are now adopting a more interactive approach with their audiences, both actual and virtual, as part of their role as centres of education. As a consequence, museum communication is changing.

Museum discourse is composed of hybrid texts as they are both informative and promotional, specialized but popularizing. The complexity of Museum Discourse is compounded with the internationalisation of museum audiences where the use of English as a target language in translation will serve a dual purpose – firstly, to address native speakers and secondly, to act as a lingua franca for many other readers. Not only must translation deal with textual difficulties (terminology, systemic and rhetorical differences between languages), but also culture-specific pragmatics and contextual factors, especially with regard to readers' expectations. This may well require a 'rewriting' of the texts not just in the sense of interlingual, but also intralingual translation in order to adapt the texts to different cultural contexts.

The analysis will adopt a corpus-driven approach to investigate the characteristics of the source text and target text which will lead to a somewhat eclectic methodology drawing on a variety of issues raised in translation studies, including equivalence, functional translation, discourse analysis approaches, foreignization and domestication. As the communicative purpose of these texts is to disseminate culture, to inform and arouse curiosity in the reader, a few texts from British museums and galleries with their Italian translation will be analysed to compare approaches to knowledge dissemination from a specifically cultural perspective which may reflect on different reader expectations.

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Ada Vigliani, Turin

On Pathways between Languages and Cultures. Notes of a Literary Translator

Goethe: *Ein Gleichnis*. Starting from the famous poem by Goethe about the regeneration of a poetic work through its translation into another language, this essay will first deal briefly with the meaning that great German romantic authors attributed in theory and in practice, through their translation works, to translation as an inter-subjective experience of intercultural and linguistic transfer.

The purpose is to investigate whether the concept of translation as a "high" moment of development of the target language still constitutes the true focus for both those who translate and the authors who are translated, as well as for ordinary readers, academics and editors, or whether another idea of translation is gaining place: the idea which is conceiving the language of translation inevitably weak and trivial and therefore the translation as a mere "expedient", the least worst option for those who cannot afford reading the original version.

The speaker will highlight the consequences of making use of different theoretical horizons on the real and practical process of translation. She will more specifically tell about her own experiences as a literary

translator, by mentioning her lonely work on the text and the discussion with the author or with foreign colleagues translating the same text into their national languages. Such discussion, which is leading towards “translating between languages”, opens up more extensive and fascinating cultural implications and aims to make the translator’s work more “open to the Other”.

Edyta Więclawska, Rzeszów

In Search of the Methodological Specificities in Teaching Court Translation

The presentation is an attempt to set out the market-oriented ground for teaching legal translation in the court setting. The postulate is that information about the prevalent types of civil cases involving translation and the patterns as regards dominating textual genres in various categories of court cases can make the didactic process in the said domain more effective, market-oriented and finally enhance the rhetorical and pragmatic expertise of students and translators operating in the said field. In order to collect the necessary data the author conducted a search of court files, compiled a corpus of the relevant texts and performed statistical analysis. The data were analysed statistically with the intention to determine the patterns related to the directionality of translation, institutional distribution of the translation process, and the genre scheme. The local dimension as regards the framework of the research approach which underlies the study is based on the assumptions of the GENTT research group on multilingual management and translation of court documents (*Borja Albi 2013: 33-53*).

Mareike Zapp, Giessen

The Role of Foreign Missions in Translation and Knowledge Dissemination in the Western Hemisphere

In recent years, translation studies have acknowledged the complex role of foreign missions in inter- and transcultural contexts. Foreign missionaries often functioned as pioneers in the contact with other cultures doing ground-laying anthropological and translational work. Thus, recent studies have redirected the focus from foreign missionaries’ evangelistic objectives abroad to examine foreign missionaries’ impact at home. In this context, studies have emphasized missionaries’ role as producers of cultural knowledge and ‘ambassadors’ of foreign cultures in the West in the vein of Bartolomé de las Casas, who defended the cannibalism of the indigenous people of the West Indies in his *Apologética Historica* in the Valladolid debate. Through their transcription of indigenous languages and translation of Western texts into indigenous languages, foremost Biblical passages, missionaries were confronted with lexical, grammatical, and semantic problems. Certain spiritual concepts did not exist in the language’s vocabulary or were used differently. Thus, the translation sparked fundamental questions concerning the spiritual content and its expressions in Western formats. In consequence, missionaries were forced to self-reflection. The processes of self-reflection and gained knowledge of the indigenous cultures did not stay with the missionaries but often traveled to the West via prayer letters, reports during furlough, or publications about the mission field. This paper is interested in the role of postwar missions in producing and distributing knowledge about foreign cultures in the West and the part translations play in it. In this context, the paper will examine personal letters from Elisabeth Elliot, Laura Isabelle Barr, and David Dunton Thomas with a focus on their reflection about the translation processes.