Book of Abstracts

Intersemiotic Translation, Adaptation, Transposition:
Saying almost the same thing?

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Translation Studies
Semiotics
Adaptation Studies

Keynote speakers:
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University of Cyprus
Department of English Studies
## Contents

Ifeoluwa Aboluwade 1
Khaled Al-Shehari 1
Kirsten A. Bartels 2
Claudia Benetello Clau 3
Christine Calfoglou & Spiros Polymeris 4
Madeleine Campbell & Ricarda Vidal 5
Patrick Cattrysse 6
Parthena Charalampidou 7
Jinsil Choi 9
Silvia Cobelo 10
Maria Constantinou 11
Claudia Soares Cruz 13
Beverley Curran 14
George Damaskinidis & Loukia Kostopoulou 15
Michel De Dobbeleer 16
Nicola Dusi 17
Nóra Farkas & Nóra Seres 18
Ana Fernandes & João Queiroz 19
Cláudia Ferreira & Cláudia Martins 20
Saida Afef Gardabbou 21
Azize Güneş 22
Váltmi Hatje-Faggion 23
Ayelet Kohn & Rachel Weissbrod 24
Michalis Kokonis 25
Loukia Kostopoulou 26
Evangelos Kourdis 27
Anna Krawczyk-Laskarzewska 28
Konstantinos Kritsis 28
Anna Kuznik 30
<table>
<thead>
<tr>
<th>Name</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Massimo Leone</td>
<td>31</td>
</tr>
<tr>
<td>Evangelia Liakou</td>
<td>33</td>
</tr>
<tr>
<td>Eli Lofaldli &amp; Annjo K. Greenall</td>
<td>34</td>
</tr>
<tr>
<td>Katerina Marazi</td>
<td>35</td>
</tr>
<tr>
<td>Rory McKenzie</td>
<td>36</td>
</tr>
<tr>
<td>John Milton</td>
<td>37</td>
</tr>
<tr>
<td>Vanessa Montesi</td>
<td>38</td>
</tr>
<tr>
<td>Francis Mus</td>
<td>39</td>
</tr>
<tr>
<td>Ekaterini Nikolarea</td>
<td>40</td>
</tr>
<tr>
<td>Maret Nukke</td>
<td>41</td>
</tr>
<tr>
<td>Ifeoluwa Oloruntoba</td>
<td>42</td>
</tr>
<tr>
<td>Aglaia Pantelaki</td>
<td>42</td>
</tr>
<tr>
<td>Susan Petrilli &amp; Augusto Ponzio</td>
<td>43</td>
</tr>
<tr>
<td>Thiago Blanch Pires</td>
<td>45</td>
</tr>
<tr>
<td>João Queiroz &amp; Pedro Atã</td>
<td>46</td>
</tr>
<tr>
<td>Laurence Raw</td>
<td>47</td>
</tr>
<tr>
<td>Veronica A. Razumovskaya</td>
<td>47</td>
</tr>
<tr>
<td>Natalya Reinhold</td>
<td>48</td>
</tr>
<tr>
<td>Babli Moitra Saraf</td>
<td>49</td>
</tr>
<tr>
<td>Maryna Sauko</td>
<td>50</td>
</tr>
<tr>
<td>Olaf Immanuel Seel</td>
<td>51</td>
</tr>
<tr>
<td>Vinita Sinha</td>
<td>53</td>
</tr>
<tr>
<td>Marco Sonzogni</td>
<td>54</td>
</tr>
<tr>
<td>Aleksandra Stodolna</td>
<td>54</td>
</tr>
<tr>
<td>Elin Sütiste</td>
<td>55</td>
</tr>
<tr>
<td>Mattia Thibault</td>
<td>56</td>
</tr>
<tr>
<td>Zuzana Tóthová</td>
<td>56</td>
</tr>
<tr>
<td>Rovenia Troqe</td>
<td>57</td>
</tr>
<tr>
<td>Eleni Tziata</td>
<td>58</td>
</tr>
<tr>
<td>Haiying Wang</td>
<td>59</td>
</tr>
<tr>
<td>Wai-ping Yau</td>
<td>60</td>
</tr>
<tr>
<td>Jiang Yicun</td>
<td>61</td>
</tr>
</tbody>
</table>
Subversive Significations: Translation, Multimodality and Contemporary Nigerian Drama

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The complexity of drama as a genre of literature lies in its ability to go beyond language in its exploitation of other meaning-making resources such as stage objects, costumes, spatiality, lighting, dance, music and the corporeality of the body. Christopher Balme has attributed the neglect of African drama in the critical study of Anglophone Literature to its heavy reliance on non-linguistic communicative devices like music, dance and iconography, etc (Fuchs 1999: 210), indispensable signifying resources through which the African play generates its meanings. The reason offered by Balme could also be held accountable for the neglect of this genre in the field of postcolonial translation studies as research work undertaken so far has remained heavily logocentric. In translation studies, in general, there has been a ubiquitous propensity to prioritize the written text to the exclusion of all other sign systems. This paper adopts a multimodal approach to the analysis and translation of (postcolonial) African drama that extends the scope of examination beyond language and the written text to include other modes/mediums of signification. While subversion and resistance have mainly been conceptualized by postcolonial translation theorists in binary opposition and linguistic terms, this paper posits a post-Manichean perspective that locates other modes of subversion and resistance beyond the linguistic. The theoretical framework adopted is transdisciplinary with tools borrowed from Translation Studies, Theatre and Performance Studies, Social semiotics and Multimodal Studies. The primary data consists of two play texts by Femi Osofisan, archival recordings/footage and photographs of some of the stage productions in English.

Ifeoluwa Aboluwade is currently a doctoral candidate in English and Anglophone Literatures and Cultures and a member of the International PhD Program (IPP) “Cultural Encounters” at the University of Bayreuth, Germany. Her doctoral thesis engages with issues in the performance-oriented translation of Modern Nigerian drama from a multimodal perspective. She holds a Master of Philosophy (M.Phil) in German Studies with a Major in Translation Studies from Obafemi Awolowo University, Nigeria. She was also a Fulbright Scholar at New York University, USA. Her primary research interests include Literary and Theatre Translation, Postcolonial Translation, Postcolonial Literatures and Cultures.

What can photographs add to the story in relation to the Yemeni crisis?

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In the past few years, the media has been publishing increasing numbers of images of women and children suffering in wars and political conflicts. The current study aims to examine how different meanings can be conveyed by different types of images and how such meanings can be a powerful tool in delivering messages which serve the political interests of their producers/publishers. The study will focus on images taken in Yemen depicting women and children as victims of the conflict taking place between different Yemeni parties with the intervention of international powers.

Images will be selected from posts on Facebook and tweets on Twitter published by activists known for writing about the Yemeni conflict on social media. Semiotics, the study of signs (in general terms), will be used to analyse the meanings and messages triggered by the signs in
each image, in relation to their social context. The analysis will follow Rose’s (2001) methodology by identifying signs in each image, then analysing what the signs signify, and finally exploring what meanings are produced by the signs in their social and cultural contexts. The text accompanying the images will also be analysed to examine how perceivable meanings of images are narrowed, or ‘anchored’, in Barthes’ terms (1977). Finally, the study will examine whether it is possible to maintain an image’s original meaning when the same images are published to be viewed by speakers of English, with the accompanying text being translated from Arabic or written from scratch in English, the target language.

**Keywords:**
News photography, semiotic translation, media translation, crisis in Yemen

**Cited works:**

**Khaled Al Shehari** is an Assistant Professor at Sultan Qaboos University, Oman. He holds an MSc (1998) and a PhD (2001) in Translation Studies awarded by the University of Manchester, UK. He previously worked at Durham University, UK (2007–2015). He is currently working on a study investigating innovative methods for teaching translation into Arabic, focusing on how such methods can make teaching translation more dynamic and interactive. His current research projects also include work in the areas of politically oriented interpretation, and language and communication for crisis management. His publications include articles in *The Interpreter and Translator Trainer* and *Translation Studies in the New Millennium*, and edited collections.

**Shadows and symbols: the tri-level importance of memory in Jane Yolen’s “The Devil’s Arithmetic”**

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“Never again” and “Lest we forget” have long been messages associated with the events of the Shoah. Yet as we attempt to learn from the past, we must find new ways to engage with its memories. The preservation of the culture and the value of tradition are critical factors in Jane Yolen’s work of Holocaust fiction, *The Devil’s Arithmetic*, emphasized through the importance of remembering. That word, in its multitude of forms (remember, remembering, memories), occurs no less than ten times in the first four pages and over one hundred times in the one hundred and sixty-four-page narrative.

The idea of remembering, the desire to remember, and the ability to remember, are explored in three divergent ways. First, in the importance to remember a past which is not her own – to understand history or acquired memories. Second, in the protagonist’s actual or initial memories, those of her life in modern-day New York. Third, in a reverse mode of forgetting and trying to reacquire that which has been lost -- as Hannah is processed in the camp and she forgets everything, all worlds prior to the camp are lost to her. As numbers replace names, Yolen stresses the importance of self-identity or owned memories.

Parallel to the exploration of the intersemiosis of memory is the discussion of literary shadows (foreshadowing, backshadowing, and side-shadowing) and their impact on the reader’s experience with Yolen’s narrative. For in this type of exploration, one cannot look at the events described in Yolen’s work and not also contemplate the figurative shadows cast.
Kirsten A. Bartels earned her PhD from the University of Wales, Aberystwyth in English Literature working with Peter T. Barry investigating Contemporary Young Adult Holocaust Fiction. Having served at both Grand Valley State University and the University of Illinois, she is currently the Director of the Louisiana Scholars’ College where she continues to combine her love of teaching and honors education. Her broad research interest range from sustainability to narratology. She is currently exploring themes relating to time, literary shadows, and changing representations of characters.

What’s In a Name? Defining Transcreation as a Professional Practice

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Consensus on the scope and meaning of transcreation is not unanimous. While academia originally applied it exclusively to literary texts, it now relates transcreation to commercial texts as well. The industry, on the other hand, only uses this term for marketing and advertising copy, i.e. texts that serve Jakobson’s conative and poetic functions (1960). However, many translators think differently. They claim that every translation is a creative act and therefore can be labelled as transcreation. Moreover, many of them believe that transcreation is a synonym for a good, natural-sounding translation, and that clients began asking for ‘transcreation services’ after receiving sub-par translations that were not fit for purpose.

While fitness for purpose as well as cultural relevance do play an important role (Ray, Kelly 2010; Humphrey, Bradley, Somers, Gilpin 2011), other elements should also be taken into account. As a communications professional whose job is to write advertising and marketing copy in Italian from scratch (origination), and adapt global campaigns from a foreign language – namely English and German – to my native Italian (transcreation), I will use my hands-on experience to show:

- What transcreation entails: it requires a particular set of skills (language skills, copywriting skills, cultural sensitivity and local market understanding), which does not coincide with the skills required to perform a translation.
- Why transcreation differs from translation: by applying a typical translation evaluation grid to transcreation, we notice that errors in translation are not at all errors in transcreation. This suggests that translation and transcreation are not one and the same.
- How we can best define transcreation: I propose the following definition: “Writing advertising or marketing copy for a specific market, starting from copy written in a source language, as if the target text had originated in the target language and culture” (Benetello, 2016: 259).

Bibliography:


Claudia Benetello is an Italian communications professional working in copywriting-transcreation, translation-interpreting and journalism since 2005. A member of the Professional Copywriters’ Network, the Italian Translators and Interpreters’ Association (AITI), and the Italian Journalists’ Association (Ordine dei Giornalisti), she has been giving presentations and seminars on transcreation since 2012.

**The artwork and artwork comment dialogue: A hypo- and hyper-text relationship?**

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The relationship between a work of art and its accompanying ‘commentary’ seems to be a particularly fruitful instantiation of intersemiosis. The artwork typically precedes the printed word but temporality seems to be blurred when the two semiotic systems are juxtaposed in an exhibition. In this paper, we explore the dynamic dialogic relationship between the two, focusing on their hyper- or hypo-text role, in Genette’s (1997) terms. The paradigm we will be using to illustrate our point is the hermeneutic text and exhibits in the conceptual art exhibition ‘Urgent Conversations: Athens-Antwerp’ held at the Greek National Modern Art Museum in the year 2016-2017. Drawing on Benjamin’s (1929) suggestion regarding translation as determining the ‘afterlife’ of a semiotic system, we suggest that the ‘survival’ of multi-sensorial art objects – installations – may be dependent on their translation into language, the verbalization of their signification within the semiotic universe. This may be particularly relevant in the case of conceptual art, whose semiosis involves reflection, for, as argued by the artist Lawrence Weiner, “we can take it wherever we go and can rebuild it if we choose. We don't have to buy it to have it - we can just have it by knowing it”, which may imply that the conceptual work of art, in dire need of the spectator’s mind, may be dialogic, a Bakhtinian ‘relation’ (Holquist, 1990) par excellence. Evidence for this is drawn from a project illustrating this sign ‘unicum’ (Kourdis & Yoka, 2014), by observing the interaction of changes in a curator’s re-arrangement of installations with modifications in their verbal semiosis, apparently a process of recurring translation or ‘paraphrase’ (Milton, 2009).


Spiros Polymeris studied Mathematics at the University of Athens and obtained a Master in
Digital Arts from the Athens School of Fine Arts and a PhD in Arts Management from the Panteion University. He has also completed an undergraduate European Civilization Studies course at HOU. He is currently teaching Arts Management and Informatics at the Panteion University. His recent publications include Some thoughts on the Semiotics of digital art (with C. Calfoglou) (2016), Cultural Tourism Destinations and the power of virtual reality (with C. Calfoglou) (2016), Springer Velag, Art in the globalised era: A disembodied journey with traces in the past (2015), Thoughts on Art Speech in the era of immateriality (in Greek), δια-ΛΟΓΟΣ Philisophical Journal (2013).

The Translator’s Gaze: Intersemiotic Translation as Transactional Process

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Communication happens on many levels, the gestural, the olfactory, the visual, the linguistic, etc. While word-based languages are confined to linguistic borders, which often coincide with national or even regional borders, non-word-based forms of expression can transcend such borders, while, of course still being influenced by cultural traditions. Intersemiotic translation (e.g. the translation of a poem into dance, or a short story into an olfactory experience, or a film into a painting) opens up a myriad of possibilities to map form and sense between cultures beyond the limitations of words. Such exchanges impact on both the translator and the source artefact enriching them with new layers of understanding. At the same time, current terminologies and metaphors associated with translation imply certain unexamined assumptions about the nature of the source, the translator and the transaction between them. As a transactional process, intersemiotic translation is different from adaptation, illustration or interpretation: the artist must adopt the technique of the literary translator, the deep engagement and immersive reading of the source text as well as the loyalty or duty to its prior form. Hence, what makes intersemiotic translation ‘translation’ is not so much the end result, but rather the process and the translator’s gaze. As praxis it can be a way of creating a new work within the limitations presented by the source text, while at the same time exposing its multiple facets and ‘truths’. This joint paper will focus on the potential of intersemiotic translation to contribute to cross-cultural literacy across linguistic borders. Starting with an interrogation of assumptions associated with the study of translation, it will propose a broad framework wherein disciplines such as semiotics, cognitive poetics, transactional analysis and transformative learning theory can bring new perspectives to bear on the study of translation. We will illustrate our argument with examples from recent projects.

Ricarda Vidal is a lecturer, translator and curator. She teaches in the Department of Culture, Media & Creative Industries at King’s College London. She is the founder of Translation Games, a collaborative research and exhibitions project into translation across languages and the fine arts (www.translationgames.net). Ricarda has published numerous articles and book chapters and is the author of Death and Desire in Car Crash Culture: A Century of Romantic Futurisms (Peter Lang, 2013) and co-editor (with Maria-José Blanco) of The Power of Death: Contemporary Reflections on Death in Western Society (Berghahn, 2014/2017) and (with Ingo Cornils) of Alternative Worlds: Blue-Sky Thinking since 1900 (Peter Lang, 2014). Together with the artist Sam Treadaway, she also runs the bookwork project Revolve:R (www.revolve-
Madeleine Campbell is a writer, researcher and translator. Born in Canada, she lived in France for over a decade before settling in Scotland. Her collaborative project Jetët stages Algerian author Mohammed Dib’s writings through site-specific workshops in which participants ‘translate’ his poetics through sound, gesture, movement and sculpture. Recent publications on this process include a book chapter in *Language – Literature – the Arts: A Cognitive-Semiotic Interface* (2017). Her translations of Magrebi poets have been published in the University of California Book of North African Literature and MPT Magazine. She is Hon. Secretary of the Cultural Literacy in Europe forum where she blogs and leads a special interest group on Intersemiotic Translation.

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Ricarda and Madeleine are currently co-editing a book on intersemiotic translation: *Translating between Sensory and Linguistic Borders: Journeys between Media* (forthcoming with Palgrave Macmillan, 2018)

**Translation Studies, Adaptation Studies and Interdisciplinarity**

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In this presentation, the author discusses three cases where input from another discipline may be helpful to solve problems or improve insights in translation and adaptation studies.

The first case deals with the problem of defining an object of study. Debates about “What is translation? What is adaptation?” are decades old and continue today. This part of the talk explains that theories of definition have developed some tools such as stipulative and lexical definitions, and the distinction between the nominal and the real aspect of a definition (Cattrysse 2014, 112ff.), which could be helpful in this debate. Applying these concepts to the lexemes "translation" and "adaptation", one can argue that a distinction between the two is at once very simple, and very difficult. Simple when relying on clear-cut stipulative conceptualizations; difficult when considering not only the definitions but also their users.

The latter observation introduces a second case: the study of science as a social practice. Once more, not new in itself (see, e.g., Merton 1957), the research practice has since evolved into a discipline called "interdisciplinarity" (see the many contributions in Frodeman, Klein, and Pacheco 2017), aiming to study the disciplinarization of the production and distribution of scientific knowledge. Following this, a history of the study of literary film adaptations cannot discard the position of literary studies as an established academic discipline, and the gradual emergence of film studies as its younger competitor. Interestingly, translation studies has played no significant role in this process.

Finally, the study of science as a social practice, or interdisciplinarity, as it is discussed in Frodeman et al. (2017), suggests the balkanization of scientific knowledge, i.e. the cutting up of the continuous field of knowledge into parts and wholes, categories and members. This practice recalls two disciplines, which again provide tools that are helpful: mereology or the study of parthood relationships, and the psychology of perception, which investigates among other things the universal law of stimulus generalization and the ways the brain (re)constructs patterns. For example, in a chapter called "Concepts and Categories", cognitive psychologist
John Paul Minda (Minda 2015, 68ff.) discusses various levels of analysis (e.g. superordinate, basic and subordinate), where category building aims to find what is called the “basic” level, i.e. the level that maximizes in-group similarity while maximizing between-group difference. It might be interesting to verify if and how, in connection with the concepts suggested by the theories of definition (see above), these concepts can be used to study the mapping of translation and adaptation studies with respect to each other as well as with respect to the larger whole of intertextuality studies.

References:


Patrick Cattrysse teaches narrative and adaptation studies at the Universiteit Antwerpen and screenwriting studies at the Université Libre de Bruxelles. He also teaches Media Theory & Criticism and Intercultural Communication at Emerson College European Center.


**Culture and persuasive discourse: A semiotic analysis of ethos, pathos and logos in localized NGO websites**

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Non-governmental organisations (NGOs) set different goals than for-profit corporations. However, they need to get advertised and find financial resources in order to keep working (Masnovi, 2013). One of the basic means NGOs use in order to attract volunteers and donators is their website. Although the English language is considered to be the *lingua franca* of the Internet, it seems to be inadequate when a global audience is aimed at (Singh & Pereira 2005, de Mooij 2004, Maroto & de Bortoli 2003, Jon Wilkins 2002, Hayward & Tong 2001, Guidère 1999). NGOs seem to have realized the need to communicate with potential donators or volunteers in their native language and have started providing localized versions of their websites.

In this paper we are going to examine the persuasive discourse adopted by NGOs in their English, French and Greek website versions. According to Aristotle (*Rhetoric*, 1356a) the three
persuasive techniques used to change the audience’s beliefs are a) *pathos*, which appeals to the audience’s emotions, b) *ethos*, which establishes the good “character” and credibility of the author and c) *logos*, which uses logic and evidence to convince the audience. Our aim is to examine both the use and the multisemiotic realization of the above-mentioned techniques in different cultural contexts. For the needs of our analysis we will adopt methodological tools from the field of social semiotics (*image and text relation* (Barthes, 2007) and the *grammar of images and of colours* (Kress and Van Leeuwen, 1996, 2002). Translational theories such as Skopos theory (Reiss και Vermeer 1984, Nord 1997) will provide the theoretical framework for the study of the adaptation techniques and strategies adopted when the Greek audience is addressed.

**Keywords:** NGO website localization, operative function transfer, persuasive discourse multimodal analysis, semiotic approaches to translation, localization and culture.

**Works cited:**

**Parthena Charalampidou** studied *English Language and Literature* at Aristotle University of Thessaloniki. Her MA studies were on Language and Communication Sciences with a specialization in *Translation Studies*. The title of her PhD thesis is *Translation and Website Localisation* and her research interests focus on website translation, semiotic approaches to translation and the use of new technologies in translation. She has worked as a freelance translator and she has taught translation related undergraduate courses at the Department of English Studies, University of Cyprus and postgraduate courses at the Departments of French

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8
Subtitling taboo-A case of bad language subtitling in South Korea

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There is a constant string tension between movie importers/distributors and the Korea Media Rating Board (hereafter KMRB) as to which rating an imported movie would be labeled under, because the rating has a decisive impact on the ticket power and profit in South Korea (Park 2013, Korean Film Council 2014). Although ‘violence’ and ‘sexuality’, the two critical factors of Korean movie ratings, as stipulated by the KMRB, can be judged not only by the screen but also its linguistic embodiments, few studies have addressed how the Korean subtitles of ‘bad language’ (Dobao 2006), including choices of deletion, may influence the ratings in the South Korean context. Whilst violence and sexuality on screen have been much investigated and discussed, linguistic sexuality has been underexplored in the South Korean context (Ha et al. 2010, Kim and Yoon 2011). With its focus on seven R rated movies and their levels of vulgarity of lines in South Korea, this study identifies the correlation between the frequencies of English sexual languages and Korean translation (no shift, tone down, and some other change) and the levels of vulgarity of lines. In the category of sexual intercourse, such as ‘fuck’, ‘sex’, ‘oral sex’, and ‘masturbate’, a tendency of ‘no shift’ has been identified, while there have significantly been more shifts in the cases of body part expressions, such as ‘dick’, ‘vagina’, and ‘jock’, the majority of which has been toned down in Korea. This tendency could be construed as the reflection of low acceptance of explicit sexual body parts in Korean subtitles. However, the less frequent shifts in the cases of sexual intercourse are not because Korea is lenient to sexual portrayals; rather it suggests a close relevance of lines to the picture as rightly noted in Gottlieb (1997/2004).

Keywords: bad language, film, Korean, rating, subtitle, taboo

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Jinsil Choi works as an assistant professor at Keimyung University, South Korea. She completed her PhD at the University of Leicester, UK, 2014, with a thesis entitled “A Corpus Based Analysis of Institutional Translation in Korea”. Her research interests include a corpus-based translation discourse analysis, audiovisual translation, and translation in pre-modern Korea. She published the Korean translations of “Discourse and the Translator” by Basil Hatim and Ian Mason and “Linguistics and the Language of Translation” by Kirsten Malmkjæer.

Intersemiotic adaptations of Dom Quixote in the Brazilian Carnival

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This presentation examines two intersemiotic adaptations of Don Quixote made by two samba schools for the 2010 and 2016 carnival parades. Considered one of mankind’s first known festivities, Carnival originated as an agriculture festival and spread with the Roman Empire. It became an act of farewell to fleshy pleasures, as the four days’ festivity ends on Ash Wednesday, giving its crown to Lent, a penitence time until Easter. This celebration arrived in Portugal’s colony, Brazil, where two more layers were added: African and Native Brazilian cultures.

Miguel de Cervantes’ work (1605/1615) was a novel of entertainment, and studies made by Redondo (1997:191) and Bakhtin (2010:20) recognize the presence of carnival in the elaboration of certain characters and episodes. The skinny knight-errant and his fat squire could be a symbol of the Lent and the Carnival, iconic figures easily identified since the very first edition. Riley (2001:178) wonders whether Quixote could be a verbal equivalent of a graphic cartoon, created in intensely visual, iconic terms, a feature that turns Cervantes’ work into an ideal candidate to test a new model of semiotic analysis.

Both Don Quixote’s intersemiotic adaptations performed by the samba-school in the parades were televised and are available online, as all the mandatory written narrative, samba lyrics and organization chart (plastic narrative), providing the media and jury with the sequence of allegoric floats and costumes. Mary Snell-Hornby (2003:478) allows us to consider the samba-school’s plot [enredo] as a multimedial text, like an opera libretto or a musical feature film screenplay. The purpose of this analysis is to understand how carnival, the largest symbol of Brazilianness, appropriated the Spanish book, expanding the limits of Translation and Semiotic Studies for this very specific type of adaptation, close to Opera and Films, a contemporary and very Brazilian spectacle: The Parades of the Samba Schools.

Silvia Cobelo. Literary translator (English and Spanish) and screenwriter graduated from UCLA, she specialized in translations and adaptations of the works of Cervantes, with master’s and doctoral research [FFLCH-USP] focused on Don Quixote. Currently investigates the intersemiotic Carnival adaptations, plus movies, plays and other elements. Senior researcher in three CNPq research groups: GREAT (Adaptation and Translation Study Group) led by prof. Dr. John Milton (USP); Studies and Translations of Classical and Contemporary Spanish
“Drawing cartoons on the dead”… “This is not satire!” Charlie Hebdo through narratives of translation

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If media discourses have the power to “influence knowledge, beliefs, values, social relations, and social identities” (Fairclough, 1995:2), so does the translation of political cartoons, reproduced and circulated through the media in other languages and socio-political contexts. From a linguistic and even semiotic viewpoint, what is of great importance and interest is to look into how people and events get reported (Thornborrow, 2012: 45) through the use of language, viewed in Saussure’s terms, i.e. as a system of representations, which cuts up and organizes reality in different ways. Translation as an inherent part of media coverage of international events participates actively in the formation of particular images and representations and consequently in shaping public opinion.

Cartoons appear to be a powerful tool for conveying socio-political messages and thus a subject of particular research interest for the study of intersemiotic and interlinguistic translation, which has started gaining the attention of scholars (for instance Doerr, 2017; Kourdis, 2015). Cartoons articulate visual and verbal elements that inevitably give rise to multiple interpretations, misunderstandings and cultural and/ or ideological translation problems (Forchtner et al., 2013; Doerr, 2017: 8). Scholars have studied their humorous aspects focusing mainly on the interaction between text and image, their ideological or political power, etc. However, little attention has been paid to the way political cartoons can be interpreted or misinterpreted by considering more than one translated versions. Charlie Hebdo’s controversial cartoons drawing on the ‘dead paradigm’ and in particular the ones depicting the drowned Syrian refugee child Aylan Kurdi prove to be a case in point to demonstrate how ideological implications discursively deployed and reflected in the stancetaking of each medium can influence the translation of those cartoons. This research paper seeks, firstly, to understand and calibrate the reactions provoked by these particular and complex semidiscursive events and, secondly it looks into the translated texts with a view to investigating how ideologically charged reactions have influenced the translation process.

Adopting the method of triangulation, the study relies on a trilingual corpus composed of articles culled from various French, English and Greek online newspapers and blogs and combines Functional Systemic Linguistic approaches and, in particular, appraisal theory (Martin & White 2005; Munday, 2012), narrative theory (Baker, 2006) and critical (Fairclough, 1995; van Dijk, 2001) and semiotic (Torop, 2008; Kourdis 2009, 2015) approaches to translation and language while borrowing concepts and tools from humour and satire theories (Attardo 2001, 2002; Simpson, 2003). It sets out to identify the various narratives of translation about the controversial cartoons, which are intertextually connected and to examine the differences across languages and within the same language by considering both the multimodal
nature of cartoons and the socio-political and ideological context of such narratives.

References


Maria Constantiou received her Ph.D. in Language Sciences from the University of Franche-Comté in 2006. She taught foreign languages and communication-related courses in private academic institutions of Cyprus (2007-2012), and since January 2012, she has been teaching linguistics, discourse analysis, semiotics and translation at the University of Cyprus. She has also collaborated with the University of Nicosia in a master’s degree programme. She is particularly interested in issues related to conceptual metaphors, ideology, emotions, discourse and society, hate speech, irony and humour. Her recent research focuses on journalistic and political discourse, CMC (forums, blogs) and media translation (mainly translation of terrorism). She has participated in various conferences and published articles and chapters on (and in) English, French and Greek mainly from a contrastive, cross-cultural and translational
perspective in refereed and peer-reviewed journals and edited volumes.

### Jon Fosse’s A Summer’s Day in Brazil

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Translating for the page, translating for the stage. Two activities that are so similar and yet so different. As Patrice Pavis puts it, a theatre text translated for the stage cannot simply be translated linguistically since “we confront and communicate heterogeneous cultures and situations of enunciation that are separated in space and time.” Moreover, we must remember that the audience will not only receive the text, but also, and at the same time, receive the mise en scène, and that both must be meaningfully related to one another. And that brings us to our case study: the Brazilian staging of A Summer’s Day, by Norwegian playwright Jon Fosse.

The staging of this beautiful and truly poetic text was not well received by critics or the public, and we intend to address some of the issues that contributed to this.

The interlingual translation, made from a German version of the Norwegian text, raises a few issues for discussion. To what extent may some of the translator’s choices have contributed to the lack of empathy between the audience and the characters on stage?

We must also ask, how big a part did the other elements that compose a staging - i.e. lighting, setting, costumes - play in failing to communicate the “essence” (however intangible this word may be) of Fosse’s text? The production was undoubtedly exquisite, but did it serve the text as well as it could? Or should?

It is important to mention that the action of the play is set in Norway, on top of a hill near one of the deepest fjords in the country. When reading the text, it is possible to feel the same cold the characters experience, be it physical or emotional. However, the theatrical signs of this particular staging did not exactly convey that.

Loneliness, paralysis in the face of tragedy, pain, suffering, and loss are atemporal and aspatial. They are all part of the human experience. The story told by Fosse may take place anywhere in the world at any time. However, it seems that what was seen on stage was a heterogeneous mixture of elements, which led to an undesirable friction between the text and the visual environment.

George Mounin states that “a playable theatre translation is the product, not of linguistic, but rather of a dramaturgical act – if not, as Mérimée said of the translation of Révizor, ‘one would translate the language well enough, without translating the play’.” That is exactly what we intend to discuss: the fact that perhaps the language in A Summer’s Day was translated, but not the play.

**Claudia Soares Cruz.** I have a degree in Theatre Theory and a Master’s Degree in Performing Arts, from UNIRIO, where I developed my research in Drama Translation. I have taken a postgraduate course in English, in PUC-RJ, and another one in Screenplay Writing and Drama, in ESCH, in SP.

I have been working with translation since 1992, and have translated books, documents, academic articles, and material for art exhibits. Since 2000, I have been specializing in Drama Translation, be it for the theatre, cinema, or television.

Among the plays I have translated are A Summer’s Day, by Jon Fosse, Speed the Plow, by David Mamet, Raised in Captivity, by Nick Silver, and Closer, by Patrick Marber. I also translate research material for stagings and articles for publications specialized in drama, as
well as screenplays and audiovisual projects.
I presented my research on Drama Translation at the 11th ABRAPT International Congress and 5th International Translation Congress, held in Florianopolis, in September, 2013. I also gave a lecture on Drama Translation at the 5th ABRATES International Congress, held in Rio de Janeiro in September, 2014.
I have been giving courses and lectures on Drama Translation at Universities (PUC-RJ and Federal University of Paraná) and give classes on drama analysis at SPescola de Teatro, in São Paulo. I also teach courses about screenplay translation for audiovisual projects at b_arco, in São Paulo, and Darcy Ribeiro Cinema School, in Rio de Janeiro.

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<th>Sora no Ito: an intersemiotic manga translation project</th>
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<tr>
<td>Beverley Curran (Department of Society, Culture and Media, International Christian University, Mitaka, Tokyo Japan)</td>
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Yokkaichi in Mie Prefecture is one of four major sites of industrial pollution in Japan. When the Yokkaichi petrochemical complex opened in 1960, it was the largest petrochemical plant in Asia. It promised prosperity to the region but its operation brought unexpected effects: there was a sudden increase in respiratory diseases due to the sulphur oxides released into the atmosphere, and windows of homes and classrooms stayed closed because of the odour. Manga artist Yada Eriko grew up in Yokkaichi and through most of her life considered the petrochemical complex she saw every day nothing more than part of the landscape, and the pollution it had caused, which she had studied at school, as a thing of the past. After watching a documentary and listening to the stories of those still affected by the physical and psychic damage of Yokkaichi environmental pollution, she decided to create Sora no Ito (2016) to tell the story of Naoko, a nine-year-old girl with acute asthma.

This manga was the departure text for two collaborative translation group projects – an interlingual translation from Japanese to English and an intersemiotic translation in Japanese or English or both – undertaken by students in a university translation class. Sora no Ito was selected because it tells a story worth retelling and circulating in different languages and other media; and draws attention to the imbrication of Jakobson’s 1959 classification of translation as intralingual, interlingual, and intersemiotic in the hybrid text. The politics of the manga are found in its use of a Mie-ken dialect that grounds the story of environmental pollution in the specifics of location; in the interlingual translation project, students grappled with how to circulate this local story in other words. The intersemiotic translation project challenged students to engage with translation and recognize how much more it is than a linguistic process. Translation is always about understanding change through relationships, and the intended and unexpected consequences of choice, but the intersemiotic translations raised student awareness of how stories change when we change the way they tell them in other media. This presentation discusses the intersemiotic translation/adaptation/transcreation project of Sora no Ito and gives examples of some of the varied and creative ways that students translated this hybrid cultural production, and how their media translations circulate and augment the message of a site-specific story about the materiality of pollution and its effects on the body.

Beverley Curran teaches linguistic, cultural, and media translation in the Department of Society, Culture and Media at International Christian University in Tokyo. She is the author of Theatre Translation Theory and Performance in Contemporary Japan (2008; Routledge 2014) and a co-editor of Multiple Translation Communities in Contemporary Japan (Routledge
2015). She is the current editor of IASIL Japan’s *Journal of Irish Studies*.

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<th>Intersemiotic translation of subliminal messages in commercial logos</th>
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Subliminal messages can play a vital role in attracting the consumer’s attention in the world of brands. Consumers can be subliminally influenced only if they are in a corresponding state, in the sense of being in a motivational state congruent with the subliminally presented stimulus. Subliminal messages can be visual or auditory, or a combination of the two. Visual subliminal messages are designed in a way to be unnoticeable at a conscious level, thus bypassing the conscious mind and submitting messages directly to the subconscious mind. Although consumers may not actually attempt to decode the semiotic elements of a logo, its interpretation is a fundamentally intersemiotic act. Thus, in this unconscious interplay between logos’ visual and verbal aspects, intersemiotic translation provides a useful theoretical framework to investigate subliminal advertisements messaging. The ability to persuade consumers instantly is a powerful tool in the marketing process and the subliminal persuasion can greatly affect markets and control consumers’ behavior. We will explore consumers’ awareness of subliminal messages in advertisements by focusing on semiotics, symbolism and persuasion, as key issues in the translation of advertisements. This framework enables us to understand the hidden message of advertisements and to identify the symbols used to appeal to the audience and how they work. By means of an experimental procedure, participants will be exposed to a number of logos of international brands, and through a structured questionnaire and a semi-structured interview they will be asked to identify their form, color, logo, brand name or slogan. We aim to identify the interaction between the verbal and non-verbal semiotic elements in logos in terms of how the subliminal messages trigger emotions, how their ideas enrich the aesthetic and functional values of the brand design, how they make brand design look more innovative and distinguished, how they attract the consumers, catch their mind and leave an internal impression, and how they achieve a distinctive competitive position among the brand rivals in the market.

*George Damaskinidis* holds a *Doctorate in Education, a Master’s of Education, a BA (Hons) Humanities with English Language* (all three from The Open University, UK) and an *MA in Translation Studies* (with distinction) (The University of Birmingham, UK). He is a research fellow at the SemioLab of the Faculty of Philosophy at Aristotle University of Thessaloniki and he has taught various undergraduate, postgraduate and lifelong learning courses. He has published peer-reviewed research on visual literacy, semiotic and multimodal applications to translation, and research methodology. He supervises master’s theses in the Faculty of Education at the European University of Cyprus. He is the author of *Joint Military English: A specialized language course* (2008), by Tourikis Publishing, Athens and *Η ερευνητική πρόταση στη μεταπτυχιακή και διδακτορική έρευνα* (2014) [The research proposal in postgraduate and doctoral research], published by Epikentro, Thessaloniki.

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holds a PhD in Audiovisual Translation from the Department of Translation and Interpreting, Aristotle University of Thessaloniki. She is a research fellow at AUTH SemioLab and has worked as a professional translator and subtitler for several years. She isManaging Editor of Punctum. International Journal of Semiotics, a member of the Hellenic Society of Translation Studies and the Hellenic Semiotics Society. Her research interests include Audiovisual Translation, Interlingual Subtitling, Translation Strategies in AVT, Humour Studies, Translation Semiotics and Film Semiotics.

**Deliberately Saying/Showing Other Things: Medium- and Language- (Translation) Specific Issues in Four Comics Adaptations of Mikhail Bulgakov’s Master and Margarita**

Michel De Dobbeleer (Department of Languages and Cultures, section Slavic and East European Studies, Ghent University, Belgium)

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Adaptation (case) studies have long been criticized for their lack of theoretical basis and/or analytical tools which could make the observations of their authors more transferable to other, comparable case studies. Substantially younger than film (adaptation) studies, the prospering discipline of comics (adaptation) studies can boast, since 2015, the existence of Juliane Blank’s *Literaturadaptionen im Comic: Ein modulares Analysemodell*. In her monograph, the author offers a fully-fledged set of more than thirty parameters to approach and describe any single comics adaptation, most of them, of course, in relation to the original literary work.

Unfortunately, Blank’s model has not been picked up yet by Anglophone Academia. Sure, the fact that this monograph is in German constitutes a barrier, but most probably also its exclusive focus on comics adaptations of German-language originals (the results of which are often only available in German, too).

In this paper I use Blank’s model to comment on four comics adaptations of Mikhail Bulgakov’s Russian cult novel *(The) Master and Margarita* (Tanev 1997; Zaslavsky & Akishine 2005; Klimowski & Schebal 2008; Egger 2013; resp. in Russian, French, English and, again, French). This enables me to demonstrate:

1. that Blank’s model, now used for the first time to study several adaptations of one and the same literary work, sufficiently allows us to probe whether the adaptations ‘say/show’ *almost the same* or *deliberately other* things (compared with the original and the other adaptations).

2. that Blank’s model does not distinguish enough between comics-specific and not-comics-specific parameters (also pertinent to, e.g., film adaptations), so that it is up to the user of the model to conclude whether the makers have ‘fully’ exploited comics’ medium-specific devices.

3. that the language-(and, if applicable, translation-)related parameters in Blank’s model could be refined, an attempt to which will be presented at the end of the paper.

Michel De Dobbeleer (PhD East European Languages and Cultures) is a Slavist, Classicist and Italianist, who as a post-doctoral assistant currently teaches Russian literature at Ghent University (Belgium), and examines the (re)presentation of East European literatures in 19th-century world literary histories (2015-). Related to this, the availability and circulation in Western comics adaptations, translations, anthologies … of East European literature are among his main research interests. With regard to the comics medium, he published (and organized international panels) on comics chronotopes, on ‘real’ and alternate history in comics, and on
Adapting, translating and reworking ‘Gomorrah’

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Adapting a literary text for a movie or for a TV series within the same culture, as in the case of Gomorrah, the novel by Roberto Saviano (2006), implies a hermeneutical, interpretive and interrogative relationship, at least in the perspective shared by Stam (2005) and Venuti (2007). Translation and adaptation can be seen “not only as interpretive, fixing the form and meaning of the prior materials, but as interrogative, exposing the cultural and social conditions of those materials and of the translation or adaptation that has processed them” (Venuti 2007: 41).

According to the semiotics of translation (Eco 2001; 2003; Dusi 2003; 2015) we need also to consider a complex passage from Saviano’s novel to Garrone’s film (2008) and the SKY TV series (2014-2017), looking firstly to the translational continuities, from one medium to the other, and secondly to the differences and discontinuities given by the transmedial reinterpretations and reworks of the previous source materials.

In the first case, we can consider some intertextual guidelines (or isotopies) that are chosen as invariant in the process of interpretation and translation from one text (literary, cinematic or televisual) to another. We will exemplify this problem reasoning about the urban space of Naples (in Italy) and its implications for the story and the characters. Therefore, the intertextual isotopies or levels of continuity are a way to study intersemiotic and intermedial relationships.

Conversely, differences and discontinuities mark the transmedial expansion and the rewriting strategies, given that a literary source text can work also as a matrix of invariants, rather than as a monolithic and original Urtext. We immediately think to the web ‘prosumers’ who create remixes and mash ups, but also the screenwriters of Gomorrah, The Series rework the novel by Saviano in a similar way, adapting and reinterpreting Saviano’s book as a ‘bible’ for their new and complex storyworld. According to the Lotman school (Saldre, Torop 2012), these interpretations and narrative expansions (Jenkins 2011) could be studied in a broader idea of intercultural and transmedial translations.

References:


Translation or Adaptation? Changing Translation Norms in Children’s Books Translated into Hungarian

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According to Shavit, the peripheral position of translated children’s literature in the literary polysystem permits the translator to make significant changes in the text (Shavit 1986:112). As a result, in the case of children’s literature translations, often no real distinction can be drawn between adaptation and translation (Oittinen 2000). This blur can also be observed in the translations of children’s literature from English into Hungarian.

At the turn of the 21st century, a paradigm change occurred in Hungarian children’s literature (Lovász 2015) and, as a consequence, both Hungarian children’s literature and children’s literature translated into Hungarian entered a rather central position, moving away from the former peripheral place in the literary polysystem. That is to say, these days there is an increasingly greater attention focused on Hungarian children’s literature (on the original and translated alike).

In our presentation we are going to compare the "old" and "new" Hungarian translations of Alice's Adventures in Wonderland, The Secret Garden and Matilda – made before and after the paradigm change – and attempt to find an answer to the question whether a translation norm shift (Toury 1995) can be observed in the children’s literature translated from English into Hungarian due to the paradigm change that occurred in the Hungarian children’s literature. According to our hypothesis with the advancing of the new ‘adult’ children’s literature (Lovász 2015) foreignizing translations come more to the fore instead of the former typically domesticking translations. Also, because of the higher status of the texts, children’s literature translations become increasingly distant from adaptations. With the help of the analyzed translations, we also attempt to give a practical definition on the question where the border
between adaptation and translation in the children’s literature texts is.


Nóra Seres is a secondary grammar school teacher of English and German and a Ph.D. student at Eötvös Loránd University, Faculty of Humanities, Doctoral School of Linguistics, Translation Studies Doctoral Programme, Budapest, Hungary. Her research interest focuses on children's literature translation.

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Intersemiotic Translation Between Verbal Poetry and Photography in Quarenta Clics em Curitiba

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Intersemiotic translation (IT) was defined by Roman Jakobson (2000 [1959]: 114) as a ‘transmutation of signs’ – ‘an interpretation of verbal signs by means of signs of non verbal sign systems’. After Jakobson’s definition, the term became broader and now it designates relations between systems of different natures, and it is not restricted to the interpretation of verbal signs. Here we analyse the complex intersemiotic translation between photography and verbal poetry in the photobook “Quarenta Clics em Curitiba”, by Paulo Leminski and Jack Pires (1976; Brazil). The book is an intermedial phenomenon still poorly analysed, both in terms of criticism and literary history as in semiotic and intermedial terms. His first publication, in 1976, brings in a box made up of unnumbered and loose sheets, forty photographs in black and white - everyday scenes, snapshots of popular Curitiba areas, without any center or hierarchy. Each of Pires' photographs shares space on the page with a short poem from Leminski, whose textual structure and literary proposal resembles a haiku, a genre he practiced. Our main aim here is to describe the iconic relationships between “superficial qualities, structures, and interpretative analogical aspects” of both sign systems, based on C. S. Peirce’s mature theory of signs. We structure our analysis on the hypoiconic division, developed by Peirce after 1903, which distinguishes three types of iconic signs: images, diagrams and metaphors (Peirce, CP 2.277). According to this division, images represent simple qualities involved in iconic sign-mediated processes. Differently, diagrams represent, through the relations between their parts, the analogous relations that constitute the parts of the object it represents. Unlike the image, which stands for superficial qualities, the diagram is an arrangement of related parts, and its object is an analogous relation. Finally, the metaphor is an icon of sign effects (or interpretants). A metaphor establishes a similarity between interpretative effects, revealing similar properties of compared signs. Thus,
our idea is to apply this classification to the iconic relations between verbal poetry and photography in this prototypical case of intersemiotic translation, due to the relationship between two different sign systems, photography and poetry.

References:


Ana Luiza Fernandes is a PhD student at Catholic University of Rio de Janeiro. Topics of research: artistic books, photobook of literature, intermediality, Peirce’s semiotic.

João Queiroz (http://www.semiotics.pro.br/) is a professor at the Institute of Arts and Design, Federal University of Juiz de Fora. He is a member of the International Association for Cognitive Semiotics (IACS), member of the Linnaeus University Centre for Intermedial and Multimodal Studies, Vaxjo (Sweden), member of Group for Research in Artificial Cognition (UEFS, Brazil), and associate researcher of the Linguistics and Language Practice Department, University of the Free State (South Africa). His research interests include Cognitive Semiotics, Peirce’s Semiotics and Pragmatism, Brazilian and South-American Arts and Literature.

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<th>Intersemiosis and social needs: making ends meet</th>
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<tr>
<td>Cláudia Ferreira (Department of Languages and Cultures, University of Aveiro &amp; CLLC-UA, Portugal)</td>
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<td>Cláudia Martins (School of Education, Polytechnic Institute of Bragança &amp; &amp; CLLC-UA, Portugal)</td>
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The assertion of Audiovisual Translation (AVT) as a type of intersemiotic translation is based on Jakobson’s (1959) proposal, or, as Taylor (2003, 2009) and Braun (2007, 2008) put forth, multimodal translation. This is due to the fact that, in AVT, the crossover between semiotic channels is particularly obvious, especially in terms of SDHH and AD. This process of turning an AV product into an accessible one implies these semiotic shifts, as well as the adaptation of paralinguistic elements (e.g. body language, facial expressions, tone of voice) and cinematic elements (e.g. scenery, clothes, physical characteristics, shooting techniques) to their respective audiences. Accessibility issues increased considerably after the 2003 European Year of People with Disabilities, following developments led by English-speaking countries in making TV, cinema houses, theatres and other cultural or leisure venues accessible for people with sensory impairments. The European law on Disability and Non-Discrimination from 2008, as well as the European Disability Strategy 2010-2020, prioritized accessibility issues in Europe, regardless of the current financial situation. Our premise is to question how much has been done in Portugal in terms of accessible modes of AVT. Have SDHH and AD become mainstream, as in other countries, or are they still challenging modes as Gambier suggested in 2003? After a promising beginning, grounded in national legislation, we are led to believe that, in the second decade of the new millennium, hope has somewhat faded. Thus, we intend to describe the state of the art in Portugal as far as intersemiotic translation is concerned, within
the fields of cinema, TV, theatre and cultural venues.

**Keywords**: Audiovisual Translation; Intersemiotic Translation; Audiodescription; Subtitling for the Deaf and Hard-of-Hearing; Accessibility.

**Cláudia Susana Nunes Martins** holds a Bachelor’s degree in Modern Languages and Literatures Portuguese and English (teaching branch) and a Master’s in Terminology and Translation (dissertation on terminological metaphors), both at the Faculty of Arts of the University of Oporto. Subtitling course at ISAI. International Program in Translation and Intercultural Studies at the Universitat Rovira i Virgili, Spain, with completion of minor dissertation (analysis of phraseologisms in a subtitled and dubbed documentary). PhD in Translation at the University of Aveiro, with a thesis on audioguides as a museum accessibility tool. Since 2001, she has been teaching English as FL, English Linguistics, Terminology, Translation Studies and Audiovisual Translation at the School of Education in the Polytechnic of Bragança. Founding member of Transmedia Portugal. All work available at academia.edu, researchgate.net and the digital library of the IPB.

**Cláudia Maria Pinto Ferreira** holds a Bachelor’s degree in Translation (English and Spanish) at ISTI, Brussels, and a Master’s degree in Terminology and Translation (dissertation on the subtitling of scientific documentaries), at the Faculty of Arts of the University of Oporto. She has been doing research on AVT and is a founding member of Transmedia Portugal. Since 1997, she has been teaching French as FL and LSP, Translation Studies, Audiovisual Translation and CAT tools at the Department of Languages and Cultures in the University of Aveiro. She has been a member of the coordination committee for the evening courses at the ForLínguas office, in the Department of Languages and Cultures, since its beginning in 2013. Since 2001, she has been working on the production and the organization of the International Meeting of Cinema, Television, Video and Multimedia – AVANCA, Portugal, as well as the International Conference AVANCA|CINEMA, since 2010. She is production editor of the International Journal of Cinema (https://journal-cinema.jimdo.com/).

**Oral History and Translation: Between Powers and Ethics**

Saida Afef Gardabbou (Hamad Bin Khalifa University, Qatar)

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An initial investigation of the growing body of research on oral history and translation identifies various scattered issues in this area. Issues range from the definition of orality itself, sound and tone correspondence, phonemes and pronunciation (Bandia 2008) and cultural concerns (Sturge 2007) to the ideologies and vertical powers affecting the translation of oral histories (Yow 1997; Sturge 2007; Tymoczko 2010). Nevertheless, to my knowledge, there is as yet insufficient scholarship on each of these issues to report any firm debates on the connections between oral history and translation. Due to this paucity of literature, this paper aims to present a preliminary survey structured thematically in two areas. The first part is dedicated to the issue of power relations and how they affect oral history and translation from a postcolonial perspective with a particular emphasis on code-switching. The second part concerns the issue of the ethics of representation where I will focus on documentation, archiving of non-written sources, and the (un)verifiability of materials as their (in)credibility forcefully leads back to the central ethical crisis. As well as reporting the debates around these two issues, I will also draw on their
relevance for collecting and translating oral history in the Arab world.

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Saida Afe F Gardabbou is an MA student in Translation Studies at the Translation and Interpreting Institute, Hamad bin Khalifa University, Qatar. She is a freelance translator from English and French into Arabic, and has also worked as an administrator of education in the public sector for the Ministry of Education in Tunisia. Saida was granted a Merit Scholarship from Hamad Bin Khalifa University and is one of two students selected to study at the University of Geneva (Faculty of Translation and Interpretation) during the Spring Semester of the academic year 2016-2017. Her research interests include translation studies, postcolonial literature, English literature, and gender studies.

**French Song Adaptations in 20th Century Turkey. A case study of cultural transfer**

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In this paper, I propose to investigate a particular type of cultural transfer as exemplified by the importation, transformation and distribution of French songs in Turkey during the 20th century. According to a database collected for this purpose, 160 Turkish songs produced and distributed in Turkey between 1961-1991 have been found to be remakes of songs originally produced and performed in French, with a particularly concentrated period of production between 1967-1977. These songs constitute a part of a song adaptation trend in Turkey during the 20th century, known as the ‘aranjman’ genre, within which songs originally sung in languages such as French, English, Italian, Spanish and Greek were given Turkish lyrics and distributed in Turkey. While musical features such as melody and beat remained the same as in the original versions, the song lyrics were either translated or adapted to Turkish, or replaced with no attempt to account for the linguistic meanings of the French source texts.

I propose a case study from a cognitive semiotic perspective, considering the semiotic resources involved in the popular song and the transformations that are applied to it when transferred as a multimodal text to meet the needs of a new audience, as well as the cognitive capacities that enable the listener to understand and make use of the song. For this purpose, I will analyze the transformations applied to Turkish remakes of French songs by considering three components of song: music with its tonal and temporal qualities, perceived at different levels of consciousness, with the potential to gain various types of emotional and referential associations; voice, an indexical sign connected to its physical referent, with the potential to trigger an embodied response and empathy in the listener; and language presented through sung lyrics,
with the ability to communicate specific ideas, events and ideological values. The cultural transfer and transformation of popular music in Turkey can be understood from within a larger historical and cultural context of import and translation of Western artefacts in Turkey during the 20th century, serving to form a new Turkish citizen who feels connected to Western aesthetics and values.

Azize Güneş holds a Master’s degree in Languages and Linguistics, specialization Cognitive Semiotics from Lund University and a Bachelor’s degree in French Linguistics from Lund University and Bordeaux Montaigne University. She is currently working as a Research Assistant within the Stockholm-Istanbul Program for Central Asian and Turkic studies with the digitalization and documentation of 19th and 20th century travel literature from Central Asia.

**Shaw’s Pygmalion: Brazilian translations/adaptations for page and stage**

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This paper will look at George Bernard Shaw’s Pygmalion (1916) and some of its different types of translations/adaptations produced in Brazil in the last five decades. It will consider two published translations into Portuguese of Pygmalion (Silveira, 1964; and Fernandes, 2005), and one musical theatre (Takla, 2007). The study will show how the translations/adaptations of the original play were produced by different agents (translators, directors, editors) by describing how linguistic and cultural aspects (language/plot/setting) were rendered into Brazilian Portuguese to be published in book form and to be performed as musical theatre. The theoretical framework includes authors such as Sanders (2006); Toury (1995) Bassnett (1991), Pavis (2008), Walton (2006), Munday (2013, 2014), and Cattrysse (2014). The statements of directors, producers, translators and critics will also be considered in order to better understand the various manipulations (omissions, additions) of the play for the Brazilian audience (Newmark, 1988; Munday, 2013, 2014). With regard to the published translations in book form, data indicate that both Brazilian writer-translators either tend to adapt and domesticate local elements of the source text (Miroel Silveira; adequate translation) or transcribe source culture elements into the target text to show that the action was set in England (Millôr Fernandes) and not in Brazil (Miroel Silveira). As for the musical, the director (Jorge Takla) and the translator (Cláudio Botelho) tend to preserve the major characteristics of the play concerning language/plot/setting (acceptable translation), but do not always stay in line with Shaw’s playtext. The translations from page to page and page to stage of Pygmalion reveal a complex decision-making process in which alterations to Shaw’s playtext take place; such alterations are always meaningful as they can contribute to create a particular reading of the story in different places and times.

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Remediation, hypermediacy and trauma – Ezekiel's World as a Case in Point

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The graphic novel Ezekiel's World (Kovner 2013) illustrates how remediation and hypermediacy (Bolter and Grusin 2000) can serve as means to deal with trauma (Caruth 1996). The term 'remediation' refers to adaptations which involve a transformation into another medium (inter-semiotic transfer according to Jakobson 1987). While some adaptations strive to achieve 'transparency' by eliminating the marks of the previous medium, or any medium, others highlight the interplay between different media. The result of the second approach, 'hypermediacy', characterizes Ezekiel's World due to its overt blend of artistic materials adapted from different media. The novel depicts the story of an imaginary 'Ezekiel', but it is actually about the author's father, the Israeli poet Abba Kovner, who was one of the leaders of the Jewish resistance movement in the Vilnius ghetto during World War II. The author, Michael Kovner, is a painter, and his graphic novel is mainly comprised of his works as an artist. In addition, the novel contains a variety of ready made objects such as photographs and images from films, variations on the works of famous artists, and – most notably – poems by Abba Kovner, which echo the latter's traumatic experiences in the Holocaust. Dealing with the Holocaust in comics and graphic novels (e.g. Spiegelman 1986) is no longer an innovation; what makes this graphic novel unique is its use of non-typical materials to create visual episodes and entire narratives. In their new setting, they serve as means to cope with traumatic events which still haunt the characters. The need to deal with trauma is shared by the father and the son – a member of 'the second generation' (Hass 1990), and is manifest in their artistic creations. In the graphic novel, they conduct a dialogue which, according to the son's evidence, did not take place while the father was still alive.

References:


Ayelet Kohn is a Senior Lecturer at The David Yellin College of Education, Jerusalem, and a former Chair of the Department of Photographic Communication in Hadassah Academic College, Jerusalem. Her main area of research is the mutual relations between images and
written texts in their sociological context. Her work looks into political graffiti, tourism posters, iconic photography, visual propaganda in social media, talkbacks and short documentary reportages. She has published in Visual Communication; Computers in Human Behavior; Journal of Israeli History: Politics, Society, Culture; Convergence and more.

Rachel Weissbrod is an Associate Professor and Chair of the Department of Translation and Interpreting Studies at Bar Ilan University, Israel. Her areas of research include theory of translation, literary translation into Hebrew, film and TV translation and the interrelation between translation and other forms of transfer. She has published in Target; The Translator; Meta; Babel; Journal of Adaptation in Film and Performance; Translation Studies and more. Her book Not by Word Alone, Fundamental Issues in Translation (in Hebrew) was published by The Open University of Israel in 2007.

Cloud Atlas (2012) as successful adaptation: A clear case of “Saying almost the same thing”?

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In 2012 the Wachowski siblings (The Matrix trilogy) and Tom Tykwer (Lola Run) managed to release Cloud Atlas, a film adapted from the “untranslatable” or “unfilmable” novel by David Mitchell published under the same title in 2004. The author himself did not seem unhappy by the way his story turned up on the big screen: “The filmmakers speak fluent film language, and they’ve done what works.” The novel would seem impossible to “translate” or adapt, because it narrates six different stories co-existing in the same text, a veritable challenge for the three filmmakers, which they managed to achieve with remarkable success. So we could discuss Cloud Atlas as a successful adaptation, belonging to the mode of “transposition,” as modes of adaptation theory go, since even the criterion of fidelity seems to have been respected: In other words the film could well be seen as one of the rare cinematic cases of “saying almost the same thing.”

However, I would like to use the film as an excuse to address some theoretical issues suggested by the interdisciplinary character of this conference: is there a distinction between “intersemiotic translation” and “adaptation” when the source text is a novel and the target text is a film in general, and in this particular case, where the transfer of story material is successfully rendered as transposition according to the tenets of adaptation theory? While semiotics is an indispensable tool for the study of either the literary or the cinematic text, where do we draw the line between translation proper and adaptation, especial when the information load is transferred from a uni-modal to a multimodal signification system?

Keywords: intersemiotic translation, adaptation theory, modes of adaptation, fidelity issues, Cloud Atlas (novel and film)

Michalis Kokonis is Professor in the School of English, at Aristotle University of Thessaloniki, Greece. He has been offering courses in Contemporary American Fiction and Cinema/Cultural Studies. His research focuses on issues of narratology, semiotics and cultural studies. He has published articles and essays on literary and film theory and criticism, as well as on cultural studies.

Among his recent publications are included an essay on the visual culture of New Hollywood Cinema, a chapter on Contemporary Greek Cinema in the collected volume Greek Cinema: Texts, Forms, Identities, and a chapter on videogame culture in the collected volume Digital
**Humour and intertextuality in films: the case of Asterix and Obelix**

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Audiovisual translation involves several constraints that derive from the polysemic character of audiovisual texts. In film subtitling, the shift from the spoken to the written code, and from one language culture to another, further exacerbates the situation. This paper sets out to investigate the synergy of key semiotic systems (language, images etc.), and how this synergy affects the perception of films by the target language audience.

When rendering humour in films, the task of the translator becomes even more demanding. Humour is often linguistically and culturally bound. Hence, its rendering presupposes a shared cultural and linguistic background between the author (in our case the scriptwriter) and the target language audience. When there is lack of this background knowledge, problems might arise in its appreciation by a foreign audience. I will investigate how humorous scenes are translated, and which translation techniques are used to reproduce the emotional impact that they bear. Finally, I will examine how the verbal signs are combined with visual and non-verbal signs so as to enhance the impact that the scriptwriter wants to create. The research is based on the examination of humorous scenes collected from two French films, namely *Astérix aux Jeux Olympiques* (2008) and *Astérix et Obélix: Au service de Sa Majesté* (2012), and their Greek subtitles. The theoretical framework for this study is Martinez-Sierra’s case study “Translating Audiovisual Humour” (2009).

**References:**


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Visual Censorship as a source of intersemiotic translations for cultural adaptation

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Adaptation may be understood as a set of translatival interventions, which result in a text that is not generally accepted as a translation but is nevertheless recognized as representing a source text (Bastin, 2008). Many scholars of translation seem to have a negative view of adaptation, dismissing the phenomenon as a distortion, falsification or censorship (ibid). Censorship is an act which blocks, manipulates, and controls the establishment of cross-cultural communication (Billiani 2007). Taking into consideration the power of visual messages, it is clear that the act of censorship is often not limited to the verbal messages, but it is equally applied to the visual messages, which for the theory of semiotics are considered texts.

In the present study I examine cases of censorship in visual texts that arise from different cultural environments (the press, advertisements, television) and from which result new visual texts for local adaptation. These new visual texts, which also have a communicative function without reference to their sources, could be considered intersemiotic translations or transmutations. The two terms were proposed by Jakobson (1959) to describe the interpretation of verbal messages by nonverbal ones, although nowadays semioticians, such as Sonesson 1996, Torop 2000, Petrilli 2003, Fabbri 2008, Kourdis and Yoka 2012, to mention but a few, accept that intersemiotic translation may occur among nonverbal sign systems. As will be shown in this paper, their common characteristic is the procedure of omission, the elimination of part of the visual text and the creation of a new context that is more culturally appropriate from the target reader’s perspective than the one used in the original.

References:


**Evangelos Kourdis** is an Associate Professor in Translation Semiotics at the Department of French Language & Literature, Faculty of Philosophy, Aristotle University of Thessaloniki. He is the national representative of Greece to the International Association for Semiotic Studies, a vice president of the Hellenic Semiotic Society, and Assistant Director of the Laboratory of Semiotics of Aristotle University of Thessaloniki. His scientific interests are mainly concentrated in the field of Sociosemiotics, Sociolinguistics, Language Ideology, and Cultural Communication.

**You Are What You Sample, Or Turning the Tables on Adaptation Studies**

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Film adaptations have always resisted attempts at theorizing, even if the field of adaptation studies continues to offer new ways of classifying them. More relevantly, the “bigger picture” sought by adaptation scholars tends to be filtered through/infiltrated by other disciplines and art domains, such as translation theory, semiotics, book illustration or the so-called popular culture. In this paper I wish to test the usefulness of categories popularized by the world of house, rave and electronica (remix, mash-up, extended version, specific genre and purpose designations, e.g., “organ house”, “floor-filler” or “hyper-go-go mix”) to discuss the nature and the reception of adapting processes. By “turning the tables” on the conceptual noise in film adaptation theory, I hope to be able to identify the discursive parallels between the “always unoriginal” (Navas 2012) DJ culture, with its peculiar, nostalgia-driven ethos of fidelity, and the similarly derivative recycling espoused by filmmakers. References will be made to the ways in which some of the currently working DJ’s and music video directors revive, rework and remediate (but also lionize and mythologize) the early 1990’s musically and/or in visual terms.

**Anna Krawczyk-Laskarzewska** teaches film, media, visual culture and intermedial adaptation at University of Warmia and Mazury in Olsztyn, Poland. Published articles and edited volumes devoted to contemporary television and film, translation studies, William Gibson’s prose and cultural representations of the city. Her current research focuses on book illustration and the theoretical and practical aspects of reimagining and repurposing iconic literary characters.

**Using deixis in drama translation: reckoning without the host?**

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By unveiling the building blocks of the “dialectical relationship” the playtext enjoys with its performance (Bassnett, 1991, p. 99), theatre semioticians have long highlighted the importance of any and all signifiers that connect the dramatic discourse to the extralinguistic context of the utterances (Honzl, 1998; Veltruský, 1976; Kowzan 1968). Among these, deictic units, such as personal and demonstrative pronouns, have been identified to be of particular significance in
the understanding and transposition of any dramatic work as they have the capacity not only to reveal the social relations between the characters and to delineate their on- and off-stage spatiotemporal position and (inter)action but, perhaps more importantly, to do so in an extremely concise way (Elam, 1998; Herman, 1995). It is arguably this alluring condensation that has led to the suggestion that when translating for the stage, deictic markers could also be employed even in cases where they do not exist in the original creation so as to facilitate the much sought-after economy of/on the stage (Pavis, 1992).

Yet to what extent is it actually possible for a translator to establish new associations between the printed words and the environment of the dramatic world or the action(s) taking place within it? Is it before or after the concretization of a play’s *mise en scène* that this linkage will need to take place? And what would be the impact of doing so in either case on the translation, directing, and acting process?

It is the aim of this presentation to explore one of the main points where Adaptation Studies, Semiotics, and Translation Studies meet by discussing the challenges the interlingual transfer and (intentional) use of deictic units entails, especially when the playtext to be translated is intended for performance.

**Works cited:**


**Konstantinos Kritsis** holds a BA in Translation and Interpreting (Ionian University, Greece), a MA and PhD in Translation Studies (University of Warwick, UK) and a MAS in Interpreter Training (University of Geneva, Switzerland). Prior to assuming the post of Assistant Professor in Translation and Interpreting Studies at the Department of English Language and Translation at Sohar University, Oman, he worked as Teaching Fellow in Translation Studies at the University of Hull, UK and in Interpreting Studies at the Ionian University, Greece. Konstantinos has pursued his academic studies and career alongside his professional work as a
freelance translator and interpreter between English, German, and Greek.

**Intralingual, interlingual and intersemiotic translation. Translation activity viewed by translation service providers**

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With the increasing internationalisation of the world trade, global cultural exchanges and mobility of workers and families, the traditional, narrow concept of translation activity, viewed only as an interlingual operation should be extended (Zethsen, 2007; Gottlieb, 2003, 2008; Hartama-Heinonen, 2015; Risku, Milošević & Pein-Weber, 2016). The increasing development of technological tools available for content production and communication between individuals and societies contributes to this extension of translation activities and services (Cronin, 2013).

A semiotic approach to translation provides an opportunity to cope with all these new, emerging forms of communication (cellphone text messages, live multi-media presentations, films, TV productions, video games, videoclips, web pages, etc.; Gottlieb, 2008). When approaching translation through its complex polysemic textual nature and expanding the notion of translation beyond its verbal interlingual borders, it is possible to accommodate not only the nonverbal channels present in much modern communication (Gottlieb, 2003, 2008; Tomaszkiewicz, 2006; Moczar-Kleindienst, 2014) but also all the forms of intralingual translation, as for example subtitling for the deaf and hard of hearing, audio description or written and oral communication with patients in health care settings (Zethsen, 2009; García-Izquierdo & Montalt, 2013).

In my presentation, I will present theoretical, semiotic-informed background and main results of my exploratory study carried out in France (Rhône-Alpes region, basically Grenoble) in the end of 2015, with French government research funding. The data were collected during semi-structured interviews with heads of five translation agencies. The aim of my study is to establish to what extent the different forms of intralingual and intersemiotic translations are present in the translation industry and to what extent its presence contribute to expand the traditional notion of verbal interlingual translation among the representatives of the translation industry. The main empirical study is planned for 2018 and will be carried out in the Polish territory with collaboration of Polish translation service providers based in Wrocław, capital of Lower Silesia region (Dolny Śląsk).


Anna Kuznik, a graduate in French Studies from the Jagiellonian University of Cracow (Uniwersytet Jagielloński w Krakowie) in Poland, she was awarded a European PhD in Translation and Intercultural Studies by the Autonomous University of Barcelona (Universitat Autònoma de Barcelona) in Spain. A member of the PACTE research group since 2005, she has worked in the Department of Romance Studies (Instytut Filologii Romanskiej) of the University of Wrocław (Uniwersytet Wrocławski) in Poland since 2011. Certified translator of French and Spanish in Poland.


Saying Almost the Same “Almost”: Semiotic Ideologies and Philosophies of Translation

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Semiotics has long being working on translation, and one of the fathers of the discipline, Umberto Eco, published a fundamental book on the topic, whose title in English is Saying Almost the Same Thing (in Italian, Dire quasi la stessa cosa, 2003). Another important contribution to the topic is the collective work Sulla traduzione intersemiotica, edited by Nicola Dusi and Siri Nergaard (2002). Research on the semiotics of translation has also given rise to a Finnish school (see Pirjo Kukkonen, Relations in Translation: Semiotics and Translation in
Global Semiotics: The Translating Subject in Semiotic Relations, and Modalities), an Estonian School (Lotman, Torop), and to a Greek School (see the last issue of Punctum - International Journal of Semiotics, “Semiotics of Translation, Translation in Semiotics”, edited by Evangelos Kourdis and Pirjo Kukkonen (2015)). My paper would like to develop a constructive anthropological critique of existing semiotic models of textual and cultural translation. The point that I would like to stress is that “saying the same thing” or, more modestly, “almost the same thing” is not the most arduous goal in translation, since it essentially bears on finding equilibrium between explicit, verbal patterns of expressive and content articulations. But how can one “say almost the same thing” if the concept itself of “thing” varies across cultures? What if the notion of “almost” varies as well? There are cultures in which approximation is considered as intrinsic to most human endeavors. However, there are other cultures in which a radically different notion of “almost” and approximation predominates. The only way to deal with the religious contentiousness of some literary translations, for instance, is taking into account the existence of different “ideologies of meaning” and “textual integrity”, thus seeking to encourage their mutual reconsideration.

Massimo Leone is Professor of Semiotics, Cultural Semiotics, and Visual Semiotics at the Department of Philosophy, University of Turin, Italy. He graduated in Communication Studies from the University of Siena, and holds a DEA in History and Semiotics of Texts and Documents from Paris VII, an MPhil in Word and Image Studies from Trinity College Dublin, a PhD in Religious Studies from the Sorbonne, and a PhD in Art History from the University of Fribourg (CH). He was visiting scholar at the CNRS in Paris, at the CSIC in Madrid, Fulbright Research Visiting Professor at the Graduate Theological Union, Berkeley, Endeavour Research Award Visiting Professor at the School of English, Performance, and Communication Studies at Monash University, Melbourne, Faculty Research Grant Visiting Professor at the University of Toronto, “Mairie de Paris” Visiting Professor at the Sorbonne, DAAD Visiting Professor at the University of Potsdam, Visiting Professor at the École Normale Supérieure of Lyon (Collegium de Lyon), Visiting Professor at the Center for Advanced Studies at the University of Munich, Visiting Professor at the University of Kyoto, Visiting Professor at the Institute of Advanced Study, Durham University, Visiting Professor at The Research Institute of the University of Bucharest, Eadington Fellow at the Center for Gaming Research, University of Nevada, Las Vegas, Fellow of the Käte Hamburger Kolleg „Dynamics in the History of Religions Between Asia and Europe“ (Bochum, Germany), and Visiting Senior Professor at the Internationales Forschungszentrum Kulturwissenschaften, Vienna. His work focuses on the role of religion in modern and contemporary cultures. Massimo Leone has single-authored seven books, Religious Conversion and Identity: The Semiotic Analysis of Texts (London and New York: Routledge, 2004; 242 pp.), Saints and Signs: A Semiotic Reading of Conversion in Early Modern Catholicism (Berlin and New York: Walter de Gruyter, 2010; 656 pp.), Sémiotique de l’âme, 3 vols (Berlin et al.: Presses Académiques Francophones, 2012), Annunciazioni: percorsi di semiotica della religione, 2 vols (Rome: Aracne, 2014, 1000 pp.), Spiritualità digitale: il senso religioso nell’era della smaterializzazione (Udine: Mimesis, 2014), Sémiotique du fundamentalisme: messages, rhétorique, force persuasive (Paris: l’Harmattan, 2014; translated into Arabic in 2015), and Signatim: Profili di semiotica della cultura (Rome: Aracne, 2015, 800 pp.), edited thirty collective volumes, and published more than four hundred articles in semiotics and religious studies. He has lectured in Africa, Asia, Australia, Europe, and the Americas. He is the chief editor of Lexia, the Semiotic Journal of the Center for Interdisciplinary Research on Communication, University of Turin, Italy, and editor of the book series “I Saggi di Lexia” (Rome: Aracne) and “Semiotics of Religion” (Berlin and Boston: Walter de Gruyter). He directs the MA Program in Communication Studies at the
Images into words: the intersemiotic aspect of audio description

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Can images be efficiently translated into words? And mostly within a filmic environment? Audio description calls for this exact communicational channel transition in order for a film or any kind of audiovisual material to become accessible to a blind or visually impaired audience. Although this subject, the intersemiotic aspect of audio description, has been addressed time and again, in Greece there has been no thorough research on this topic so far. This paper will investigate the translationality of images and sounds into verbal information through the audio description of Greek films.

Keeping in mind that not only images but also certain sounds can be for numerous reasons incomprehensible to the target audience, it is often necessary to describe and translate sound effects. Special attention has been paid to sounds hard to identify (e.g. a doorbell can be mistaken with the phone ring in absence of description) as well as to soundscape impossible to identify due to cultural markers contained in it (e.g. the sound of a moose running through the forests of Lapland is unknown to the Greek audience). More intersemiotic issues were further discussed, such as the engagement of the audience in the audio described film through the adequate translation of non-verbal elements. For all these to be approachable, various theories were used, including Torop’s ideas on intersemiotic translation (2003:273) and Gottlieb’s communicational channel theory (1998:245).

References:


Evangelia Liakou is a PhD student in the Ionian University, Department of Foreign Languages, Translation and Interpreting. Her doctoral dissertation concerns the composition of Greek audio description guidelines, through describing Greek films and projecting them to blind and visually impaired audiences. She has studied translation and interpreting in the aforementioned department, where she also took her Master’s degree in “Science of Translation”, specializing in audiovisual translation. She has presented her work at the 8th EST Congress in Aarhus, Denmark (September 2016), the 1st Conference for New Researchers in Corfu (December 2016) and in the 6th Meeting of Greek-Speaking Translation Studies Scholars in Thessaloniki (May 2017). Her interests involve accessibility issues, intersemiotic translation
and concepts of engagement and immersion in the audio described material.

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<th>Adaptation, intersemiotic translation, intralingual and interlingual translation as re-contextualization: The case of Nordic Noir</th>
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In this paper we look at the notion of ‘re-contextualization’ as a possible theoretical node connecting the partially overlapping phenomena known under the various labels adaptation, intersemiotic translation, intralingual and interlingual translation.

Leaning on Mikhail M. Bakhtin, the Swedish scholar Per Linell (1998) introduces ‘re-contextualization’ as a concept capturing the notion of the re-use of linguistic elements in verbal interaction. Re-claiming Bakhtin’s (1981) originally broader perspective, we take as our point of departure the idea that re-contextualization is a basic feature of all forms of cultural production. Further, we identify three interlinked forms of re-contextualization in various forms of adaptation and translation: ideological, linguistic, and medial. Three cases serve to illustrate these aspects. Ideological re-contextualization will be investigated through a look at the importation of a central genre trait in Nordic Noir into British crime series that adapt this genre model, namely that of the caring, involved father: this important character type is represented in very different ways in Nordic series such as The Killing and The Bridge vs. in British versions such as Broadchurch and The Fall. Interesting examples of linguistic re-contextualization can be found in the originally British crime series Fortitude, which is set in surroundings resembling the Norwegian archipelago Svalbard, and where the Norwegian language is depicted through English spoken with a heavy Nordic accent. Mediational re-contextualization is illustrated through a discussion of medially motivated omissions and alterations in the adaptation of Jo Nesbø’s novel Snømannen (The Snowman) into film.

Although each case has been selected to highlight one of the forms of re-contextualization in particular, we also aim to show how all three forms usually interconnect in one and the same work, demonstrating how the notion of re-contextualization could constitute the point of departure for an integrated framework for studying the adaptation aspects of translation and the translation aspects of adaptation.

References:


Eli Løfaldli is Associate Professor of English literature at the Department of Language and Literature, Norwegian University of Science and Technology. Her work has centred on various forms of appropriation in and of eighteenth-century texts, both literary and non-literary, such as appropriative and imitative eighteenth-century literary practices, the Scandinavian translation and reception of the works of Laurence Sterne, film and television adaptations of Henry Fielding’s work, the literary precedents of Anders Behring Breivik’s terrorist manifesto
and the adaptation of recent biographical texts on eighteenth-century women into biopics. She has co-edited Appropriation Of and In the Eighteenth Century (Forum for Modern Language Studies, Oxford University Press) and is currently working on projects on appropriation and adaptation related to life writing.

**Annjo K. Greenall** is Professor of English Language at the Department of Language and Literature at the Norwegian University of Science and Technology, Trondheim, Norway. She has published widely within the fields of pragmatics, sociolinguistics and translation studies on topics such as linguistic norm-breach and indirect meaning; the role of English in Scandinavian countries; language mixing in popular culture; translation and subtitling of non-standard language, and song translation. She is co-editor of Cultural Mélange in Aesthetic Practices (2015), with Professor Domhnall Mitchell. She is a song translator and jazz singer and has released a CD with translations of Billie Holiday’s songs into Norwegian (†Eg vandrar langs kaiane/I cover the waterfront, 2012).

**Adaptation, Intertextuality and Intentionality: Establishing the Marvel Superhero Brand Context of Total Entertainment**

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The Marvel Cinematic Universe (MCU) Phase One, completed in 2012 with The Avengers, consists of interconnected film adaptations, characters, and story lines. Marvel’s re-branding strategy and film adaptations effectively weave together storytelling and marketing, thus changing the way characters and stories are consumed. This paper, therefore, argues that what sets Marvel and the MCU apart in today’s plethora of superhero entertainment productions is not adaptation per se but the brand treatment of, and the intentions behind, the character-centered stories and the establishment of an interconnected, intertextual universe. What has aided this process is the re-branding of the superhero and postmodern brand management logic.

André Bazin argued that all genres display a “‘super’ potential and can at any stage start incorporating elements that had not as yet existed in their always emergent framework” (Walton 96). Granted, in all adaptations a sense of repetition is evident. Nevertheless, as Angela Ndalianis informs, “the repetition inherent in serialized form is the result of a neo-baroque “aesthetic of repetition” that is concerned with variation, rather than unoriginality and invariability” (33). The intertextually-enhanced, shared cinematic universe set in the MCU Phase One includes a consistent time-line and potential of open-ended structures where the films display a re-working, or re-branding, of superhero origins. This demonstrates, as Richard Reynolds highlights, that “[t]he retelling of the origin will bring some new aspect of the character to light. The new creative team will use the stamp of its own creative style as a governing element in the reinterpretation of the character” (48). This effectively points to the notion of intentionality. As Ndalianis informs this not only dictates a particular creative approach but also follows a particular economic rationale (26).

Consequently, by extrapolating the “super” potential of storytelling and postmodern brand management logic, Marvel has highlighted the neo-baroque, intertextual nature of adaptation and has established a context of total superhero branded entertainment.

**Keywords:** Marvel superheroes, brand identity, adaptation, intertextuality, brand management,
brand entertainment

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The theory and practise of subtitling: Translating humour in Fantozzi (1975)

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From theatre to film, from literature to advertising, from stand-up comedy to social media, humour is a constant presence which is both universal and at the same time culturally specific. Anthropologists and sociologists as well as literary theorists and writers have amply demonstrated how deeply intertwined humour, culture, and language are. If translating humour is challenging at the best of times, it becomes a daunting task when physical restrictions are placed on the translation. This is the case with subtitling, an inter-semiotic or multimodal form of translation.

The Italian film *Fantozzi* (1975) provides the perfect context for this type of translation and analysis. The character, Ugo Fantozzi, epitomises the lower-middle class Italian society of the 1970’s post-economic boom Italy. It is a film recognised and celebrated by Italians young and old alike as a staple of Italian cinema. However, it is not only of social interest. The humour is often cultural or linguistic, which makes it particularly interesting to study.

One of the best examples of culturally based humour in this film is the use of the 'congiuntivo' (subjunctive) and 'imperativo formale' (formal imperative) by the film's main character, Ugo Fantozzi. English rarely uses the subjunctive, and has no distinction between formal and informal 'you' forms, which makes translation already problematic. Moreover, in the same scene there are numerous cultural references to be negotiated.

In this presentation I will provide several subtitling solutions to this type of linguistic and cultural humour, focusing specifically on one very iconic part of the film, the tennis scene. These translations have been undertaken bearing in mind the technical restrictions and pragmatic challenges inherent to subtitling as a form of multimodal translation (Diaz Cintas and Remael: 2007) and by applying translation techniques proposed by Delabastita (1996), Nedergaard-Larsen (1994), Chiaro (1992) and Diaz Cintas and Remael (2007).

Rory McKenzie is a PhD candidate in Literary Translation Studies at Victoria University of Wellington, New Zealand. His research to date has centred on the field of Audio-Visual Translation. He has previously worked on projects involving cross cultural translation/adaptation of New Zealand content into Italian, the translation and representation of
Italian dialects in English subtitles, and is now expanding his knowledge on Audio-Visual Translation by undertaking research into the subtitling and dubbing of comedy films, in an attempt to discover and create new techniques to retain humour in the classic, and previously untranslated, Italian comedy Fantozzi (1975).

**Scouts, Soldiers, Scholars and Schoolchildren: Photographs of Nineteenth Century Interpreters**

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Ready Internet access has changed many areas of research, and nowadays it is possible to bring together pictures and paintings of specific themes within minutes.

This is the case with photographs of nineteenth-century interpreters, who feature in a number of group photographs found on the Web. Many are interpreters of native North American languages, but photos can also be found of interpreters from other continents.

This study sets out to examine these photographs. Although we have little or no information on what was interpreted and how, the pictures give us an idea of the interpreters themselves and their relationship to those they were interpreting.

The following elements will be examined:

i. Obvious visual elements such as facial expressions, clothes, settings. Can we see empathy or hostility? How are the interpreters positioned towards those they interpret? Do their clothes show they belong to a different society and background?

ii. What can we say about the age, sex and origin of the interpreters? Is it possible to find female interpreters? Are they from a higher social class, or, as in the case of the Brazilian línguas, Portuguese criminals, who were exiled to remote areas of Brazil and learnt Indian languages through living with the tribes.

iii. How is the photograph set up? Where was it taken? Is it a standard group portrait, or can we find other variations? Do we have technical details of the photograph? Was it published, and if so, where and when? Was there an accompanying text? Are there inscriptions on the photo? Who ordered and paid for it?

iv. Do the photographs help us to make a taxonomy of nineteenth century interpreters: “native” interpreters or scouts; military interpreters, dragomans; diplomatic interpreters, often children who had been sent to live abroad and learn the foreign language; and scholars of religious documents.

**Basic bibliography:**


John Milton. Birmingham, UK, 1956, is Titular Professor, University of São Paulo, Brazil, teaching English Literature and Translation Studies at M.A. and Ph.D. level, and helped to start the M.A. and Ph.D. Postgraduate Programme in Translation Studies, and was Coordinator of the Programme from 2012-2016.

His main interest is in the theory, history, sociology and politics of translation and has published several books in Brazil and edited (with Paul Bandia) Agents of Translation. Amsterdam: John Benjamins, 2009, and Tradition, Tension and Translation in Turkey (com Şehnaz Tahir Gürçaglar e Salilha Paker) (2015).

He has also published many articles in Brazil, as well as in Target and The Translator, and has translated poetry from Portuguese into English.

| Words with a Body: Proposing Choreography as Intersemiotic Translation. |
| With a case study of Watkin’s staging of Orwell’s “1984” performed by the Northern Ballet |

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This paper aims at bringing to the fore a new view of choreography as a form of intersemiotic translation. Despite the existence of a long-standing practice, very little has been said about the link between translation and dance, as stressed in the introduction, where possible reasons for this gap in the research are addressed. Hence the need to build an extensive literature review that introduces theories on intersemiotic translation and knits together different sources in order to offer a comprehensive insight into the semiotics of dance. The latter is then used to analyse and compare a written source text, Orwell’s “1984”, and its translation for the stage, choreographed by Jonathan Watkins for the Northern Ballet. A reading of Orwell’s “1984” based on the elements of dance semiotics is therefore offered and contrasted with its rendition for the stage. Following Norris’ (2004) methodology for multimodal interaction, the overall performance has been broken down into its components, identified as vocabulary, grammar, syntax and frame. The analysis shows how the concepts of faithfulness and freedom have been approached by the choreographer, as well as the problems concerning the code of transmission. In light of this, choreography could be righteously considered as intersemiotic translation, in that it allows the source text to communicate to us its themes in another language, and allows the translator/choreographer to engage with it in a productive way.

Vanessa Montesi. I am a graduate of the University of Sheffield, where I successfully completed with distinction a Master’s degree in translation studies in November 2016. I earned a Bachelor’s degree in foreign languages and literatures at the University of Bologna in November 2015. I am currently teaching Italian and English at a private school in Moscow and I write for several Italian online magazines. My research interests include translation theory, linguistics and the interplay between translation and choreography, which was the subject of
my MA dissertation.

Cultural Ambivalence, Intersemiotic Translation and Systemic Artistic Identity Formation: The Literary Production of Musician Writers

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In this paper, which is part of a broader research project, I will study the relationship between ‘music’ and ‘literature’ from a new perspective, namely by examining the corpus of dual artists: musicians who, some on the margins of their musical career, have also built a literary oeuvre (Leonard Cohen, Bob Dylan, Ry Cooder, Patti Smith, Nick Cave, etc.). The research will be conducted by posing two sets of complementary research questions, looking into both the works’ production (a) and their reception (b), with the results then serving as a basis for a third series of theoretical–methodological research questions (c). Through this research, I will obtain a greater understanding of the internal dynamics at work within various artistic systems and at the same time bring into alignment a number of theoretical concepts from different disciplines (‘intersemiotic translation’, ‘ethos’, ‘polygraphy’ and ‘ambivalence’).

a. How do the artists themselves view the relationship between these two practices? To what extent does intersemiotic translation occur, or reworking, adaptation or separation, between oeuvres? Do they anchor this dual practice in one or two artistic identities (ethos)?

b. How are these works positioned in the literary system – in literary journals, literary history, literary collections, etc.? Is it easier or harder to get them published and reviewed? Are different norms used to evaluate them? To what extent does the literary criticism draw comparisons to the musical work?

c. Finally, the findings on research questions (a) and (b) will pave the way for defining the relationship between several theoretical–methodological concepts. Are these authors regarded (personally or by others) as ‘polygraphs’ and how is this practice contextualized and evaluated? Can the theory of intersemiotic translation help us better define the practice of polygraphy?

For this paper, I will illustrate and exemplify these research questions by means of an analysis of the musical and literary works of Leonard Cohen, especially those texts that have appeared in both musical and literary form (usually as poetry) and migrate from one system to the other. They are subject to what Juri Lotman calls ‘ambivalence’: ‘a certain corpus which [is] [...] generated in one system is also interpreted accordingly to models of another system, so that it functions simultaneously, though differently, in both’ (Sheffy 1991).


Francis Mus (1983) is an assistant professor at the University of Liège, Belgium and a research assistant at the University of Leuven, Belgium. He is the author of a doctoral dissertation on the internationalization of the Belgian avant-garde. His interests concern translation and writing in multilingual spaces. He wrote several articles on this topic, amongst others on Leonard Cohen and Milan Kundera. In 2015, he published his book (in Dutch) The demons of Leonard
Sophocles’ Oedipus the King into intersemiotic crossovers and among powerful discourses

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This paper will examine how Sophocles’ Oedipus the King was perceived by a wider British and North American public (readership and audience) through an adaptation, two translations, several theatrical productions and filmed versions during the first half of the twentieth century and the undercurrent powerful discourses involved.

The first part explores what is involved in W.B. Yeats’s version Sophocles King Oedipus from its inception until its performance at the Abbey Theatre in Dublin on 7 December 1926. Issues such as existing intralingual intertextuality (the presence of intertextuality between two or more texts in the same language), interdiscursivity (the presence of philological and philosophical discourses, that is, how Jebb’s earlier translation of this tragedy and Nietzsche’s concept of the Übermensch), and the physicality of the Abbey Theatre will be discussed briefly to show how they influenced the writing of Yeats’s Oedipus and its theatrical production at the Abbey Theatre.

The second part shows how W.B. Yeats’s version Sophocles King Oedipus was used in two diametrically different stage productions: (1) in the Old Vic productions of Oedipus Rex in 1945 and 1946 in England and the USA, which are based on psychological realism; and (2) in Guthrie’s productions of Oedipus Rex at the Stratford Shakespearean Festival in Ontario (Canada) in 1954 and 1955, which were based on Guthrie’s perception of theatrical effectiveness and historical accuracy and theatre as ritual.

The third part discusses the three filmed versions of Oedipus the King that were made between 1957 and 1959 - that is, the first that was made by Guthrie and was based on Yeats’s version; the second that was made by Schneider and was based on Kerr’s adaptation of Fitts’s and Fitzgerald’s translation of Oedipus, and the third that was made by Knox and was based on Knox’s “acting version” – the different levels of adaptation, transformation and transmutation of the written / printed text and their influence on a wider North American public.

The fourth and last part of the paper concludes that as a translated / adapted / filmed playtext, Oedipus defies any theoretical polarization between performability and readability – as shown in Nikolarea, E. “Performability versus Readability: A Historical Overview of a Theoretical Polarization in Theatre Translation.” Translation Journal 6.4 (October 2002) (an electronic Journal). ISSN 1536-7207; viewed at http://translationjournal.net/journal/22theater.htm - and shows that any playtext can be read, translated, staged, filmed and/or undergo any intersemiotic changes are required by the generations and societies that approach it.

Ekaterini Nikolarea obtained her BA in English Studies from Greece and her MA and PhD in Comparative Literature from Canada. She has been awarded major Canadian Fellowships, Prizes and a Post-Doctoral Fellowship for her contribution to Translation Studies.

Ekaterini has published articles on theatre translation (the most known being “Performability versus Readability: A Historical Overview of a Theoretical Polarization in Theatre Translation.” Translation Journal 6.4 (October 2002) (an electronic Journal). ISSN 1536-7207; viewed at http://translationjournal.net/journal/22theater.htm), reviewed books and articles and
authored two Studies Programmes for Applied Linguistics. She taught World Literature, English and Greek (Koine and Modern Greek) in Canadian and US Universities.

Since she came back to Greece, Ekaterini has been teaching EFL, ESP and EAP in the Departments of: Geography, Social Anthropology and History, Cultural Technology and Communication, Sociology and Marine Sciences (of the School of Environment) at the University of the Aegean, Lesvos, Greece.

Ekaterini is an appointed ELT teacher in the School of Social Sciences at the University of the Aegean (Lesvos, Greece) and a Fellow of Institute of Linguists (IoL) in the UK. In her spare time, she does research on teaching foreign languages (especially, English) at a university level and works as a freelance bi-directional translator and interpreter, when her services are required.

<table>
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<th>Japanese classical nō plays as conservative adaptations</th>
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<td>Maret Nukke (School of Humanities, Tallinn University, Estonia)</td>
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<td><a href="mailto:maret.nukke@tlu.ee">maret.nukke@tlu.ee</a></td>
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Nō theatre is a Japanese traditional performing art form dating back to the 14th century. Classical nō plays are theatrical scripts that use existing texts, primarily literary works, as their sources, borrowing from novels, tales and poems in order to create intertextuality and allusions in the plays. As nō plays are traditionally thought to belong to the genre of theatre, not literature, the creation of nō plays always involves a shift from one genre to another — from literature to performance.

This paper views nō plays as scripts that adapt literary (or other) sources, and argues that all nō plays could be regarded as genre adaptations in the light of contemporary adaptation theories. In order to explain the special characteristics of nō plays as adaptations in this paper some general topics, such as the fidelity of the adaptation to the source material, the significance of using well-known sources from previous eras, the usage of only a fragment of the original story and the simultaneous application of several adaptation strategies in the play will be briefly discussed.

The principal difference between a film and a nō play as adaptations of source material is the way in which the source material is used to create a new work of art. Adapting literary material into the conventional form of nō theatre occurs within defined limits, such as special requirements for the characteristics of the protagonist, the use of sources, and the placement of quotations in the script. In this paper some examples will be drawn from plays to explain two adaptation strategies used in writing nō plays: first, the construction of a rather flexible treatment of time, and second, reducing the number of characters involved in the adapted scene.

Maret Nukke. I graduated from the Estonian Institute of Humanities in 1998 and since then I have been working as a lecturer of Japanese Studies. Since 2005 I have been giving lectures at Tallinn University on various topics, such as Japanese society and politics, history of Japanese theatre and arts, and folklore.

I am a postgraduate student at the University of Helsinki, Institute of World Cultures. My doctoral thesis “Exploring the Limits of Nō Theatre: Adapting the traditional elements of nō in shinsaku plays” analyses new nō plays (from 20th to 21st centuries) applying ten adaptation strategies created to describe the process of adaptation in new nō plays, categorized as genre adaptations and kinetic adaptations. I study the ways the traditional elements of nō are adapted in new plays, and how adaptation strategies of nō plays are applied in these plays. The aim of
my thesis is to explore the limits of the genre called nõ theatre.

Although I have presented academic papers on the theme of my research at conferences and seminars since 2003, I have only recently published two articles in the Journal of Estonian Academic Association of Oriental Studies, which are:


Intersemiotic Translation: illustrating ‘fruit’ in the account of the Fall

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Through comparative and causal models of translation as explained by Jenny Williams and Andrew Chesterman (2002), this paper examines the problem of non-equivalence in intersemiotic translation from the illustration of the biblical account; the Fall. It investigates how the word ‘fruit’ (a collective noun) in this narration is illustrated and analyses its effects on the interpretation of the biblical text. Ninety-two images on the forbidden fruit have been gathered from Google Images and examined with a focus on the representation of fruit. From the gathered visuals, we have found that fruit has been represented in two major ways: with a specific fruit such as an apple, a grape, a pear, and with an unidentifiable fruit. The apple was the image mostly used in representing the fruit that Adam and Eve ate in disobedience to God, and this has made people believe that Adam and Eve sinned against God by eating the apple (the forbidden fruit). However, in the verbal text (Genesis 3), no specific fruit is mentioned, and even in the Hebrew text, the original, neither apple nor any other fruit is cited. Therefore, illustrating fruit with an apple, a grape or another type of fruit changes the narrative. The second type of illustration in which an image in the form of a fruit is used is apparently a better illustration, since the unspecified aspect of the verbal sign is retained, but its interpretation is relative, for an image that may not be recognised as a particular fruit by a reader may be identified as one by another reader.

This article also points out the limitation of intersemiotic translation in terms of representing collective nouns.

Ifeoluwa Oloruntoba is a doctoral student and a teaching assistant at the University of Orléans in France. Her thesis is on the paratexts of Nigerian works translated into French, including cover illustrations.

Artistic Creation as an Act of (“)Translation(“): The case of Physical Theatre

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Based on linguistic, semiotic, interpretative and metaphorical definitions of intersemiotic translation as well as on philosophical and linguistic approaches, according to which thought does not initially consist of words, the purpose of this paper is to introduce the non-verbal work of art as a product and result of an act of a more “faithful” and “universal” “intersemiotic”
translation – with the artist himself as the translator and with the initial stimulus (e.g. thought, feeling) being the “original” in a literal and metaphorical sense. The art of physical theatre and the dramatization of Franz Kafka’s Report to an Academy serves as an example.

If the ‘transformation’ of a short story from page to stage is a first “intersemiotic translation” or “adaptation”, its “somatization”, accompanied by speech that supplements more than it means, is a squared trans-latory act. Is the somatic representation of Academy’s ape’s moving towards humanization and speech, though contradictory, even ironic, a new creation or an attempt to approach the initial creation at the point of its conception and before its expression via a verbal story? Is it an adaptation, a creative translation of the original text or, after all, an “intralingual” “reverse” translation?

The paper concludes with a brief exposition of corresponding examples from the field of music, leading to the final conclusion that these two arts can convey more universal meanings than speech, through a process that –based partly on instinct and partly on conventions– does not differ that much from the conventional translation process, as well as that a potential combination of arts could be an “ideal” translation of the “original” referred to.

Short bibliography:


Aglaia Pantelaki studied Translation at the Ionian University, Department of Foreign Languages, Translation and Interpreting (Corfu, Greece). Having been granted a scholarship by John S. Latsis Public Benefit Foundation, she is currently a postgraduate student at the same University Department, attending the Postgraduate Studies Programme MA “Science of Translation”. Her research interest focuses on the relationship between Translation and Art.

* The paper is based on research carried out within the framework of the Postgraduate Studies Programme MA “Science of Translation” (Department of Foreign Languages, Translation and Interpreting, Ionian University – Corfu, Greece).

Interlingual translation: The same other

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What is the relation between the original text and the translated text? The two texts are similar to each other, no doubt, but what does the similarity consist in? The paradox of translation is
given by the fact that the text must remain the same whilst becoming other, simply because it has been reorganized into the expressive modalities of another language. This consideration has led to our formulation of the expression “The same other”: the translated text is simultaneously identical to and different from the original. This reflects in the relationship between the author of the original text and the translator reduced to the function of spokesman or transmitter. The author function (Foucault) is also problematic in the translation relation. With the expression Dire quasi la stessa cosa (To say almost the same thing), Umberto Eco (2003) tells us that translation is not limited to the impersonal transfer of content from one linguistic recipient to another, that the relationship between the original and translated text is “relevant”, as Jacques Derrida says. Eco’s “almost” tells of the translator’s singularity, alterity, unreplaceability, of responsibility that is not reduced to technical, formal responsibility; it characterizes responsibility in terms of responsivity, responsive understanding. “Almost” indicates a dialogic relationship between the original text and its translation. This is also the relationship between the reporting word and the reported word. Translation presents the same characteristics and problems of all forms of reported discourse, whether direct, indirect or free indirect discourse. As Eco says (p. 20, note): “The metalinguistic formula implied at the beginning of all translated texts is effectively ‘The author has said the following in his own language’. But this metalinguistic notice implies an ethics of the translator”. In Dire quasi la stessa cosa Eco draws particularly on his experience as translator of Gérard de Nerval’s Sylvie (1853, Sylvie. Ricordi del Valois, It. trans. by U. Eco, bilingual edition, Einaudi, 1999), which, as he states in the introduction, provided the opportunity and material for his theoretical reflections on problems of translation. Of particular interest is his rendering of the literary chronotope. In Nerval’s Sylvie (as in other literary works), narration begins from the cut, the wound, produced in real time with death and mourning (Dante, Puškin, Proust, Barthes). How the chronotope is rendered in translation determines how the voice of the narrator is rendered, with important implications for the forms of discourse.

Our focus in this paper is on the intertextual relation with special reference to interlinguistic translation viewed from a semiotic or rather semioethic perspective.

Susan Petrilli (bn. Adelaide, Australia) teaches Semiotics and Semiotics of Translation at the University of Bari. “Aldo Moro” (Dipartimento LELIA – Lettere, Lingue, Arti. Italianistica e Culture comparate), Italy, and is Visiting Research Fellow at University of Adelaide, Australia. Her most recent publications include Signifying and Understanding, Reading the Works of Victoria Welby and the Signific Movement (De Gruyter Mouton, 2009); Sign Crossroads in Global Perspective (Transactions, 2010), Filosofia del linguaggio, critica letteraria e teoria della traduzione in, intorno e a partire da Bachtin, (Mimesis, 2012); Expression and Interpretation in Language (Transaction, 2012); The Self as a Sign, the World and the Other (Transaction, 2013); Sign Studies and Semioethics (Mouton De Gruyter, 2014); Victoria Welby and the Science of Signs (Transaction, 2015); The Global World and Its manifold Faces (Peter Lang, 2016) and with Augusto Ponzio, La raffigurazione letteraria (Mimesis, 2006); Roland Barthes. La visione ottusa (Mimesis, 2010); Interferenze. Pier Paolo Pasolini, Carmelo Bene e dintorni (Mimesis, 2012); Lineamenti di semiotica e di filosofia del linguaggio (Guerra, 2016). She has edited a trilogy of collective volumes on translasion for the collection “Athanor. Semiotica, Filosofia, Arte letteratura”: La traduzione (Meltemi, 1999); Tra segni (Meltemi, 2000), Lo stesso altro (Meltemi, 2001); followed by Translation Translation (ed., Rodopi 2003).

Fontanille, at alii).
Among her translations: Thomas A. Sebeok, Il segno e i suoi maestri (Adriatica, 1985) and Segni. Una introduzione alla semiotica (Carocci, 2003); Gérard Deledalle, Charles Sanders Peirce: An Intellectual Biography (John Benjamins, 1990); Augusto Ponzio, Man as a Sign. Essays on the Philosophy of Language (Mouton De Gruyter, 1990) and Signs, Dialogue and Ideology (John Benjamins, 1993); Giorgio Fano, The Origins and Nature of Language (Indiana University Press, 1992); Charles Morris, Significazione e significatività (Graphis, 2000); Thomas S. Szasz, “La mia follia mi ha salvato”. La follia e il matrimonio di Virginia Woolf (Spirali, 2009); Victoria Welby, Interpretare, comprendere, comunicare (Carocci, 2010); Charles Morris, Scritti di semiotica, etica e estetica (Pensa Multimedia, 2012).


**Exploring text-image relations in webpages translated automatically**

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Drawing on the notion of Intersemiotic Texture (Liu and O’Halloran, 2009) and a typology for machine translation errors (Vilar et. al., 2006), this paper analyzes text-image mismatches of online webpages in English automatically translated into Portuguese. In the recent past, the rapid development of technology has provided a significant change in the way information is organized. This change is rather evident in the way contents are organized in webpages, displaying a variety of linguistic and visual components working together to express a unified meaning (Bateman, 2008). In addition, various webpages are accessed by means of online machine translation services such as Google Translate, which also contribute to the way information is reorganized in the required language. Because machine translation systems are often developed to aim at the linguistic component, it lacks an account to precisely which semantic relations can potentially co-operate among linguistic and visual components (based on Bateman, 2008, 2014). Therefore, new intersemiotic relations might emerge in contents with text-image relations with the use of automatic translation. The findings show certain limits and contributions in exploring such intersemiotic mismatches within the proposed interdisciplinary interface.

Thiago B. Pires teaches undergraduates of the Foreign Languages Applied to Multilingualism and the Information Society (LEA-MSI) Bachelor’s degree of the Department of Foreign Languages and Translation (LET), University of Brasilia (UnB), Brazil. There he teaches English as a Foreign Language, Corpus-based Studies, and the Automated Treatment of Natural
Languages. Recently he became a PhD in Information Science at the Postgraduate Program in Information Science (PPGCInf), University of Brasília, with a 9-month research visit scholarship to Prof. John Bateman’s research group at Universität Bremen, Germany. His PhD thesis focused on the areas of Information Organization, Computational Linguistics, and Multimodality. Thiago Pires also has a Master's degree in Letters - English Language and Literatures at the Postgraduate Program in English (PPGI) of the Federal University of Santa Catarina, focusing on Textual Analysis in the interface of Corpus-based Translation Studies and Systemic-Functional Linguistics, supervised by professor Maria Lúcia Vasconcellos.

**Intersemiotic transposition as a thinking-tool**

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Intersemiotic transposition can be described as a ‘cognitive pump’, a mind artefact or a thinking-tool designed to scaffold and distribute artistic creativity. Mind artefacts (physical and virtual tools and techniques employed by cognitive systems) are part of material and cultural niches of human cognition. These niches (e.g., an ‘art tradition’, ‘structured practice’ or ‘conceptual space’) are infused with chaos and order, and artefacts can participate in promoting temporary stability to the system, not in the sense of stasis (absence of change), but in the sense of structured change towards sought-after goals. In artistic contexts, promotion of structured change is related to the notion and ideal of artistic creativity and creation of artistic products according to aesthetic criteria. We describe intersemiotic transposition as such an artefact. How does it work? As a projective augmented intelligence technique, intersemiotic transposition works as an anticipatory and predictive tool; anticipating new, unexpected events and patterns of semiotic behavior, keeping under control the emergence of new patterns. Indeed, artists use many strategies to reduce (select among) possibilities of action at their disposal. From this perspective, intersemiotic transposition decreases the cost of choice for an agent (artist) operating in a cognitive niche by increasing predictability of the emergence of patterns of semiotic behavior in that niche. At the same time, it works as a generative model, providing new, unexpected, surprising data in the target system, and affording competing results, which allow the system to generate candidate instances. From this perspective, intersemiotic transposition increases the complexity of the cognitive niche. Finally, it works as a problem-solving strategy, framing new sets of problems to be investigated. We explore these ideas taking advantage of several examples, from visual arts to literature (Cezanne - Stein), from music to dance (Cage-Cunningham), and from visual arts to music (Rothko - Feldman).

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Pedro Atâ is a PhD student at Linnaeus University Centre for Intermedial and Multimodal
Studies, Vaxjo. Topics of research: creativity, abductive inference, cognitive niche construction, distributed cognition, aesthetic information.

Revisiting Adaptation and Translation

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This presentation will concentrate on the perceived differences between translation and adaptation. Ever since the early part of the last century and beyond, scholars have been concerned to maximize the differences between the two. This presentation argues that this distinction is mostly ideological rather than methodological: translation has always perceived itself as superior in terms of writing and strategy, and scholars have endeavored to preserve that distinction, mostly by denigrating adaptation. This process continues to this day, with a recent book on teaching translation managing not to mention adaptation at all, even though much of the pedagogical advice has already been expressed in two books I co-edited in 2010. These days this determination on the part of translation to restrict itself to its own discipline has a lot to do with self-protection in a transnational age.

Laurence Raw teaches at Başkent University in Ankara. His forthcoming books include an anthology of essays on value and adaptation, and a theoretical text concentrating on adaptation, fidelity, translation and fan studies.

A Center of Translation Attraction as the Tower of Babel Replica: Intersemiotic Translation Perspectives

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This presentation studies “strong” texts which: form the core of a particular culture; are well-known and determine the educational canon; are traditional objects of interlingual translation; and are characterized by the ability (“translatability”) to be reinterpreted into the languages of other arts (subject to “intersemiotic” translation by Jakobson). “Strong” texts contain basic information about “their” cultures; are repositories, generators and transmitters of cultural information (Lotman) and cultural memory (a kind of cultural supra-individual information reflecting the most significant past, common to a nation, or even the majority of humanity as Assmann states); determine the literocentric nature of “their” cultures. The concept of a “strong” text is comparable with the concept of the “absolute picture” proposed by the Moscow conceptual school to denote canvases without which it is impossible to imagine the history of art. “Strong” texts and “absolute pictures” have high energy potential; they constantly give their energy to the “readers” and get the additional energy from the “readers”, which is magnified due to the information resonance. The history of literary translation is a convincing proof that “strong” literary texts regularly tend to self-recurrence and generate numerous interlingual and intersemiotic variants, creating extensive centers of translation attraction with a field structure: an original is the core of a translatability field including the central part comprising actual existing translations and the peripheral part representing obsolescence or low quality translations and the potential part implying hypothetical translations which may appear in the
future. A "strong" text information generates original inexhaustibility and translation multiplicity and its translations provide the growth of the original (Benjamin). The interlingual and intersemiotic translations (operas, ballets, plays, film adaptations and duplications, sculptures) of Bulgakov’s “The Master and Margarita” give convincing evidence of “strength” of the Russian text revealing the necessity and possibility of its interdisciplinary study on the basis of Bohr’s complementary principle. The literary image is considered to be a unit of intersemiotic translation.

Veronica Razumovskaya graduated from Krasnoyarsk State Pedagogic Institute in 1980, where she was awarded a Degree with Honours in English and German. Subsequently, she was a postgraduate student at Leningrad State University’s Department of English Philology (Now Saint-Petersburg State University), completing her PhD in Germanic Philology in 1985. She is the author of two monographs and several chapters in collective monographs (published in the UK, Poland, Latvia, Turkey, and Russia), four textbooks and over 200 articles dealing with various theoretical and practical issues of translation. Furthermore, she has supervised 6 PhD theses in linguistics and translation studies. She is a member of the Union of Translators of Russia (FIT), TESOL, IATEFL, MAPRyAL and ROyRAL. She taught linguistics and translation studies at Kanazawa University (Japan), Durham University, the Russian-Tajik Slavonic University (Tajikistan) and University of Granada. She has been Head of the Chair of Applied Linguistics, Dean of the Department of Modern Foreign Languages, Head of the Chair of Translation Studies and Professor of the Chair of Business Communication at Siberian Federal University (previously, Krasnoyarsk State University).

Adaptation as Intersemiotic Translation and the Types of Semantic Shifts

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This paper focuses on the intersemiotic-cum-interlingual (Jacobson 1959) and reception aspects of translation as revealed in the adaptation of literary texts to the audiovisual media (Reif/Snell-Hornby/Kadrić 1995; Zabalbeascoa 2008). Basing herself on Hutcheon’s theory of adaptation (Hutcheon 2011), the speaker assumes that the process of adaptation is accompanied with regular semantic shifts, which constitute an adaptation norm in its own right. She proceeds by further distinguishing between the normal semantic shifts as inherent characteristics of adaptation, and the culture-bound shifts as caused by the specific constraints of reception. She claims that, in order to investigate the shifts of the latter type, a researcher should use a complex methodology combining the study of the historical sources with the reception theory parameters (Iser 1992) and a multi-level intersemiotic-cum-interlingual target and source text comparative analysis. To justify her view, she has three case studies under consideration. One is the Russian and British adaptations of 2009 and 2012, respectively, of Lev Tolstoy’s Anna Karenina. Another is Andrei Tarkovsky’s 1972 screen-version of Solaris (1961) by Stanislaw Lem. Last but not least is the Russian dubbed version of Sherlock (the BBC production of 2010, 2011, 2014). The critical analysis of the above materials may serve as a rewarding ground for making some general observations on the diversity of the types of semantic shifts accompanying adaptation as intersemiotic translation.

References:


Translating Embodied Languages: an Indic perspective on Multimodal Texts

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How do texts circulate in the contexts of mass-illiteracy and linguistic diversity? In Indic cultures we find that the spoken, the heard and the recalled are fundamental modes in which narratives are formed, transferred and reiterated, and that the written is only one of many modes in which texts travel. Orality underlies not only the many literary cultures of South Asia, but also forms the basis of much of the region’s spiritual, philosophical and cultural constructs. Orality constitutes both the performative and the performance. The performance of a text is not just its ‘staging’, but its entry into various sign systems.

Translation, it is proposed, needs to be viewed as a cultural practice, in the specific contexts of what people do with texts, how they are circulated, disseminated and received. Here, the
concept of translation is explored through Indian classical music and dance to demonstrate how multimodal texts emerge in cultural theory and practice. If translation is understood as a mode in which texts travel, then in pre-literate societies and non-orthographic cultures, embodied languages of dance and music, the plastic arts of painting and sculpture, weave patterns and symbols, and multi-modal artisanal productions of cultural artefacts enable the circulation of texts. As a text travels, interpretation and adaptation become a part of its reception functioning as coordinates of its translation.

Accounting for oral, mnemonic cultural practices nudge us to rethink the Eurocentric mode of regarding translation within linguistic parameters of original written source texts and their translation into written target languages. Is it always possible to define the ‘original text’ in specific cultural milieus? Can a text find diverse articulations within its locale? May ‘adaptation’ for performance function as a translational strategy? Can we retrieve translational strategies in oral cultures? Do multi-modal reiterations of a text/narrative constitute translation?

Babli Moitra Saraf is the Principal of Indraprastha College for Women, University of Delhi, India, where she is an Associate Professor in the Department of English and heads the Department of Multimedia and Mass Communication. She received her M.Phil degree in English and PhD in Sociology. She is fluent in several Indian and foreign languages and is a published translator and literary critic. La Preda e altri Racconti (Einaudi 2004) and La Cattura (Theoria 1996) are Italian translations of the Bengali activist-novelist Mahasweta Devi’s works, in collaboration with Federica Oddera Lanfranchi. Her edited work Rajouri Remembered (2007) is a translation of oral history and documents from Hindi, Urdu and Punjabi, recounting the effects of the Partition of India in the state of Jammu and Kashmir. She has published in the field of Translating and Interpreting Studies. Her latest publication is a co-edited book on Performing Shakespeare in India. She is on the editorial board of Translation: a transdisciplinary journal, and of Saar Sansaar, dedicated to Hindi translations directly from foreign languages. She is also on the Scientific Board of Translating Wor(1)ds, Project for a book series on the translation of Asian and North African languages, located in the Department of Asian and North African Studies, Universita’ Ca’ Foscari, Venice. Moitra Saraf has been a scholar under the Indo-Italian Cultural Exchange Program, Visiting Scholar under the Fulbright-Nehru International Education Administrator Program, a Research Associate and Visiting Faculty at the NIDA School of Translation Studies, Misano, Italy.

Audio description for foreign films: from visual into verbal

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Audio description (AD), as an intersemiotic type of translation, aims to provide detailed understanding and enjoyment of audiovisual products for blind and visually impaired audience. For this category of spectators the visual content of the film is seized by the audio describer.

The majority of studies carried out deal with monolingual films and represent AD from an intralingual and intracultural perspective. The present paper is aimed at investigating the strategies in rendering visual content in AD of films in different languages (interlingual approach) and presents a comparative analysis of the audio descriptions of two French and three American films (Amélie, The Intouchables (Intouchables), Forrest Gump, Titanic, Avatar) in French, English, German, Polish and Russian languages.

The first part of this paper offers the overview of multiple AD guidelines used as standards for
audio descriptions in target languages: “La charte de l’audiodescription” (2008); “Wenn aus Bildern Worte werden” (Benecke & Dosch 2004); The Audio Description project (ADI 2002) etc. The analysed guidelines and/or standards are very similar in nature and there are minor differences in a few of the recommendations.

Film language has a complex nature combining time, sound and images and communicates meaning denotatively and connotatively. The second part of the paper pays attention to the case of describing the denotative image, where the image corresponds to its meaning. The descriptions of the denotative images presented in different languages are relatively homogeneous and include only literal descriptions of what is visible on the screen that reveals the intention of the audio describers to render the visual information as accurately as possible and corresponds to the most common rule provided by all AD guidelines: “describe what you see”. However, this rule doesn’t apply in the same way as in the case when a visual element functions as a meaning-making one. Conventional AD guidelines do not provide rules of describing elements of film rhetorics (figures and tropes), which need deeper reading and interpretation.

The last part of this paper focuses on the case where a visual element functions as a connotative one (mostly on visual tropes). The analysed descriptions display significant differences in the presentation of connotative images (even shaping the new visual reality) due to different reading and interpreting of the images by audio describers as well as to the target languages and cultures.

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Courses taught: Lexicology of French language, Theory and Practice of Translation, Audiovisual Translation.


PhD thesis deals with the language interference in audiovisual translation from French into Russian.

Research interests and academic writings include language contact, cross-linguistic interaction, audiovisual translation.

### How Far Can Translation Studies Go? Exploring the Potentials and Limitations of Skopos Theory as a Conceptual Framework for Intersemiotic Action

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As early as in 1984, the translation scholars Hans J. Vermeer and Katharina Reiss published their book General Theory of Translational Action (original German title: Grundlegung einer Allgemeinen Translationstheorie). In this seminal book that, at the same time, constitutes the cornerstone of functional translation theory (Nord, 1993), skopos theory is a major component. According to skopos theory, ‘translation proper’ is perceived as only one possible form of ‘translational action’ (see Reiß/Vermeer, 21991; Vermeer, 1992). Justa Holz-Mänttäri, another pioneer of functional translation theory, goes even one step further, as, according to her, translational action may but does not necessarily have to consist of making use of a specific source text of a specific source culture for the production of a target text in the target culture (Vermeer, 1992, with reference to Holz-Mänttari, 1990). This seems to be a promising
theoretical ground for interdisciplinary intersemiotic research and discussion.

It is common knowledge that, given our (post-)global age and the technological advances, new forms, modes and expressions of translational action and ‘text types’ have emerged. Their predominant and most common characteristic is multimodality, their progressive distanciation from the source text and from the source culture, as well as their distanciation from the source skopos. Thus, these ‘new’ translational actions entail an explosive intersemiotic potential that challenge traditional translation theory to the utmost. Against this background, and based on specific ‘textual’ examples, this paper intends to examine to what extent, if at all, skopos theory has (still) the potential to theoretically ground ‘new’ intersemiotic phenomena, e.g. localization, tradaptation, transcreation and genre-switching, and, hence, also to be regarded as an interdisciplinary tool for every intersemiotic translational action.

References:


Olaf Immanuel Seel is a native bilingual in German and Greek. He also speaks English, French, and some Spanish and Italian. He holds a B.A. in German Language and Literature, in English Language and Literature and in Theatre Science, as well as a Ph.D. (summa cum laude) in Translation Studies. As a Ph.D. candidate, he was awarded the annual The Ryochi Sasakawa Young Leaders Fellowship Research Grant of the Tokyo Foundation, the Sylff. His doctorate was published in the series “Studien zur Translation” of the renowned German publishing company Stauffenburg. He is the author of “An Introduction to General Translation. A Functional Approach on the Basis of the Text Types of Cooking Recipes, Commercials, Travel Guides and Brochures and the Language Pair Greek/German”, published as an e-book in Greek. He is also editor of the volume “Redefining Translation and Interpretation in Cultural Evolution”, to be published by IGI Global in June 2017.

His publications and research interests are genuinely interdisciplinary. They extend within a range of fields and sub-fields, including Intercultural Communication, Translation Studies, Pragmatics, Sociolinguistics, Localization, Terminology, Greek and German literature, as well as Foreign Language Teaching.

He is currently a Lecturer of Translation and Translation Studies at the Department of Foreign Languages, Translation and Interpreting of The Ionian University of Corfu, Greece. As a
translator, his working languages are German, Greek and English.

**The Unwritten Translations of Oral**

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The Oral has many beginnings. It lacks an official authorial aura and may often be termed as a deprived medium vis-à-vis the authoritative written text. Mobile, dynamic and fluid oral narratives are counterpoised against written texts and challenged for authenticity, and their very power lies in this lack of conformation to a fixed narrative.

This paper will examine instances of extension of personal trauma into expressions within the 'Madhubani' style of canvas art. The personal stories of trauma that allow each member of the community to reference and negotiate with their own trauma and not look at it as an isolated and isolating experience becomes the site for analysis in this paper. Personal histories are interestingly navigated by orality in cultures where the written word is discomforting and inaccessible.

The intersemiotic nature of translation and adaptation of self into art and artistic expression is linked with the desire to subvert dominant social order, hierarchical structures and create spaces for the silenced subaltern.

Female spaces in rural cultures offer a unique opportunity for critical reflection and identity formation. This paper will deal with unwritten scripts of stories told and enacted. Female voices found in unwritten narrative traditions of rural Bihar are interestingly both overtly subaltern and covertly subversive. Stories of power, anguish, lament, longing, criticism and satire often undergo intersemiotic translations as seen in the traditional performative arts of 'Mithila', a region in North Bihar. An attempt will be made to study and reveal the meanings embedded in folk songs and folk dances of this region.

The subversive voice is a careful one that becomes more compelling in its privacy. It chooses to tell (her) tale artistically in a subtle rather than shrill tone. Such intelligent adaptations often suspect the interest of the outsider who interrogates the creative impulse. The paper will outline this difficulty that often confronts the researcher.

The issue of preservation of the oral with(out) print translation becomes an engaging question in this presentation. The aim is to resurrect and reinforce the vitality of the oral for the sake of continuity instead of freezing tradition and experience in print only.

**Vinita Sinha.** Teaching English at Indraprastha College for over three decades. Ph.D in Comparative Literature. Areas of special interest include Translation Studies and Oral Traditions. Convenor of the International Seminar on 'Orality, Plurilingualism and Translation' held at Indraprastha College, University of Delhi in March 2015. Coordinator of the Translation and Translation Studies Centre at Indraprastha College. Advisor for Students Journal, CODE published from the Centre. Translated short stories of Indian writer Premchand and Phanishwarnath 'Renu'. (Publication in process)

Presented on Orality & Translation in various National & International Seminars. Presentation completed at San Pellegrino Foundation, Misano, Italy in the Seminar on Translation and Tradition of Oral Performance in April 24-28, 2017. Presentation due at Imperial College London on July 5-7, 2017 at the Seminar on New
Directions in Humanities.
Awarded a Major Research Project by the University Grants Commission to work on "Subversion on the Margins: A Study of Oral Narratives and Folksongs in the regions of Bihar and Bengal".

**Conceptualizing Captions: Semiotics and Poetics of the Word-Image Exchange**

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The 'fast and furious' dissemination of images through social-media is arguably the most evident example that in our age, the scales of the word-image relation may be tipping in favour of the image. Yet images, still or moving, more often than not come with words—title, subtitle, tagline, caption, ekphrasis. Scholars agree that any type of explanatory wording accompanying an image—typically a photograph but also a painting, a film or a video frame, an advert—can be regarded as a caption. The Italian word for caption is didascalia, from the Greek διδάσκαλος, teacher, from the verb διδάσκω, to teach. In other words, didascalia is a text that teaches something (instructing, educating) about an image.

This paper asks three questions: 1) is translation supposed to teach something? 2) if it is, what exactly is that something? 3) does that something change when the generator of the caption is not the generator of the image. To address them, I will draw on a body of semiotic and interdisciplinary perspectives: more specifically, on the intersemiotic translation as represented in Peirce and defined by Jakobson; and on the problematization of this concept and its operability as theorised in Eco and in Barthes. As case studies, I will close-read and close-see two captions—one related to a photograph; the other to a painting—and use back-translation to shed light on the semiotics and poetics of the word-image exchange.

I am interested in the generation of verbal data from visual data because it profoundly questions what exactly is being translated of the original work, and according to what criteria and intentions. Moreover, the concision of the caption further complicates matters, theoretically as much as pragmatically. My research in surtitling, book cover design and ekphrastic poetry to-date has explored the limits of interpretation (as discussed by Eco and Armstrong) to investigate to what extent intersemiotic and interlingual translation can illuminate each other in functional, ethical and artistic terms.

**Marco Sonzogni** is the inaugural Reader in Translation Studies at Victoria University of Wellington in New Zealand. A widely published academic, he is an award-winning poet, literary translator and editor.

**Figures of translation in film adaptations of literary texts**

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The debate on film adaptations of literature and the “language of film” in the context of translation still revolves around the question of translatability, not that of specific translation strategies used by adapters. Few attempts at using tools typical for Translation Studies have been made; what is more, the scale of those attempts was small – rather an exemplification of the translatability hypothesis than an actual, comprehensive analysis of how those tools work. My paper presents a sample of such an analysis: it discusses the use and studies examples of
Figures of translation, i.e. one of the most complex tools of descriptive poetics of translation, developed by Jerzy Brzozowski (Brzozowski 2011).

Figures of translation, developed on the basis of Jakobson’s language functions, referring also to Chesterman’s procedures and Berman’s deforming tendencies, are a tool to evaluate the translator’s creativity. Constraints faced by filmmakers when adapting literary works, such as time, space, and structural differences between literature and film, force them to establish creative adaptation (or translation) procedures – which some theorists call the “language of film” – and figures of translation turn out to be a perfect tool to analyze those procedures.

I shall start with several theoretical issues, presenting a number of Polish theories concerning intersemiotic translation and the language of film, then move on to a brief presentation of Brzozowski’s figures of translation; and finally, demonstrate how this tool works, presenting a number of case studies, i.e. analyses of selected film sequences from the point of view of figures of translation.

My case studies are mostly Hollywood films, i.e. the so-called ‘classical’ cinema; it is the perfect source of examples of typical techniques and solutions that can be considered as the “language of film” or “translation procedures”.

Key words: adaptation, intersemiotic translation, figures of translation, film, language of film

Aleksandra Stodolina. I am a PhD candidate at the Jagiellonian University of Cracow, and intersemiosis is the subject of my dissertation. My PhD supervisor is Prof. Jerzy Brzozowski.

Canonical text in transmedial translation

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Today’s culture with its profusion of technologies and texts is a challenge to navigate and it is difficult to perceive the holistic dimension of texts and cultural processes. In this context there emerges a need to conceptualize culture in a way that would both take into account the autonomy as well as the interrelations of different cultural spheres and that would also allow us to perceive the dimension of coherence in the various kinds of interrelations between different texts, genres, media etc. This presentation addresses these issues by foregrounding the notion of transmedial translation, understood as the formation of mental texts from textual variants materialized in different media and genres. Transmedial translation thus involves various kinds of translational processes like intralingual, interlingual, intersemiotic, intermedial translation. Transmedial translation is particularly conspicuous in the spreading of canonical culture texts not just across language and cultural borders but also across different sign systems. The presentation will illustrate the theoretical discussion with examples from a case study focusing on various manifestations of a canonical text in Estonian culture and on their different aspects that have influenced the formation of what we can call a transmedial text.

Elin Sütiste, PhD (b. 1975) works in the area of the semiotics of translation and culture at the Department of Semiotics, University of Tartu, Estonia. She has studied and written on semiotic foundations of translation, history of translation and history of culture in relation to translation, literary translation. Her publications include “Roman Jakobson and the topic of translation: Reception in academic reference works” (2008), “Translation history and cultural memory” (in Estonian, 2012); “The translator must…”: On the Estonian translation poetics of the 20th century” (together with M.-K. Lotman, 2016); “Processual boundaries of translation: Semiotics
and translation studies” (together with P. Torop, 2007).

**One, No one and One hundred thousand Orcs. Translating thematic roles in books, comics, toys and games**

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Nowadays, in our media ecosystem, the high fantasy genre is a very broad and successful *transmedia* phenomenon. Born with the literary works of J. R. R. Tolkien, today it includes a variety of different kinds of texts: novels, comics, board games, toys, performances (such as cosplay and live action role playing games), digital games and many forms of merchandising. These texts, although belonging to different media, are all part of the same *architext* (Genette 1997) and, therefore, share meaning with each other. The shared portions of content undergo a series of transmediations and of intersemiotic translations (see Torop 2000) that reshape their plan of expression according to the syntactic and pragmatic rules of the target medium. We are facing a chain of ekphrasis and illustrations, of adaptations to different aesthetic regimes and to different ways to approach a text, that deeply influence the final result. On the one hand, transmediations always involve a certain measure of untranslatability (Lotman 1974), which makes a perfect reproduction of the original meaning impossible. On the other hand, the specificities of every medium deeply influence and often determine the meaning of the texts belonging to them.

This presentation aims at reconstructing part of the transmedia fortune of a specific thematic role (theorised by Greimas, it is a coherent ensemble of *figures*, competences and virtual narrative programs), and specifically the role of the “Orc”. Already existing in Nordic folklore, this thematic role has been reformulated by Tolkien in *The Hobbit* and, since then, it has become an important part of the high fantasy genre. With the help of semiotics we will outline how this role has undergone many translations in order to satisfy the needs of different media – narrative and ludic – and how these changes have affected the meaning, structure and systemic position of the role.

**Keywords:** thematic roles, transmediation, high fantasy genre, architextuality, semiotics.

**Mattia Thibault** is a PhD candidate at Turin University (Italy). His works focus on the many faces of play – from toys to digital games, from gamification to Internet memes – always approached from a semiotic perspective, but in constant dialogue with other disciplines. Thanks to several fellowships he has been a visiting researcher at Tartu University (Estonia), The Strong Museum of Play (NY, USA) and Helsinki University (Finland). He has published several academic articles on the semiotics of play and organized and participated in conferences on the same topics. He is co-editor of Lexia, a Scopus-indexed journal of Semiotics, and he edited a book on urban gamification in 2016.

**Visual Modes of Translating Interiority in Lee Daniels’s Precious: Based on the Novel ‘Push’ by Sapphire**

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The controversial features of narrative consciousness have been subject to long standing
debates across the humanities. Writers of the early twentieth century, such as Joyce, Woolf, Faulkner, and others experimented with narrative style in their novels depicting the mental flow and interiority of characters. So far film adaptation studies have been slow to situate this notion as a site of major creative possibility. In addition, there is certain scepticism amongst various scholars of the capacity of the film to find satisfactory ways of adapting the ‘experimental techniques’ of modernist fiction, despite the achievements of some filmmakers, whose work demonstrates potentialities of representing mental processes on screen, which suggests that films have all kinds of possibilities for doing this in a specific way. Therefore, looking closely at selected passages and locating them in the film adaptation, I will explore creative ways of representing interiority in the film version of Sapphire’s novel Push. In tackling the fraught definition of intersemiotic translation, I will use a relatively recent approach that likens film adaptation to translation. Despite the promising results in carrying out research between translation and adaptation studies, there still seems to be a need to pursue further refining research along these lines. In order to allow us to rethink the literal idea of faithfulness to the original, I am going to draw upon Eugene Nida’s ideas on translation equivalence and the priority of meaning, who argues that ‘The translator must strive for equivalence rather than identity’ (1969, p. 12). In doing this, I will consider the creative side of dealing with adapting the ‘unadaptable’ in Precious. I will demonstrate how filmmakers took advantage of the perceptual nature of film when choosing equivalent solutions to translate the main character’s interiority to screen.

Keywords: narrative consciousness, film adaptation, film adaptation as translation, equivalence in film translation

Zuzana Tóthová. I joined Keele University in March 2016 as a Film Studies PhD student. I completed my Masters studies in translation and interpreting in my home country, Slovakia. Then I conducted research for my MPhil thesis at the Institute of British and American Studies within the University of Prešov in Slovakia looking at ‘stream of consciousness’ in film adaptations of 20th century novels. I thoroughly enjoyed working on this topic and because it has a great potential in terms of further study, I decided to continue this research as a PhD student.

My PhD thesis focuses on visual modes of translating narrative consciousness into film. My research interests include subjective narration in fiction, interiority in film adaptations, film adaptation as translation.

### Translating fear into reality, from a Semiotic perspective. A short story, a film and a village: the case of Sleepy Hollow

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According to Greimas, to speak of meaning is both to translate and to produce signification: thus, translatability is one of the fundamental properties of semiotic systems; it comes in between the existential judgment “there is meaning” and the possibility of saying something about it. In fact natural languages are granted a privileged status with respect to the other semiotic systems since they can be used as languages into which all other semiotic systems (such as painting, music, etc.) may be translated and because, as natural languages are translated into each other, they also provide the necessary material for the metalinguistic constructions that allow them to speak of themselves (paraphrase). This has led to the hypostatization of natural languages and to the affirmation that the world and, say, music are understood as
signifying only inasmuch as they can be verbalized; in other words, other semiotic systems are but pure signifiers for the signifieds provided by natural languages. Greimas warns that this acknowledgement of the privileged status of natural languages does not authorize their reification as loci of the constructed meaning: signification is first an activity (or an operation of translation) before being the result of this activity.

In this view, Greimas provides us with a broad definition of translation:

It is in its role as semiotic activity that translation may be broken down into a doing interpretative of the ab quo text and a doing productive of the ad quem text. By differentiating between these two phases, it is possible to understand how the interpretation of the ab quo text (or the implicit or explicit analysis of this text) can lead either to the construction of a metalanguage that attempts to account for it, or to the production (in the literal sense of this term) of the ad quem text that is more or less equivalent, due to the non-adequation of the two figurative universes, to the first. (Greimas & Courtés 1979/1982 : 352)

I will use this definition as a basis to study translation of the “Sleepy Hollow phenomenon”: this case study provides with different interpretative stages of the alleged source text “The Legend of Sleepy Hollow” by the American writer Washington Irving. Particularly I will look into this phenomenon by analysing the construction of its meaning via the translation of the short story into i) the silent film The Headless Horseman directed by Venturini, ii) the movie Sleepy Hollow directed by Burton and iii) the TV series Sleepy Hollow, released by Fox Broadcasting Company. References will be made to the American village of Sleepy Hollow in the state of New York, which is to be seen as the spatial translation of Irving’s short story.

Bibliography:


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Translator trainees’ perception of the social impact of subtitling for TED

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The setting for this study is the TED Translators’ community, and what research on TED subtitling in classroom tells us about volunteer motivation. The democratizing effect of the Internet has blurred the lines between experts and non-experts in many fields, and changed the concept of knowledge and how and where learning takes place (Tapscott and Williams, 2008).

In the field of translation, technology is not only shaping content but also substantially altering the landscape of practice. TED’s popularity, “one of the most prominent science popularization initiatives in history” (Sugimoto and Thelwall, 2013) has been attributed to the successful harnessing of technology to reduce the gap between experts and the public. This study set out
to capture and describe the experiences of participants undertaking an authentic, experiential, situated activity (Kiraly, 2015), and to explore the perception of the social impact of TED subtitling by translator trainees.

TED Translators, an online community of volunteers involved in the translation of audiovisual open content, provide an opportunity for translator trainees to complete authentic tasks that make a real contribution to society, in this case, disseminating ideas across languages and cultures whilst practicing the skill of translating video subtitles. Based on the analysis of participants’ views, via a questionnaire, we explored the translator trainees’ reasons for participation, following the categories set by Olohan (2014). We focused on students’ perceptions of the learning derived from participation in TED Translators, and also the social impact of subtitling for TED, and found that participants valued the learning of new skills, potentially useful for professional development, and taking credit for their translation, in a well-known and respected community. They were mostly positive about the role of this kind of activity. Many of the trainee translators interacted and supported each other through the associated Facebook group of Greek TED Translators.

References:

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| Transadaptation of Foreign Drama in China: A Case Study of Shen Hong’s Shao nainai de shanzi in 1924 |

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Transadaptation (or transadaptation) is a term coined by Michel Garneau, Quebec playwright and translator, to express the close relationship between the two activities of drama translation and adaptation. After distinguishing the term from both adaptation and translation, the first part of the paper tries to come up with a definition of transadaptation.

Then it anatomizes two transadapted plays in both Canada and China. In 1978 in Quebec, Garneau successfully integrated a national discourse of identity-searching into his
transadaptation of Shakespeare’s Macbeth through the substitution of some names, the use of an archaic language, and the effect of intertextuality. In the case of Shao nainai de shanzi (Shao for short), a transadaptation of Oscar Wilde’s Lady Windermere’s Fan, Shen Hong applied similar techniques. He replaced all the alien elements with things familiar to the Chinese audience, for example, names of places and characters, daily routines, and metaphors. To facilitate the favourable reception of the play further, he also deleted and added small details. The production of Shao was a great hit in China in 1924, where putting translated plays on the stage had been a minefield for theatre practitioners since the fiasco of the very first try in 1920.

With a cross comparison between the two plays, this author believes that Macbeth (1978) is a transadaptation in the ideological sense, through which the transadaptor adapts the original in the name of translation, while Shao (1924) is a transadaptation in the physical sense, through which the transadaptor translates the original in the name of adaptation. Although transadaptation practice had long existed in drama translation history, Garneau was the first person to highlight the strategy and attach political and social significance to it. Nevertheless, Hong’s choice of going against the mainstream literal translation strategy proposed by the May Fourth intellectuals after 1919 and returning to the old tradition of adaptation yet transforming it to transadaptation which suits the stage, was indeed an innovation in the history of drama translation in China.

**Keywords:** Transadaptation, drama translation strategy, Michel Garneau, Shen Hong, Shao nainai de shanzi

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### Reading adaptations and remakes as palimpsests

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This paper explores the potentiality of the idea of the palimpsest (Genette 1997) as a way of studying forms of translation such as film adaptations and remakes, with an emphasis on the investigation of the utopian impulse of translation as social practice. The idea of the palimpsest, first developed by Genette in the context of literary studies and later extended to the study of film adaptations (Stam 2005) and remakes (Horton and McDougal 1998), will be read alongside research models such as intersemiotic translation (Jakobson 1959), polysystem (Even-Zohar 1990, 1997; Toury 1980, 1995) and metatext (Popovič 1976) with a view to identifying important insights as well as potential pitfalls. The idea of the palimpsest is used by Genette to refer to the ways in which a text (called hypertext) is generated from another text (called hypotext) through a transformative process that draws attention to the potential of the hypertext to develop latent possibilities in hypotexts. It will be argued that such a relational reading facilitates the analysis of the various forms of translation in connection with the idea of utopia, as discussed for example by Moylan (1998) as a form of social critique with the structure of a promise that requires an active engagement on the part of the audience. These points will be discussed with reference to the practice of Pema Tseden as a Tibetan author-filmmaker working in the context of China.

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**Inter-semiotic Translation in Traditional Chinese Literati Paintings**

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Ancient Chinese literati, particularly in Ming and Qing Dynasties, were fond of inscribing a poem alongside their paintings. Over time, such a practice has become a tradition in Chinese painting, and the art of literati paintings always seeks a perfect combination of painting and poetry. Thus, the painting and poetic lines put together in one canvas compose an inseparable artistic whole. Due to their complicated connotation, both Chinese paintings and poetries are very difficult to interpret or translate. Traditional literati paintings, however, have created both a good arena for painters to show their own interpretation of the painting and a possibility for audiences to understand more about the painter’s intention. Such an interpretation of meaning in terms of another mode of representation, i.e. painting in terms of poetry and vice versa, is defined by Roman Jacobson as inter-semiotic translation. The same phenomenon can also be interpreted through Umberto Eco’s theory of transmutation, which is also considered as a development and complementation of Jacobson’s theory. Through his typology of interpretation, Eco pointed out five features of transmutation. The present paper attempts to elaborate how the five features are embodied in the painting-poem transmutation of Chinese literati paintings and what other unique features this specific mode of transmutation possesses.

**Keywords:** inter-semiotic translation; interpretation; traditional literati paintings; poem-painting transmutation; composite art

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Intersemiotic Translation, Adaptation, Transposition:

*Saying almost the same thing?*