

**33rd CATS CONFERENCE in collaboration with ESIT,
Université Sorbonne Nouvelle – Paris 3
'Translations, Translators, Interpreters and Subversion'
XXXIII^e COLLOQUE DE L'ACT en collaboration avec l'ESIT,
Université Sorbonne Nouvelle – Paris 3
« Traductions, traductrices, traducteurs, interprètes et subversion »**

**ABSTRACTS/RÉSUMÉS AND/ET
BIONOTES/NOTICES BIOBIBLIOGRAPHIQUES**

OPEN EVENT KEYNOTE (1 JUNE, 1 JUIN)

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Translation and Subversion

Two cases of subversion will be considered, each illustrating the power of translators as they represent texts. The translation of key cultural texts in Ireland from the period 1890–1975 illustrates ways that translation can be used to subvert stereotypes as a nation struggles to define itself and seize power from colonizers or foreign powers. This example surveys the strategies used to represent native Irish literature from the period of colonization to the emergence of the nation's self-definition in the context of its cultural roots. Strategies range from accommodating a text to the literary and cultural values of the colonizers (thus subverting the representation of the text) to the emergence of a translation of the same text that showcases the foundational signature values of the independent nation (thus subverting the cultural values of the former colonizing power).

By contrast, the second set of examples focuses on the goal of adapting a text to the standards of a receiving culture with more prestige and power than the source text, and in the process of subverting the representation of the text. Examples are the differences of meaning that emerge in translations of Latin American texts into English, aimed at a readership in the United States, where serious political frameworks become muted and humorous.

The modes of translating in these two cases are often similar: reinterpreting the significance of the text, management of tone (e.g. humor), suppression of textual features, and the like. By contrast the role and function of the translated texts in the new context diverge significantly as a result of these translation practices, in certain circumstances enhancing the power of the source culture and in others subverting and diminishing it.

Maria Tymoczko is Professor of Comparative Literature at the University of Massachusetts Amherst. She holds three degrees from Harvard University, where she studied the topics discussed in her research and publications: the sciences, medieval languages and literatures, and

topics related to translation theory and practice. Her books include *The Irish Ulysses* (University of California Press, 1994), *Translation in a Postcolonial Context* (St. Jerome Publishing, 1999), *Enlarging Translation, Empowering Translators* (St. Jerome Publishing, 2007), and several edited volumes on medieval literature, and on translation. Her most recent publication is *Neuroscience and Translation* (Tartu Semiotics Library, 2021).

JUDITH WOODSWORTH LECTURE (2 JUNE, 2 JUIN)

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Homotextualizing *Niezi*: From Sinful Sons to Crystal Boys

Over the last two decades, queer discourse has been gaining popularity in translation studies, from Keith Harvey's pioneering work in translating queer tongues ([2003] 2014) to the recent scholarship that explores "the multifarious intersections between queer studies and translation studies in literature, media, politics, linguistics and culture" (Epstein and Gillet 2017, 1). Despite the growing scholarly attention to the cross-border dialogues on the relationship between queer and translation, Sinophone countries/regions remain peripheral in the global landscape of the queer/translation interdiscipline. However, the circulation of queer representations from and to the Chinese-speaking world has been from the very outset "an interculturally sensitive issue [...] that implicates multiple processes of translation" (Bachner 2017, 77). Since the 1990s, Euro-American texts and theories about non-normative sexualities have been translated and introduced in Taiwan, Hong Kong, and China. In the meantime, Sinophone queer-themed fiction and films garnered international accolades.

In 1990, Gay Sunshine Press, one of the oldest publishing houses of varied gay materials in the United States, published the English translation of a Taiwanese novel titled *Niezi* 孽子 [*Sinful Sons*]. The novel, written by the modernist author Pai Hsien-yung and translated by Howard Goldblatt as *Crystal Boys*, became such a sensation among Anglophone American readers that the publisher put out a paperback edition soon after. Blatantly marketed as "[t]he first modern Asian gay novel" (Pai 1993, cover), the paperback edition featured on its cover a half-naked hunk in jeans against a dark chartreuse backdrop. Such marketing schticks—highlighting the theme of queer erotics and picking a cover image that looks like a 1990s Calvin Klein advertisement—attracted a large number of queer readers who were curious about cultural uniqueness and universal experience of being gay. Yet, little did they know that when the original novel first came out in 1983, it was not even considered by the mainstream Taiwanese critics and readers as gay-themed fiction, serious or popular. Hence, a series of questions arise: How did the Taiwanese queer literary scene look like during the martial law period (1949-1987)? How was *Niezi* received by literary critics and social activists when it was first published in 1983? When and how did the novel begin to become an iconic symbol for the Taiwanese gay subculture?

In this paper, I investigate the homotextualization and canonization of *Niezi*, with an emphasis on the shaping force of translation on the reading and reception of Pai's novel. By synthesizing a select few representative pieces of scholarship on *Niezi* and the public discourse on non-normative sexualities in 1980s Taiwan, I trace the seemingly stifled development of queer literature in Taiwan during the martial law period. I also demonstrate the connection between early critics' evasive interpretations of queer motifs in *Niezi* and Taiwan's conservative socio-cultural milieu. Then, I present a historicized, comparative reading of Pai's original work and its English translation *Crystal Boys*, with a special

attention to the paratexts, the reconfiguration of the untranslatables in the English translation, and the politics of anglicizing non-Euro-American, non-normative sexualities. I argue that translation added to the complex production of meanings, facilitated the interactions between the text, the critic, the reader, and the author, and contributed to the queer iconization of *Niezi*.

Keywords: homotexualization, *Niezi*, *Crystal Boys*, queer, translation

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Wangtaolue Guo is a translator and PhD candidate in transnational and comparative literatures at the University of Alberta. His research interests include queer translation, sexuality and translation, Sinophone studies, and translanguaging writing. His academic work has appeared in *Transcultural*, *New Voice in Translation Studies*, and *The Routledge Handbook of Translation, Feminism and Gender*.

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The Gap of Translation: Subverting a Translational Phallus

A relatively recent article by Ahmed Abdel Azim ElShiekh discusses "the translation of culturally, politically and/or religiously charged words and expressions with particular reference to religion and politics," which can either bridge or widen the gap between the source and the target culture (ElShiekh, 2012, p. 28). ElShiekh's article suggests that the gap in translation is not a hurdle to be dispensed with as quickly and as efficiently as possible, but rather a critical tool for exploring the negotiated transactions between the contexts and the cultures of the source and target languages. I take this notion further to consider the gap in translation as a positive rather than a negative. The tendency to view this element of the translation process as a "loss" or "gap" to be recovered and assimilated stems from a long-standing tradition of *horror-vacui* (Merriam Webster Dictionary, n.d.), or *kenophobia* (Brown, 1993), a perception of an empty space, vacancy, cavity or void, as an ominous entity, a darkness "upon the face of the deep" (Genesis 1:2, King James Version). Moreover, this "void" is often grasped as feminine, a quality that adds a misguided sense of peril. This notion is manifest in Freud's theory of the fear of castration (Freud, 2018) and other cultural myths (Gessain, 1957) that present the female sexual organ as a threat to be covered and concealed. Like Gustave Courbet in his painting, "The Origin

of the World” (Courbet, 1866), I invite the reader to look boldly into the void, and to find that – despite one’s initial apprehensions – the gap in translation can be a source of enticement, creativity and fruitful exchange, serving as the pinnacle of the contentious exchange that exists in any act of translation.

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Dr. **Dror Abend-David** teaches at the department of Languages, Literatures and Cultures at the University of Florida. His first book was published in 2003 by Peter Lang under the title: “*Scorned my Nation*”. *A Comparison of Translations of The Merchant of Venice into German, Hebrew, and Yiddish*. His second book, *Media and Translation: An Interdisciplinary Approach*, was published in 2014 (soft cover 2016) with Bloomsbury Academic Publishing. His third book, *Representing Translation: Languages, Translation, and Translators in Contemporary Media*, came out with Bloomsbury in January 2019 (soft cover 2020). Dror has published articles on Translation in relation to Media, Drama, Literature, and Jewish Culture. His email address is da2137@nyu.edu.

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Mono Voices, Multiple Characters: Psychoacoustic Projection of Characters in Dubbing of Soap-operas on MBC Channels

The current study explores the psychoacoustic variable in the process of dubbing on TV and shows how attributes related to vocalists’ performance and voice modulation may influence viewers’ perception of dubbed characters. For this purpose, the study investigates 92 dubbed Turkish, Korean, Indian and Greek TV series and soap-operas run by the pan-Arab entertainment network ‘the Middle East Broadcasting Center’ (MBC) since 2008 and dubbed into Syrian

Arabic for the Arab World viewers. For over a decade, a limited score of Syrian voice-actors and vocalists have been assigned to dub a wide array of lead actors and actresses in soap-operas. In the process of featuring different characters by one voice-actor in many series that could run simultaneously, the sound features of the vocalist are inflicted on the dubbed characters, contributing to creating flat characters with an almost monolithic sentiment and temperament. The unique traits of the original actors and actresses and the phonological and prosodic features of the source language are over-assimilated into the spirit of the Syrian dialect. To assess viewers' recognition of such projection, a sample of 120 MBC regular viewers in Jordan was surveyed. Almost 82% of the sample participants agree that they conjure previously dubbed characters and recapture outside-the-drama events when they hear a given vocalist's voice, especially when it is associated with popular actors or actresses. The study finds that the recurrent use of the same distinctive voices may project negatively on identification of drama characters and suggests taking viewers' psychoacoustic aptitude into consideration.

Keywords: Dubbing, psychoacoustics, prosodic features, MBC, soap-operas

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Interpreting as Subversion: The (Un)conscious Refusal of Neutrality

Drawing on Marxist and feminist standpoint theory, I analyze in this paper the evidence of alienation and resistance that has emerged from my ethnographic study of interpreters. Between March and August 2018, I interviewed twenty-one freelance and in-house conference interpreters working in various political, institutional and social settings to explore how interpreters think that the embodiment of the speaker (with different gender, race, ethnicity, social class, political beliefs, religious practices, and world views than theirs) together with the subject matter affects their performance, and their own embodiment in their rendering. Highlighting the contradictions of interpretation ethics, this paper examines the conference interpreter's so-called neutral behaviour based on a large set of examples that address: *(i)* the interpreter's personal dilemma of remaining neutral; *(ii)* how maintaining the expected neutrality triggers interpreters' feelings of frustration, self-doubt, and aversion to their roles; and *(iii)* interpreters' confessions of breaking the norms of professional practice for their own professional survival and personal pleasure

through various acts of sabotage and resistance, such as declining clients' offers, quitting in the middle of an assignment, and punishing and demeaning speakers *in situ*. Interpreters' subversive acts lead to a moment of sociological insight by which one can reach social norms to reveal them, and see how interpreters carefully manipulate them. The various forms in which interpreters deviate from what they are supposed to be doing, whether that is "(1) unorganized, unsystematic and individual, or (2) opportunistic and even self-indulgent [...]" (Scott, 1989, p. 21), count as resistance, and shall be analyzed as such.

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Irem Ayan completed her doctoral studies in translation studies in 2019 as a Fulbright scholar at State University of New York at Binghamton where she is adjunct professor of translation, French, and Spanish. Her research interests are emotional labour, work alienation, labour and feminism in translation and interpreting practice. She has also worked as a freelance conference interpreter for the United Nations in New York, and she has training experience within a number of international organisations such as the European Union, NATO, and Eurocontrol in Brussels. Her book manuscript which is tentatively entitled "The Emotional Labour of Conference Interpreting: Gender, Alienation and Sabotage" has been invited for peer-review by John Benjamins Publishing Company.

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"Wryte[n] in the Laten Tonge, [and] lately translated in to Englyshe": Erasmus's Adagium on the Sileni in the Last Years of Henry VIII's Reign

Erasmus of Rotterdam was one of the most admired intellectuals in early sixteenth century England: his fame beyond the Channel is demonstrated by the intense circulation of his works, many of which were translated into English during the reign of Henry VIII. In the process of translation, the original intention of these texts was often subverted, as Erasmus's reputation was appropriated by his translators and their patrons to serve a variety of political and religious agendas.

This paper is devoted to the translating history of one of Erasmus's works, *Sileni Alcibiadis*, a proverb that was detached from the huge paremiographic repository known as *Adagia* and published as an autonomous work in London in the early 1540s. By highlighting corrections, retouchings and omissions, the contribution aims to point out the ways in which the anonymous translator adapted Erasmus's text to a different cultural and pedagogic context. Translation is never an innocent activity, and domestication, much more than foreignisation, casts light on imaginative worlds, cultural milieux and ideologies. The final purpose of this work is thus to show not so much a particular nuance of Erasmus's political ideology (to generalise, his vision of power as "service"), but rather the way in which that ideology "migrates", with partial manipulations, into the turbulent context of mid-sixteenth-century England.

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***L’Essai politique sur l’île de Cuba* (1826) d’Alexander von Humboldt**

Résumé : *L’Essai politique sur l’île de Cuba* (1826), un manifeste antiesclavagiste écrit en français par le savant allemand Alexander von Humboldt, est adressé aux autorités de la société coloniale de Cuba du XIX^e siècle, à son aristocratie et à ses plus riches propriétaires, surtout aux élites qui possédaient des plantations de canne à sucre, qui s’enrichissaient grâce au travail de milliers d’esclaves exploités, maltraités et souvent même torturés. En fait, Humboldt a écrit cet ouvrage savant pour l’humanité tout entière. La traduction en espagnol, *l’Ensayo político sobre la isla de Cuba* (1827) a été publiée à Paris très rapidement. Cet ouvrage extrêmement subversif à l’époque, de même que ses traductions, ont été immédiatement censurés et interdits à Cuba peu après leur publication et pendant presque tout le XIX^e siècle. Le traducteur responsable de la traduction en espagnol est resté dans l’anonymat, de peur de subir des représailles à cause de son travail. Cependant, il a contribué avec son travail à mieux transmettre le message de liberté et d’égalité de tous les Hommes. Il a utilisé de nombreuses stratégies : il a organisé le texte d’Humboldt en chapitres, il a effectué des modifications qui ont changé le sens de certains passages, il a enrichi la langue espagnole surtout par rapport aux termes scientifiques avec des gallicismes et germanismes et avec de nombreux néologismes. Sa traduction n’a pas seulement fait la diffusion des avancées scientifiques, son importance politique reste indéniable. Cette première traduction est la base pour les mises à jour postérieures, par exemple celle de 1930 sous la direction du savant cubain Don Fernando Ortiz. Encore de nos jours, il y a de nouvelles éditions, de nouvelles découvertes, et de nouvelles recherches sur cet ouvrage qui n’a pas encore dévoilé tous ses secrets.

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Hazard et *Letters from the front*, de Winston Churchill. Elle possède aussi une maîtrise en Didactique du Français Langue Étrangère de la Faculté de Langues Étrangères de l'Université de La Havane. Son mémoire portait sur un système d'exercices pour l'enseignement du Français des Relations Économiques Internationales. Elle possède également une Licence en Langue Française de la Faculté de Langues Étrangères de l'Université de La Havane. À présent, elle n'a pas encore de publications récentes évaluées par les pairs, mais elle a deux articles en préparation, à partir de sa recherche pour son mémoire en traduction : le premier porte sur le travail d'éditeur et de traducteur de Don Fernando Ortiz, et le deuxième porte sur la traduction des émotions.

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L'irrévérence comme subversion : le cas de l'Amérique latine

Jorge Luis Borges disait de la traduction qu'elle est une « lecture et réécriture irrévérentes de l'héritage du passé ». Pour lui, « nous les Argentins, et les Sud-américains en général, [...] sommes capables de manipuler tout sujet européen, le traiter sans superstition, avec cette irrévérence qui peut produire, et produit déjà, d'heureuses conséquences » (Borges 1964: 161, ma traduction). Cette irrévérence, employée par maints traducteurs latino-américains (du moins jusqu'à la moitié du 19^e siècle), s'est traduite par des imitations, des adaptations, des appropriations, des réécritures voire du plagiat. Soit une subversion intentionnelle et manifeste.

La présente communication s'attèlera à montrer l'importance d'une telle subversion en Amérique latine en l'illustrant par des études de cas remontant aux premières années de l'époque coloniale. Trois types de subversion seront abordés. Tout d'abord la subversion par le traducteur qui se manifeste tant dans le choix des textes à traduire que dans les stratégies de traduction employées. Les exemples de la traduction des textes de Thomas Paine par Manuel García de Sena, les imitations d'Andrés Bello et l'appropriation de la *Carmagnole* par Cortes Campomanes, entre autres, sont éloquentes.

Le deuxième type est la subversion exercée par les éditeurs, de nouveau tant dans le choix des textes à publier que dans les stratégies d'édition employées. Nous pensons à Francisco de Miranda, éditeur de la *Carta a los Españoles Americanos* de Viscardo y Guzmán ainsi qu'aux très nombreuses traductions publiées dans les journaux indépendantistes.

Le troisième type concerne la subversion que sont à même d'exercer les traductologues. En effet, il est des textes trop souvent caractérisés par une vision eurocentriste de l'Amérique latine. Nous en donnerons un exemple à propos de la soi-disant mission civilisatrice des missionnaires espagnols et la réplique publiée par nous.

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“Medicaments for the poor”: Nicholas Culpeper’s translations and the subversive uses of print in seventeenth-century England

This paper examines the subversive translation and print strategies deployed by the seventeenth-century translator, Nicholas Culpeper, his wife (and later, widow), Alice Culpeper, and his printer, Peter Cole, in order to diffuse medical knowledge and pharmaceutical recipes among the wider public. At a time when such knowledge was tightly controlled by the Royal College of Physicians and the London Society of Apothecaries, Culpeper’s translations openly advocated – and performed – the wide dissemination of medical remedies and practices among the less educated, poorer parts of the population. This paper examines the textual, discursive, and material strategies deployed by Culpeper, his wife, and his printer to that end. I will look in particular at the rich paratextual features of Culpeper’s translations, as they reveal many inventive “cultural uses” (Chartier 1987) of the medium of print, clearly aimed at subverting England’s medical, religious, and political authorities and their long-held monopoly on medical and pharmaceutical knowledge.

This paper thus directly addresses a case of activist intervention on the part of a translator with a clear religious, ideological, and political agenda. Culpeper’s activities attracted the interest of translation historians some time ago (see Kelly 1989), but they deserve specific attention from the translation studies community as they offer a most striking counter-example to the idea of the “translator’s invisibility,” which Venuti (1995) famously posited as the dominant cultural model

in that very same context (namely, mid-seventeenth-century Britain). In addition, while highlighting the subversive activities of an individual translator, this paper also offers an “enlarged” (Tymoczko 2007) perspective on translation by taking into account the physical features of translated books, as well as the social and material networks involved in their production, dissemination, and reception.

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***Translatio*: Emily Jacir and the Agency of the Translator**

Translatio is the term used to describe the transfer of a saint’s body or a relic from one place to another, and it is also the title of a collaborative project by Emily Jacir, a Palestinian artist. Jacir’s work explores translation, mobility, cultural erasure, and persistence in the Mediterranean region. In 2016, Jacir created a permanent installation entitled *Via Crucis* in the Chiesa di San Raffaele, a minor church in the very center of Milan. In this project, Jacir tells the story of Christ’s Passion through the *translatio* of secular relics from today’s Palestine. Jacir’s *translatio* of secular relics from the Holy Land to Milan provides the main translational palimpsest through which all visitors as well as people of faith approach this powerful installation, and constitutes the main object of study of my paper.

Relics required the agency of pious patrons, such as, for instance, Saint Helena (Emperor Constantine’s mother) or Theodelinda (Queen of the Lombards) to be put in the right places. Often the churches in which the relics were placed were renamed because the relics’ presence

gave them new meaning and a new function. In other words, the agents of the *translatio* – many of whom were historically women – were powerful, besides being pious, and they subverted the Church's main narrative, thus offering the field of translation studies an interesting perspective on the role that the agents of *translatio* have played in history. In the story of this *Via Crucis*, Emily Jacir is the patron and the agent of the *translatio* of the contemporary relics. How do they change the meaning of the liturgy of the *Via Crucis*? How do they change the function of the church in which they are placed?

Simona Bertacco is Associate Professor of Comparative Humanities at the University of Louisville. Her research focuses on anglophone postcolonial literatures, women's translingual writing, and on the effects of translation on postcolonial literatures. Her publications in the field include: *Language and Translation in Postcolonial Literatures* (Routledge, 2014), the special issue of *The New Centennial Review: Translation and the Global Humanities* (2016) with P. Beattie and T. Soldat-Jaffe, and *The Relocation of Culture: Translations, Migrations, Borders* (Bloomsbury 2021) with N. Vallorani.

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Subversion et traduction dans les textes littéraires : réflexion sur les notions d'implicite, de sens latent et de fidélité dans deux traductions françaises de *Persuasion* (Jane Austen)

Cette présentation s'inscrit dans le prolongement de la théorie de la traduction comme « (sub)version », développée par Levine (1991 : 7), pour enrichir la réflexion traductologique dans ce domaine. Au détour d'un rappel des racines latines du terme, nous nous interrogerons sur ses différentes acceptions et sur leur pertinence en traductologie. L'acception reçue renvoie à diverses méthodes de détournement et de remise en question d'un ordre établi ; une autre acception, étymologique, nous permet de mettre le terme « subversion » en relation avec l'idée de « ligne » de texte (*versum*) enfouie (*sub*). Nous pouvons donc définir la subversion de deux manières : il s'agit de l'activité qui cherche à provoquer un bouleversement, mais également du ou des sens qui se dissimulent en-deçà du sens explicite d'un texte ; Levine évoque à ce sujet des versions « latentes » du texte, ou « sous-textes » (1991 : 7, 27). Le travail de traduction doit prendre en compte ces deux dimensions, d'autant plus qu'elles impliquent de faire face à des types de difficultés différents. Cependant, nous estimons que la notion de « sous-texte » mérite d'être affinée à l'usage de la traduction littéraire.

Par le biais de l'analyse de deux extraits du roman *Persuasion* de Jane Austen (1818) et de deux traductions en français de ces textes *La Famille Eliott, ou L'Ancienne Inclinaison* (Isabelle de Montolieu, 1821) et *Persuasion* (Jean-Pierre Pichardie, 2013), nous présenterons la distinction que nous souhaitons formuler au sein de la notion de « sous-texte » à l'usage de la traduction littéraire et de la recherche traductologique sur la subversion. Il s'agira de définir une catégorie de sous-textes que nous qualifions de « littéraires » et une autre catégorie, que nous appelons les sous-textes communicatifs ou pragmatiques.

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Outre ses tâches de soutien à l'enseignement et à la recherche, elle prépare actuellement une thèse de doctorat sur la traduction des contenus implicites dans les textes littéraires sous la direction de la professeure Mathilde Fontanet (UNIGE). Sa recherche traductologique se situe à l'interstice de l'analyse du discours et de la théorie littéraire et porte actuellement essentiellement sur l'œuvre romanesque de Jane Austen.

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Coordination interlinguistique, types de texte et partis politiques canadiens

Les partis politiques qui évoluent dans des systèmes multilingues déploient inévitablement un travail de communication qui se profile par rapport aux différentes langues présentes sur le territoire ; ils n'ont d'autres choix que d'opérer, plus ou moins consciemment, des choix en matière de coordination interlinguistique, c'est-à-dire en matière de production de textes pour la circulation de leurs messages. Une étude menée pour des partis politiques suisses (Bohn 2019) a montré que ceux-ci pouvaient appliquer une politique de traduction nuancée. Plus précisément, le recours à la traduction, plutôt qu'à un autre mode de production textuelle (comme la co-rédaction), pouvait dépendre du type de texte. Le type de texte renvoie ici à deux phénomènes. Premièrement, il désigne un modèle de texte qui intervient à un moment donné dans les processus de décision. Par exemple, la traduction sera privilégiée pour les textes jugés « fondamentaux » ou (semi-)juridiques, qui établissent des principes de base pour le parti (programme électoral, statuts des partis). Au contraire, les textes « de communication pure », qui prennent éventuellement appui sur ces documents directeurs, tels qu'un éditorial ou des articles divers, ne passent pas nécessairement par un travail de traduction. Deuxièmement, en particulier pour ce dernier groupe de textes dits de « communication pure », la signature des textes, c'est-à-dire l'attribution du texte à un individu par l'inscription d'un nom, joue un rôle certain dans la décision de traduire ou non le texte, en fonction des enjeux de représentation. Dans notre communication, nous nous proposons d'examiner dans quelle mesure cette logique trouvée dans certains partis politiques suisses semblent intervenir également dans les choix effectués par des partis politiques canadiens. Après avoir exposé quelques éléments empiriques, nous concluons par quelques réflexions sur ce que ces observations permettent de mettre en lumière en matière d'intersection entre production de textes et logique politique.

Véronique Bohn est diplômée de la Faculté de traduction et d'interprétation de l'Université de Genève, où elle a obtenu un doctorat en traductologie en 2019. Durant ses années à Genève, elle

a travaillé à l'université notamment en tant qu'assistante et en tant que chargée d'enseignement suppléante au Département de traduction, tout en exerçant une activité de traductrice indépendante sur le marché suisse. Elle effectue actuellement une recherche post-doctorale à l'Université de Montréal grâce à une bourse du Fonds national suisse de la recherche scientifique. Elle est par ailleurs affiliée à Transius, le centre d'études en traduction juridique et institutionnelle de l'Université de Genève. Ses domaines d'intérêt couvrent les politiques de traduction, la traduction institutionnelle et la traduction des textes politiques.

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L'analyse critique du discours comme moteur de subversion en traduction économique et financière

La communication a pour but de montrer que l'enseignement de la traduction économique et financière peut être un lieu d'activisme, dont la démarche subversive consisterait à donner une autre version de certains faits de langue. À partir de nos recherches en analyse critique du discours financier dans la presse canadienne, nous présenterons les caractéristiques discursives qui nous intéressent, notamment l'agent et la caractérisation, l'absence de certains mots, les euphémismes, les signifiants vides et les contresens d'usage. Nous expliquerons en quoi ces conventions sont des produits de l'idéologie néolibérale.

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Chantal Gagnon est traductrice agréée et professeure agrégée à l'Université de Montréal au Département de linguistique et de traduction. Ses travaux portent sur la traduction des discours politiques et sur le discours traduit de la finance. Quant à son enseignement, il porte sur la traduction économique, sur la traduction commerciale et sur les interférences linguistiques.

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Enseigner la terminologie pour subversivement lutter contre les faits alternatifs à l'ère de la post-vérité

Pour lutter contre l'influence grandissante des médias télévisuels, écrits et sociaux politisés se spécialisant avec succès dans l'interprétation subjective des événements, observations, images et paroles rapportées, l'instruction universitaire s'impose.

C'est ainsi que l'enseignement universitaire de la terminologie a le pouvoir de changer le destin des communautés, peuples, langues et cultures en mettant au jour les concepts qui soutiennent des termes qu'on pourrait croire anodins, mais qui, dans les faits, sont le fruit d'une réflexion idéologique poussée.

De fait, dans le cadre de la présente communication, nous examinerons des stratégies pédagogiques permettant d'étudier des réseaux conceptuels ainsi que des « termes à la une » pour en dévoiler une histoire néologique et un contenu insoupçonnés de la nouvelle génération d'étudiant·e.

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Philippe Caignon a suivi ses études à l'Université de Montréal où il a obtenu un doctorat en linguistique en 1996 et une maîtrise en traduction en 1991. Il est terminologue agréé et traducteur agréé de l'Ordre des traducteurs, terminologues et interprètes agréés du Québec. Professeur titulaire, il enseigne au Département d'études françaises de l'Université Concordia. À l'heure actuelle, il est vice-doyen des services pédagogiques aux étudiant·e·s de la Faculté des arts et des sciences, administrateur du Code de conduite universitaire pour cette Faculté, directeur pédagogique du Centre d'appui à l'enseignement et à l'apprentissage de l'Université Concordia et rédacteur en chef de *Circuit*, magazine de l'OTTIAQ.

Philippe a reçu le Prix du Doyen de la Faculté des arts et des sciences de l'Université Concordia pour excellence en enseignement, le Prix national 3M d'excellence en enseignement décernés par la Société pour l'avancement de la pédagogie dans l'enseignement supérieur (SAPES), le Prix du recteur de l'Université Concordia pour excellence en enseignement, le Prix des diplômés pour excellence en enseignement de l'Association des diplômés de l'Université Concordia, et il est membre du Cercle de distinction du Vice-Recteur de l'Université Concordia.

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Ana-Stina Treumund, ou le nouveau passé des femmes estoniennes et livoniennes

La photographie et l'histoire entretiennent des liens qu'il est possible d'analyser sous l'angle du tissu sémantique (« web of meaning ») des images (Berger 2015). Un tel concept évoque les univers transmédiaux de récits complémentaires se déployant sur des plateformes multiples (Jenkins 2003) qui croissent au fil du temps, de manière désordonnée, en créant des mémoires fantasmées (Canalès à paraître). Les photographes estoniens contribuent, par leur traduction des

identités estoniennes, à de nouvelles propositions d'ensembles mémoriels. Les photographes qui choisissent ou non de faire allusion à la récente occupation soviétique, laissent émerger de nouvelles « mémoires culturelles » (Lotman 2019), des créations partiales, dont la dynamique entre souvenir et oubli peut affecter la transmission diachronique des récits (Ricoeur 2000). J'étudierai ici la réécriture (Bassnett et Lefevere 1990) des identités dans *Lilli, Reed, Frieda, Sabine, Eha, Malle, Alfred, Rein ja Mari* une série d'œuvres de la photographe estonienne *queer* et activiste Ana-Stina Treumund (1982-2017). Treumund y présente des femmes de son entourage, en costume, jouant des personnages féminins historiques estoniens et livoniens, non-conformes aux normes de genre, à qui elle attribue rétrospectivement des identités *queer*. L'analyse de cette traduction du passé d'un point de vue transdisciplinaire inspirée par la pensée complexe montre comment Treumund, à la fois narratrice et traductrice/renarratrice capable d'introduire de nouvelles réalités subversives (Tymoczko 1999), propose une traduction complexe de récits cachés et de mémoires imaginaires dont le réseau narratif transmédiat englobe des légendes estoniennes, des archives écrites et la projection de l'intuition de l'artiste. Par l'appropriation du passé en fiction transmédiatique, cette traduction transgressive affirme une volonté d'établir un lien narratif intergénérationnel entre les femmes estoniennes, dont la portée peut toucher les femmes du monde entier.

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Audrey Canalès est chercheuse en traductologie, avec un bagage en nouvelles technologies et en arts visuels. Après des premières études en traduction, elle s'est orientée vers la communication, puis les nouvelles technologies, tout en exerçant diverses activités artistiques et en organisant des événements culturels, puis elle a entrepris et obtenu un doctorat en traduction à l'Université de Montréal. Son parcours a nourri ses intérêts de recherche et l'a portée à s'intéresser aux processus traductionnels dans les univers transmédiatiques, tout particulièrement via la performance. Que traduit-on à la ville ou sur scène par l'expression linguistique, corporelle, l'habillement, etc.? Que représente ce que l'on (re)présente? Quelles dynamiques de pouvoir ou de production de savoir répète-t-on, refuse-t-on ou fait-on disparaître en représentation? Elle

utilise un approche transdisciplinaire, inspirée par la pensée complexe, qui combine entre autres la traduction, l'adaptation, et les études de performance.

Audrey Canalès is a researcher in Translation Studies, with a background in new technologies and visual arts. After her first schooling in translation, she worked in communication, then in new technologies, while maintaining various artistic activities and organizing cultural events, she then started and obtained a PhD in Translation Studies at the Université de Montréal. This journey nurtured her research interests and led her to study the translational processes happening in transmedial universes, with a focus on performances. What do we translate, on stage or in everyday life, using language, body language, clothing, etc.? What do we (re)present? What power dynamics, or knowledge production dynamics do we repeat, negate or erase when we perform? Her transdisciplinary approach, inspired by complexity thinking, combines-among others- Translation, Adaptation, and Performance Studies.

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Subverting translation pedagogy and training: observational lessons from 2020.

Typically, when we think of translation and subversion, we think of translation (products, processes, or agents of translation) in political, revolutionary, and activist contexts – and the call for papers for this edition of the CATS conference illustrates this. What I propose in this work-in-progress presentation is to examine some examples of subversive pedagogical practices in translator education and training, a topic that does not feature explicitly in the CFP. Yet, pedagogy, curriculum, and assessment all inform translation norms, translation processes and products, agents (e.g. translators, interpreters), and translation ideologies. In this vein, what might a subversive translation pedagogy (or pedagogies) look like? How might we rethink “established systems or institutions” in which and where translators/interpreters are trained? Can we interrogate, and subsequently dismantle, some of the normative practices that no longer serve our students in a world that is increasingly digitized, automated, and (dis)connected? What about prescriptive practices, particularly around language use and accent, that no longer reflect the professional realities of current and future generations of translators/interpreters? Although these questions predate 2020, the COVID-19 pandemic, the social justice movements that gained further traction following the arrest and killing of George Floyd on May 25, 2020, and the insurrection at the US Capitol on January 6, 2021, have all accelerated the speed at which we must consider how translator education and training maintain inequities. We may also consider how translation pedagogy (pedagogies) can conversely open up spaces of subversive possibility. In this presentation, I interrogate the exaltation of Canada’s official languages within our training programs; I problematize and offer alternatives for grading, assessment, and surveillance (cf. Blum, 2020); invite reflection on decolonization and Indigenization of translation programs (specifically in Canada) (cf. Cote-Meek and Moeke-Pickering, 2020); and argue in favour of curriculum design that conciliates digital tech and the Humanities.

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Renée Desjardins (pronoun/pronom: she/elle) is associate professor at the School of Translation at the Université de Saint-Boniface in Winnipeg, Canada. She is the author of *Translation and Social Media: In Theory, in Training and in Professional Practice* (Palgrave MacMillan, 2017) and the co-editor of *When Translation Goes Digital: Case Studies and Critical Reflections* (Palgrave Macmillan, 2021). She has also led a SSHRC-funded research team as principal investigator on the subject of citizen science, translation, and social media. Publications related to this project have been published in *Translation Studies*, *Astronomy*, and *Physics*. Her research primarily focuses multilingual communication in digital and online contexts.

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Subverting academia: who is responsible for the 'linguistic turn' of Soviet (Russian) translatology?

In our presentation, we apply the conceptual frame of subversion to translation theory as a factor that determines how translation is conceptualized and practiced in any given society. By adopting a socially informed macrosystemic approach to translation, we analyze the systemic organization of the Soviet field of translation in the 1950s and discuss how the theoretical and political subversion of the former partisan of the 'literary' school of translation, Andrei Fedorov, has led to the creation of a linguistically informed theory of translation and to gradual decline of the 'literary' school of translation in the USSR. Fedorov's theory, once supported by powerholders, has become a dominant theoretical and methodological framework for all types of non-literary translation in the USSR and post-Soviet Russia which has also marked the 'linguistic turn' of Russian translatology.

Gleb Dmitrienko is a PhD candidate in Translation Studies at Université de Montréal. Having received his initial training as a translator and interpreter in Russia, he continued his education

and earned a doctoral degree in Linguistics. After several years of teaching translation and interpreting as faculty, he moved to Canada where he enrolled in a Master's and then in a doctoral program in Translation Studies, both at Université de Montréal. Gleb's research interests lie in the history and epistemology of Translation and Interpreting Studies, in comparativism in TIS, and in the problems of translator and interpreter training. He is also interested in the processes of institutionalization of translation practices under social and political constraints. Among his publications are two monographs on the evolution of translation and translatology in the USSR and post-Soviet Russia, and several articles in academic journals on translation.

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Pour une traductologie de la libération

Nos analyses découlent d'un postulat. Nous cherchons à jeter les bases d'une traductologie de la libération (théorisation de traduction militante) visant à affranchir, notamment par la traduction militante, le sujet traduisant, le public cible et les représentations mobilisées dans l'acte de traduire. Nous proposons une analyse pour laquelle une paire de triangles sont mis en tension, le premier étant celui de la domination, que nous décrivons par trois concepts qui nous apparaissent fondamentaux, soit l'hégémonie, le capitalisme et l'État et le deuxième celui de l'affranchissement, qui oppose aux concepts susmentionnés, respectivement, l'anthropophagie, la dépense improductive et le nomadisme. C'est le triangle de l'affranchissement qui sera surtout abordé dans cette communication, au regard du concept de subversion, afin d'élaborer de nouvelles pistes de réflexion pour paver la voie à de nouvelles manières de théoriser la traduction militante.

Alexandre Dubé-Belzile est traducteur et étudiant au doctorat en traductologie à l'Université d'Ottawa. Ses champs d'intérêt sont la traduction cannibale, l'anarchisme, l'idéologie et la traduction militante. En plus de poursuivre ses études, il collabore depuis quatre ans à la revue politique indépendante *L'Esprit Libre*, pour laquelle il a écrit près d'une trentaine d'articles et effectué un voyage de recherche sur le terrain au Nicaragua, au Salvador et au Honduras, et ce, en contexte de crise politique et de manifestations violentes en 2019. Il a aussi publié deux textes littéraires dans le recueil *Contre-attaque esthétique*. Il a présenté ses travaux de recherches au Canada et à l'étranger, en Algérie, en Jordanie, au Maroc, au Pakistan, au Gabon, en Iran et au Brésil.

Publications

Alexandre Dubé-Belzile. « De la recherche-crédation à l'anthropophagie : La métaphore au service d'une traductologie militante » dans *Literary Translation from Translation to Creativity*, Marakech, Mordern Books World, 2019.

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Un simple soldat entre dans la zone proximale de développement : histoire du discours sur l'enseignement de la traduction en Occident

La nature subversive du discours pédagogique s'explique d'abord par le besoin d'adapter les idées et les pratiques d'enseignement aux caractéristiques des groupes sociaux à des moments précis de leur histoire. Les recherches en pédagogie sont assez souvent inspirées du mécontentement de certains acteurs envers l'ordre établi, envers les traditions, envers l'immobilisme perçus dans les idées et dans les pratiques. En traductologie, il importe de repérer les jalons de l'histoire du discours sur l'enseignement de la traduction en Occident afin de retracer son parcours dans le seul but de le connaître. L'objectif de notre communication est de revenir sur cinq moments clés de l'histoire de l'enseignement de la traduction en Occident depuis 1950. Pour chacun de ces moments, nous mettrons en exergue les chercheurs et les concepts ayant provoqué des mutations considérables dans le discours sur la formation des traducteurs. L'enseignement de la traduction, comme la traduction même, a une histoire riche qu'il importe de connaître.

Álvaro Echeverri est professeur agrégé au Département de linguistique et de traduction. Ses recherches sur la pédagogie de la traduction portent sur la métacognition et la formation des traducteurs il a publié plusieurs chapitres sur le sujet dans des ouvrages collectifs. Par exemple, Echeverri, A (2015). 'Translator education and metacognition: towards student-centered approaches to translator education'. Dans Ying Cui and Wei Zhao (Ed.). *Teaching Language Translation and Interpretation: Methods, Theories, and Trends*. Hershey (USA): IGI Global. Il s'intéresse également par l'histoire de la traduction en Amérique latine en particulier la traduction des textes de nature politique à l'époque de l'indépendance. Finalement, il s'intéresse à la traduction des textes théoriques sur la traduction en anglais, en espagnol et en français. En particulier, il essaie de voir de quelle manière les idées théoriques de la traduction pourraient être appliquées afin d'expliquer le développement de la discipline.

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Acosta, M ; Echeverri, Á. (2018). Benjamin en español: seis traducciones de 'Die Aufgabe des Übersetzers' D'Amore, A-M ; Castro, N. *Latinoamérica traducida: Aproximaciones recientes desde un campo en construcción*. Bonilla Artigas, Mexico. pp. 123-146.

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Paraître ou disparaître : le dilemme du traducteur

Espoir, désir, hypocrisie, répression, le dernier roman de l'une des figures phares de la littérature égyptienne, l'écrivain Alaa Al Aswany, intitulé *J'ai couru vers le Nil*, paru en traduction française chez Actes Sud, en septembre 2018, relate la tragédie, les travers et les complexités d'une révolution avortée.

La quatrième de couverture de l'original arabe va jusqu'à parler d'un effet cauchemardesque semblable à celui qu'a produit le roman d'Orwell *1984*. Roman subversif, terrifiant et palpitant, il dénonce l'alliance tyrannique entre le pouvoir, les médias et le discours religieux.

Nous allons, pour notre part, nous intéresser à la stratégie traductive du traducteur Gilles Gauthier, en sa qualité de lecteur idéal et d'auteur d'un nouveau texte.

Gilles Gauthier est le traducteur attitré de Alaa Al Aswany dont il a traduit cinq romans, tous des best sellers, Il a œuvré aussi à la diplomatie française, dans nombre de pays arabes durant les cinquante dernières années. Il est l'auteur du livre *Entre deux rives : 50 ans de passion pour le monde arabe* paru chez Lattès en 2018.

Fin connaisseur de la langue et de la culture arabe, il est doté d'un *habitus* propre à négocier avec finesse des traits socio-historiques de la culture source.

Dans le même temps, Gilles Gauthier jouit d'un capital symbolique, étant donné son passé d'ancien diplomate. Tout cela le conduit à adopter une posture qui le rend visible auprès de son lectorat cible, à travers un appareil de notes culturelles et linguistiques, allant jusqu'à donner parfois son point de vue dans ses notes.

C'est cet espace intersubjectif que nous analyserons, car le choix de certaines notes opéré par le traducteur peut biaiser l'image d'une société, insister sur des travers tout en permettant au traducteur d'étaler son savoir.

Fayza El Qasem served as the Head of ESIT from September 2015 to September 2020. She is a university professor and as such, she directs doctoral theses in translatology, leads research seminars and teaches general translation as well as economic and financial translation into Arabic. Her fields of research are translation pedagogy and translation of cultural referents in a sociological perspective.

She has published numerous articles on the sociological approach to translation and has edited jointly with Freddie Plassard three collections of books published by John Benjamins Publishing Company and *TTR*. She has translated two books of translation studies into Arabic on the interpretive theory of translation. She has also published two books on writing in Arabic and has written a monograph on economic and financial translation into Arabic. She is a member of the scientific committee of the international translation journal *Forum* and the president of the Ibn Khaldoun Senghor jury for translation in the humanities (FR/AR; AR/FR). She has been a visiting professor in many foreign universities.

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Language Subversion in the German Translations of Achebe's *Things Fall Apart*

Language subversion in African literature has received a fair amount of attention. The novels of African writers such as Wole Soyinka, Ngugi wa Thiong'o and particularly Chinua Achebe have been examined considering their subversion of the English language. The criticism of such works has basically been subject to postcolonial literary theory. More particularly, language subversion by African authors has been ascribed to the presence of orality in writing. While orality has been given more regard in the literary criticism of novels by these writers, variety of language use has been studied more in their linguistic criticism. Despite these studies, the dearth of work examining the representation of such varieties of language use and orality as language subversion in the German translation of these novels cannot be overemphasized. Therefore, the aim of this study is to critically analyse how the subversion of the English language in Achebe's *Things Fall Apart* is represented in German. To achieve this, the equivalents of Igbo English present in the novel, found in the three target texts, will be studied in the light of the linguistic alterity. The analysis of the Igbo English will also be carried out against the backdrop of the politics of power behind their usage, and this will be examined also in their transfer into German. This will highlight how language subversion of a European language has led to the evocation of subversion in another European language despite their historical differences as regards colonization. The Narrative Theory of translation as propagated by Mona Baker will serve as the theoretical framework for the analysis. The study will shed more light on the extent to which language subversion permeates linguistic boundaries through translation and by extension unleashes historical facts which might not be readily known to target readers.

Omotayo Olalere (nee Fakayode) finished her PhD in the Department of Foreign Languages, Obafemi Awolowo University in the field of German Language and Linguistics (Translation). She worked as a postdoctoral researcher in the Department of Linguistics and Language Practice, University of Free State, Bloemfontein, South Africa from 2019 to 2021. Her field of research is translation studies and she is presently a fellow of the American Council of Learned Societies, African Humanities Program. She also works as a lecturer of German at Obafemi Awolowo University, Ile-Ife, Nigeria.

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Pornographie *made in* Québec : un genre subverti par la traduction

À la croisée interdisciplinaire des études pornographiques et des études langagières, notamment la traductologie, la linguistique et l'analyse du discours, notre communication propose de situer le genre pornographique québécois par rapport à son contexte sociohistorique d'émergence. Avec une approche historique et sociolinguistique, en considérant toujours le film dans son ensemble comme un texte dont on ne peut pas séparer les éléments, cette étude de cas documente l'émergence de la pornographie québécoise en prenant comme point de départ le doublage au Québec des films pornographiques distribués avant ou en synchronie avec les premiers longs métrages québécois sous licence. En d'autres termes, le texte des longs métrages doublés en québécois contribue-t-il à la distinction d'une culture et d'une identité pornographique québécoise?

Dans cette étude, nous comparons les premiers longs métrages pornographiques québécois, dont *Putain de chômage* (Daniel Ménard 1993), *Les pipeuses de l'entrepôt* (Ron King 1994) et *Montréal est une ville ouverte* (Mr. White 1996), aux textes de films en langue française ou doublés ayant été distribués localement dans les clubs vidéo avec l'autorisation de la Régie du Cinéma du Québec (RCQ), ainsi que certaines versions en langue originale. L'analyse de ces films doublés et versions originales nous confirme que la pornographie au Québec a toujours été de l'ordre du mauvais genre, au-delà de la subversion propre à la pornographie. Bien qu'elle ait, dans sa tradition de doublage, cherché à répondre à une clientèle internationale et égaler un marché d'exportation, elle demeure néanmoins un reflet du cinéma québécois et ne manque pas de s'adresser à un public sensible à ses tabous et ses subtilités.

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Éric Falardeau est cinéaste, écrivain et doctorant en communication (Université du Québec à Montréal). Son projet de thèse porte sur les représentations de la masculinité hétérosexuelle dans le cinéma pornographique distribué sur internet. Il est l'auteur de *Une histoire des effets spéciaux au Québec* (Éditions Somme Toute, 2017) et *Le corps souillé : gore, pornographie et fluides corporels* (L'Instant même, 2019). Il a écrit et réalisé le long métrage culte *Thanatomorphose* (2012), récipiendaire de nombreux prix dans les festivals internationaux, et le moyen métrage pornographique *The Thing from the Lake* (Adult Time, 2019).

Dominique Pelletier est chargée de cours en traduction et traductologie depuis 2013. Elle a enseigné, notamment, la traduction en sciences humaines, la lecture critique de traductions, la traduction littéraire, la terminologie, la traductique, l'adaptation publicitaire et le sous-titrage. Ses recherches ont toujours porté sur des sujets comportant une dimension controversée, dont l'attelage maintenant interdit de chevaux à Montréal et la traduction de la pornographie. Artiste multidisciplinaire et musicienne aussi connue sous le nom de Rainbow Trash (R41ÑB0W TR4\$H), elle écrit également sur le genre et la musique 8-bit, aussi appelé *chiptune*.

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Pédagogie subversive et traduction

Depuis les années 1960 (et notamment les écrits de Paolo Freire), l'idée d'une pédagogie subversive, qui refuserait les idées reçues, est bien implantée quoi que rarement discutée sur la place publique. Depuis les années 1990, l'éducation inclusive gagne en importance, majoritairement pour les étudiants atypiques. Or, l'inclusivité ne devrait pas uniquement viser les étudiants atypiques, mais également ceux dont la culture est différente. En traduction, nous sommes dans la position relativement unique de pouvoir proposer de nombreux textes à nos étudiants, ce qui permet d'assurer que leur vision du monde change progressivement pour s'ouvrir à d'autres réalités.

Valérie Florentin est chargée de cours à York University, campus de Glendon, et traductrice autonome (dans le domaine des jeux de société). Depuis 2010, elle s'intéresse à la traduction audiovisuelle, et plus particulièrement au sous-titrage. Ses recherches portent sur les conditions de travail et sur la formation des traducteurs, sur les variétés de français observées dans les sous-titres et sur les applications pédagogiques du sous-titrage.

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Les défis que représente le genre grammatical en traduction dans un objectif non sexiste, en opposition à l'ordre établi

Nous savons combien les défis liés aux questions de genre en traduction de l'anglais vers le français sont nombreux. Sans être complètement dégenrée, la langue anglaise est reconnue pour être moins genrée que le français. Nous utiliserons à titre d'exemple, les titres de fonctions qui suscitent peu ou pas de questionnement de genre en anglais, mais exigent de la traductrice qu'elle choisisse une stratégie pour être inclusive et rendre les femmes visibles. De plus, compte tenu des changements sociaux que nous constatons depuis quelques années, nous devons dorénavant sortir du cadre convenu jusqu'à maintenant ce qui pourrait également convenir aux personnes qui ne s'identifient ni à l'un ni à l'autre des genres féminin-masculin et penser une forme de genre non marqué. C'est ainsi que nous transgressons les normes existantes. Nous discuterons de la situation actuelle, des stratégies à adopter, de la façon de penser les textes épiciques, des usages en vigueur, des formules auxquelles nous pouvons avoir recours. Nous verrons que l'Office québécois de la langue française (OQLF) critique deux stratégies, soit la troncature et l'emploi de notes de bas de page pour indiquer que le masculin générique est utilisé afin de faciliter la lecture du texte. Aucune d'elles n'élimine complètement les difficultés ni ne présente un discours inclusif. Nous reviendrons sur les études entreprises et nous regarderons les propositions récentes pour atténuer ces difficultés. Nous verrons pourquoi l'usage des titres des deux genres ou la troncature ne sont pas des solutions adéquates et que ces deux stratégies n'offrent pas le discours inclusif. En plus, nous envisagerons l'inclusivité d'un point de vue critique, puisque les propositions actuellement sur la table sont complexes et difficiles à utiliser, mais il faut sortir des sentiers battus pour trouver des solutions viables.

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Louise Fortier détient une maîtrise en traductologie de l'Université Laval. Elle a entrepris un doctorat dont le projet de recherche porte sur le genre en traduction dans un objectif non sexiste. Depuis l'automne 2017, elle enseigne l'introduction à la traduction et la traduction générale I aux groupes qui entreprennent le baccalauréat en traduction. Depuis quelques années, elle est à l'emploi de l'École des langues de l'Université afin d'offrir aux étudiantes et aux étudiants de tous les cycles des consultations en français écrit pour les aider à améliorer la qualité de leur rédaction française.

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Staying Alive: Multilingual Texts, Translation and Subversion

In *Staying Alive: Personal Identity, Practical Concerns, and the Unity of a Life*, Marya Schechtman argues that life is a narrative activity, that “persons experience their lives as unified wholes” (2014:100), and that we all in fact constitute our identities through self-narration. But what exactly is this identity? And what does it have to do with a unified narrative? In this paper I propose to look at multilingual texts – more specifically modern Hebrew texts written after the “normalization” of Hebrew as well as a variety of twentieth and twenty-first century Spanish-American texts – and ask in which ways these texts and the distinct functions of translation (and non-translation) in these multilingual texts subvert and destabilize the idea of a unified narrative, thus foregrounding a different experience of life, an experience of life which does not necessarily promote a “unified whole”, a single narrative or a single unified identity.

Tal Goldfajn joined the Spanish and Portuguese Program at at UMass Amherst in 2018 where she coordinates the graduate area in *Translation in the Hispanic and Lusophone World*. She earned her Ph.D. in General Linguistics from the University of Oxford. She is the author of, among others, *Word Order and Time in Biblical Hebrew Narrative* (Oxford University Press), and a co-editor of a special issue on *Translation and History in Latin America* published by the Estudios Interdisciplinarios de America Latina y el Caribe (Tel Aviv University). Her research interests include language and emotion, linguistic temporality, translation theory and multilingualism. Her Hebrew translation of the plays *A Kiss in the Asphalt* by Nelson Rodrigues (from Brazilian Portuguese), and *Caricias* by Sergi Belbel (from Spanish and Catalan) were published by Asia Publishers and staged in Tel Aviv. Her English translations and translation reviews have appeared in Restless Books, The Common, ActionBooks and The Los Angeles Review of Books.

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Subversion Strategies under Official Censorship: Publishing Translations in Franco's Dictatorship

During the almost forty years that Franco's dictatorship lasted in Spain (1939-1975) the country embarked on a policy of cultural protectionism that required the adaptation of all native and foreign information to the cultural requirements of the dominant regime. A system of official censorship was installed with the task of ensuring the ideological uniformity of the nation. Translations were also subject to the book control(ling) system: the censorship boards reviewed all types of narrative materials that were submitted for publication and gave their verdict concerning the advisability of the work in question. Depending on the verdict, the publishing houses had to resort to several strategies that would guarantee the publication of their contracted works. Some of the various strategies were sometime more or less overt (such as changing the print run or submitting the book with a different title and/or translation). Access to the official documents issued by the censors provides the researcher with a privileged position to disentangle those strategies, subversive in nature and involving different agents in the process.

The present paper sets out to provide an outline of the way in which this book control(ling) system worked and how it affected the translation of novels coming from abroad, focusing on those originally written in English and translated during the last years of the dictatorship (1970-1978). The presentation will be illustrated by examples of different strategies and negotiations undertaken at the time between translators, publishers and censors in order to publish anything saleable, in order to show how subversion in this case played a positive role defying the rules of a restrictive editorial environment.

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Pour une invisibilité du traducteur, essai sur l'éthique de la traduction subversive

Dans le domaine de la traductologie, les débats font rage depuis des décennies sur les droits que le traducteur peut revendiquer. Le traducteur étant celui qui re(pre)nd et re(dit) des mots originellement exprimés dans une autre langue par un auteur, il est aux prises avec un statut créatif second lequel est brimé par le glorieux « original » auquel il doit se mesurer. Qu'advient-il quand le traducteur revendique son agentivité pour s'exprimer librement? La distanciation volontaire de l'original, définie ici comme traduction « subversive » libère-t-elle le traducteur

prisonnier des mots de l'Autre? Quels risques une telle prise de pouvoir pose-t-elle pour le traducteur qui, depuis si longtemps, se cache derrière les mots d'autrui?

Dans la présente communication, nous recensons les écrits sur l'éthique du traducteur et la traduction subversive à la recherche d'une porte de sortie pour les traducteurs aux prises avec des défis de conscience professionnelle. Notre quête de liberté passe par une réflexion approfondie sur la question de la visibilité du traducteur. Enfin, notre démarche nous mène à poser une question qui semble aller à l'encontre du discours voulant la reconnaissance du travail du traducteur. De ce fait, nous posons une question qui paraît paradoxale et contre-intuitive : Dans un contexte de traduction subversive, l'invisibilité des traducteurs tant déplorée devient-elle souhaitable? Afin de préserver l'anonymat des agents traduisants ayant inspiré les faits présentés dans cet article, nous centrerons nos propos sur les réflexions entourant les concepts théoriques de l'éthique, la subjectivité et la visibilité du traducteur. Nous invitons le public à s'ouvrir à notre démarche herméneutique dans le but de créer une discussion ouverte sur les nouvelles réalités auxquelles les traducteurs sont confrontés.

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Marie-France Guénette est professeure adjointe de traduction à l'Université Laval depuis janvier 2020. En décembre dernier, elle a soutenu sa thèse de doctorat sur la traduction et les traducteurs à la cour anglaise de la reine Henriette-Marie entre 1625 et 1642. Dans le cadre de ses nouvelles fonctions, elle poursuit sa recherche sur l'histoire des traductions imprimées au 17^e siècle et donne des cours de traduction économique et technique au premier cycle et au cycles supérieurs. Cette année, le collectif qu'elle a codirigé avec Raquel Pacheco Aguilar de l'Université Mainz en Allemagne sera publié aux presses de l'université de *Leuven* en Belgique. Guénette, M.-F. (Sous presse). « *Restoration Through Historicist Translation* ». *Situatedness and Performativity: Translation and Interpreting Practice Revisited*, dir. Raquel Pacheco Aguilar (Mainz) et Marie-France Guénette (Laval). Louvain : Leuven University Press.

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Politics of Translating: A Descriptive Study on *A Mind at Peace*

For *The Time Regulation Institute* by Ahmet Hamdi Tanpınar, Pankaj Mishra (2014) writes an introduction in the Penguin edition, which is mostly available online as “Ahmet Hamdi Tanpınar and the Waiting Room of History” (*The Guardian*, February 28, 2015). Therein, Mishra makes

frequent references to another novel of the author in English translation, *A Mind at Peace* (*Huzur*, the Turkish original). These references contribute to a gloomy depiction of Istanbul, which seems absent in the former. While building his case, Mishra also associates the popularity of *Huzur* in Turkey with the end of a “soulless Kemalism” (xi), and refers to a “Turkish ‘intellectual indigestion’” (xii) or “inauthenticity” (xiii). As more readings about Tanpınar raise additional questions about these descriptions, our study firstly scrutinizes how Mishra’s reading is possible, i.e., are bleak descriptions of Istanbul associated with Kemalism in *Huzur*? Secondly, if a different reading of *Huzur* is possible, what potential readings does it open up or close for the ST, its author, or translator? Following this line of questioning, the current study focuses on translations and originals of *Huzur*. The primary sources are *A Mind at Peace* translated by Erdağ Göknaç (2008), the Turkish critical edition of *Huzur* (2000), and *Inner Peace* translated by Ender Gürol (2007). The first question aims to partially reconstruct the translation process of *A Mind at Peace* while using *Inner Peace* as a control sample for data assessment (Tymoczko 2007). Similarly, “external data to the translation” in the form of reviews, Göknaç’s writing and the author’s articles have been collected to observe the “interplay” between macro and micro levels (ibid., 156–159). The second question enables a theoretical discussion and focuses on *Huzur* as a center of multiplicities. Consequently, the study hypothesizes that Göknaç might have amplified the political aspects of the novel in his translation and discourse facilitating its integration into existing discourses on the source culture.

Alper Zafer GÜNEŞ works as an institutional translator at Abdullah Gül University, Kayseri, and is an assistant editor for *transLogos Translation Studies Journal*. He earned his undergraduate degree in Translation and Interpreting Studies at Boğaziçi University, Istanbul, and is now a Ph.D. candidate at Istanbul 29 Mayıs University. He has been translating and interpreting since 2013, and his current research interests are kind-making in Translation Studies, retranslation theories, and descriptive translation studies. His ORCID ID is <https://orcid.org/0000-0001-5070-3415>. Recent publications include: 2018. “Translated in Translation Studies.” *transLogos Translation Studies Journal* 1 (1): 1–24. doi:[10.29228/translogos.1/1.6](https://doi.org/10.29228/translogos.1/1.6); 2019. “A Conceptual Inquiry: What May Retranslation Offer for Translation Studies Research?” *transLogos Translation Studies Journal* 2 (1): 47–67. doi:[10.29228/translogos.2/1.3](https://doi.org/10.29228/translogos.2/1.3); 2019. “Why Would Institutional Memory Matter for the Translation Studies?” In *Çeviribilimde Araştırmalar* [Research in Translation Studies], edited Seda Taş, 215–234. Istanbul: Hiperyayın.

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When Vaginas Speak Chinese: Mobilizing Feminism Through Translation

During the last two decades, there has been much discussion about the intersection of feminism and translation, from the early gender-conscious model reflected in feminist translation studies to recent scholarship that reconceptualizes translation as a form of “intersectional feminist activism” (Castro and Ergun 2). Feminist translation praxis in the Global South, which was once a peripheral topic, is now a growing vogue. The Sinophone women/translation interdiscipline, for instance, has started to attract increasing scholarly attention. Energized by Zhongli Yu’s 2015

monograph on translating feminism in China, I intend to expand the conversation on feminist translation as a subversive act by including other Sinophone countries and regions in the big picture. In this paper, I recapture the development of two Taiwanese feminist waves and investigate two Mandarin Chinese translations of *The Vagina Monologues* published in Taiwan. In the first part, I compare the contexts in which two different Mandarin translations were produced, discuss how Eve Ensler's 1998 play was first introduced in Taiwan by Ch'en Ts'ang-to in 2000 and contributed to the second-wave Taiwanese feminist movements, and explore why it was retranslated by Ting Fan and Ch'iao Se-fen in 2014. In the second part, I draw on select examples from these two translations to analyze how the two groups of translators reconfigure female bodies and sexualities. By analyzing these two different sociohistorical contexts, I argue that translation facilitated the dissemination and circulation of feminist discourses in cross-cultural encounters, aiming to unsettle the patriarchal codes in Taiwan and raise awareness of gender equality. The comparative contextual and (para-)textual analyses of the two Mandarin translations of *The Vagina Monologues* also reveal that the various forms of feminist intervention effectuated in the target (para-)texts should not be simply equated with the "simple alteration of a source text in blind allegiance to [a translator's] 'agenda'" (Eshelman 17). Feminist translation praxis, as it turns out, entails a complex mechanism through which translational agents encounter and negotiate with each other.

Keywords: activism, subversive translation, feminist translation, cultural mobility, women's movements, Taiwan

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Wangtaolue Guo is a translator and PhD candidate in transnational and comparative literatures at the University of Alberta. His research interests include queer translation, sexuality and translation, Sinophone studies, and translingual writing. His academic work has appeared in *Transcultural*, *New Voice in Translation Studies*, and *The Routledge Handbook of Translation, Feminism and Gender*.

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Treason of the Translators

Perhaps nowhere else in the world has literary translation activity remained quite so inward-looking, so firmly tied to and so routinely carried out along the lines of government policy as in Canada—even and especially against the forces of the market. So much so that to try and render things otherwise is to once again throw into sharp relief translation's age-old affinities with treason, this time less as adage, slippage or accusation and more so as 'properly political' project.

The aim of this presentation will be to speculate on—perhaps also, more so, *in*—shapes the latter might take, and this by way of examining some notable recent strategies employed by Canadian translators, their publishers, and those who purport, scandalously, to speak on their behalf.

Bilal Hashmi is an Assistant Professor, Teaching Stream, with the Department of Language Studies at the University of Toronto Mississauga. He currently serves as President of the Literary Translators' Association of Canada, and as translators' representative on the board of the Public Lending Rights Commission. In 2020 he was named to the faculty of the Banff International Literary Translation Centre. His annotated English translation of *Flight*, 'Aziz Ahmad's 1945 modernist Urdu novel, is forthcoming with McGill-Queen's University Press. Translations-in-progress include a selection of Kabir's Hindi poetry, as well as an experimental novel each by Jacques Godbout and Reza Baraheni (from the French and Persian, respectively)—these latter with Quattro Books, whose Executive Director and Publisher he is at present.

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Missionnaires, interprètes et peuples autochtones en Nouvelle-France : des relations triangulaires loin d'être harmonieuses

L'interprétation fait partie des relations entre les Français et les peuples autochtones depuis les premières tentatives de colonisation française au XVII^e siècle. Dans cette communication, notre objectif est d'explorer comment les interprètes ont négocié la relation entre les missionnaires et les peuples autochtones au sein desquels ils vivaient en immersion culturelle. En effet, nous savons déjà que le Frère Gabriel Savard s'est plaint à Champlain de l'attitude et des comportements de son interprète Étienne Brûlé (Champlain, 1780, pp. 1064-1065). De plus, certains interprètes se seraient alliés contre les missionnaires en refusant de leur apprendre les langues autochtones. Bref, nous analyserons les rapports entre les missionnaires, les interprètes et les peuples autochtones dans le contexte des efforts d'évangélisation. Nous chercherons à déterminer si (et comment) les interprètes ont pris position, et s'ils ont réellement posé des actions de sabotage à l'égard des missionnaires.

Alexandra Hillinger sera professeure agrégée, le 1^{er} juin, au département de langues, linguistique et traduction de l'Université Laval. Ses recherches portent actuellement sur l'histoire de l'interprétation en Nouvelle-France. Elle s'intéresse plus précisément à la représentation des interprètes dans les écrits des explorateurs et des missionnaires de cette époque. Elle a publié des articles dans les revues *Atelier de traduction*, *Convergences francophones*, *Tusaaji*, *Translation & Interpreting*, *Translatologia*, *TTR*, *Meta* et *Circuit*. Ses domaines d'enseignement incluent la traduction générale, l'histoire et la théorie de la traduction ainsi que la traduction vers l'anglais.

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A Descriptive-Explanatory Approach to Euphemization: *The Painted Bird (Boyalı Kuş)* in Turkish

Drawing upon Descriptive Explanatory Approach (Toury, 1995; 1998) and Critical Discourse Analysis, this study explores the treatment of sexually-loaded scenes by the two Turkish translators—Aydın Emeç and Zeynep Umuroğlu Çetinoğlu—of *The Painted Bird* by Jerzy Kosinski (1981) to discuss its implications in terms of resistance. Considering that translation is partisan and closely engaged in the socio-political environment (Tymoczko 2000), the study examines the ways through which the two translations mirror, propagate and resist ideological hegemony through an analysis of euphemization processes. The study scrutinizes 18 sex-related scenes as ad hoc coupled pairs and reveals that Emeç's (1968) translation encompasses 39 euphemization strategies including omissions, semantic misrepresentations, implications, idiomatizations, while Çetinoğlu's (2018) translation contains 19 euphemization strategies. This difference is construed in terms of the socio-political and historical contexts in which the two Turkish translations were produced. Consequently, the findings revealed that due to the turbulent socio-political context of Turkey in the late 1960s and early 1970s, during which censorship was prevalent, Emeç (1968) seems to have undertaken some strategic self-censorship (Tymoczko 2009), and, in the process, displayed a measured resistance to sexual taboos. He employed a great number of euphemization strategies, in order to be able to introduce to the Turkish audience *The Painted Bird*, which, being a sexually-loaded book, clashed with the dominant ideology. Yet, this did not save Emeç from prosecution on the grounds of obscenity, which suggests that he was indeed resistant to ideological hegemony through his choice to translate *The Painted Bird*. Çetinoğlu's (2018) translation, by contrast, includes fewer numbers of euphemization strategies and is therefore, less submissive to sexual taboos. This may be considered a result of Emeç's acquittal of the charge of publishing obscene books in 1972, which paved the way for publishing a more liberated translation.

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A Womanist Novel Under Soviet Eyes: A Case Study of the Russian Translation of Mariama Bâ's *So Long A Letter*

The subaltern agency has been at the center of postcolonial studies since Gayatri Spivak asked, "Can the Subaltern Speak?". The impact of this essay has been profound, and it continues to invite scholarly debates. The issue of subalternity has been interpreted in various ways. There are at least four interpretations: the subaltern cannot be heard; the subaltern cannot speak; the subaltern is being silenced, and the subaltern escapes us.

This paper critiques Spivak's concept of the subaltern by using the Russian translation of a feminist novel by Mariama Bâ in the late Soviet period to explore questions around subaltern agency and voice. It attempts to combine current fields of knowledge not only in Russian and

Francophone studies but also at the intersection between postcolonial studies, feminist translation, and African studies.

This paper focuses on this issue because little research has been conducted on the import and translation of francophone African literature into Russian. This paper aims to reveal what happens to the francophone African voice of femininity when this aspect is translated into Russian in the Soviet Union because the Soviet case generally provides rich material for discussing topical matters linked to issues of “translation and power” in the field of translation studies.

Drawing on feminist translation strategies and applying Spivak’s notion of subaltern agency, this paper challenges Spivak’s theorization of the subaltern and argues that there is another vision whereby the subaltern woman can be alive and speak in hegemonic terms, not as an object of deliverance but as subject of protection in the target culture, thus offering a solution to the Spivakian puzzle.

Mukile Kasongo is a Ph.D. Student in Translation Studies at the University of Birmingham, UK. Before he began his PhD studies, he spent four years in Russia. Mukile believes there is a need to study translation involving Russian language and African textualities. His current research focuses on the translation of francophone novels by African women authors into Russian. His main interests lie in the intersection of feminist translation, translation theory, linguistic hybridity, Francophone studies, Russian studies, African studies and Postcolonial studies. He also works as a Teaching Associate in French and Russian in the Department of Modern Languages at the University of Birmingham, UK.

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Subverting the linearity: Examining the translations of the polyglot languages in multilingual literature through a translanguaging lens

‘Translanguaging’ refers to the dynamic language practice of multilingual users that transcends the boundary of not only languages as understood in the conventional ‘code view’ but also that of between languages and other semiotic resources applied in the meaning-making process. This paper explores how ‘translanguaging’ can be a useful framework for: firstly, rethinking literary translation as a translanguaging practice underscored by the creativity and criticality embodied in the cultural mediation of the translator; and secondly, for reconsolidating how such an activity engages with linguistic and multi-semiotic reality, which in turn subverts the textual linearity of the normative written discourse and instils it with disharmonious incongruity. The translations of multilingual Taiwanese novels, *The Stolen Bicycle*, and, *Rose, Rose, I Love You*, offer illuminating locales for such an investigation. Distinctive in the original writers’ use of multilingual elements, including Chinese, Taiwanese, Japanese, English and indigenous languages, such literary works encapsulate how the writers apply multifaceted language acts to create an inharmonious yet unique polyglot ‘voicescape’ in which a fictional world is expressed through the disorderly voice and visualisation of those languages. The textual analysis of the translations demonstrates a consistent deployment of calque translation strategies by the translators in handling the multilingual elements, such as transliteration, borrowing, literalism,

orthographic morphing, and onomatopoeia. Furthermore, given the foreignness and its accompanying inaccessibility to the readers in some cases, non-textual semiotics or the so-called extralinguistic features (bracket, italics, quotation mark and upper case) are jointly applied either to explain the language varieties or to signal the sometimes mentally acoustic images to target readers. These cases show how polyglot languages in multilingual novels and their translations, both linguistic and non-linguistic extension, not only make such texts cacophonous, but also destabilise the textual normativity normally presented through the recognised written languages, in both cases, Mandarin Chinese (for the source text) and English (for the target text). This research further argues that the notion of translanguaging can shed light on the non-substantive aspect of translation — a composite of transculturation and intersemiotic interplay that helps revisit the untranslatability of languages is more of a co-existing textual phenomenon than being a problematic translation predicament.

Dr. **Szu-Wen Kung** is Assistant Professor at the Graduate Program of Translation and Interpreting, National Taiwan University, where she coordinates a number of professional translation courses, including Contrastive Analysis and Translation; Translation Practicum - Chinese into English; Translating for Cultural, Creative and Exhibitive Purposes; Translating Advanced Journalistic Texts; and Industrial Internship Course. Her research interests lie in the cultural turn and sociological approaches to translation studies, literary translation in cross-cultural contexts, nonprofessional translation, and multimodal translation for exhibitive and promotional purposes. Her latest publications include a monograph, *Translation of Contemporary Taiwan Literature in a Cross-Cultural Context: A Translation Studies Perspective* (2021), published by Routledge; and a journal article “Critical theory of technology and actor-networktheory in the examination of techno-empowered online collaborative translation practice: TED Talks on the Amara subtitle platform as a case study” (2021) published by Babel 67 (1).

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Citizen Participation and Social Innovation Laboratories to Topple Misconceptions about Immigration, Communication, and Public Service Interpreting and Translation

Increasingly frequent population movements cause great numbers of people to move around the planet to work, receive training, and for tourism. When those people are in a foreign country, they may have to make use of some public services like hospitals and health centers, police stations, schools, governmental offices, etc. A lack of knowledge of the local language of the country in which they are located is a great barrier when accessing said services. Public service translators and interpreters are in charge of knocking down that barrier, but sometimes these players are not available or the task of interpreting and translating is done informally. On some occasions, the language barrier is limiting and violates human rights by preventing access to health care or to justice, for example. There are especially vulnerable groups, such as asylum seekers, economic migrants, unaccompanied minors, the elderly, etc.

Aiming to dismantle established constructs and patterns and to reconstruct preconceived notions related with these circumstances, it is proposed to go back to the possible problem's roots to obtain a new description thereof and draw up a suggestion for possible solutions. Using a citizen participation methodology based on social innovation laboratories (Romero Frías et al., 2020), both society's perception of the different dimensions of the problem raised, and the relevance of interpretation and translation solutions being offered in public services are explored.

This contribution will describe the results stemming from the work of the Public Service Interpreting and Translation Laboratory developed by the FITISPos-UAH Group (Madrid, Spain), which includes a proposal and an action plan for the training of interpreters and for raising awareness of the importance of efficient communication to guarantee equal access to public services for the entire population.

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Carmen M^a Cedillo Corrochano holds the Extraordinary PhD Award from the University of Alcalá and has been a laureate of the Conférence Internationale Permanente d'Instituts Universitaires de Traducteurs et Interprètes in 2019 in recognition of the outstanding quality of her doctoral dissertation. She also holds a Degree in Translation and Interpreting from the Pablo de Olavide University and a Master's Degree in Intercultural Communication, Interpreting and Translation in Public Services from the University of Alcalá. She has taught on the Degree in Translation and Interpreting at the Pablo de Olavide University and has been teaching on the Master's Degree she studied since 2012. She is currently an associate lecturer at the Alfonso X El Sabio University and an external collaborator at the International University of Valencia. She is also an active member of the FITISPos research group and the AFIPTISP association and is on the editorial board of the *FITISPos International Journal*.

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Quand être est un acte subversif, qu'en est-il de traduire?

L'humoriste anglaise Rosie Jones nous met d'abord mal à l'aise avec sa paralysie cérébrale, mais rapidement, on rit avec elle d'elle-même. Son humour unique et caustique bouscule l'ordre établi en suscitant des réactions inattendues. Ses blagues porteuses d'émancipation cherchent à secouer le caractère oppressant du statut marginal de la personne handicapée au sein d'une société dans laquelle il est subversif simplement d'*être* une femme handicapée. Les rires que soulève Jones sont les fondements de sa liberté, de son égalité (Cotte 2012). Voici une performance unique du handicap — manifestation inattendue qui bouleverse la performativité comme on la connaît (Sandahl et Auslander 2009). Après un survol de la théorie du handicap, en nous attardant à ce qui est pertinent dans un contexte traductologique, nous proposerons notre traduction d'un court sketch de Jones et l'analyse des méthodes employées.

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Louisane LeBlanc, candidate au doctorat en traduction, option traductologie, de l'Université de Montréal, se penche sur la traduction multimodale, principalement sur texte alternatif dans le Web (maîtrise) et sur l'audiodescription dans les musées (doctorat) afin de rendre les contenus visuels accessibles aux personnes aveugles et amblyopes. Dans ses temps libres, en plus de l'humour de Jones, Louisane s'intéresse au braille qu'elle considère comme l'exemple le plus probant de traduction multimodale, au traducteur Valentin Haüy qui a fondé l'Institut national des jeunes aveugles de Paris et à Otto Neurath, membre fondateur du Cercle de Vienne, ainsi qu'à son Système international d'éducation par les images typographiques (ISOTYPE).

Anastasia Llewellyn détient une maîtrise en traductologie de l'Université Concordia, portant sur la traduction de la Bible vers le gallois. Elle a présenté les résultats de ses recherches lors de la deuxième conférence Judith Woodsworth. Anastasia mène actuellement des études doctorales à l'École d'études politiques de l'Université d'Ottawa. Son projet de recherche, financé par le CRSH, porte sur la revitalisation linguistique, plus particulièrement les efforts envers la promotion du gallois, du français en Louisiane et de la langue autochtone kanien'kéha. Québécoise anglophone, Anastasia s'intéresse énormément aux enjeux linguistiques, culturels et identitaires d'un point de vue interdisciplinaire et anticolonial. Elle s'intéresse également aux enjeux liés à la santé et au handicap, ainsi qu'à la politique du tricot. Dans ses temps libres, vous la trouverez en train de tricoter ou à jouer de la musique.

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Thomas Paine in French: subversive translators of *Common Sense*, the *Rights of Man* and *The Age of Reason* in Revolutionary Paris

In the framework of an “Atlantic Revolution” involving America, France, Ireland and Britain in the late eighteenth century (Palmer 1959), arguably the most important subversive was Thomas Paine (1737-1809). His *Common Sense* is acknowledged to have been a key text in the revolt of the American colonies; his *Rights of Man*, written in defence of the French Revolution, constituted a key text in the reforming and radical movement in Britain and Ireland; his activism in France in the revolutionary years in 1793-94 was a crucial support to the Girondin faction (Lounissi 2018).

In revolutionary France, therefore, there was an urgent need to translate his work for a French Readership, and all his major works appeared in French in the early 1790s. These translations were undertaken by François Soulés, Antoine Labaume and François Lanthenas, all of whom were involved, to a greater or lesser extent, with the Girondin group. These translations, moreover, were only one example of a series of other translations of radical English texts which had appeared over the course of the 18th century (Kozul 2016). This paper will look at the translated texts, at the ways that they could be “mobilized for counter discourses” (Gentzler and Tymoczko 2002) or as part of a strategy to construct international solidarity (Baker 2015), and at the translators as subversive agents (Tymoczko 2010; Bandia 2010). It will be argued that this period saw a strong relation between subversion and translation: the translation of Paine and

other English radicals was an important and necessary part of subversive politics in the French Revolutionary period, but one which has been largely overlooked.

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Patrick Leech graduated in history from the University of Kent at Canterbury (UK) and completed a DPhil on European history at the University of Sussex (UK). He has taught English Language and Culture at the University of Bologna, Italy (Department of Interpreting and Translation) since 1992, where he is now Associate Professor. His research interests include the history of translation, the history of linguistic thought, the history of migration, and public memory. He has recently published a book entitled *Cosmopolitanism, dissent and translation. Translating radicals in eighteenth-century Britain and France* (Bononia University Press, 2020). He is currently co-editing a special issue of TTR (*Traduction, Terminologie, Rédaction*) on translation as a political act in a historical perspective.

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« *English is an Anishinaabe language too.* » Évaluer le rôle de la traduction dans la résurgence des ordres juridiques autochtones au Canada

La communication vise à donner un aperçu des enjeux du multilinguisme dans la résurgence des ordres juridiques autochtones au Canada, par une analyse des positions idéologiques sur la traduction et la non-traduction, tant intralinguale qu’interlinguale. L’État canadien reconnaît actuellement deux traditions juridiques distinctes : le droit civil d’origine française (limité au droit privé et dans la province de Québec) et la common law d’origine anglaise, que l’on retrouve partout ailleurs ainsi qu’au Québec pour le droit public. Une troisième tradition juridique gagne actuellement en importance et en reconnaissance dans la jurisprudence : les différents ordres juridiques des peuples autochtones du Canada, peuples qui bénéficient d’un certain niveau de reconnaissance par l’État par le biais de sa constitution (Friedland et Napoléon 2015). Une question peut être posée : dans quelles langues ces ordres juridiques peuvent-ils être

exprimés? Le titre de cet article provient à l'origine de Brenda Child et a été cité par l'un des plus influents juristes autochtones du Canada, l'Anishinaabe John Borrows : « After 400 years, English is now an Anishnaabe language too. » (J. Borrows 2016, 809-811). Cette manière de qualifier l'anglais vise à démontrer qu'un ordre juridique autochtone ne doit pas absolument être lié à une certaine langue. Même s'il admet qu'il ne parle pas couramment l'anishinaabemowin, Borrows ne donne pas simplement une opinion personnelle, il s'agit pour lui de reconnaître pragmatiquement une situation : les langues autochtones étant trop marginalisées, les principes juridiques doivent être élaborés dans la langue dominante. La communication aura donc pour objectif d'évaluer cette opinion de Borrows en analysant l'idéologie en ce qui concerne l'usage de l'anglais à la place d'une langue autochtone pour exprimer des concepts autochtones, un processus que je vois comme une traduction à la fois intralinguale et interlinguale (Jakobson 1959).

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Translators' subversion of the author's gender bias: A case study on the English translation of the *Three-Body* trilogy

The English translated *Three-Body* trilogy, as the most representative work of Chinese sci-fi author Cixin Liu, was nominated for the Nebula Award for Best Novel in 2014 and won the Hugo Award for Best Novel in 2015. Being the first Asian novel that won the Hugo Award, the success in regard to the popularity of the trilogy among English-speaking readers attracted sufficient attention from the academia, emphasizing its literary values and the significance as milestone for Chinese sci-fi fictions. Despite the flowers and applauses to the English work, little attention has been paid to the authors' androcentric bias in the source text and the subversive translation approaches attuning the tune of the translated work to accomplish gender equality. Through a case study of the trilogy and on the basis of Theo Hermans' *Modalities of Normative Force* (1996), the current study unpacks the translation strategies of the Chinese-English translators, so as to generate and appraise their translation norms that redefine the relationships between the source and target texts. Findings show that both translators have adopted feminist translation strategies including de-gendering, rewriting, etc. to eliminate the androcentric-biased

contents in the ST. By adopting those strategies, both translators have demonstrated the importance of subjectivity in the exploration of power relationships so as to balance the needs from all parts involved on social and cultural levels within the process of translation. Moreover, the success of the English translated texts also empowers translators to engage in active and visible decision-making to guarantee effective intercultural communications.

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Subversion and Counter-Subversion of Chinese Identity in Colonial and Post-Colonial Taiwan through Translation

Although anti-Japanese resistance never ceased during Japan's occupation of Taiwan (1895-1945), a civil war broke out in 1947 after the Japanese colonizer left – a phenomenon Edward Said predicts in *Orientalism* – between the pro-Japanese and anti-Japanese factions. This paper proposes a case study of the negative linguistic subversion of the colonized identity and concomitant resistance to the subversion in post-colonial Taiwan. Through translation as demonstrated in Gayatri Spivak's essay "The Politics of Translation," Paul Ricoeur's "On Translation," and Homi Bhabha's "of Mimicry and Man," I will explain why in 1931 Indigenous Taiwanese who were the assimilated colonized killed Indigenous Taiwanese who were not. Using Sigmund Freud's libido theory, I analyze why the superior Taiwanese-self would not let the inferior Chinese-other returned to Taiwan to claim their rights, leading to the civil war. The tension between the former and the latter has persisted even to this day. In order to sustain the dissonant identity, pro-Japanese translated the lyrics of a Japanese pop-song, "Sayon's Bell," from "Japan's invasion of China" into "a sacred war," in contrast to which the anti-Japanese transformed it from the negative subversion into a positive subversion, a love song. Moreover, offspring of Indigenous Taiwanese ex-Japanese soldiers who stayed in mainland China claimed themselves as victims of a civil war between the Chinese Nationalist and Communist parties. They rejected the claim that they fought their fellow countrymen on behalf of the Japanese. The pro-Japanese faction advocated for Taiwan's independence, translating the monotonous vastness of China as "backward." The complexity of the semantic debate of Japan as the colonizer and Taiwan as the colonized still resonates in a 2020 Japan-Taiwan-co-produced film (*The Way*:

Taiwan's Express). Nevertheless, scholars' positive linguistic subversion of the great debate provides hope for a better future in Taiwan.

Lin, Che-Wen Cindy has been studying in the Department of Gender, Feminist & Women's Studies, at York University since 2018, earned her MA in 2019 and is currently a PhD student. Her major research interests are feminism and Asian Studies: specifically, Asian female immigrants in Canada. Her publications encompass the history of the Oriental Home in Canada, Taiwanese Military Brides in America, and women's immolation. She is affiliated with the Association of Canadian Church History and presented papers in 2017, 2018, and 2019 Congress. She has also worked as a Chinese and Japanese interpreter at Multilingual Community of Interpreter Services. Having been interested in East Asian Studies, she is also a member of the Association of Asian Studies. Her translation work consists of transcribing Japanese picture brides' interviews and translating Chinese and Japanese texts into English. Through her translation work, she is examining the subversion and counter-subversion of Chinese identity in colonial and post-colonial Taiwan in this Congress.

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Clashing and Merging Ideologies in Political Translation

In political translation, ideology plays an important role in conveying implications accurately. Ideological collisions can occur in political translation when there are differences of political environments embedded in the translanguing political texts in both source and target languages. To reach an accurate translation requires the translator to understand the ideologies implied in (and often transcending) the texts. This paper explores the conditions, procedure, and purpose of processing the ideological collision and resolution of such issues in political translation. These points will be elucidated by case studies on translating English and Chinese political texts. First, there are specific political terminologies in certain political environments. These terminological peculiarities in one language are often determined by ideological elements rather than by syntactical and semantical understanding. The translation of these terminologies is a process and operation consisting in understanding the ideological context, including cultural, historical, and political situations. This will be explained with characteristic Chinese political terminologies and their renderings in English. Second, when the ideology in the source language fails to match with the ideology in the target language, the decisions to highlight or disregard these conflicts are shaped by power relations, political engagement, social context, etc. It thus is necessary to go beyond linguistic context by deciphering ideology in political documents to provide a faithful rendering of certain messages. Finally, one of the practical issues involves equivalence in political translation by redefining the notion of faithfulness and retainment of ideological messages in the source language in translations of political texts. To avoid distortion, the translator should be liberated from the constraint of the literal meaning, instead diving into functional meanings of the text.

Keywords: translation, ideology, politics

Jingsong Ma holds a Ph.D. in Chinese Literature from the University of Toronto. She teaches translation theories and translation studies in literature, business and official documents, modern and classical Chinese language, and Chinese linguistics. She has the following publications: a book on Chinese literary theory, *Literature as Fusion of Mind and Dao* (2009), Chinese translations of books such as *Rationality of Emotion* (2005), *Schumann on Music: A Selection from the Writings* (2013), and *Gertrude Stein: A Life in Review* (2015), and a co-authored textbook *Appreciation of the Works by Contemporary Chinese-Canadian Writers* (2017).

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Subversion in Selected Translations of Postcolonial African Writing

Ashcroft et al characterized the ensemble of textual strategies of postcolonial writing as “replacing language” (37), that is, the repositioning of a dominant language into dominated discursive space and culture. Regarded as a strategic form of subversion (Batchelor 32), these strategies allow writers to indigenize the colonial language so that it can express the “burden of [the authors’] own language and cultural experiences” (Ashcroft et al 38). Nigerian authors who write in the English language employ such textual strategies and thus produce a subversive type of language that becomes a distinct cultural form in the Nigerian novel. Through the use of textual and paratextual materials, this paper examines how French translators deal with such subversive acts within selected Nigerian novels. Besides interviews conducted with the translators, this paper also considers materials written by and about the translators as part of the “related circumstances and peripheries that accompany and define” (Gil-Bajardi et al 7) the translated novels. The study reveals that translators’ choices, whether individual or collaborative, conform to and/or subvert certain linguistic and cultural peculiarities of the source texts. While some of the translations studied endeavor to retain the elements of the original subverted texts, others suggest a combination of negative and positive forms of subversion as a means of creativity.

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Sylvia Madueke holds a PhD in French Language, Literatures, and Linguistics from the University of Alberta. Her thesis focused on the history and strategies of translating and publishing selected Anglophone African literary texts in France. Her research interests include literature and cultural diplomacy, African women’s writing and translation, and diversity in literary publishing and translation. She currently teaches in the Department of Modern Languages and Cultural Studies, at the University of Alberta.

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Volunteer translation with institutional support for the promotion of Catalan culture on Wikipedia

Created in 2008, Amical Wikimedia is a so-called Wikimedia thematic organisation that focuses on making Catalan culture available in several languages. Similarly to other thematic groups, Amical Wikimedia hosts yearly translation marathons (*Viquimarató*, formerly known as *Nit de la Llengua al Món Digital*) in which registered volunteers and experts from Catalan-speaking areas write or edit articles about a wide range of topics, usually related to language, art, literature or music, as well as information on relevant individuals, universities, cultural associations, etc. Moreover, official institutions in Catalan-speaking territories have progressively shown their support for Amical Wikipedia's mission and actively collaborate in the promotion of their activities, retroactively profiting from the visibility that Catalan culture can gain on the Internet.

The relevance and the impact of online collaborative translation, especially in social media and user-generated content, has received attention in recent years (Desjardins 2017; Jiménez-Crespo 2017; O'Hagan 2009, 2011; Pym 2011), including studies that focus on translation in or for Wikipedia from the perspective of quality and linguistic policy (McDonough Dolmaya 2015, 2017), discourse and ideology (Jones 2017, 2019) and participants' motivations and ethics (Drugan 2011; McDonough Dolmaya 2012). The support shown by official organisms in the particular case of Amical Wikimedia raises a series of questions about the ethical implications of public institutions profiting from non-paid labour: do such institutions play an active role in the choice of topics to be expanded upon? Do they have any sort of influence on the internal organisation of the group Amical Wikimedia or on the volunteer participants of the *Viquimarató*? This paper aims to explore these questions.

Mar Mañes-Bordes is a research assistant at the Centre for Translation Studies (ZTW) at the University of Vienna. In 2016 she earned her PhD in Translation and Cultural Studies at the Autonomous University of Barcelona with a thesis on translation of literature into Catalan under Franco's dictatorship, analysing the "free adaptation" of Bernard Shaw's *Pygmalion* into Catalan, and its linguistic and cultural particularities. From 2017 to 2020 she was the lecturer for Catalan language and culture at Kiel University, Germany, as well as the coordinator of the Anxiety Culture project, an interdisciplinary transatlantic collaboration between Kiel and Teachers College at Columbia University. At present Mar Mañes-Bordes is conducting postdoctoral research in the field of online collaborative translation, focusing on translators' motivations, ideology and ethical questions regarding collaborative practices both in professional and non-professional settings.

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Literary Translation as a Form of Social and Pedagogic Activism

Informed by the belief that poetry and translation can be catalysts for progressive change, Journeys in Translation is an initiative that is rendering the anthology *Over Land, Over Sea: Poems for Those Seeking Refuge* (Five Leaves Publications, 2015) into other languages. The anthology came about because poets in the United Kingdom wanted to intervene in the discourse taking place in Europe on migration and, at the same time, raise funds for groups supporting people on the move and those looking for refuge. Journeys in Translation continues this intervention by hosting discussions on poetry, translation and how groups and individuals can support refugees and migrants, and by fundraising through sales of the translated editions.

The East Midlands, where the project emerged, has some of the most ethnically diverse British cities, all shaped by overlapping histories of migration. The cities' tolerance is reflected in the ways the cities talk about their multicultural configurations. Through Journeys in Translation, poems are migrating into other cultures, including into some that are often perceived more as sources of migrants than as countries of destination. Available in Romanian, for example, and promoted in schools and universities in Bucharest, in cultural and literary translation settings, and among local NGOs, the poems are gradually raising awareness about some of the opportunities and challenges an increasingly interconnected world presents.

In this context, the authors of this paper draw on two main approaches to literary translation and show how translation can make a difference. Journeys in Translation began as a *form of recreation* which encouraged the translation of *Over Land, Over Sea* in full or in part. The project also sees translation as *social activism* aimed at reframing the narrative on migration by cultivating intercultural networks in a range of countries, with positive consequences for both the source and the target cultures.

Monica Manolachi is a lecturer of English and Spanish at the University of Bucharest. She is the author of *Performative Identities in Contemporary Caribbean British Poetry* (2017). Three of her articles focused on translation are: "On Translating Caribbean Poetry into Romanian" (2018), "To Write or Not to Write: Censorship in *The Woman in the Photo* by Tia Șerbănescu and *A Censor's Notebook* by Liliana Corobca" (2018) and "Willa Cather and her Works Translated into Romanian" (2016). In 2016, her *Antologie de poezie din Caraibe* received the "Dumitru Crăciun" Prize for Translation at the "Titel Constantinescu" International Festival, Râmnicu Sărat. Her academic articles on contemporary poetry and prose include: "December 1989 and the concept of revolution in the prose of Romanian women writers" (2020) and "Multiethnic resonances in Derek Walcott's poetry" (2019). As a poet, she has published three collections, *Joining the Dots* (2016), *Fragaria's Stories to Magus Viridis* (2012) and *Roses* (2007), and her poems came out in *The Blue Nib*, *Artemis Poetry*, *Culture Cult*, *Poetic Stand*, *Crevice* etc. In 2018, she co-authored the bilingual poetry collection *Brasilia* (2018) with Scottish poet Neil Leadbeater. The bilingual collection of interviews *Table Talk* (2018) is part of her work as a journalist.

Ambrose Musiyiwa is a PhD researcher on a collaborative project with the University of Manchester and Community Arts Northwest investigating the work of refugee artists in the UK.

He coordinates Journeys in Translation, an international, volunteer-driven initiative that is translating poems from *Over Land, Over Sea: Poems for those seeking refuge* (Five Leaves Publications, 2015) into other languages. Books he has edited include *Black Lives Matter: Poems for a New World* (CivicLeicester, 2020), *Bollocks to Brexit: an Anthology of Poems and Short Fiction* (CivicLeicester, 2019) and *Leicester 2084 AD: New Poems about The City* (CivicLeicester, 2018). He is the author of *The Gospel According to Bobba*.

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Les (sub)versions du discours. La neutralité complexe des interprètes dans la procédure de demande d’asile en France.

L’interprète a une fonction cruciale mais ambiguë dans la procédure d’asile en France. Il est en effet au cœur des dynamiques d’entextualisation du récit (Pöchhacker et Kolb 2009) selon un « format bureaucratique » (Maryns 2006) où le demandeur est en position de radicale « vulnérabilité linguistique » (Määttä et al. 2020) face à un administrateur qu’il doit convaincre de sa sincérité (Kobelinsky 2013).

Partant, la neutralité est à la fois le prérequis et l’horizon toujours interrogé de la fonction d’interprète dans les instances de l’asile.

C’est pourquoi elle est un principe cardinal des codes de déontologie des interprètes, particulièrement mis en avant à la fois par les prestataires de services d’interprétation (ISM 2017) et par les institutions (OFPRA 2018) dans le contexte politiquement saturé de l’asile. La neutralité est conjointement un objet privilégié des *Interpreting studies*, aussi bien pour ses implications dans les relations de pouvoir asymétriques propres aux entretiens d’asile (Barsky 1996, Pöllabauer 2004) que dans les débats relatifs à la visibilité de l’interprète (Ozolins 2016, Downie 2017) ou à l’agentivité légitime de l’interprète vis-à-vis des normes instituées (Inghilleri 2012).

Or malgré leurs divergences, toutes ces approches ont tendance à négliger la généalogie du contexte idéologique institutionnel de l’interprétation (Martín Ruano 2017), polarisées qu’elles sont entre analyses micro (interactionnistes) et macro sociologiques.

Dans la continuité du tournant sociologique amorcé dans les *Interpreting studies* (Wolf 2011, Angelelli 2014, Inghilleri et Maryns 2019), nous proposons ainsi une analyse circonscrite de la spécificité des contextes d’interprétation de l’asile en France.

L’ethnographie sociolinguistique (Blommaert 2005) dans les instances de l’asile révèle en effet une friction entre les normes explicites, multiscalaires (internationales, européennes, nationales) de différents genres (juridiques, institutionnelles, associatives) et les normes informelles en vigueur dans chaque administration (Dahlvik 2018).

Il s’agira ainsi de montrer comment la fonction de l’interprète est nécessairement subversive, visant à maintenir une position médiane face aux normes, entre les deux extrêmes que sont la soumission et la transgression.

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Sexual Subversion in Latin American Literature: Translating Manuel Puig and Reinaldo Arenas

When a minority comes into contact with an oppressive, hegemonic order, the only option for the minority group is resistance via a subversion of the idealized group. Many authors in Latin America during the second half of the 20th century faced issues related to censorship of political critique; however, homosexual authors faced double discrimination because of their status as social pariah, political outlaw, and homosexual. Two authors, Manuel Puig and Reinaldo Arenas, were particularly engaged in the dissemination of their work in translation and outside Argentina and Cuba, respectively, as a form of resistance related directly to the political situations and treatment of homosexuals in their countries. When translated, however, the sexuality- and gender-based identities of the homosexual protagonists often shift, showing an engagement on the part of the translators in what Marc D emont calls "minoritizing translation." Essentially, the translators alter the text in ways that correspond to the culture and vocabulary surrounding queerness within the target context, in this case, the United States. Arenas and Puig highlight specific cultural identities that center around a strong female identification, a sort of transgenering that exists in the linguistic and identificatory realm despite its absence in the physical and biological features of the protagonist. Using D emont and Spurlin's queering of Levine's ideas on subversive translation, I will demonstrate how translators of Puig's *El beso de la mujer ara a* and Arenas's *Antes que anochezca*, specifically, subvert the target audience and the original text simultaneously, despite maintaining the same subversive activism found within the original text. This paper will explore the risk of censoring that occurs in the act of translating sexuality, at times subverting the original in a creative reformation to match the target context.

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***La terre*, d'Émile Zola, ou l'exhumation d'un cas de traduction et censure sous le Régime franquiste**

La littérature étrangère n'a cessé de représenter une menace pour le franquisme. De-là que les traductions produites à l'époque étaient soumises à un examen destiné à détecter tout contenu subversif : les censeurs avaient ainsi tout le loisir de modifier ou réécrire les œuvres potentiellement dangereuses afin de les transformer en discours bienveillants vis-à-vis du pouvoir en place. La plupart de ces œuvres étrangères ont été retraduites depuis la fin de la dictature ; d'autres, cependant, circulent encore sous la forme censurée qui leur fut alors donnée. C'est le cas de *La Terre*, d'Émile Zola. À travers l'analyse d'un cas de traduction et censure, cette étude se propose de reconstruire la micro-histoire de cette œuvre en tant que roman étranger importé au sein du système littéraire franquiste, en envisageant les processus de réception, conditionnement et appropriation auxquelles elle fut soumise par le régime en vue d'en assurer la convenance idéologique. L'étude des deux versions espagnoles publiées sous la dictature montrera que ce roman controversé de Zola a subi un exercice d'autocensure et de métacensure destinés principalement à passer sous silence un sentiment antireligieux manifeste dans la communauté paysanne décrite dans le texte d'origine, ce qui était considéré comme inacceptable dans la société catholique et agraire dirigée par Franco.

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Self-censorship as Subversion: Homoeroticism in the Intralingual Translations of *The Picture of Dorian Gray*

The act of self-censorship, that is, of censoring one's own translation—either consciously or unconsciously—has been described by scholars in the context of Victorian Britain, where texts were typically subjected to both self-censorship by translators and publishers and post-censorship in the form of legal proceedings (O'Sullivan, 2010). In Billiani's words (2007), Victorian texts manipulated due to the repression of public discourse on sex and sexuality resulted in "an ostensibly productive censorship", in which an array of creative linguistic techniques was deployed in order to transgress the existing restrictions. While the subject of self-censorship as a subversive practice has been researched in connection with interlingual translation, intralingual translations such as abridged literary works have thus far received marginal attention. The extensive use of omission in these translations has been hypothesized to function as a means of censorship and ideological manipulation (Moreno Tovar, 2020).

This paper will draw on critical and ideologically inspired approaches to examine Oscar Wilde's *The Picture of Dorian Gray*, a pivotal literary work of the late Victorian period. Translations aside, the text exists in three different versions: the original typescript, first published in 2011 by Harvard University Press, the 1890 magazine version and the 1891 book edition. This last version did not only expand the story, but it was also the object of a series of manipulations undertaken by Oscar Wilde himself, some of which were aimed at softening its homoerotic undertone (Frankel, 2012). In this regard, it has been argued that efforts to "fill up" the silences of the novel as coded representations of same-sex desire may in fact limit its subversive potential as a queer text (Schulz, 2011). The goal of this paper is to explore the novel's potential for destabilizing established notions of desire and sexuality through its intralingual translations for young English learners.

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Translating as walking a maze within a landscape

I propose a new metaphor for the translator at work: a translating translator is like someone walking through a maze. Maze-walking has occasionally been used as a metaphor for writing, but not for translating. I draw parallels between the different problems encountered by translators as they move through the pages of the source text and the obstacles encountered by walkers wandering through mazes that have features such as high pathside walls, elevated viewing

bridges, one-way doors and points where the walker must choose one of several paths, some of which lead to dead-ends.

A maze is a way of organizing space within a delimited area of some landscape, cityscape or building interior. That environment may be concealed from the walker to varying degrees. The environment of a translating translator is a network of relations with others in the past, present and future. Translators' awareness of the nodes of this network can vary greatly as they read and write.

Existing metaphors often concern the translation process or agent, but the agent is grasped as an occupation or social role (actor, slave) and the process is grasped as a whole (translating is transplanting) rather than as someone performing a sequence of differing actions. Most metaphors are ideological, conveying an attitude toward translation or translators, whereas the maze-walking metaphor is of interest because it concretizes, in terms of landscape architecture, the work process of translators.

The metaphor may have pedagogical value for beginning translation students. An instructor might even take students on a field trip to a local maze (they are ubiquitous) or at least show a video of someone walking through a maze. It may also have heuristic value in triggering interesting questions about translating.

Keywords: metaphor, maze, landscape, space, network, translator, pedagogy

Brian Mossop worked as a French-to-English translator, reviser and trainer for the federal Translation Bureau from 1974 to 2014. He has also taught revision and other topics in the BA and MA programs at York University since 1980. He's the author of the widely used textbook *Revising and Editing for Translators*, now in its 4th edition. He holds a bachelor's degree in French and Russian and a master's degree in linguistics from the University of Toronto. Brian's interests are highly varied: he's written on translation and science fiction, translation and music, translation and technology, the role of translation from German in the early gay liberation movement in Toronto, and many other topics. He is currently working on an article about the Russian translation theory pioneer Andrei Fedorov.

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Les Alternative Translation Solutions et le processus de traduction théâtrale

Cette étude de cas sur le processus traductionnel en traduction théâtrale prend appui sur l'étude inaugurale de Claudine Borg (2019) sur la prise de décision et les *Alternative Translation Solutions* (ATS) (solutions intérimaires ou variantes) dont les traces restent à l'écrit en traduction littéraire. L'hypothèse de départ veut que l'on puisse développer de nouvelles connaissances sur les processus traductionnels en examinant les brouillons de traduction théâtrale. Nous analyserons le dossier de traduction de la pièce de théâtre *C'était avant la guerre à l'Anse à Gilles* (1981) de Marie Laberge, dont une version anglaise effectuée par John Van Burek est aujourd'hui conservée dans les archives du Théâtre français de Toronto. La traduction de Van Burek n'est pas datée, mais ce dernier met en scène la pièce en langue originale au Théâtre du P'tit Bonheur en 1982, puis en anglais – dans une traduction de John Murrell cette fois – au Canadian Stage en 1992.

L'analyse descriptive à laquelle nous procéderons à partir de la traduction de Van Burek, inédite et jamais produite sur scène, sera quantitative et qualitative. Nous montrerons d'abord la distribution des ATS dans le dossier de traduction, puis nous décrirons le type d'ATS que l'on peut y trouver. Nous identifierons les décisions linguistiques (syntaxiques, lexicales, morphologiques, orthographiques et autres) et extralinguistiques (doute, questions de compréhension, questions sur la langue d'arrivée, préférence) dont la trace demeure. Enfin, nous partagerons quelques conclusions préliminaires sur les bénéfices et désavantages de l'approche des ATS pour ce qui est de l'analyse des processus de traduction théâtrale.

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The place of subversion in Laleh Bakhtiar's translation of the Quran. A comparative study: translation of some *ayat* in the Quran

This research looks at the place of subversion in the translation of Laleh Bakhtiar's translation of the Quran, from Arabic into English. The researcher considers the translation of the Quranic terms *rhiba*, *Al-salat*, *aymanukum*, *Tayamamu*, *sibghaa*, *tayr*, *mysran*, *ibyadat aynah*, *mushrikat*, *tunkihi*, *abd*, *kafala*, *mihrab*, *al-islam*, and *quisass*, then compares those terms with the translation of M. Taqiuddin Al-Hilalii and M. Muhsin Khan (*Interpretation of the Meanings of the NOBLE Quran*), Abdullah Yusuf Ali (*The HOLY Quran*), A.J. Arberry (*The KORAN Interpreted*), Richard Bell (*The Quran*) and *Sahih International*, translated by three American women.

Many scholars in translation consider that the term "subversive" relates to translations undertaken by feminist translators within the specific context of the feminist avant-garde literary and translation movement in Quebec, Canada in the late 1970s and 1980s (Modrea 2005: 260). Subversive translation refers to the intervention and manipulation of the ST by the translator. According to Lefevere, all rewriting implies manipulation, whether conscious or unconscious, of the original (Alvarez, C.A. Vidal 1996: 6).

The study is limited to the above terms from the Quran. The researcher cannot take into consideration all the *ayat* of the Quran in such a study, which is restricted by the number of pages. For the purpose of this study, the researcher asks the following research question: What evidence is there to show that the translation of the above terms in Bakhtiar's *Sublime Quran* is a subversive translation?

Keywords: subversive translation, manipulation, Quran, Sublime Quran, sacred texts

Saber Oubiri is currently preparing a PhD in Translation Studies at KU Leuven on *The Impact of Ideology in the Translation of the Qur'an* (Arabic-English combination). Saber is a member at The Leuven Centre for the Study of Islam and Society (LCSICS). Saber obtained his MA in Translation Studies from Concordia University, Canada in 2018 and the Bachelor's degree in Translation and Interpreting (Arabic-French-English) from Algiers University in 1994. Among his recent publications are: *Laleh Bakhtiar's Translation of the Holy Quran a Case Study: Translation of the Verb daraba and the Term Kufr*, *Migration and Translation: Arabic Literature in Montreal*, *Le Coran, entre traduisibilité et intraduisibilité : Cas de versets du Coran traduits de l'arabe vers le français*, and *Difficulties and Challenges of Literary Translation: The Translation of Some Cultural Elements in Leila Sebbar's Novel "Arabic as a Secret Song": A Case Study*. Saber's portfolio projects include a comparative study of Laleh Bakhtiar's Translation of the Holy Qur'an from Arabic into English, as well as Issues of Translating Islamic Terminology, and The Faithful Translator & Interpreter vs. *Traduttore traditore*.

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Partir de loin : pour une praxis engagée dans la vie universitaire traductologique

Lire le texte, certes, mais à quand lire la société à l'université? Lorsque l'on parle d'un virage engagé en traduction, force est de constater que nous partons de loin. Charles LeBlanc l'a mentionné dans *Le complexe d'Hermès*, la traductologie va mal, mais on peine encore à diagnostiquer les symptômes de ce mal-être profond. Prendre un virage engagé ne servira qu'à nous étourdir davantage si nous nous maintenons aux prises avec des méthodes d'évaluation selon des grilles de correction rappelant les barreaux de cellules carcérales et des plans de cours qui nous font remâcher et redigérer les mêmes lectures canoniques d'hommes blancs. À quel prix est-il nécessaire de partir d'aussi loin? Des tendances déformantes de Berman, au structuralisme bourdieusien, nos points de départ méthodologiques sont problématiques. Est-il toujours nécessaire de pontifier selon la même bible raisonnée, à laquelle on vient à peine de retirer les références judéo-chrétiennes pour l'actualiser? Nous sommes appelés à fragiliser, encore et toujours, l'expérience de nos pratiques derrière des notions de fidélité, de servitude et d'invisibilité à travers des voix qui demeurent dominantes sans nécessairement rester pertinentes. À quand « the translator's accountability », une traductologie engagée envers la responsabilité du traducteur, de la traductrice, des traductologues dans la justice sociale? Cette communication soulève des pistes de réflexion sur les points de réconciliation entre la traduction engagée comme objet et la traductologie engagée comme pratique, incluant la vie universitaire et l'enseignement, mais aussi sur les possibles ruptures entre la traduction / traductologie comme gagne-pain et celle qui change le monde.

Dominique Pelletier est chargée de cours en traduction et traductologie depuis 2013. Elle a enseigné, notamment, la traduction en sciences humaines, la lecture critique de traductions, la traduction littéraire, la terminologie, la traductique, l'adaptation publicitaire et le sous-titrage. Ses recherches ont toujours porté sur des sujets comportant une dimension controversée, dont l'attelage maintenant interdit de chevaux à Montréal et la traduction de la pornographie. Artiste multidisciplinaire et musicienne aussi connue sous le nom de Rainbow Trash (R41ÑB0W TR4\$H), elle écrit également sur le genre et la musique 8-bit, aussi appelé *chiptune*.

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Figures de la transgression en traduction

Sous des appellations diverses, *fictional representation* (Delabastista) *transfiction*, *translation fiction* (Kaindl), *invention du traducteur* (Lavieri), la figure du traducteur comme personnage de fiction n'a cessé de gagner en visibilité, retombée ou contrepartie possible de la place croissante prise par les traducteurs dans la société en même temps qu'amorce d'une interrogation sur le rapport entre univers fictionnel et monde réel dans la sphère traductionnelle, apparition d'un genre textuel nouveau et même possibilité pour la fiction de s'apparenter à une forme de théorisation (Arrojo).

Dans ce mouvement de fictionnalisation des traducteurs, la figure de traducteurs transgressifs l'emporte sur celle des traducteurs ordinaires et la transgression est en soi un ressort narratif et fictionnel prisé des auteurs comme des lecteurs. Alors même que se sont multipliées les manifestations scientifiques relatives aux rapports des traducteurs aux normes tant linguistiques, énonciatives, terminologiques, pragmatiques que traductives voire comportementales, la fiction

n'apparaît pas seulement comme la possibilité de représenter ou refléter un milieu professionnel, d'en faciliter l'accès aux lecteurs, mais aussi comme celle de détourner les représentations canoniques, de les subvertir, d'en prendre le contrepied. A la normopathie constatée, voire déplorée, d'un côté (Frœliger) fait pendant la transgression de l'autre. Mais que s'agit-il de transgresser ? Sur quoi porte la transgression ? De quelle(s) norme(s), de quelles contraintes, de quel rôle, de quelles relations, de quelle(s) figure(s) d'autorité, s'agit-il pour les traducteurs de s'affranchir ? De quoi ces figures romanesques sont-elles le vecteur ? C'est ce que nous chercherons à élucider en nous penchant sur deux romans qui ont en commun de présenter des figures transgressives de traducteurs, *Les Nègres du traducteur* de Claude Bleton et *Vengeance du traducteur* de Brice Matthieussent, mais aussi une nouvelle, *Le traducteur cleptomane* de Deszö Kosztolányi.

Freddie Plassard est Maître de conférences habilitée à diriger des recherches à l'ESIT (Université Sorbonne Nouvelle). Praticienne de la traduction, elle enseigne la traduction technique et éditoriale anglais-français et allemand-français, mais aussi la traductologie. Ses recherches portent sur les pratiques collaboratives de la traduction induites par les nouvelles technologies, la relation théorie-pratique et la figure littéraire du traducteur. Elle a publié une trentaine d'articles à ce jour.

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Subversive Sixties in Ink: Underground Comix and Censorship amid the United States and Italy

This study focuses on the underground comix phenomenon (Estren 1974; Sabin 1993, 1996; Skinn 2004; Danky and Kitchen 2009) in the United States and its reception in Italy, where different translations of these controversial works have been circulating since the turbulent 'Years of Lead' (late 1960s-1980s). Underground comix were the product of the 1960s' counterculture, that is to say, the product of a period of struggle and cultural renewal in the history of the United States. Comix surfaced as an 'antagonist' art form: although different in style and quality, these works shared the bad blood towards authorities, dogmas and the (self)-censorship grip which bended the comic industry after the creation of the Comic Code Authority in 1954. Taboo contents such as sex, drugs, and political dissent became the core of this needle-sharp graphic satire. As a consequence, underground cartoonists (Robert Crumb, Gilbert Shelton and alike) had to deal with media lynch, exclusion from distribution circuits, fines, and seizures of materials. The present paper reconstructs the twisted relationship between underground comix and the different forms of censorship they faced in their homeland as well as in Italy, where they were translated by both alternative, militant publishers (e.g., Arcana, Savelli, Stampa Alternativa) and publishing houses targeting a mainstream public (from small ventures such as Nuova Frontiera and Comicon to big companies such as Mondadori) in different time periods. This enables a diachronic comparison of multiple translations of the same comics, each showing the signs of changing translational approaches, editorial policies and target audiences. By analysing a corpus of selected works, this contribution aims to ascertain whether comix ultimately suffered from modifications or even censorship of their contents (Billiani 2007;

Tymoczko 2010), and, if so, to evaluate the ideological premises and cultural frames that arguably affected their reception in Italy.

CHIARA POLLI is a Postdoctoral Research Fellow at the Interdisciplinary Laboratory for the Quality and Innovation of Didactics of the Department of Psychology and Cognitive Science at the University of Trento (Italy). She received her PhD in English Language and Translation with a thesis on the relation between translation and censorship in the Italian versions of American underground comics. She published articles and presented papers at national and international conferences on the translation of comics, semiotics and multimodality. She recently co-edited the volume *Rielaborazioni del Mito nel Fumetto Contemporaneo* [Re-elaborations of Myth in Contemporary Comics] (2019), which includes her paper “**Translating the Untold: Greg Irons’s Raw War Comics and the Challenge to American Mythologies**”. Her most recent publication is “Framing Right-wing Populist Satire: the Case-study of Ghisberto’s Cartoons in Italy”, published in the latest issue of *Punctum. International Journal of Semiotics*. Beside her ongoing work on the language of comics, her current research also focuses on English as a Medium of Instruction (EMI), innovative teaching practices and internationalisation processes in higher education.

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Est-ce que la traduction peut modifier les résultats d’une élection?

Dans le cadre d’une recherche sur la traduction politique et le multilinguisme, nous avons mené une enquête sur les préférences linguistiques de l’électorat par l’intermédiaire de la plateforme LimeSurvey. Les participants étaient appelés à visualiser des pancartes électorales dans plusieurs langues et à sélectionner les candidats pour lesquelles ils seraient les plus enclins à voter. De plus, on leur demandait de donner leur opinion sur diverses pancartes électorales unilingues et bilingues.

Aucune autre enquête sur le rôle de la traduction dans les choix politiques n’a été réalisée à ce jour. Cependant, quelques enquêtes sur les préférences linguistiques des consommateurs ont été menées en Europe et aux États-Unis, notamment par la Commission européenne (2011) et la firme américaine Common Sense Advisory (2006, 2014 et 2020). Ces études indiquent toutes que les consommateurs préfèrent de loin des produits dans leur langue maternelle. L’utilisation d’une ou plusieurs langues de grande diffusion ou d’une lingua franca seule, que ce soit l’anglais, l’espagnol, le français ou autre, ne serait jamais la meilleure stratégie de vente, et ce, même si le consommateur comprend cette langue.

À la lumière des résultats obtenus, nous vérifierons si ce constat est également vrai dans le cas des choix politiques et si, par le fait même, le fait de traduire peut contribuer à donner la victoire à un candidat, un parti ou une option.

Marc Pomerleau est professeur de linguistique et de traductologie au Département Sciences humaines, Lettres et Communication de l'Université TÉLUQ. Il collabore également à la section des langues modernes et au groupe de recherche en Histoire de la traduction en Amérique latine (HISTAL) de l'Université de Montréal. Ses travaux de recherche sont axés sur les questions langagières touchant la Péninsule ibérique et l'Amérique latine, tout particulièrement les liens entre traduction, histoire et politique, l'histoire des langues et de la traduction, le multilinguisme et les langues minoritaires.

Publications :

Pomerleau, Marc, 2020. L'indépendantisme catalan en mode multilingue. *Politique et Sociétés*, 39(3):117-147.

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Esmaeil Kalantari est titulaire d'un doctorat en traductologie de l'Université de Montréal. Il a soutenu sa thèse de doctorat intitulée *On the conceptual and methodological aspects of (political) journalistic translation research* en 2019. Il est actuellement auxiliaire de recherche au Département Sciences humaines, Lettres et Communication de l'Université TÉLUQ. Ses principaux intérêts de recherche sont la traduction journalistique et l'analyse du discours politique.

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Moralizing French and English Petrarch's *Fragmenta*: Transnational, political and spiritual imaginaries in the 16th century

This paper proposes to use the theoretical tool of “translation imaginaries” (Bezari, Vuong, Raimondo 2019) in order to understand how the translator's subjectivity (the imaginaries of translators) and the various conceptions and representations of translation (the imaginaries of translating) all become involved in the circulation, transmission and subversion of Petrarch's poetics.

From the perspective of translation studies, one can consider the notion of translation imaginary as an extension of existing theories on the “linguistic imaginary” (e.g., Houdebine 1979, 2002, 2015; Moreau 1998; Glissant 2010; Pot 2018; Bezari, Vuong, Raimondo 2019). These notions allow us to consider translated texts not only as the result of a linguistic process, but also as the catalyst of cultural, religious, political and psychological factors.

My study examines a selection of French and English translations which appear to inaugurate a moralizing Petrarchist imaginary, and an evangelical appropriation of Petrarch's *Rerum Vulgarium Fragmenta*. This limited corpus seems to be characterized by the conception of the *Fragmenta* as a “Protestant novel”, and includes Clément Marot's version of *Rvf* 323 (1534) and *Six sonnets de Pétrarque sur la mort de sa dame Laure* (about 1541-1544), John Harington of Stepney's sonnet sequence (16th century), and various re/translations and imitations after Marot and Petrarch by Edmund Spenser (1552-1599).

Keywords: translation, retranslation, Petrarch, imaginary, imagination

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***Mainmise* and the Translation of the American Counterculture in Quebec**

Published in Montreal between 1970 and 1978, *Mainmise* was the most important periodical associated with the emerging youth counter-culture movement in Quebec. Its editors drew inspiration from themes that formed the cornerstones of the American counter-culture movement – sex, drugs and rock n’ roll – and trips to American hippy meccas like Haight-Ashbury in San Francisco or Greenwich Village in New York. The magazine’s aesthetic was marked by an eclectic mix of typesetting, handwriting, drawings and photographs. It was also a product of translation. With access to images and texts drawn from over 200 publications (as a member of the Underground Press Syndicate), *Mainmise*’s editors and contributors translated some of the American movement’s key writings and music, adapted the psychedelic graphic styles of its comics and periodicals, and provided a hub for an alternative social network. This paper examines the evolution of *Mainmise* over three periods of its publication history. Integrating perspectives from translation studies and memory studies, it develops the idea of counter-memory as a translational phenomenon based on re-identification (the construction of alternative collective references through cultural borrowing and transfer) and re-temporalization (the re-inscription of references in a remembered past or utopic future). I will first discuss the emergence of alternative collective references in post-Quiet-Revolution Quebec to then concentrate on *Mainmise* as a locus of transnational, counter-cultural memory and translation.

Carmen Ruschiensky holds an MA in Translation Studies and is currently completing a PhD in Humanities at the Centre for Interdisciplinary Studies in Society and Culture at Concordia University. Her research explores the translation and mediation of cultural memory in Quebec. Her published articles can be found in *Archivaria* and *TTR*, and in the forthcoming volumes *Relire les revues québécoises : histoire, formes et pratiques*, *The Routledge Handbook of Translation and Memory* and *Translation and the Global City*. As a translator she specializes in French-to-English translation in the social sciences and humanities.

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The Constraints of Ideology and Poetics on Humour Translation in Audiovisual Texts: A study of seventeen American comedy animations dubbed and subtitled in Persian

Translation as a mediator between languages and cultures has always been influenced by ideology, and as Lefevere (1992) pointed out, it is the most obviously recognisable type of rewriting. In light of Lefevere's rewriting theory (1992, 1998), the study examines the constraints of ideology and poetics on the transfer of humorous expressions in American comedy animations dubbed and subtitled into Persian. The study also identifies the translation strategies employed in rewriting the target texts under ideological and poetics frameworks. The first step of the study was identifying humorous expressions in the source texts. Next, the identified humorous expressions were classified based on the selected classifications of humour for the study. Subsequently, a comparison was made to identify the equivalence of the humorous expressions in the Persian dubbed and subtitled versions, in order to examine the amount of rewriting (under ideological and poetics frameworks) that takes place in the transference of humorous expressions into the target texts. Finally, translation strategies employed in rewriting the target texts were analysed using the translation strategies selected for the study. The results showed that translators were restricted by the ideology of the patronage. Three types of rewriting were identified in the target texts under ideological constraints, namely, foreign cultural elements, religious reasons, and moral reasons. Poetics, on the other hand, resulted in the creativity of the translators by producing humorous texts, as the source texts are. Translators achieved this by three linguistic means, i.e., idiomatic expressions, colloquial expressions and creating humour for the instances that are not humorous in the source texts. The findings also indicated that dubbing is strictly controlled by the patronage. Yet, subtitling enjoys more freedom in Iran.

Keywords: ideology, rewriting, humour, dubbing, subtitling

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Hamid Reza Sadeghpour has been a lecturer at Azad University, Mashhad, Iran since 2019. He is a PhD holder in translation studies, University Science Malaysia, 2018. His areas of interest are audiovisual translation, humour translation, ideology in translation and translation theories. His latest article "Examining the transference of humorous expressions based on extralinguistic cultural references (ECRs) in comedy animations from English into Persian dubbed and subtitled versions" will be published in the upcoming issue of *Babel* 67.3. His main goal is to serve the community by educating others. Hamid loves animals and currently has 22 stray puppies under his protection. He wishes to find a postdoctoral position to pursue his research.

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Appropriation or Reconciliation? History, Translation and Multimodal Representation in Harry Somers's *Louis Riel*, 1967-2017

Commissioned for Canada's centennial celebrations, Harry Somers's opera *Louis Riel* was first performed in Toronto and Montreal in 1967. The linguistic duality of these initial performance sites mirrored the dominance of the French and English languages in the libretto (brief interludes in nēhiyawēwin and Latin notwithstanding) to frame Riel's history within the dominant political narrative of the time—that of Canadian history as a tale of conflict and compromise between two so-called founding nations. In bringing *Louis Riel* back to the stage in 2017 for Canada's sesquicentennial, the Canadian Opera Company “translated” the opera for a new political context, subverting the 1967 narrative with a restaging that attempted to honour Riel's Métis culture as well as Indigeneity in a broader sense. Language played a vital role, with surtitles in Michif—a Métis language—given equal status alongside French and English. This presentation examines two key moments in the opera “The Buffalo Hunt” and the aria “Kuyas,” which both foreground indigeneity linguistically and musically but received very different treatments in 1967 and 2017. The research is anchored theoretically in a dual notion of representation—and by extension, translation—as both *Vertretung* (substitution) and *Darstellung* (portrayal or representation) (Spivak, 1988). It examines how Indigenous and colonial modes of semiosis are deployed in a complex layering of representation that, at times, constitutes cultural appropriation but also points to the potential of translation as a gesture of reconciliation, even within the bounds of a consummately European art form. Reconciliation, however, is a knotty endeavour, and the neat distinctions between *Vertretung* and *Darstellung* are muddied by the divergent and often contrary paths traced by “The Buffalo Hunt” and “Kuyas” as they evolve on stage from 1967 to 2017 and beyond.

Stephen Slessor is a PhD candidate in Translation Studies at the University of Ottawa's School of Translation and Interpretation. By day, he reviews draft legislation as a jurilinguist for Canada's Department of Justice. By night, he plugs away at his thesis, which centres on a case study of the politically charged multilingual and multicultural history staged by Harry Somers' opera *Louis Riel*. He has also conducted research into how literary translators are adapting to technological change and how digital-age artists make use of translation technologies in their creative processes.

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Traduction du discours politique et subversion : cas de la visite du Président égyptien en France du 6 au 8 décembre 2020

Cette communication se propose d'analyser la traduction du discours politique dans les médias arabophones et francophones couvrant la visite d'Etat du Président égyptien en France. Répondant à une invitation adressée par le Président français, la visite intervient après une période de tension entre les deux pays à la suite de la publication des caricatures de Charli Hebdo, l'assassinat du professeur d'école en France et les accusations de violations des droits de

l'homme en Egypte. Cette visite, la première d'un président arabe depuis la crise, acquiert une importance puisqu'elle intervient après une vague de contestations dans le monde arabe et en Egypte.

Il s'agit d'observer et d'analyser la couverture médiatique de cette visite, ainsi que la traduction des discours des Présidents français et égyptien prononcés pendant la conférence de presse. Dans cette optique, les titres, les intertitres, des articles, ainsi que les discours prononcés seront analysés en tenant compte de la situation géopolitique et culturelle en Europe et dans le monde arabe. Une réflexion sera menée dans une optique traductologique sur la subversion, négative et positive, à travers la traduction du discours politique concernant la liberté d'expression, les droits de l'homme ainsi que les valeurs religieuses.

Notre corpus est constitué du contenu multimédia (articles de presse numérique entre le 1^{er} et le 15 décembre) traitant de la visite publié dans les médias arabophones et francophones (officiels et de l'opposition). L'objectif de la communication est d'étudier l'effet subversif, les marqueurs de la subjectivité et/ou de neutralité dans leurs rapports avec le texte source, le texte cible et le destinataire de la traduction/interprétation. Dans ce contexte, l'intervention du sujet traduisant sera examiné en analysant les défis socio-politiques du discours politique produit à la lumière de cette visite.

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The Translator's Choice: Exit or Voice? Swedish Translators' Use of Coping Strategies

This paper reports on a mixed method study comprising questionnaire data with 373 translators, two sets of longitudinal focus group data with translation students, and five in-depth interviews with individual translators specializing in different types of translation (Svahn 2020). The questionnaire revealed that 40% of the respondents were considering leaving the profession, and in all three data sets, the translators reported feeling discontent with the lack of societal recognition for the profession. In the interview study, several participants stated that they used different sorts of strategies to raise the status of the profession as well as to create a sustainable working environment for themselves. In this paper, these findings are discussed through the framework of Albert Hirschman's (1972) conceptual model concerning the coping strategies of "exit," i.e., opting out, and "voice," i.e., trying to change declining conditions. The paper shows how translators' micro-subversive actions are aimed at contributing to the improvement of conditions for translators on an individual, professional and societal level and, more generally, sheds light on how Swedish translators negotiate their translatorship.

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Elin Svahn holds a PhD in Translation Studies from the Institute of Interpreting and Translation Studies at Stockholm University where she currently works as a senior lecturer. She defended her PhD thesis *The Dynamics of Extratextual Translatorship in Contemporary Sweden. A Mixed Methods Approach* in February 2020. Her research interests include translation sociology, retranslation and translation history. She is the co-editor of a special issue of *Hermes* dedicated to the translation profession together with Minna Ruokonen and Leena Salmi (2018) and a methodologically oriented anthology aimed for translation students co-edited with Lova Meister (Morfem, 2020).

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The Hermeneutic Root for Violent Metaphors of Translation: Multiple Readings of a Chinese Internet Celebrity

Many metaphors of translation, including "translation as subversion", show a violent image of the translational act. Researchers very often take the metaphors for granted. The paper sets to seek for the root of the metaphor, and argues that such violent metaphors derive from a hermeneutic model of translation – a concept first discussed by Schleiermacher and later

reinforced by Steiner. In the hermeneutic model, translation breaks in and robs meaning away, leaving the original an empty shell. Such a model limits authors' authority and gives the text its own right to be further interpreted. Such interpreting, and thus translation, is not (and should not be) limited to the written text. Rather, in intersemiotic translation, readers can very often deny the authoritative reading of the signs and subvert the authority to create the readings of their own. The paper takes the interpretation of the image of Ding Zhen, a Tibetan internet celebrity, as a case study. The paper examines how different interpretations/translations subvert the mainstream narrative. The different translations suggest that: a). the mainstream voice wishes to use the image as portraying a positive Chinese image for political and economic propaganda; b). Chinese Han people's complain about the minority priority that has influenced the priority of Han people subverts the political propaganda of "ethnic unity"; and c). The celebrity's being an illiterate boy from a family that has lived in poverty for years gives rise to the concern to poverty and wealth differentiation in Chinese society, and thus subverts the propaganda of an "economic development". The image of the celebrity unavoidably opens to different interpretations/translations, and these subversive translations highlight the social struggles hidden beneath the official propaganda.

Ye Tian is a third year PhD candidate in Translation Studies at Queen's University Belfast, Northern Ireland. His research interest is investigating the new theoretical and practical insights translation can provide with us in understanding the promotion of soft power. He is also interested in rethinking culture theories within the scope of intersemiotic translation.

Recent Publication

Translated title of the contribution: Translation as Framing: How Translation Works in Nation Branding [A]. *Intercultural Studies Forum*. 2021(1). (Accepted)

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Subverting Two-ness: Language use in self-translation in Canada since the Policy of Multilingualism within a Bilingual Framework

Based on my research into a group of 100+ writers self-translating in Canada since 1971—the year the (Pierre Elliott) Trudeau government announced the implementation of the Policy of Multiculturalism within a Bilingual Framework—I propose to discuss how language use constitutes one subversive dimension of literary self-translation in this country. Most commonly defined as the process, product or phenomenon of a writer who translates their own written material from one language into another, self-translation is already a subversive act. It is practiced less frequently than allograph translation (albeit much more frequently than typically believed), and it uniquely sees author and translator housed within the same person. Thus, self-translation proves not only marginal but also radical, productively contributing to underlining and undermining lingering assumptions about translation and related binaries (e.g. original/translation, author/translator), about authority and agency, about equivalence and creativity, and about the stability of the text and of the writing subject's self. Rather than scrutinizing Canadian self-translators' intertextual transfer choices or attempting to assess their language "mastery," I am interested in examining the nature, number and interrelationality of the languages mobilized by a dozen self-translators. Which languages are involved in these writers'

self-translational oeuvre? Into how many languages is a particular text self-translated? To what extent do writers vary their direction of self-translation? How do official language policies intersect with these realities?

Considering these questions further problematizes notions of source and target and the status of writers' (m)other tongue(s), while raising questions about literary genre, collaboration, the visibility of self-translation, and discrepancies between writing and publication order. Critically, this discussion also helps to map out the relationship between self-translation and Canada. As I will argue, the phenomenon seems to thrive in this country while pushing resolutely against the paradigm of linguistic two-ness.

Trish Van Bolderen holds a BFA in Dance (York University) and an MA in Translation Studies (University of Ottawa), and she is currently completing a PhD in Translation Studies at the University of Ottawa, where she is researching self-translators and self-translation in contemporary Canada. She has published on Hispanic-Canadian literature as well as on self-translation. Her publications include co-authored self-translation entries in *A Companion to Translation Studies* (2014), with Rainier Grutman, and in *Oxford Bibliographies* ("Latino Studies," 2018 [2015]) and the forthcoming *Routledge Handbook of Literary Translingualism*, with Eva Gentes. She has organized events for the Literary Translators' Association of Canada (LTAC), is the English-language editor for Lugar Común Editorial (Ottawa), and translates from French and Spanish into English.

Publications

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VAN DOORSLAER, Luc, see **MORENO TOVAR, Manuel**

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Obscuring subversion in the translation of the artist's biography

The artistic and intellectual trends of contemporary Chinese art have both been under the spotlight since the early 1990s. Zhang Xiaogang's seminal oil painting series Bloodlines - Big family which was influenced by Zhang's old family photography and China's political upheavals, was internationally acclaimed and exhibited in the mid-1990s, Zhang Xiaogang's solo biography *Bloodlines - The Zhang Xiaogang Story* is one of the few biographies of a Chinese contemporary artist that has been translated into the Italian and English languages. The historical narrative source text of Bloodlines explains how Zhang's intriguing and engaging

paintings were imbued with a historicity. The source text revealed a cultural pioneer who represented contemporary Chinese art history.

Combining textual and paratextual analysis, in deviating from its source text, the English translation adopts rhetorical devices, replenishing cultural-specific terms and modifications to the book design, which both render an image of a successful contemporary “underground” Chinese artist who was neglected by and encountered suppression from the state. Moreover, a symbol of an artist who impaired or resisted autocracy and authority is constructed. Through its English translation, the target text acquires not only symbolic capital for the artist, but also benefited from the lack of scrutiny and censorship the source text had to face, thus the English version of the artist’s biography is able to present a historical period of upheaval in a moderated manner.

The translation of Zhang Xiaogang’s biography brought a reappraisal of the role of the translator. And presents how a translator can remain independent and be subjective, free from the restrictions of the background from where the source text is rooted. Moreover, the translation has proved the power to establish and construct different images of an artist. With this view, translation may act as an untiring advocate of social responsibility and one's translation activities’ potential value, going beyond actual translation itself.

Yandi Wang works as an in-house translator and interpreter in London, and is now a PhD candidate at the Department of Modern Languages and Cultures, University of Exeter, UK. My fine arts training during my youth, and later at the University of the Arts London, reflects my research interests. For example, my MA dissertation title was: *Exploring critical issues in the translation of a specialised text within Western art theories and histories from the standpoint of semantic, syntactic and functional grammar*. Following a linguistic approach, my research interests extend to textual contexts within their social, historical and political fields. Applying a sociological approach to political ideology and regime, my interdisciplinary doctoral project merges textual and image analysis, to explore the phenomena behind the textual conflict and collision of the interpretation of contemporary Chinese artists and their art.

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La créolisation engagée en autotraduction : une étude bilingue de *Dézafi* et *Les affres d’un défi*

Dans un entretien inédit, Frankétienne avoue que *Les affres d’un défi*, l’autotraduction engagée de *Dézafi*, est « une traduction libre qui fait que c’est une nouvelle création [et] un nouveau livre ». Pour Frankétienne, écrire *Les affres* était un moyen essentiel non seulement d’augmenter son lectorat mais aussi de présenter la culture et politique de son pays au monde francophone. Bien que l’auteur francise les noms des personnages et modifie l’intrigue originale, il préserve la forme spiraliste de *Dézafi* et garde plus de 100 noms créoles qui sont annotés et définis longuement à la fin du texte d’arrivée. Dans cette communication, j’examinerai comment, précisément, Frankétienne devient l’intermédiaire linguistique entre la langue du colon et la

langue du colonisé et comment il produit deux textes différents qui sont aussi engagés en français qu'en créole haïtien.

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Genevieve Waite is Assistant Teaching Professor of French and Coordinator of the French Language Program at Syracuse University. She teaches undergraduate and graduate courses in French language, literature, and culture. Waite's research interests include contemporary translingual francophone literature, linguistics, translation theory, self-translation, and multilingualism. She is the author of *Pas à pas : méthode d'anglais* (2009) and *Ma Méthode d'anglais* (2013). Other publications include peer-reviewed articles in *French Forum* and the University of California's *L2 Journal*, as well as an interview in the *Journal of Haitian Studies*. Other articles are forthcoming or under review. Her research and teaching have been supported by Syracuse University's Instructional Innovation Award and Writing Across the Curriculum Faculty Fellowship, the University of Virginia's Lillian Gary Taylor Fellowship, a PSC/CUNY Adjunct Professional Development Fund grant, as well as a Doctoral Student Research Grant and an Enhanced Chancellor's Fellowship from The Graduate Center, CUNY. Waite earned her Ph.D. in 2018 from The Graduate Center, CUNY. Other degrees include an M.A. in French Literature from New York University (2011), a Licence Professionnelle Métiers de l'Édition in publishing from L'Institut Universitaire de Technologie of Aix-en-Provence, France (2009), and a B.A. (Cum Laude) from Bates College (2005).

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Subversions in the Translation of Diplomatic Discourse in China and the West from 1793 to 1864

In premodern and early modern China, diplomatic relations were established under the tribute system, regarding diplomacy as an act of submission, while the West followed international law, viewing diplomacy as a normal function of the state (Hsü, 1968). We hypothesize that the fundamentally different concept of the role of diplomacy impinged on the diplomatic discourse between China and the West. As translation is bound to have played a vital part in the contact between China and the West, we believe that the translation of diplomatic discourse was a site of fierce confrontation from the late 18th century to the 19th century. Based on the polysystem theory (Even-Zohar, 1979) and the concept of norms (Toury, 1995), this product-oriented descriptive study aims to examine the subversive practice of translating the English diplomatic discourse into Chinese tributary discourse and the norms present in the translation to understand the translator's behaviours and reasons governing such behaviours. To this end, data were collected from 38 diplomatic texts from 1793 to 1867. Following the critical discourse analysis proposed by Wodak et al (2009) in the discursive formation of national identity, we observe that by employing the strategies of dissimulation, assimilation, positive self-presentation, negative other-presentation and avoidance, the English diplomatic discourse was translated into the

tributary discourse modelled according to norms conventionally established by the target society. As a literary repertoire of highly formulaic language, the translated tributary discourse helps maintain the suzerain-vassal relation between China and foreign states. This study could help us understand Chinese and western national identities, enriches the study of political discourse genre in translation studies, and contributes to the corpus-based critical discourse analysis approach to translated diplomatic discourse.

Keywords: translated diplomatic discourse, tributary discourse, critical discourse analysis, national identity

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Xinnian Zheng is a Ph.D. candidate in translation studies at the University of Montreal. Her research interests are political discourse translation and critical discourse analysis. She received a BA in English from the Hubei Polytechnic University and an MA in Translation Studies from the University of Wuhan in China. She brings with her abundant experience in English-Chinese translation and interpreting. In 2017, she came to Montreal to further her studies in translation. In 2018, she worked as a research assistant for the project *Gouverner par la traduction : le cas des budgets canadiens* to analyze the translation shifts in English and French speeches. In 2019, she published a review of *The Routledge Handbook of Translation and Politics* in *TTR*. She is now writing a book review of *An Overview of Chinese Translation Studies at the Beginning of the 21st Century*. Currently, she is completing her doctoral thesis on *Translating national identity in diplomatic discourse between China and the West from 1793 to 1867*.

Table ronde: Translation as Political Act/La traduction comme acte politique

Animée par Gillian Lane-Mercier, directrice de la revue *TTR* publiée par l'Association canadienne de traductologie, la table ronde mettra en valeur trois numéros dont les thèmes sont directement reliés à celui du colloque. Tout d'abord, Patrick Leech et Diana Bianchi, coéditeurs et coéditrice invité.e.s de deux numéros à paraître intitulés, respectivement, *La traduction comme acte politique en Europe : 1500-1800* (*TTR* 34.1) et *La traduction comme acte politique : perspectives du XX^e siècle* (*TTR* 34.2), feront un survol des articles qui y figureront, en faisant ressortir les multiples liens établis au fil des siècles entre traduction, interprétation, politique et subversion.

Ensuite, Francesca Piselli présentera plus en détail son article « Lutter contre la Révolution. Péri-texte et voix du traducteur dans le *Mercurio Britannico* (1798-1800) », à paraître dans *TTR* 34.1, dont elle est également coéditrice invitée. Il s'agira de souligner le rôle, remarquable, joué par ce périodique dans la circulation des idées contre-révolutionnaires, ainsi que la volonté d'«

agir politique » du traducteur. Sa présentation sera suivie par celle de Hyongrae Kim, qui portera sur son article « The United States Army Military Government in Korea (1945-48): A Government of, for, and by the Interpreter? », soumis pour publication dans *TTR* 34.2. L'accent sera mis sur l'autonomisation des interprètes dans ce contexte instable qui leur a permis de contester l'autorité des institutions dominantes en redéfinissant l'habitus d'interprétation.

Enfin, pour élargir davantage le débat, Sylvia Madeuke présentera son article « The Place of Translation in Nigerian Cultural Diplomacy and its Impact on Translation Exchanges », paru en 2019 dans le numéro thématique *Traduction et politique(s)*. Prenant pour point de départ l'absence de la traduction des politiques fédérales de transfert culturel, sa présentation soulignera la présence d'un nombre appréciable de romans nigériens traduits dans le champ littéraire français, ce qui remet en question le peu d'impact réel de la diplomatie culturelle officielle sur la traduction, tout en attirant l'attention sur le rôle des agents étrangers dans la sélection des œuvres à traduire.

Moderated by Gillian Lane-Mercier, managing editor of the Canadian Association for Translation Studies' journal *TTR*, this round table will showcase three issues directly related to the conference theme. First, guest coeditors Patrick Leech et Diana Bianchi will give an overview of two forthcoming issues respectively titled *Translation as a Political Act in Europe: 1500-1800* (*TTR* 34.1) and *Translation as a Political Act: 20th Century Perspectives* (*TTR* 34.2), emphasizing the multiple links forged over the centuries between translation, interpretation, politics and subversion.

Second, guest coeditor Francesca Piselli will present in more detail her article "Lutter contre la Révolution. Péritexte et voix du traducteur dans le *Mercurio Britannico* (1798-1800)", to appear in *TTR* 34.1, with a focus on the remarkable role this periodical played in the circulation of counter-revolutionary ideas and on the translator's desire to "act politically". She will be followed by Hyongrae Kim, who will summarize his article "The United States Army Military Government in Korea (1945-48): A Government of, for, and by the Interpreter?", submitted for publication in *TTR* 34.2. Special attention will be given to the empowering of interpreters in this unstable context, who, by subverting the authority of dominant institutions, were able to redefine the interpreting *habitus*.

Finally, Sylvia Madeuke will further broaden the debate by presenting her article intitled "The Place of Translation in Nigerian Cultural Diplomacy and its Impact on Translation Exchanges", published in the 2019 thematic issue *Translation and Politics*. Taking as a starting point the absence of translation in Nigeria's federal policies on cultural transfer, she will demonstrate the extent to which translated Nigerian novels are indeed present in the French literary sphere, thereby pointing to the lack of any real impact of official cultural diplomacy on translation and to the role played by foreign agents in selecting which novels to translate.

Gillian Lane-Mercier

Biobibliographie

Gillian Lane-Mercier est professeure titulaire au Département des littératures de langue française, de traduction et de création de l'Université McGill. Ses champs de recherche couvrent

la socio-sémiotique, les théories de l'énonciation et de la réception, la traductologie, la sociologie de la traduction, l'histoire de la traduction littéraire au Canada et les politiques linguistiques et traductives canadiennes. Auteure de *La parole romanesque* et coéditrice de *Faulkner. Une expérience de retraduction*, elle a fait paraître de nombreux articles et chapitres dans des revues et collectifs publiés au Canada, aux États-Unis et en Europe. Ses plus récents ouvrages, coédités avec Denise Merkle et Jane Koustas, s'intitulent *Plurilinguisme et pluriculturalisme. Des modèles officiels dans le monde* (2016) et *Minority Languages, National Languages, and Official Language Policies* (2018). Elle travaille actuellement sur un projet d'envergure portant sur l'émergence de traditions de traduction littéraire au Canada depuis 1970 et elle vient d'assumer la direction de la revue *TTR*.

1. Patrick Leech

Biobibliography

Patrick Leech graduated in history from the University of Kent at Canterbury (UK) and completed a DPhil on European history at the University of Sussex (UK). He has taught English Language and Culture at the University of Bologna, Italy (Department of Interpreting and Translation) since 1992, where he is now Associate Professor. His research interests include the history of translation, the history of linguistic thought, the history of migration, and public memory. He has recently published a book entitled *Cosmopolitanism, dissent and translation. Translating radicals in eighteenth-century Britain and France* (Bononia University Press, 2020). He is currently co-editing a special issue of *TTR (Traduction, Terminologie, Rédaction)* on translation as a political act in a historical perspective.

2. Diana Bianchi

Biobibliography

Diana Bianchi is an Assistant Professor in the Department of Political Sciences at the University of Perugia (Italy) where she teaches English for International Studies. She holds a degree in English Language and Literature from the University of Bologna and a PhD in Intercultural Studies from University College London (UCL). Her main research interests lie in the fields of Cultural Studies and Translation Studies, particularly in relation to the representation of culture, gender, and identity through translation. She has published essays in national and international journals and chapters in edited collections on the translation of Scottish literature, the dubbing of dialects and sociolects in TV series and films, and the translation of popular fiction genres. Her recent publications include "Dangerous visions? The circulation and translation of women's crime fiction and science fiction", part of a special issue on *Popular Fiction in Translation* that she co-edited with Federico Zanettin (*Perspectives*, 2018).

3. Francesca Piselli

Biobibliographie

Francesca Piselli est Maître de conférence au Département de Sciences Politiques de l'Université de Pérouse. Ses recherches portent, d'une part, sur la traduction aux XVIIIe-XIXe siècles et, d'autre part, sur la francophonie européenne entre la seconde moitié du XVIIIe siècle et le début du XIXe siècle. Elle a publié des articles sur les traductions italiennes de Chateaubriand et a codirigé *Les traductions comme textes politiques. Un voyage entre France et Italie (XVIe-XXe siècles)* (2017). Ses recherches actuelles sont consacrées à la traduction de la presse politique au XVIIIe siècle et notamment aux paratextes. Les traductions vers l'italien du *Mercur*

britannique et des *Annales politiques, civiles et littéraires* font l'objet de deux articles à paraître. Pour ce qui est de la francophonie européenne, elle est l'auteur d'ouvrages et d'essais sur la langue de la comtesse d'Albany, dont *Le français langue de l'intime dans la correspondance de la comtesse d'Albany* (2017) et *La correspondance de la comtesse d'Albany (1774-1823) et sa graphie* (à paraître en 2021). Plus récemment, elle s'intéresse aux vocabulaires et à la lexicographie spécialisée aux XVIIIe-XIXe siècles.

Résumé : Lutter contre la Révolution. Péritexte et voix du traducteur dans le *Mercurio Britannico* (1798-1800)

La note allographe infrapaginale est un élément stratégique de l'appareil péritextuel et un seuil où le traducteur et/ou l'éditeur font entendre leur voix. Cette présentation s'intéresse aux notes de bas de page ajoutées par le traducteur dans le *Mercurio britannico*, version italienne du périodique *Mercure britannique*, publié à Londres de 1798 à 1800, qui joua un rôle remarquable dans la circulation des idées contre-révolutionnaires. Nous nous demandons quelles sont les fonctions assumées par la voix du traducteur et si les notes infrapaginales seraient un indice révélateur de sa volonté d'« agir politique » et de remettre en cause, voire de subvertir les valeurs et les idées issues de la Révolution française. Pour répondre à ce questionnement, nous nous penchons d'abord sur le projet éditorial et les enjeux politiques du *Mercurio britannico*. Nous présentons ensuite une typologie de quatre fonctions remplies par les notes de bas de page en nous appuyant sur de nombreux exemples. L'accent est mis sur les multiples fonctions de cet espace liminaire et, plus généralement, sur les dynamiques qui se tissent entre traduction et circulation des idées politiques. Enfin, dans la conclusion, nous revenons sur les résultats de notre analyse et des pistes de réflexion sont proposées.

4. Hyongrae Kim Biobibliography

Hyongrae Kim is a Visiting Assistant Professor in the Department of World Languages, Literatures and Cultures at Auburn University, USA. He received his PhD in Comparative Literature from the University of Massachusetts Amherst. He has worked as a military and government interpreter/translator in South Korea. His scholarly interests include translation and power, the sociology of translation, North Korean literary translation, and interpreters in violent conflict situations.

Abstract: The United States Army Military Government in Korea (1945-48): A Government of, for, and by the Interpreter?

This paper will apply a Bourdieusian theoretical framework to analyze the military field and evaluate the interpreting *habitus* that emerged during the U.S. military occupation of South Korea (1945-1948). Despite its position of dominance within the military field, the United States Army Military Government in Korea (USAMGIK) was unable to assert the normal hierarchical structure of an occupational force during interpreted events. This provided interpreters with the freedom to, when necessary, actively intervene in interlingual exchanges rather than be limited to function as “conduits.” This paper theorizes that the empowerment of these interpreters was made possible by the fact that interpreting takes place in a “zone of uncertainty” within social space. It argues that interpreting activity is a site for the recontextualization of social hierarchical relations and proposes that while dominant agents and institutions typically dictate the terms under which the norms of interpreting are (re)established, under certain conditions, empowered

interpreters may challenge the authority of these dominant institutions and redefine the interpreting *habitus*.

5. Sylvia Madueke

Biobibliography

Sylvia Madueke holds a PhD in French Language, Literatures, and Linguistics from the University of Alberta. Her thesis focused on the history and strategies of translating and publishing selected Anglophone African literary texts in France. Her research interests include history of translation, African women writing, and diversity in literary publishing and translation. She currently teaches in the Department of Modern Languages and Cultural Studies, at the University of Alberta. Her most recent publication is titled *The Place of Translation in Nigerian Cultural Diplomacy and Its Impact on Translation Exchanges*.

Abstract: The Politics and Policies of Translating Nigerian Literature into French

My presentation focuses on the politics and policies of translating Nigerian literature into French. It centers on the premise that translation is part of cultural diplomacy initiatives and that the translation into French of Nigerian literature is a means of cultural transfer. Hence, I will discuss what constitutes Nigerian cultural diplomacy, the various initiatives and institutions of cultural transfer, with a focus on the transfer of literature, in an effort to assess the existence or non-existence of translation within these exchanges. The review shows that the transfer of literature through translation has a negligible presence in Nigeria's cultural diplomacy. Despite ongoing interactions between Nigeria and France, translation does not appear in national discussions and federal cultural policy. However, data from a list of Nigerian novels translated into French between 1953 and 2017 prove that Nigerian literature still finds its appropriate space in French language and culture. The analysis provides important contextual and historical information on the origins and developments of translation of Nigerian literary texts in France, and the kinds of works that are selected for translation.