

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
ЗАПОРІЗЬКИЙ НАЦІОНАЛЬНИЙ УНІВЕРСИТЕТ

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ПРАКТИКА ПЕРЕКЛАДУ З ПЕРШОЇ ІНОЗЕМНОЇ МОВИ (АНГЛІЙСЬКОЇ)



Практикум
для формування комунікативних та перекладацьких навичок
у здобувачів ступеня вищої освіти магістра
спеціальності 035 «Філологія»
освітньо-професійної програми «Переклад (англійський)»

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Запоріжжя
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Бережна М.В. Практика перекладу з першої іноземної мови (англійської) : практикум для формування комунікативних та перекладацьких навичок у здобувачів ступеня вищої освіти магістра спеціальності 035 «Філологія» освітньо-професійної програми «Переклад (англійський)». Запоріжжя : Запорізький національний університет, 2024. 105 с.

Практикум призначений для здобувачів ступеня вищої освіти магістра першого року навчання спеціальності 035 «Філологія» освітньо-професійної програми «Переклад (англійський)», які вивчають англійську мову як першу іноземну.

Основною метою практикуму є формування та вдосконалення комунікативних та перекладацьких навичок з першої іноземної мови (англійської). До змісту практикуму включено теми, спрямовані на формування вмінь та навичок роботи з фаховими текстами. Практикум доповнює і розширює комплекс вправ основних підручників, а також дає змогу студентам краще засвоїти лексичний матеріал, відповідно до вимог програми навчального курсу «Практика перекладу з першої іноземної мови (англійської)». Представлені у практикумі вправи дають змогу здобувачам вищої освіти розвинути загальнонаукові компетентності та м'які навички.

Тематика, складність та обсяг завдань відповідають навчальній програмі підготовки здобувачів ступеня вищої освіти магістра, які вивчають англійську як першу іноземну мову. Практикум розраховано на студентів денної та заочної форм здобуття освіти факультету іноземної філології, які навчаються за освітньо-професійною програмою «Переклад (англійський)». Практикум адресується студентам 1 курсу для використання під час практичних занять та самостійної роботи.

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ВСТУП

Основна мета видання – подальший розвиток та удосконалення комунікативних та перекладацьких навичок, розширення загальнонаукової компетенції, покращення м'яких навичок, збагачення тематичного словникового запасу студентів завдяки виконанню письмових та усних завдань. Метою навчальної дисципліни «Практика перекладу з першої іноземної мови (англійської)» зокрема є підготовка здобувачів ступеня вищої освіти магістра, які володіють знаннями, вміннями й навичками в галузі письмового й усного перекладу з англійської мови українською в обсязі, який є необхідним для того, щоб:

- здійснювати двосторонній письмовий переклад фахових текстів;
- перекладати усно на слух виступи, бесіди, інтерв'ю з англійської мови українською;
- редагувати переклади українською та англійською мовами.

Основними завданнями вивчення дисципліни «Практика перекладу з першої іноземної мови (англійської)» є систематизація, повторення і розширення мовних знань у галузі англійської мови та перекладознавства; розвиток і вдосконалення навичок роботи з усним текстом; навчання письмово-усному, усно-усному, на слух з аудіомедіальних та аудіовізуальних текстів, з підготовкою і без підготовки, з опорою на скорочений запис; вироблення та розвиток навичок послідовного перекладу; доведення до автоматизму основних професійних вмінь та реакцій перекладача. Дисципліна «Практика перекладу з першої іноземної мови (англійської)» належить до основних фахових дисциплін, її вивчення сприяє підготовці висококваліфікованого та конкурентоспроможного фахівця, здатного забезпечувати міжкультурну комунікацію англійською мовою.

У результаті вивчення навчальної дисципліни студент повинен набути таких результатів навчання (знання, уміння тощо) та компетентностей:

- Здатність працювати в команді та автономно;
- Здатність спілкуватися іноземною мовою;
- Здатність до абстрактного мислення, аналізу та синтезу;
- Навички використання інформаційних і комунікаційних технологій;
- Здатність критично осмислювати історичні надбання та новітні досягнення філологічної науки;
- Здатність вільно користуватися спеціальною термінологією в обраній галузі філологічних досліджень;
- Здатність застосування теоретичних моделей в процесі перекладу для вирішення різноманітних перекладацьких завдань (забезпечення усного і письмового перекладу в суспільнополітичній, економічній, науковотехнічній і юридичній сферах);
- Аналізувати, порівнювати і класифікувати різні напрями і школи в лінгвістиці;

- Збирати й систематизувати мовні, літературні, фольклорні факти, інтерпретувати й перекладати тексти різних стилів і жанрів (залежно від обраної спеціалізації);

- Доступно й аргументовано пояснювати сутність конкретних філологічних питань, власну точку зору на них та її обґрунтування як фахівцем, так і широкому загалу, зокрема особам, які навчаються;

- Створювати, аналізувати й редагувати тексти різних стилів та жанрів;

- Застосувати теоретичні моделі в процесі перекладу для вирішення різноманітних перекладацьких завдань (забезпечення усного і письмового перекладу в різних сферах).

Курс «Практика перекладу з першої іноземної мови (англійської)» спирається на одержані студентами знання з порівняльних дисциплін (порівняльної лексикології, порівняльної граматики, порівняльної стилістики), основної іноземної мови, історії та теорії перекладу, практики перекладу. Він підводить своєрідний підсумок, систематизуючи одержані студентами теоретичні знання і вдосконалює вміння та навички різних видів перекладу.

Практикум укладено відповідно до програми дисципліни «Практика перекладу з першої іноземної мови (англійської)» для студентів I курсу ступеня вищої освіти магістра.

До змісту видання включено десять тем, структура кожної з яких уніфікована і включає:

- текст англійською мовою, що розкриває основні поняття теми, що вивчається;

- додаткова інформація до тексту у вигляді схем, графіків, цитат тощо;

- запитання до тексту, які дозволяють визначити рівень розуміння здобувачами теми;

- перелік ключових слів, які акцентують увагу на базових поняттях теми;

- посилання на додаткові матеріали, зокрема на професійний переклад основного тексту українською мовою;

- завдання на встановлення україномовних перекладацьких еквівалентів для ключових слів та термінів;

- завдання на переклад уривків фахового тексту з англійської мови українською;

- відео англійською мовою дотичне до теми, що вивчається;

- завдання на створення транскрипту до аудіовізуального тексту;

- завдання на переклад отриманого транскрипту;

- створення презентації для узагальнення інформації з теми, що вивчається;

- завдання для самоконтролю у вигляді тестів з множинним вибором та відповідями для самоконтролю.

Видання рекомендується для використання під час практичних занять, а також у процесі самостійної роботи з дисципліни «Практика перекладу з першої іноземної мови (англійської)».

Topic 1. Adaptation in translation studies



Reading Comprehension Task:

Task: Read the provided text thoroughly.

Objective: Understand the key concepts and ideas presented in the text.

Adaptation

John Milton

Translation or adaptation?

What **mirrors** the meaning of the **original text** better?

“Adaptation” is a term widely used in films, television, the theatre, music, dance and other media. Indeed, the terminology in the whole area of adaptation is extremely confusing. However, an examination of the nuances of the myriad of terms is beyond the scope of this article, but a number of the terms used in the area, many of which are self-explanatory, may be mentioned: adaptation, appropriation, recontextualization, tradaptation, spinoff, reduction, simplification, condensation, abridgement, special version, reworking, offshoot, transformation, remediation, re-vision.

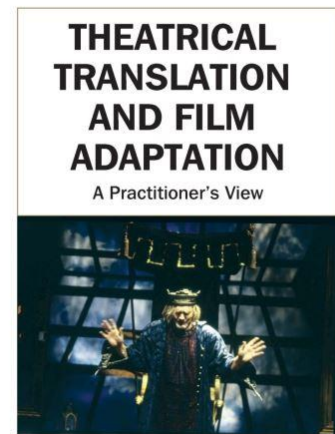
A working definition of “adaptation” comes from Julie Sanders: an adaptation will usually contain omissions, rewritings, maybe additions, but will still be recognized as the work of the original author (Sanders 2006: 26 *passim*). This is very similar to the definition of John Dryden of “paraphrase”, which he made in his Preface to the Epistles of Ovid in 1680: “translation with latitude (...) where the author is kept in view by the translator (but his words are not so strictly followed as the sense; and that too is to be amplified, but not altered” (Dryden 1956: 182). The original point of enunciation remains.

Sanders contrasts “adaptation” with “appropriation”: the original point of enunciation may have now changed, and, although certain characteristics of the original may remain, the new text will be more that of the adapter or rewriter. This is again similar to the definition of Dryden, this time that of “imitation”: the translator (if now he has not lost that name) assumes the liberty, not only to vary from the words and the sense, but to forsake them both as he sees occasion; and taking only some general hints from the original, to run division on the ground work, as he pleases” (Dryden 1956: 182). And perhaps here we can tentatively place a possible boundary as to what may be considered “translation”.

A number of works in the area of Translation Studies have specifically examined adaptations. Among them are: Zatlin (2005), Lathey (2006), Milton and Torres (2003) and Upton (2000). These works have in common the fact that they stress the inter-lingual element of translating from one language to another. The translations with which they deal may also be inter-semiotic, adapting works from one code to another, for example, from “page to stage”, from a novel to a film or a play.

Among the types of adaptation we find in the field of translation is localization*. For example, the translation of the site of a cheap flight company may have to introduce information on visas and cabin baggage restrictions into sites for certain countries.

Literature translated for children (see Children's literature and translation*) will frequently involve the adaptation of material which may be considered unsuitable. For example, in adaptations for children Shakespeare's plays will lose their strong sexual references and bawdy language. Mores and morals may also change. Health and Safety are important factors today in Western societies. This can be seen in certain adaptations of the stories of Pippi Longstocking: "The French Pippi is not allowed to pick up a horse, only a pony" (Birgit Stolt in Lathey 2006: 73); and in the 1965 German translation the section in which Pippi finds some pistols in the attic, fires them in the air, then offers them to her friends who also enjoy firing them, is replaced by a moralistic Pippi putting them back in the chest and stating "Das ist nicht für Kinder!" (Emer O'Sullivan in Lathey 2006: 98). This was totally out of character, and in further editions this modification was omitted.



Phyllis Zatlin

Theatre texts will continually be adapted for performance (see Drama translation*). Of course, no two performances will be exactly the same. Alterations may be introduced by director and/or actors; actors may fluff their lines; costumes and set may change; the relationship between actors and audience may change from night to night (Zatlin 2005). Sirkku Aaltonen (in Milton & Torres 2003) writes on the way in which the translator may provide an intermediate text, which may then be adapted for each performance.

Advertising is another key area of adaptation, and the success of a product on the way it is advertised. Good examples are the (apparently apocryphal) story of the Vauxhall Corsa, originally a sales disaster when sold in Spain as the Nova (no va = doesn't go). Mitsubishi changed the name of the Pajero (Brazil, UK and elsewhere) to the Montana in Argentina as no one would fancy driving a Mitsubishi Wanker!

Texts may have to be adapted for those with physical disabilities. For the hard-of-hearing the native language of the country in which they are living is usually their second language, the local sign language being their first language. Thus their reading of the national language may often be slow. Film subtitles may be adapted for the hard-of-hearing, and these subtitles* may also include closed captions which provide information on any important sounds, which of course they will not hear (Franco & Araújo 2003).

The translation of songs may involve special linguistic elements. Translators of operas into Portuguese avoid stresses of the "ugly" nasalized sounds "-ão", "-ãe", etc. Thus alternative words will be found, or the lyrics will be rephrased (Kaiser 1999).

Translations of classic works for mass markets may involve a number of changes. A study made of the translation of classic works into Portuguese by a

Brazilian book club, the Clube do Livro (Milton 2001, 2002), showed the following changes. Homogenization of size and weight was necessary in order to cut printing and postage costs, and all books had to fit into a 160 page format. The authorial style was frequently lost: poetic elements, puns, and dialects were all discarded, and the result was a homogenous, “correct” language. Offensive material was usually cut; this could be of a scatological, religious, political or sexual nature, depending on the period.

What is adapted will usually depend on certain constraints, namely: the target audience, its age, social class, and possible physical disability, as seen above in the case of adaptations for children and the hard-of-hearing.

Commercial factors will often be very important. André Lefevere (1982/1999) writes about the need to cut out a number of the songs in Brecht’s *Mother Courage* when it was first staged in New York; if the full number of songs had been kept, union rules required that a full orchestra be employed.

Political adaptations may also be made. Annie Brisset (1990/2000) describes the politicized translation of Michel Garneau’s *Macbeth* in Quebec, in which the use of Quebec French, repetition of “Mon pauvre pays” and other key expressions made the Quebec audience of the 1970s think of political situation of Québec, sandwiched between English-speaking Canada and the US, and dominated culturally by Paris.

Maria Tymoczko (1999) describes the changes which were made to the figure of the ancient Irish hero Cu Chuliann in a number of adaptations made at the end of the 19th and the beginning of the 20th century, a period during which Ireland was looking forward to possible independence. The mythical Cu Chuliann was often lazy, a great womanizer, and full of fleas. If he were to become the patron of the independent Ireland, he would have to be cleaned up, and out go his filth, randiness and sloth. Indeed, the popular stories of Lady Gregory make him into a Tennysonian knight-like figure.

Historical factors are very important. Certain periods tend to adapt more than others. The classic example is that of the *belles infidèles*, translations made into French in the 17th and 18th centuries, when material coming into French had to adapt to the French norms of *beauté*, *clarté* and *bon goût*. Roger Zuber (1968) describes the translations of Pierrot d’Ablancourt. And translations of Shakespeare are a case in point. Shakespeare’s works were vulgar, rough and rude, they ignored the classic unities. Voltaire referred to them as a “rough diamond”. They would have to be polished and improved. Voltaire did this in his *La Mort de César* (1733), as had Dryden in *All for Love (Antony and Cleopatra)* (1677) (Monaco 1974). But probably the most renowned adaptor of them all was Jean-François Ducis, whose adaptations of the tragedies, especially *Othello*, were popular throughout the world. Indeed, they were being played in Brazil until the second half of the 19th century (Rhinow 2007).



Text-based Questions:

Task: Answer the questions based on the text.

Objective: Assess comprehension and retention of the text's content.

1. What are some of the various creative mediums in which the term "adaptation" is commonly used?
2. How does Julie Sanders define "adaptation" according to the text?
3. In what way does John Dryden's definition of "paraphrase" resemble Sanders' definition of "adaptation"?
4. How does Sanders contrast "adaptation" with "appropriation"?
5. Can you name some works in Translation Studies that have examined adaptations, as mentioned in the text?
6. What is localization, and how is it exemplified in the text?
7. Give an example of adaptation in children's literature discussed in the text.
8. How does the text describe the adaptation of theatre texts for performance?
9. What is an example of adaptation mentioned in the context of advertising?
10. Why are historical factors considered significant in the context of adaptation, as discussed in the text?



Keyword Memorization:

Task: Identify and memorize the keywords/key phrases from the text.

Objective: Enhance recall and understanding of important terms related to the topic.

- | | |
|------------------------|--------------------|
| 1. Adaptation | 6. Reduction |
| 2. Appropriation | 7. Simplification |
| 3. Recontextualization | 8. Condensation |
| 4. Tradaptation | 9. Abridgement |
| 5. Spinoff | 10. Transformation |



Further Reading:

Task: Conduct further research of the topic.

Objective: Enhance understanding of the subject matter by exploring additional resources. Summarize key points and insights gained from the supplementary reading.

Адаптація (пер. Богдана Стасюка). Енциклопедія перекладознавства : у 4 т. Т. 1 : пер. з англ. / за ред.: Івз Гамбієра та Люка ван Дорслара ; за заг. ред.: О. А. Кальниченко та Л. М. Черноватого. Вінниця : Нова Книга, 2020. С. 22-28.

Translation Equivalents:



Task: Find the translation equivalents for the keywords in the target language text.

Objective: Develop language proficiency by translating specialized terminology accurately. Enhance understanding of translation studies concepts in both languages.

Translation Task:



Task: Find the keywords in the provided text and translate the paragraphs containing them from English into Ukrainian.
Objective: Practice language translation skills while reinforcing comprehension of translation studies concepts in both English and Ukrainian.



Video Listening Task:

Task: Watch the provided video related to the topic.
Objective: Enhance listening skills and understanding of spoken content related to the text.

https://drive.google.com/file/d/1_KPfX84Zht30Ji-idjkPN2FyGvoJjcY/view?usp=sharing

Transcript Preparation:



Task: Prepare a written transcript for the video content. Translate the received text from English into Ukrainian.
Objective: Develop transcription skills and reinforce comprehension of spoken language. Practice language translation skills.

Presentation Preparation:



Task: Create a presentation to explain the main ideas of the topic.
Objective: Develop communication and presentation skills while reinforcing comprehension, translation and usage of translation studies concepts in both English and Ukrainian.

Topic 2. Audiovisual translation



Reading Comprehension Task:

Task: Read the provided text thoroughly.

Objective: Understand the key concepts and ideas presented in the text.

Audiovisual translation

Aline Remael

Audiovisual Translation (AVT), although a relative newcomer within the field of Translation Studies (TS), has moved from the field's periphery to its centre over the past two decades. The earliest form of AVT may have been translation of intertitles in silent films, but far greater needs for translation arose with the advent of 'talking movies' in the 1920s and the necessity of providing films with translations (so as to secure exports, especially for the US film industry). Various forms of translation were tried, even multiple language versions of one film, with subtitling and dubbing soon becoming the preferred modes. Selection between the two was determined by economic, ideological and pragmatic factors in the respective target countries. Initial research publications on AVT date from the mid-fifties and sixties, but a true research and publication boom did not occur until the early 1990s.

1. What translation modes does audiovisual translation encompass?

Subtitling* and dubbing are still commonly regarded as the two main AVT modes, with voiceover being the third (see Voiceover and dubbing*). However, the boom and proliferation of AV texts at the close of the 20th century led to a corresponding boom in AVT modes and eventually to increasingly interdisciplinary research. Developments that majorly impacted the AV landscape include the globalisation of AV distribution and production systems, the financial integration of TV broadcasting companies and the film industry, digitization (e.g., the advent of DVD technology, which allows for various translation modes on one disc), and related technological developments such as expansion of the Internet and proliferation of on-the-go gadgets like mobile phones, iPods and the like. Some of these developments and their theoretical capacities for supplying tailor-made products have led to the diversification of target audiences (and 'narrowcasting') and, most recently, to the capacity for users to actively participate in the translation of certain AV products (Gambier 2003). These newer forms of AVT are variants of older forms and/or new developments that share features with other, related types of translation. Newer variants include surtitling for the stage (Mateo 2007), subtitling for the deaf and hard of hearing (SDH) (Neves 2009) and its subcategory of live subtitling with speech recognition, as well as intralingual subtitling that confronts linguistic variation within a language (Remael et al. 2008). Fansubbing and fandubbing are a form of User-Generated Translation (UGT) in which Internet users subtitle or dub their favourite productions, thereby challenging commercial production modes (Nornes 2007). In fact,

since 2009 YouTube has offered subtitling options to its users. Related to dubbing is audio description (AD) for the blind (Braun 2008), which translates essential visual information from an AV production into verbal narration between film dialogues, sometimes in combination with audio-subtitling (AST), an adapted aural version of subtitling. Video game localisation*, which mixes AV forms like dubbing or subtitling with features of localisation, could be considered a completely new genre. Needless to say, the proliferation of AV modes and technical developments is linked to the growing number of new environments (museums, opera houses, trains stations, etc.) where AVT is used.

2. Unity in variation: An attempt at structuring the field and its research topic

10+1 QUESTIONS TO ASK YOUR CLIENT PRIOR TO AUDIOVISUAL TRANSLATION

1. WHAT FORMAT IS YOUR VIDEO FILE?
2. DO YOU HAVE A SOURCE TEXT TEMPLATE AVAILABLE?
3. WHAT FORMAT IS YOUR SOURCE TEXT TEMPLATE?
4. DO YOU HAVE A SCRIPT AVAILABLE (WITHOUT TIMECODES)?
5. DO YOU HAVE ANY OTHER FORMAL REQUIREMENTS?
6. READING SPEED? (WORDS PER MINUTE, CHARACTERS PER SECONDS)
7. WHAT IS THE MAXIMUM LENGTH OF A LINE? HOW MANY LINES MAXIMUM?
8. WHAT IS THE BIT RATE/ FRAME RATE?
9. WHAT IS THE SOURCE LANGUAGE? IS IT THE SAME AS THE VIDEO TEMPLATE LANGUAGE?
10. WHAT IS THE TARGET LANGUAGE?
- +1. DO YOU HAVE ANY STYLE REQUIREMENTS FOR THE TRANSLATION? (MOST COMMON: NETFLIX-STYLE)

Many forms of AVT, as other forms of translation or interpretation, still share the challenges of transposing text in one language into text in another language. However, audiovisual texts, unlike ‘traditional’ printed texts, typically use two types of signs and two different channels of communication. They are composed of audio-verbal signs (the words uttered), audio-nonverbal signs (all other sounds), visual-verbal signs (writing), and visual nonverbal signs (all other visual signs) (see Zabalbeascoa 2008: 24; and also

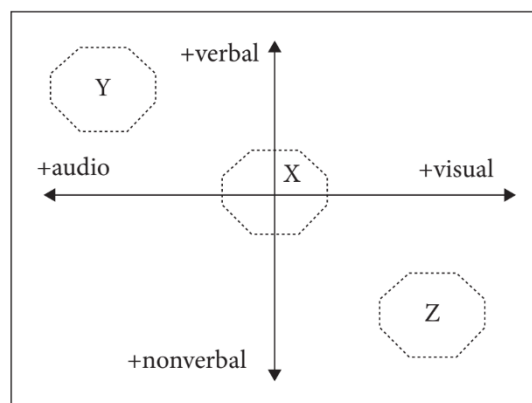
e.g., Delabastita 1989). The different sign systems interact and together constitute the audiovisual text, a structure that is more complex than the simple summation of its parts. First, the relative importance of each system can vary. Second, even the verbal component of an AV text is never purely ‘verbal’: its shape is determined by the sign systems that surround it. Indeed, integration of the verbal component in a complex sign system meant to be watched, heard and sometimes read, often results in this component taking a hybrid form, i.e., one that is neither purely written nor purely spoken language. Moreover, as language varies according to use and genre, the language of AVT is never a monolithic entity (Freddi & Pavesi 2009: 32).

Both the expansion and increased specialization of AVT practice and research have led to various re-namings of the field and to different definitions of the practice and/or research topic(s). Film translation and cinema translation were among the first terms in use, but such terms soon failed to cover every mode of translation, especially as modes expanded to television and DVD, including different types of programmes (e.g., talkshows) that were not ‘films’ in the strict sense. Screen translation is more encompassing, and includes translations done for the plethora of screens being produced by today’s audiovisual market. Yet this term encompasses localization*,

which is not necessarily a form of AVT. Moreover, Screen Translation does not include surtitling for the stage, even though surtitling (or supertitling, the American term) forms part of a text that is composed of the aforementioned sign systems and communication channels. Another term, (Multi)Media Translation (Gambier & Gottlieb 2001), can include translations for the stage as well as different forms of screen translation, and refers explicitly to the multitude of media and channels now used in global and local communication.

The term Multimedia Localisation is a newcomer that appears occasionally today. The addition of SDH and AD to the research arena has led some researchers to define AVT as a form of Media Accessibility, thus stretching the concept of ‘translation’ to include ‘translation’ from sounds or images into words (Díaz Cintas et al. 2007). At the time of this writing, Audiovisual Translation is the most commonly used term in the field. This term refers to the different components involved in the type of text under scrutiny, and though it does not explicitly point to the interactive component of multimedia, it does not exclude it either.

The main challenge posed by this expansion is the increasing difficulty in delineating the AVT domain. Starting from the four constitutive features of AV(T) texts (cf. supra), Zabalbeascoa (2008: 29) proposes a way of mapping the object of study of AVT, placing AV texts, types of AV texts and parts of them [...] on a plane defined by the following coordinates: a cline that indicates the presence (amount and importance) of verbal communication in proportion to other semiotic forms of expression; [and] another cline for measuring the relative importance of sound in the audio channel weighed against visual signs. The area closest to the centre of the two clines is where the most prototypical instances of the AV text must be situated (i.e., texts in which both audio channels and visual channels as well as verbal and non-verbal codes are active in producing meaning). As one moves away from the centre (in either direction), one communication channel and/or sign system gains prominence. This flexible schematic allows for all existing and future AV texts and their translations to be classified as more or less prototypical, and precludes omission of potentially interesting newcomers. Likewise, the schematic can incorporate or provide links to texts (e.g., cartoons) that have verbal and visual components but lack an audio channel (Kaindl & Oittinen 2008).



Zabalbeascoa (2008: 29)

3. Audiovisual translation and Translation Studies

The multimodal or semiotic nature of AVT once led scholars to question if AVT was indeed a form of translation. The view of AVT as a form of ‘constrained’ translation, in which the other sign systems over-determine the translator’s contribution, stimulated such considerations. Constraints include, in dubbing, the need for various forms of synchrony between text and image/sound; and, in subtitling, the

need to compress, paraphrase and adapt speech to a hybrid form of writing. Today, however, the discussion may need to be revisited. The 21st century may well see the advent of the “audiovisual turn” in TS. Initially, TS limited itself to bible translation and literary translation. Only later did TL research extend to translation of other text types, although it remained focused on translation of verbal texts in one language into verbal texts in another language, or, in Jakobson’s terms, interlingual translation or translation proper (Jakobson 1959/2000). Jakobson also coined intralingual translation (or rewording) and intersemiotic translation (or transmutation) to refer to related fields, but his very terminology relegated the terms to translation’s periphery. The current inundation of text production modes and the ubiquity of image and/or sound in texts have made it virtually impossible to adhere to such a limited concept of translation. This also brings translation and other forms of text production closer together, as well as propelling aspects of AVT into other translation types or leading to incorporation of AVT modes (subtitling, subbing, AD, SDH, etc.) into other communication settings, such as website localisation.

It is difficult to predict if the trend towards expanding the concept of translation to encompass this diversification will prevail over the opposite trend, that of introducing new terms (such as localization, technical communication and multimedia localization (cf. supra)) that aim to reduce translation to one link within a larger communication chain. This will depend not only on the decisions of scholars and university policies, but also on politico-economic developments that determine the translation market. Most forms of AVT have always involved some form of collaboration, rendering AV translators and their work dependent on other agents in the production process. New technical and socioeconomic developments are enhancing that process, sometimes to the detriment of translators’ status and working conditions, and a focus on quantity rather than quality.

4. Research trends

The developments described in the previous sections pose interesting challenges for researchers and have produced a wealth of material. Numerous collections of articles offer good overviews of current research topics (see e.g., Díaz Cintas 2009; Gambier 2003, 2008; Lavaur & Serban 2008; Orero 2004; Remael & Neves 2007), and, as a quick Internet search will demonstrate, academic programs throughout Europe offer training and research in AVT.

Some scholars deplore the lack of an encompassing theory of AVT, yet one cannot help wondering if such a theory would even be useful. Although interdisciplinarity increasingly characterizes AVT research today, the frameworks within which much AVT research has been and is being conducted are those of Descriptive Translation Studies, Polysystem Theory, and, more recently, Functionalist Translation Studies (the last is particularly apt for the study of video game localization (O’Hagan 2009)). Such studies stimulate partial descriptive theories (e.g., Zabalbeascoa 2008; Chaume 2004). Researchers continue to use (or re-use) research methods and concepts from various linguistic disciplines (including pragmatics, text linguistics, and cognitive linguistics), but combine them, depending on the particular research, with methods from literary studies, (experimental) psychology, film studies, statistics,

reception studies, anthropology, history, didactics, etc. This is a result of the realisation that studying only the verbal component of AVT does not suffice and that AV media have inestimable social and ideological impact (witness e.g., the study of censorship in AVT) that merits further in-depth study. Research has gradually begun moving away from case studies and towards corpus-based approaches, thus facilitating more extensive research of the sign systems of the (digitized) AV text. Moreover, logging systems and eyetracking offer new perspectives for quantitative research. More generally, digitization and Internet access facilitate research by increasing the availability of AV products and their components (e.g., scripts) and furthering the circulation of affordable AV(T) software for education, production, analysis and publishing. AVT is definitely here to stay and will, even by any other name, remain an interesting field for exploration.



Text-based Questions:

Task: Answer the questions based on the text.

Objective: Assess comprehension and retention of the text's content.

1. What are the two main modes of audiovisual translation (AVT) mentioned in the text?
2. How has the role of AVT shifted over the past two decades according to the text?
3. What factors influenced the selection between subtitling and dubbing in AVT?
4. Can you name some newer forms of AVT mentioned in the text?
5. How does the multimodal nature of AVT differentiate it from traditional translation?
6. Describe the challenges translators face in subtitling and dubbing according to the text.
7. What are some alternative terms used to describe AVT besides "audiovisual translation"?
8. How has the concept of translation expanded in the 21st century according to the text?
9. What are some research trends discussed in the text regarding AVT?
10. How does digitization and Internet access contribute to AVT research according to the text?



Keyword Memorization:

Task: Identify and memorize the keywords/key phrases from the text.

Objective: Enhance recall and understanding of important terms related to the topic.

- | | |
|----------------------------------|------------------------------------|
| 1. Audiovisual Translation (AVT) | 6. Multimedia Localization |
| 2. Subtitling | 7. Media Accessibility |
| 3. Dubbing | 8. Corpus-based approaches |
| 4. Voiceover | 9. Descriptive Translation Studies |



Further Reading:

Task: Conduct further research of the topic.

Objective: Enhance understanding of the subject matter by exploring additional resources. Summarize key points and insights gained from the supplementary reading.

Аудіовізуальний переклад (пер. Тетяни Лук'янової). Енциклопедія перекладознавства : у 4 т. Т. 1 : пер. з англ. / за ред.: Івз Гамбієра та Люка ван Дорслара ; за заг. ред.: О. А. Кальниченка та Л. М. Черноватого. Вінниця : Нова Книга, 2020. С. 28-35.

Diaz-Cintas J. & Remael A. Audiovisual Translation: Subtitling. London and New York: Routledge, 2019. 272 p.



Translation Equivalents:

Task: Find the translation equivalents for the keywords in the target language text.

Objective: Develop language proficiency by translating specialized terminology accurately. Enhance understanding of translation studies concepts in both languages.



Translation Task:

Task: Find the keywords in the provided text and translate the paragraphs containing them from English into Ukrainian.

Objective: Practice language translation skills while reinforcing comprehension of translation studies concepts in both English and Ukrainian.



Video Listening Task:

Task: Watch the provided video related to the topic.

Objective: Enhance listening skills and understanding of spoken content related to the text.

<https://drive.google.com/file/d/1jP2UTXsUDkqNpiJk8tNwue6dWXiyuYph/view?usp=sharing>

Transcript Preparation:



Task: Prepare a written transcript for the video content. Translate the received text from English into Ukrainian.

Objective: Develop transcription skills and reinforce comprehension of spoken language. Practice language translation skills.

Presentation Preparation:



Task: Create a presentation to explain the main ideas of the topic.

Objective: Develop communication and presentation skills while reinforcing comprehension, translation and usage of translation studies concepts in both English and Ukrainian.

Topic 3. Gender in translation



Reading Comprehension Task:

Task: Read the provided text thoroughly.

Objective: Understand the key concepts and ideas presented in the text.

Gender in translation

Luise von Flotow

“Gender” as a concept and term that refers to the way different sexes are culturally constructed depending on the time, place and group in which women and men live, entered the field of Translation Studies as an analytical category in the late 1980s. A number of substantial books appeared (Simon 1996, Flotow 1997) and many articles. This came in the wake of the many different manifestations of feminism that had developed during the 1960s and 1970s. The term “gender” acquired broader meanings over the course of the 1990s, integrating issues raised by gay activism, queer theory, and ideas about the discursive performativity of gender. These aspects are now being explored in translation research as well.

1. Genders and language use

The fact that there is a relationship between gender and language use was established in numerous studies carried out since the 1970s in the humanities and the social sciences, which also examined relationships between gender and literary or historical fame, and the gendered content of philosophical, sociological, or political tracts (where, for example, many languages use the term “man” to include “woman”).

When the narrow focus on female and male as the major gender categories broadened with the arrival of gay activism and queer theory, ideas about contingent, discursively performative gender with similarly contingent meaning entered the discussion. Approaches that recognize more than two genders as well as discursive identity politics are currently moving the field of Translation Studies.

Gender questions apply to research on translation in different ways:

- by focusing on gender as a sociopolitical category in macro-analyses of translation phenomena, such as the production, criticism, exchange, and fame of works, authors and translators;
- by examining gender issues as the site of political or literary/aesthetic engagement through micro-analyses of translated texts; and
- by shaping related, more theoretical questions applied to or derived from translation praxis.

2. Gender in macro-analyses of translation

In macro-analyses of translated texts a focus on gender leads to largely revisionist work, starting from the finding that women and other “gender minorities” have essentially been excluded from or presented negatively in the linguistic and literary histories of the world’s cultures. The perspective of gender allows researchers

to re-evaluate historical texts, their translations, authors, translators, socio-political contexts and influences or effects. Macro-analytic studies explore topics such as women writers and translators in Renaissance England, or the translation of homosexual materials in 18th century Russia, or women translators of science texts in the 1700s in order to examine the effects of gender and/in translation across a wide swath of society.

One important area of research has been the revision of translations of “key cultural texts” such as the Bible or the Quran (see Religious translation*) with an eye to contemporary gender-awareness: feminist critiques and re-translations of parts of the Bible appeared in several European languages from the late 1970s, focusing on “inclusive language” that directly addresses women in the congregation and recognizes them in the texts themselves. The Quran is now attracting attention (Dib 2009). Studies of the Bible as a translated text have shown that translations generally hardened Christian attitudes against women over the centuries, interpreting these ancient texts to define women as the root of evil (Korsak 1992) or as untrustworthy and incapable (Stanton 1985), and consistently casting the human male in the image of a male God. Late 20th century re-translations of the Bible initiated turbulent discussions and changes in certain churches and congregations, and also caused a backlash from the Vatican, which published its *Liturgiam Authenticam* (2001) that spelled out rules about how to translate biblical texts.

Gender-focused studies of other translated literature have covered wide territory: from tracing the work of invisible women translators in post-Renaissance England, France or Germany or in colonial and modern-day Korea and China, to unearthing and translating the works of numerous neglected or forgotten women writers from the past, or from many other cultures. Examples include abolitionist women writers of 18th and 19th century France (Kadish & Massardier-Kenney 1994), and women translators (Delisle 2002). Feminist literary historiography underlies such work showing how literary and academic institutions have neglected female writers and translators, thus depriving cultures and societies of the ideas of an important yet marginalized sector of the population. Similar work is currently underway with regard to gay and queer genders in translation.

The struggle over meaning that takes place in translation is always informed by gender. This is sometimes even more pronounced when translation occurs between developing countries and the West, where power differentials and colonial histories are also involved. Work incorporating gender in this domain has addressed the “imperialist” attitudes of Western feminisms which apply their categories and judgments in translating the texts of writers from developing countries (Spivak 1992).

3. Gender in micro-analyses of translation

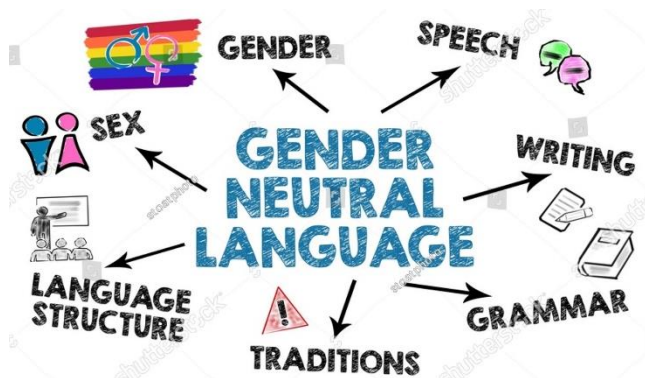
Gender used as a lens for the micro-analysis of individual translations focuses on the minute details of language that may reflect or conceal gendered aspects of language use. Translations can be extremely challenged by such discursive manifestations of gender, and micro-analytic studies provide clues about the literary climate of the translating culture, offering valuable re-readings of “key” writers, exploring the connections between a writer and their translators, and positioning

writers, translators and researchers in a triangular struggle over the power to interpret and assign meaning. Translation analyses of “key” writers have examined work by a number of women writers viewed as important for the feminist movement. These include but are not limited to Sappho in English, Mary Wollstonecraft in German, and Simone de Beauvoir. The case of Beauvoir in English translation, for instance, provides many examples of deliberate intellectual and literary censorship (Simons 1983) that have truncated and misrepresented her thought, making her work appear confused, conventionally patriarchal, and unpalatable.

Studies of the connections between one specific writer and her translators have had a noteworthy impact on theorizing the connections between gender and translation: Nicole Brossard, a Quebec writer of experimental avant-garde poetry and prose whose work has foregrounded gender in language since the late 1970s, triggered work on feminist translation in the 1980s and 1990s. Her writing has been translated into dozens of languages, thus posing and re-posing the problem that every woman writer must face: namely, the nefarious aspects of gender in the conventional language, which work against her as a woman writer. Brossard’s work like that of many other experimental 20th century women writers undermines this conventional language and develops experimental forms for preferred use by women writers. The translations of these new forms as well as the commentaries and theoretical approaches developed by translators in response to the challenges posed of translating such work now make up a substantial corpus (Godard 1983, De Lotbinière-Harwood 1992, Flotow 2004), furthering thought and research on a translator’s deliberate intervention for reasons of personal identity politics.

Such ideas have also marked work on gay writing and translating, where, for example, a certain type of language use identified as “camp” in English writing and described as “extrasexual performative gestures” (Harvey 1998) both denotes and generates gay self-identificatory activity. Studies of the translation of this coded neologistic language into another socio-cultural and political context and time have revealed the contingency of gay identity in language, and the extent to which it is negotiated within different communities.

4. Related questions



Questions about meaning, (mis)representation, and appropriation are not only political and cultural, but also theoretical; the focus on gender in translation has given rise to many related concerns, some of which include:

- The relationship between gender affiliations of the writer and the translator: can men translate women’s texts or women men’s? Does a translator need to

be gay in order to successfully translate a gay writer’s work? How have women translators in the past fared with the male authors they translated; how have gender issues affected the work of male writers and translators?

– Feminist translation as a particular mode and approach to a text (Godard 1990, Flotow 1991): to what extent do/should the literary and cultural politics of the moment offer translators the freedom and the political justification to view and present themselves as creatively interventionist; what are the ethics of interventionist translation in the name of gender politics?

– Gendered metaphors about translation: how do the gendered aspects of languages reflect and structure a society's conception of gender relations, tie in with its understanding of translation, and reveal the powerplays involved in both the operations of text transfer and relations between and among the sexes? (Chamberlain 1988/2000). How do these metaphors mold translators', writers', publishers' and readers' experiences and uses of translation?

– Gender and psychoanalysis as a way to understand and formulate translation theories: how have Freudian/Lacanian theories that posit male heterosexuality as the norm affected the conceptualization of translation, and how can feminist revision of these theories by psychoanalysts such as Luce Irigaray or Bracha Ettinger revise the understanding of translation? (Flotow 2009).

– The differences within so-called “gender minorities” – i.e., women, or GLBT [gay, bi-sexual, lesbian, transsexual] affiliations: where are the conceptual and actual limits of considering such groups homogeneous entities who can be (mis)represented by certain texts in translation? How much intersectional difference within such groups – due to class, race, ethnicity, ideology and other factors - is accounted for in the identity-forming discourses around gender and translation?

– Gender has been theorized as a performative act, and translation has often been described as a “performance:” how can this parallelism be exploited and further developed in the constant overlap of “trans” terms (transgender, transnational, translation)?



Text-based Questions:

Task: Answer the questions based on the text.

Objective: Assess comprehension and retention of the text's content.

1. How did the concept of "gender" enter the field of Translation Studies?
2. What broader meanings did the term "gender" acquire during the 1990s in Translation Studies?
3. How does gender influence macro-analyses of translation?
4. Provide examples of macro-analytic studies mentioned in the text.
5. What is feminist translation, and how does it relate to gender in translation?
6. How does gender influence micro-analyses of translation?
7. Give examples of "key" writers discussed in the text in relation to gender and translation.
8. Explain the concept of "camp" language and its significance in translation studies.

9. What related concerns arise from focusing on gender in translation, according to the text?
10. How does the text suggest exploring the parallelism between gender and translation as performative acts?



Keyword Memorization:

Task: Identify and memorize the keywords/key phrases from the text.

Objective: Enhance recall and understanding of important terms related to the topic.

- | | |
|----------------------------|----------------------------|
| 1. Gender | 6. Macro-analyses |
| 2. Power dynamics | 7. Micro-analyses |
| 3. Feminism | 8. Literary historiography |
| 4. Queer theory | 9. Feminist translation |
| 5. Sociopolitical category | 10. Psychoanalysis |



Further Reading:

Task: Conduct further research of the topic.

Objective: Enhance understanding of the subject matter by exploring additional resources. Summarize key points and insights gained from the supplementary reading.

Гендер та переклад (пер. Алли Мартинюк). Енциклопедія перекладознавства : у 4 т. Т. 1 : пер. з англ. / за ред.: Івз Гамбієра та Люка ван Дорслара ; за заг. ред.: О. А. Кальниченка та Л. М. Черноватого. Вінниця : Нова Книга, 2020. С. 71-77.

Berezhna M. Translator's Gender in the Target Text // Literary Discourse: Theoretical and Practical Aspects / M. Vardanian, V. Hamaniuk, M. Berezhna et al. Riga, Latvia: Publishing House "Baltija Publishing", 2020. P. 41-60.

Translation Equivalents:



Task: Find the translation equivalents for the keywords in the target language text.

Objective: Develop language proficiency by translating specialized terminology accurately. Enhance understanding of translation studies concepts in both languages.



Translation Task:

Task: Find the keywords in the provided text and translate the paragraphs containing them from English into Ukrainian.

Objective: Practice language translation skills while reinforcing comprehension of translation studies concepts in both English and Ukrainian.



Video Listening Task:

Task: Watch the provided video related to the topic.

Objective: Enhance listening skills and understanding of spoken content related to the text.

<https://drive.google.com/file/d/1QMf2HuNgqldH-IupGZwYuvmEic41OrrU/view?usp=sharing>

Transcript Preparation:



Task: Prepare a written transcript for the video content. Translate the received text from English into Ukrainian.

Objective: Develop transcription skills and reinforce comprehension of spoken language. Practice language translation skills.

Presentation Preparation:



Task: Create a presentation to explain the main ideas of the topic.

Objective: Develop communication and presentation skills while reinforcing comprehension, translation and usage of translation studies concepts in both English and Ukrainian.

Topic 4. Humor in translation



Reading Comprehension Task:

Task: Read the provided text thoroughly.

Objective: Understand the key concepts and ideas presented in the text.

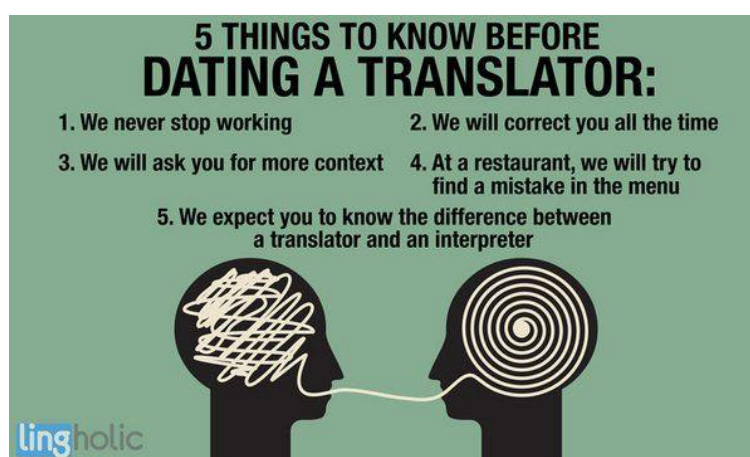
Humor in translation

Jeroen Vandaele

1. Humor

At first glance, humor is easy to define. Humor is what causes amusement, mirth, a spontaneous smile and laughter. And humor, it seems, is a distinctly human phenomenon “pour ce que rire est le propre de l’homme” [because to laugh is proper to man], in François Rabelais’ phrase. Yet modern research does not confirm this prima facie simplicity. While humor is intimately related to laughter, it is not true that humor and laughter are equally proper to man. One short way to elucidate the concept of humor is precisely by analyzing its relation to laughter.

Note, first, that laughter – unlike humor – does not require a developed human mind that thinks in symbols. “Developmentally, laughter is one of the first social vocalizations (after crying) emitted by human infants” (Martin 2007: 2). And there is evidence, pace Rabelais, that



some primates also know forms of laughing (Martin 2007; Deacon 1997). They emit laughter-like signals which invite for social play. Deacon (1997) adds that laughter is originally a primitive, contagious animal call associated with social play. If one animal of a group produces such a call, others will repeat it automatically (by contagion), inducing a collective response and mood. Thus, laughter must have played “an important role in the maintenance of group cohesion and identity during a major phase of hominid evolution,” “promoting shared emotional experience” (Deacon 1997: 419). It is obvious that humor is also a form of social play. In full-blown humans, Deacon hypothesizes, laughter has somehow been “captured” by the symbolic mind (and the human brain’s prefrontal cortex) to produce the phenomenon of humor: A call [i.e., laughter] that may primarily have been [evolutionarily] selected for its role as a symptom of “recoding” potentially aggressive actions as friendly social play seems to have been “captured” by the similar recoding process implicit in [symboldependent] humor [...]. In both conditions, insight, surprise, and removal of uncertainty are critical components. (1997: 421)

In animals (and hominids), laughter relates to surprise, uncertainty and play in a world not (or barely) articulated by symbols. In humans, laughter relates to symbolically created and mediated surprises, uncertainties and insights – to humor.

These findings and hypotheses show that humor ties in with many aspects of the human being. On the one hand, humor has links with primitive parts of the brain (Deacon 1997: 419): parts associated with socialization, (shared) emotions and (reduction of) danger or hostility. On the other hand, humor is not just laughter. It is laughter that has been captured as a useful response to uncertainty, surprises, and insights constructed by our symbolic mind (and the enabling prefrontal cortex). Humor is therefore without doubt a distinctly human thing: our symbolic mind can turn uncertainty, surprise and danger into what we call humor. Although higher animals know social play, it is obvious that humans are best at it (Goffman 1974), and humor is a case in point. The many-sidedness of humor is reflected in the huge variety of existing humor theories (for an oversight, see Raskin 1985: 1–44; Vandaele 2002a; Martin 2007).

Social theories of humor are often inspired by the philosophies of Thomas Hobbes and Henri Bergson. These theories usually define humor in terms of “superiority,” “hostility,” “aggression,” “disparagement,” “derision,” etc., and are therefore often called “superiority theories.” They insist that humor often ridicules a victim or target – the so-called butt of the joke – and produces a heightened self-esteem in those who appreciate the humor. Humor indeed fosters a peculiar sort of socialization: it exploits, confirms or creates inclusion (or in-groups), exclusion (out-groups), and hierarchies between persons (between comprehenders and non-comprehenders, between “normal” and “abnormal” persons, etc.). On the other hand, it has been argued that humor is a mitigated form of aggression (Freud 1905). Deacon (1997), for instance, also points out that uncertainty and its removal are critical in humor production and appreciation.

So-called “incongruity theories” have less interest in the social aspects of humor and tend to focus on its “cognitive” features. However, an exact and single definition of comical incongruity is a difficult matter. One may perhaps say, in general terms, that incongruity happens when cognitive rules are not being followed. In *Fawlty Towers*, for instance, the staff and management (Manuel, Basil) do not behave in congruous ways and are therefore comical. The concept of expectation is often included in definitions of incongruity: comical incongruities flout expectations which are set up through well-known or constructed cognitive rules (see Shultz 1976). As Deacon (1997) indicated, surprise is indeed an important component of humor.

Incongruity theories often note that there is a special, alternative logic to the incongruity of humor (cf. Deacon’s observation that insight is also a critical aspect of humor). Besides a setting-up of expectations and a flouting, there is a “solution” to the unexpected situation or message. This means that, despite its perceived incongruity, the humor is also congruous (understandable) in a different way. An example taken from Antonopoulou (2002) may illustrate this. In *Trouble is my Business* (1939), Raymond Chandler’s first sentence is “Anna Halsey was about two hundred and forty pounds of middle-aged puttyfaced woman”. As Antonopoulou (2002) notes, there

resides an obvious incongruity in this funny “count-mass noun reversal,” that is, in the expression “x pounds of woman.” There is a cognitive rule which says that x pounds of is not usually combined with a count noun such as woman. Yet the incongruity obviously has a meaningful solution: readers are invited to conceptualize the woman as a mass. As another example illustrates, the solution to the incongruity is often cognitively farfetched (yet locally relevant in a given discourse): “Is the doctor home?” the patient asked in his bronchial whisper. “No,” the doctor’s young and pretty wife whispered in reply. “Come right in.” (quoted by Raskin 1985: 100). In the context of a doctor’s visit (the set-up), the behavior of the wife is farfetched yet understandable via a radical reframing of the action situation.

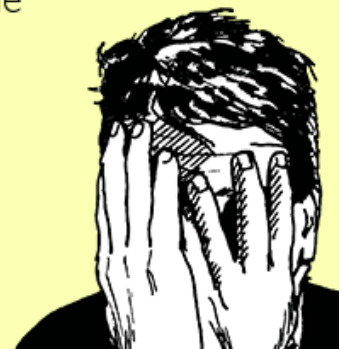
Note, finally, that the examples of comical incongruity also contain elements of “superiority.” Hotel manager Basil of Fawlty Towers does not just flout management rules, he is also inferior to a certain standard. With his count-mass noun reversal, Chandler’s narrator places himself above his character and invites the reader to join him in this superior stance. And Raskin’s joke creates social pressure on the cognitive capacities of the hearer: the hearer has to regain superiority after having been fooled. This goes to show that all instances of humor always contain many related aspects – social, emotional, and cognitive ones (Vandaele 2002a).

2. The translation of humor

Humor is known to challenge translators. It is often seen as a paradigm case of “untranslatability”: “When it comes to translating humor, the operation proves to be as desperate as that of translating poetry” (Diot 1989: 84). The relative or absolute untranslatability is generally related to cultural and linguistic aspects.

To understand cultural untranslatability, we should think of our above-mentioned characterizations of humor. Humor occurs when a rule has not been followed, when an expectation is set-up and not confirmed, when the incongruity is resolved in an alternative way. Humor thereby produces superiority feelings which may be

Every time someone says a word is untranslatable, a translator dies.



mitigated if participants agree that the humor is essentially a form of social play rather than outright aggression. And the humor event is very visible due to physiological correlates: laughter, smiling, arousal. On the one hand, any translation failure will therefore be very visible: it is obvious that the translator has failed when no one laughs at translated humor. On the other hand, the translator of humor has to cope with the fact that the “rules,” “expectations,” “solutions,” and agreements on “social play” are often group- or culture-specific. Parody, for instance, is only accessible to those who are at least vaguely acquainted with the parodied discourse. Imitations of accents are only imitations for those who know the original. More generally, [c]ommunication breaks down when the levels of prior knowledge held by the speaker/writer and by the listener/reader are not similar. While this is true of any communication, the breakdown is particularly obvious in the case of translated humor, whose perception depends

directly on the concurrence of facts and impressions available to both speaker/writer and listener/reader. (Del Corral 1988: 25).

The particular problem with humor translation is that humor relies on implicit knowledge. Moreover, groups may have different agreements on what or whom can be targeted in social play. In other words, humor depends on implicit cultural schemes (to be breached for incongruous purposes; to be known for the purpose of comical “solution”) and has its rules and taboos for targeting (telling what or whom may be laughed at). Tymoczko (1987) claims, therefore, that one has to be part of a “comical paradigm” to even appreciate – let alone translate – certain paradigm-specific humor. The cultural problem may be thus become ethical and political: a translator may be confronted with what s/he finds or assumes is culturally “inadequate” humor; a regime or institution may censor or forbid certain types of humor.

As for the linguistic untranslatability of humor, scholars point at problems rooted in linguistic denotation and connotation (e.g., Laurian 1989), so-called “lectal” varieties of language (dialects, sociolects, idiolects; see e.g., Del Corral 1988), and metalinguistic or metalingual communication in which the linguistic form matters (“wordplay,” “puns”). Many of these problems cannot be strictly separated from cultural untranslatability and they pose translation problems outside humor too. The specific trouble with humor translation, however, is that humor has a clear penchant for (socio)linguistic particularities (group-specific terms and “lects”) and for metalinguistic communication. As a form of play, indeed, metalinguistic communication suits humorous purposes; and (socio)linguistic particularities can also strengthen humor because both phenomena regard, in Deacon’s phrase, “the maintenance of group cohesion.”

Regarding (socio)linguistic particularities, linguistic “denotation” poses translation problems when humor builds on a concept or reality which is specific to a certain language. In the next comically intended communication, for instance, the concepts Oxbridge and dons – which automaticall appeal to insiders and co-build humor – may make the translation of the humor more difficult: There has been some concern recently that female undergraduates will not be treated fairly by the dons at St Lucius, Oxbridge’s latest college to become “mixed.” In reply Professor Garfinklestein, Emeritus Professor of Wessex Studies, argued candidly that there would be no discrimination. He said: “The dons will treat the girls just as they treat the boys: they will molest them.” (www.netfunny.com/rhf/jokes/90q2/molest.html).

“Connotation” causes trouble if a concept in the source language has a different “lectal” value than its usual equivalent in the target language. Eco, e.g., points out the possible ironical effects of such imperfect equivalences: Polite French people still address cab drivers as Monsieur, while it would seem exaggerated to use Sir in a similar circumstance in, say, New York. Sir would have to be kept if in the original text [Monsieur] is intended to represent a very formal relationship, between two strangers, or between a subaltern and his superior, while [Sir] seems improper (or even ironical) in more intimate circumstances. (Eco 2001: 18).

Inversely, irony and comedy that stems from register incongruities (someone who does say “Sir” in a New York cab) is not readily available in French (in the form

of someone who says “Monsieur” in a Paris taxi). On a broader discursive level, a comical source text may contain (clashes between) registers, dialects, sociolects and idiolects which have no straightforward equivalent in the target language. Indeed, what could be the French equivalent of the Queen’s English? How should the French dubbing translator of *A Fish Called Wanda* tackle the comedy derived from this and other English sociolects?

These problems mean different things for translators and the various translation research traditions. Firstly, translators and prescriptive researchers tend to ask: “How to translate well?” “Well,” here, is usually determined by a faithful reading on the target text. “The question is,” says von Stackelberg (1988: 12), “should the translator be allowed to make us laugh at his own ideas rather than at those of the author?” “We do not think so,” he replies to himself. This puts considerable pressure on the translator, and often leads to pessimism, that is, to the acceptance of untranslatability. Secondly, Descriptive Translation Studies* tends to ask: “Is it translated?” and “How is it translated?” The answer to these questions then informs the researcher about relations between cultures, groups, systems, translators. When translation is difficult, descriptive studies will be interested in solutions that tell something about the contact between these cultures, groups and agents. They will note, for instance, that humor may have various textual and ideological functions which all deserve to be taken into account. A descriptive comparison between a source and target text will not see humor as a homogeneous category (“that what caused laughter”) but will study its specific cognitive, emotional, social and interpersonal aspects (Vandaele 2002b). Small linguistic changes may e.g., keep “the laughter” but change the specific emotional or interpersonal dynamics of the humor. Thirdly, there are studies which focus more on linguistic translatability than on cultural issues (e.g., Antonopoulou 2002).



Text-based Questions:

Task: Answer the questions based on the text.

Objective: Assess comprehension and retention of the text's content.

1. What distinguishes humor from laughter according to the text?
2. How does laughter relate to social play in both animals and humans?
3. According to Deacon (1997), what role did laughter play in the evolution of hominids?
4. Describe the relationship between humor and the human symbolic mind as explained in the text.
5. What are the main characteristics of "superiority theories" of humor, and how do they relate to social dynamics?
6. How do incongruity theories differ from superiority theories in their approach to humor?
7. Explain the concept of incongruity in humor and provide examples from the text.
8. Why is humor translation considered challenging, both culturally and linguistically?

9. How does humor rely on implicit cultural knowledge, and what challenges does this pose for translators?
10. Compare and contrast the perspectives of prescriptive translators and descriptive translation studies regarding humor translation.



Keyword Memorization:

Task: Identify and memorize the keywords/key phrases from the text.

Objective: Enhance recall and understanding of important terms related to the topic.

- | | |
|-------------------------|---------------------------------|
| 1. Humor | 6. Cultural untranslatability |
| 2. Laughter | 7. Linguistic untranslatability |
| 3. Social play | 8. Expectation |
| 4. Incongruity | 9. Metalinguistic communication |
| 5. Superiority theories | 10. Translation challenges |



Further Reading:

Task: Conduct further research of the topic.

Objective: Enhance understanding of the subject matter by exploring additional resources. Summarize key points and insights gained from the supplementary reading.

Гумор у перекладі (пер. Олександра Ребрія). Енциклопедія перекладознавства : у 4 т. Т. 1 : пер. з англ. / за ред.: Івз Гамбієра та Люка ван Дорслара ; за заг. ред.: О. А. Кальниченка та Л. М. Черноватого. Вінниця : Нова Книга, 2020. С. 64-71.

Бережна М. В., Великодний В.А. Відтворення гумористичних стилістичних засобів (на матеріалі роману Д. Адамса *The Restaurant at the End of the Universe* та його перекладів українською мовою). Науковий вісник Міжнародного гуманітарного університету. Сер.: Філологія. Одеса, 2021. № 47, том 3. С. 78-82.

Translation Equivalents:



Task: Find the translation equivalents for the keywords in the target language text.

Objective: Develop language proficiency by translating specialized terminology accurately. Enhance understanding of translation studies concepts in both languages.



Translation Task:

Task: Find the keywords in the provided text and translate the paragraphs containing them from English into Ukrainian.

Objective: Practice language translation skills while reinforcing comprehension of translation studies concepts in both English and Ukrainian.



Video Listening Task:

Task: Watch the provided video related to the topic.

Objective: Enhance listening skills and understanding of spoken content related to the text.

<https://drive.google.com/file/d/1IVQEAnEjXL5J91xo2Z8FkWQE3iC9lJ9f/view?usp=sharing>

Transcript Preparation:



Task: Prepare a written transcript for the video content. Translate the received text from English into Ukrainian.

Objective: Develop transcription skills and reinforce comprehension of spoken language. Practice language translation skills.

Presentation Preparation:



Task: Create a presentation to explain the main ideas of the topic.

Objective: Develop communication and presentation skills while reinforcing comprehension, translation and usage of translation studies concepts in both English and Ukrainian.

Topic 5. Interpreting



Reading Comprehension Task:

Task: Read the provided text thoroughly.

Objective: Understand the key concepts and ideas presented in the text.

Interpreting

Franz Pöchhacker

The concept of interpreting refers to a particular form of translational activity and is therefore at once subsumed under the broader notion of translation and set apart by its unique features.

1. Terms and definitions

The dual conceptual status of interpreting is also reflected in its linguistic designation in various languages. In Russian and other Slavic languages, a separate term for interpreting does not exist, and interpreting is denoted by qualifying the generic term for translation, in this case perevod, usually as “oral”. Similarly, classical Chinese had only one expression, yi (譯), to refer to translation and interpreting as well as translators and interpreters, and it was only in twentieth-century Modern Standard Chinese that the term kouyi (口譯) was coined to refer to interpreting as “oral translation” (Lung 2009: 119).

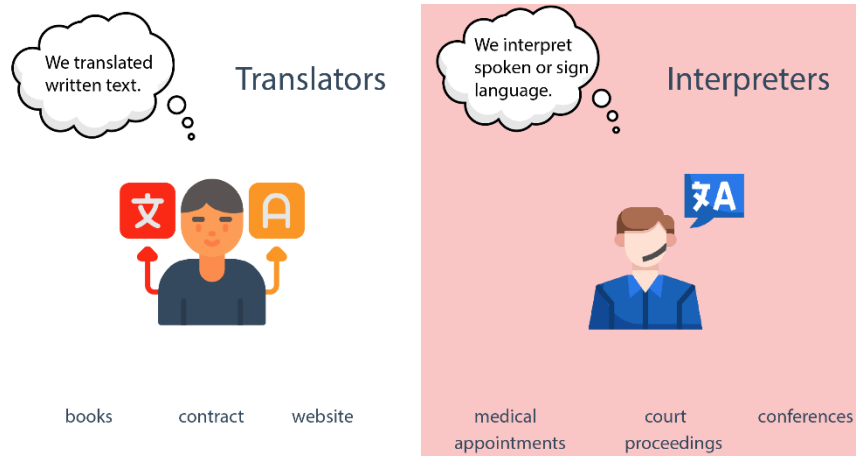
Conversely, in many European languages the concept of interpreting, or interpreter, is expressed by words whose etymology is largely autonomous and can be traced to the Assyro-Babylonian root targumanu as far back as 1900 BCE. This is also the origin of the Arabic term tarjumān and Turkish tercüman and of the etymological branching leading to dragoman. Significantly, the terms for interpreter in Germanic, Scandinavian and Slavic languages as well as in Hungarian go back to this ancient lineage and serve to make an explicit terminological distinction vis-à-vis written translation.

In English and in Romance languages, the word for interpreter goes back to Latin *interpres*, which may in turn be derived from either *inter partes* or *inter pretium* and at any rate denotes a human mediator positioned between different parties or values (Hermann 1956/2002: 18). The fact that “to interpret” and “interpretation” are equally used in the more fundamental, hermeneutic sense of determining or assigning the meaning(s) of something exposes these expressions to considerable ambiguity. This is reflected, for instance, in the assumption, often made by legal professionals, that an interpreter’s task is not to interpret, but merely to translate (cf. Morris 1998: 4). At the same time, interpreting scholars such as Danica Seleskovitch (e.g., 1976) have capitalized on the conceptual common ground between interpretation in the translational and in the hermeneutic sense to propose an “interpretive theory” of translation and interpreting.

This terminological issue relates to the principal challenge of how the concept of interpreting is to be defined. Here, the linkage between interpreting and translation is of great advantage, for once it is accepted that interpreting is best conceived of as a form of translation, in the wider sense, the definition of interpreting can be based on the definition of translation in general plus an identification of its distinctive features.

The most common, rough-and-ready generic definition of interpreting, which some languages capture in the linguistic label itself, is “oral translation”. However, the single qualifier may not be sufficiently distinctive, as in the case of a written translation of an audiorecorded message, an interpreter producing a sight translation* or a translator dictating the translation using a speech recognition program. A more advanced definitional approach therefore goes beyond the medium or modality of source and target messages to focus on the distinctive nature of the interpreting process. This was done by Otto Kade as early as the 1960s, when he defined interpreting as a form of translation in which a first and final rendition in another language is produced on the basis of a one-time presentation of an utterance in a source language (cf. Kade 1968: 35). Kade’s definition relies on two criteria, specifying that the source message in interpreting cannot be repeated (replayed, reviewed) and that the interpretation (target text) is produced under time pressure, with little chance for correction and revision.

This conception of interpreting as essentially a real-time (live) performance elegantly accommodates signed-language interpreting* as well as sight translation and possibly even the real-time translation of online chats. The focus is on immediacy, with neither the interpreter nor the other participants being able to look (listen) ahead or refer back. In contrast to translation, interpreting is ephemeral and based on memory. On the other hand, interpreting is usually set in a live context, and interpreters (should) have access to a range of situational cues regarding the communicative event and its participants. The externally paced input is typically multi-semiotic, including a variety of nonverbal signals, and the interpreter likewise relies on prosody as well as verbal production.



2. Types and distinctions

Though interpreting is only one of many different manifestations or genres of translational activity, it is itself a multi-faceted concept that allows for a number of typological distinctions. What makes these rather complicated is the fact that the conceptual system of interpreting eludes a single taxonomic classification. Rather, relevant distinctions can be made with reference to a number of different criteria.

For most of the twentieth century, when interpreting emerged as a widely recognized, full-fledged profession, the principal conceptual distinction was that between consecutive* and simultaneous interpreting*. Mastery of both of these modes of interpreting was considered constitutive of international (spoken-language) conference interpreting, which dominated the professional scene – and the research literature – until well into the 1990s. Despite important roots in the 1970s and 1980s, interpreting in other settings and modalities only came to the attention of scholars in the final decade of the twentieth century.

The late-twentieth-century diversification of professional domains suggested the need to complement the main mode-based distinction with a typology according to social settings. The most frequent concepts in this regard are court interpreting and community interpreting*, which are, in turn, open to some significant internal distinctions and even stand in a highly uncertain mutual relation toward each other.

On the broadest level, interpreting in international settings (between diplomats, politicians, scientists, business representatives, etc.) can be contrasted with interpreting that takes place within an institution of a given society, typically between a service provider or institutional authority and individuals speaking on their own behalf. In the former, international sphere, the communicating parties are typically on an equal footing as representatives of a nation, party, company or other organization, whereas communication in the latter, intra-social (community-based) scenario is characterized by an unequal distribution of knowledge and power, as in the case of a police interrogation, a witness's testimony in court, an asylum hearing or a doctor–patient interview.

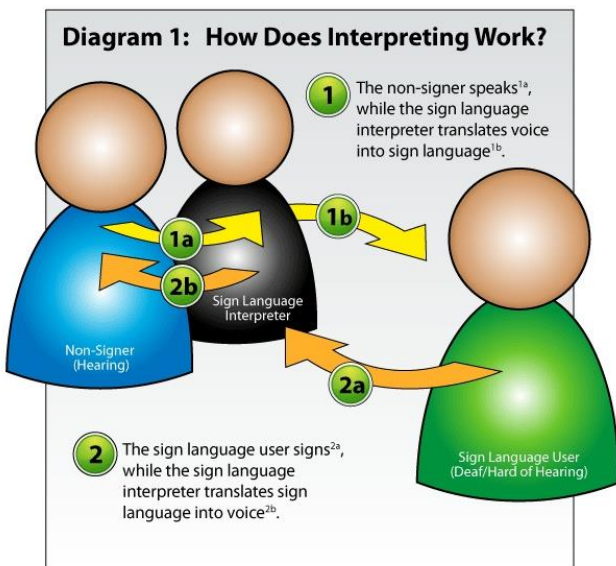
In intra-social institutional settings the format of interaction is typically dialogic, as opposed to conference-like, which is considered typical of the international, multilateral sphere. Aligning these two distinctions yields two broad prototypical domains, that is, “international conference interpreting” and “community-based dialogue interpreting”, but the two-fold distinction also allows for other forms, such as dialogue interpreting in international contacts (e.g., diplomatic talks) and conference interpreting in intra-social settings (e.g., involving deaf participants).

The line between the two ends of the spectrum cannot always be clearly drawn, with media interpreting as a case in point. Nevertheless, the conceptual model (Pöchhacker 2004: 17) is useful in accommodating less common types of interpreting while matching the two major professional domains that are often referred to more succinctly as “conference interpreting” and “community interpreting” (Hale 2007). The notion of “liaison interpreting” (in diplomatic, military or business settings) is sometimes posited as an intermediate mode or domain, as liaison interpreters may also use whispering, a variant of the simultaneous mode.

Another reason not to equate simultaneous interpreting with conference interpreting has to do with the modality of the languages involved. In the typical case of interpreting from a spoken into a signed language, but also vice versa and between two visual languages (e.g., by deaf interpreters), the mode is usually simultaneous, though the consecutive mode can be used as well (cf. Russell 2005). Therefore, signed-language interpreting should neither be subsumed under community-based interpreting

nor linked to a given mode; rather, the basic modality-based distinction cuts across the range of additional typologies.

Of particular significance among these further distinctions is the notion of directionality, which refers to the direction of translation (source-to-target) within an interpreter’s language combination. Most sign language interpreters, for instance, work from their native (spoken) language into their acquired signed language. For spoken-language conference interpreters, in contrast, whose working languages are classified as A (native), B (active, non-native) and C (passive), the preference is for working into the A language. Even so, some language pairs in particular settings (e.g., involving Arabic and Chinese in the UN context, or the Baltic languages in the EU) often need to be covered by interpreters working into their B language (usually English or French), with other team members taking relay from the into-B interpreter as a pivot. In this regard, the criterion of directionality (which essentially distinguishes “into-A” from “A-to-B” interpreting) is linked with the directness of the interpreting process, contrasting “direct” with “relay interpreting”*.



Yet another cross-cutting criterion that serves to categorize different forms of interpreting is the use of technology, which has recently become crucially linked with the distinction between on-site and remote interpreting. While the emergence of conference interpreting as a high-profile profession – and much of the research interest in interpreting in the second half of the twentieth century – originated from the practice of simultaneous interpreting with electro-acoustic transmission equipment as

developed in the late 1920s, a second, ongoing wave of technological innovation has led to the emergence of various types of remote interpreting (Mouzourakis 1996). Far beyond spoken-language conference interpreting, videoconference interpreting arrangements have been tested and introduced in legal as well as medical settings, and proved particularly revolutionary in the field of signed-language interpreting.

Finally, but perhaps most fundamentally, interpreters can be categorized with regard to skill levels and professional status. While the focus has traditionally been on (conference) interpreting as a professional skill, acquired through an extended course of university level training, interpreting in less professionalized (community-based) domains frequently involves untrained or lay interpreters, whose role was first highlighted by Brian Harris (Harris & Sherwood 1978) under the heading of “natural translation”.

3. Conceptions of interpreting

However one wishes to structure the conceptual system of interpreting, the task of the interpreting scholar is not only to categorize but to describe and explain the

phenomenon under study. With definitions serving as a first step, different approaches to understanding and theorizing interpreting have been adopted. In addition to a translation theoretical perspective, which might view interpreting (and translation in general) as a norm-governed social practice or a functionally constrained target-text production task, and aside from the more rudimentary view of interpreting as a linguistic transfer process, two main theoretical frameworks have shaped the study of interpreting: the conception of interpreting as a cognitive process, or rather, a complex set of cognitive processing operations, and the conception of interpreting as an interactive discourse process. While these different ways of seeing the phenomenon are not mutually exclusive, they tend to draw on different interdisciplinary sources, such as cognitive psychology (e.g., Moser-Mercer 1997) and interactional sociolinguistics (e.g., Wadensjö 1998). In the latter framework, in particular, the issue of the interpreter's role, in the interaction and between representatives of different cultural systems, has been a focal point of study, with notions such as neutrality, agency and visibility generating considerable debate.

The various theoretical perspectives ultimately testify to the complexity of the concept of interpreting, which may be construed and modeled, for instance, as a profession, a text-processing task, an interactional skill or a cognitive and neurolinguistic process (cf. Pöchhacker 2004), and make for the theoretical (and methodological) diversity that characterizes the field of Interpreting Studies*.



Text-based Questions:

Task: Answer the questions based on the text.

Objective: Assess comprehension and retention of the text's content.

1. What is the dual conceptual status of interpreting, and how is it reflected in various languages?
2. How do the terms for interpreting in Germanic, Scandinavian, and Slavic languages relate to their etymological origins?
3. Explain the ambiguity surrounding the terms "to interpret" and "interpretation" in the context of legal professionals' assumptions.
4. Describe Otto Kade's definition of interpreting and the criteria he used to define it.
5. What distinguishes interpreting from translation, according to the text? Provide examples to support your answer.
6. How did the conceptual distinctions in interpreting evolve throughout the twentieth century?
7. Differentiate between international conference interpreting and community-based dialogue interpreting, highlighting their social settings and characteristics.
8. What is the significance of directionality in categorizing different forms of interpreting? Provide examples to illustrate.
9. How has technology influenced the practice of interpreting, particularly regarding on-site versus remote interpreting?

10. Discuss the various theoretical frameworks for understanding interpreting, including the cognitive processing perspective and the interactive discourse approach.



Keyword Memorization:

Task: Identify and memorize the keywords/key phrases from the text.

Objective: Enhance recall and understanding of important terms related to the topic.

- | | |
|------------------------------------|--|
| 1. Interpreting | 6. Community interpreting |
| 2. Social settings | 7. International conference interpreting |
| 3. Cognitive processing operations | 8. Directionality |
| 4. Consecutive translation | 9. Remote interpreting |
| 5. Simultaneous translation | 10. Interactional sociolinguistics |



Further Reading:

Task: Conduct further research of the topic.

Objective: Enhance understanding of the subject matter by exploring additional resources. Summarize key points and insights gained from the supplementary reading.

Усний переклад (пер. Галини Сташків). Енциклопедія перекладознавства : у 4 т. Т. 1 : пер. з англ. / за ред.: Івз Гамбієра та Люка ван Дорслара ; за заг. ред.: О. А. Кальниченко та Л. М. Черноватого. Вінниця : Нова Книга, 2020. С. 493-499.

Бережна М.В. Відтворення мовленнєвої характеристики персонажів (на матеріалі англomовних художніх текстів та їх перекладів українською мовою). Science and Education a New Dimension. Philology, V (34). Issue: 124. BUDAPEST, 2019. P. 11-15.

Translation Equivalents:



Task: Find the translation equivalents for the keywords in the target language text.

Objective: Develop language proficiency by translating specialized terminology accurately. Enhance understanding of translation studies concepts in both languages.



Translation Task:

Task: Find the keywords in the provided text and translate the paragraphs containing them from English into Ukrainian.

Objective: Practice language translation skills while reinforcing comprehension of translation studies concepts in both English and Ukrainian.



Video Listening Task:

Task: Watch the provided video related to the topic.

Objective: Enhance listening skills and understanding of spoken content related to the text.

<https://drive.google.com/file/d/1ITrvXHK01EWdsku7obxiqBIMVh6Hq11s/view?usp=sharing>

Transcript Preparation:



Task: Prepare a written transcript for the video content. Translate the received text from English into Ukrainian.

Objective: Develop transcription skills and reinforce comprehension of spoken language. Practice language translation skills.

Presentation Preparation:



Task: Create a presentation to explain the main ideas of the topic.

Objective: Develop communication and presentation skills while reinforcing comprehension, translation and usage of translation studies concepts in both English and Ukrainian.

Topic 6. Legal translation



Reading Comprehension Task:

Task: Read the provided text thoroughly.

Objective: Understand the key concepts and ideas presented in the text.

Legal translation

Deborah Cao

Legal translation is a type of specialist or technical translation*, a translational activity that involves language of and related to law and legal process. Legal translation refers to the rendering of legal texts from the Source Language (SL) into the Target Language (TL).

Legal translation can be classified according to different criteria. For instance, legal translation can be categorised into the following classes according to the subject matter of the SL texts: (1) translating domestic statutes and international treaties; (2) translating private legal documents; (3) translating legal scholarly works, and (4) translating case law. Legal translation can also be divided according to the status of the SL texts: (1) translating enforceable law, e.g., statutes; and (2) translating non-enforceable law, e.g., legal scholarly works. As well, legal translation can be classified according to the functions of legal texts in the SL: (1) primarily prescriptive, e.g., laws, regulations, codes, contracts, treaties, and conventions; (2) primarily descriptive and also prescriptive, e.g., judicial decisions and legal instruments that are used to carry on judicial and administrative proceedings such as actions, pleadings, briefs, appeals, requests, petitions etc; and (3) purely descriptive, e.g., scholarly works written by legal scholars such as legal opinions, law textbooks, and articles, the authority of which varies in different legal systems (Sarcevic 1997: 11). Legal translation can also be classified in the light of the purposes of the TL texts: (1) normative purpose, i.e., the production of equally authentic legal texts in bilingual and multilingual jurisdictions of domestic laws and international legal instruments and other laws; (2) informative purpose, e.g., the translation of statutes, court decisions, scholarly works and other types of legal documents if the purpose of the translation is to provide information to the target readers; and (3) general legal or judicial purpose (see Cao 2007). In short, legal translation is used as a generic term to cover both the translation of law and other communications in legal settings.

1. Sources of difficulty in legal translation

It is often said that legal translation is difficult and complex. In essence, the nature of law and legal language contributes to the complexity and difficulty in legal translation. This is compounded by complications arising from crossing two languages and legal systems in translation. Accordingly, sources of legal translation difficulty include the systemic differences in law, linguistic as well as cultural differences. All these are closely related (see Cao 2007).

First of all, legal language is a technical language, but legal language is not a universal technical language but one that is tied to a national legal system (Weisflog 1987: 203), different from the language used in pure science, say mathematics or physics. Law and legal language are system bound, that is, they reflect the history, evolution and culture, and above all, the law of a specific legal system. Law as an abstract concept is universal as it is reflected in written laws and customary norms of conduct in different countries. However, legal systems are peculiar to the societies in which they have been formulated. Each society has different cultural, social and linguistic structures developed separately according to its own conditioning. Legal concepts, legal norms and application of laws differ in each individual society reflecting the differences in that society. Legal translation involves translation from one legal system into another. Unlike pure science, law remains a national phenomenon. Each national law constitutes an independent legal system with its own terminological apparatus, underlying conceptual structure, rules of classification, sources of law, methodological approaches and socio-economic principles (Sarcevic 1997: 13). This has implications for legal translation when communication is channelled across different languages, cultures and legal systems.

Law is culturally and jurisdictionally specific. There are different legal systems or families, such as the Romano-Germanic Law (Continental Civil Law) and the Common Law, the two most influential legal families in the world. As David and Brierley (1985: 19) state, each legal system or family has its own characteristics and “a vocabulary used to express concepts, its rules are arranged



into categories, it has techniques for expressing rules and interpreting them, it is linked to a view of the social order itself which determines the way in which the law is applied and shapes the very function of law in that society”. Due to the differences in historical and cultural development, the elements of the source legal system cannot be simply transposed into the target legal system (Sarcevic 1997: 13). Thus, the main challenge to the legal translator is the incongruency of legal systems in the SL and TL. As a result, the systemic differences between different legal families are a major source of difficulty in translation.

In addition, linguistic difficulties also arise in translation from the differences found in the different legal cultures and legal systems. Legal translation is distinguished from other types of technical translation* that convey universal information. In this sense, legal translation is *sui generis*. Each legal language is the product of a special history and culture. It follows, for example, that the characteristics of *la langue de droit* in French do not necessarily apply to legal English. Nor do those of the English language of the law necessarily apply to French.

A basic linguistic difficulty in legal translation is the absence of equivalent terminology* across different languages. This requires constant comparison between the legal systems of the SL and TL. In terms of legal style, legal language is a highly specialised language use with its own style. The languages of the Common Law and

Civil Law systems are fundamentally different in style. Legal traditions and legal culture have had a lasting impact on the way law is written. Written legal language thus reflects the essential elements of a legal culture and confronts the legal translator with its multi-faceted implications (Smith 1995: 190–191).

Lastly, cultural differences present another source of difficulty in legal translation. Law is an expression of the culture, and it is expressed through legal language. As pointed out, “[e]ach country has its own legal language representing the social reality of its specific legal order” (Sarcevic 1985: 127). Legal translators must overcome cultural barriers between the SL and TL societies when reproducing a TL version of a law originally written for the SL reader. In this connection, Weston (1983: 207) writes that the most important general characteristic of any legal translation is that an unusually large proportion of the text is culture-specific. The existence of different legal cultures and traditions is a major reason why legal languages are different from one another, and will remain so. It is also a reason why legal language within each national legal order is not and will not be the same as ordinary language.

2. Translating different legal texts

Legal translation involves different legal text types. The common legal text types include private legal documents, domestic legislation, and international legal instruments.

2.1 Translating private legal documents

Private legal documents are those that are drafted and used by lawyers in their daily practice on behalf of their clients. They may include deeds, contracts and other agreements, leases, wills and other legal texts such as statutory declaration, power of attorney, statements of claims or pleadings and other court documents and advice from lawyers to clients. The translation of these documents constitutes the bulk of actual translation work for many legal translation practitioners.

Private legal documents often follow certain established patterns and rules in a particular jurisdiction. Agreements and contracts, which are among the most commonly translated private legal documents from and into English, are often written in similar styles. Such documents, for instance, drafted in English, often contain old or archaic words and expressions reflecting the old drafting style, where one frequently finds words such as ‘aforementioned’, ‘hereinafter’, ‘hereinabove’, ‘hereunder’, ‘said’, ‘such’, etc. Another common usage is word strings, for instance, ‘restriction, restraint, prohibition or intervention’, ‘change, modification or alteration’, ‘document or agreement as amended, annotated, supplemented, varied or replaced’, ‘arrangements, agreements, representations or undertakings’. Some describe these collocations as wordiness or verbosity. Still another common linguistic feature found in private legal documents is that sentences are typically long and complex, and passive structures are often extensively used.

2.2 Translating domestic legislation

Under this category, there are two types of situation where municipal statutes are translated. The first type is found in bilingual and multilingual jurisdictions (see Multilingualism and translation*) where two or more languages are the official legal languages. Examples include Canada, Switzerland, Hong Kong, and South Africa. The

second type of translated legislation is found in any monolingual country where its laws are translated into a foreign language or languages for information purpose, for instance, the US and China.

Generally speaking, modern statutes consist of a generic structure and standard form with the following common elements:

- title
- date
- preamble
- the enacting words
- substantive body: the parts, articles and sections
- schedules or forms

One prominent linguistic feature of legislative texts is the illocutionary force. A legislative text as a rule-enacting document is a speech act with illocutionary forces (see Kurzon 1986). This pragmatic feature is a crucial and prominent linguistic aspect of statutes, for both domestic or municipal statutory instruments and multilateral legal instruments. It is universally important as the basic function of law is regulating human behaviour and relations by setting out obligation, permission and prohibition in society. These are expressed in language through the use of words such as ‘may’ for conferring a right, privilege or power, ‘shall’ for imposing an obligation to do an act, and ‘shall not’ or ‘may not’ for imposing an obligation to abstain from doing an act.

2.3 Translating international legal instruments

The translation of legal instruments in international or supranational bodies such as the United Nations (UN) and the European Union (EU) forms a special area of legal translation practice (see Cao 2007). Such translational activities can entail translating multilingual documents such as international instruments of the UN involving several languages, and translating bilateral treaties involving two languages. The translation of such legal documents of international nature as opposed to domestic laws has its own idiosyncrasy as well as sharing the characteristics of translating law in general.

One important principle in the practice of multilingual law is the principle of equal authenticity, that is, all the official language texts of an international treaty, whether translated or not, are equally authentic, having equal legal force. As pointed out, the importance attached to the principle of equal authenticity was intended to confer undisputable authority on each of the authentic texts, de facto eliminating the inferior status of authoritative translations (Sarcevic 1997: 199). This also carries with it the high level requirements for accuracy on the part of the legal translator.



Text-based Questions:

Task: Answer the questions based on the text.

Objective: Assess comprehension and retention of the text's content.

1. What is legal translation, and what does it involve?
2. How can legal translation be classified according to different criteria?

3. What are some sources of difficulty in legal translation?
4. Why is legal language not considered a universal technical language?
5. What are the challenges posed by differences in legal systems and cultures in legal translation?
6. Describe the linguistic difficulties encountered in legal translation.
7. How do cultural differences impact legal translation?
8. What are some common types of legal texts involved in legal translation?
9. Explain the linguistic features commonly found in private legal documents.
10. Discuss the principle of equal authenticity in the translation of international legal instruments.



Keyword Memorization:

Task: Identify and memorize the keywords/key phrases from the text.

Objective: Enhance recall and understanding of important terms related to the topic.

- | | |
|-------------------------|----------------------------|
| 1. Legal translation | 6. Non-enforceable law |
| 2. Source Language (SL) | 7. Normative purpose |
| 3. Target Language (TL) | 8. Informative purpose |
| 4. Subject matter | 9. Linguistic difficulties |
| 5. Enforceable law | 10. Cultural differences |



Further Reading:

Task: Conduct further research of the topic.

Objective: Enhance understanding of the subject matter by exploring additional resources. Summarize key points and insights gained from the supplementary reading.

Юридичний переклад (пер. Руслани Ситар). Енциклопедія перекладознавства : у 4 т. Т. 1 : пер. з англ. / за ред.: Івз Гамбієра та Люка ван Дорслара ; за заг. ред.: О. А. Кальниченко та Л. М. Черноватого. Вінниця : Нова Книга, 2020. С. 539-545.

Translation Equivalents:



Task: Find the translation equivalents for the keywords in the target language text.

Objective: Develop language proficiency by translating specialized terminology accurately. Enhance understanding of translation studies concepts in both languages.



Translation Task:

Task: Find the keywords in the provided text and translate the paragraphs containing them from English into Ukrainian.

Objective: Practice language translation skills while reinforcing comprehension of translation studies concepts in both English and Ukrainian.



Video Listening Task:

Task: Watch the provided video related to the topic.

Objective: Enhance listening skills and understanding of spoken content related to the text.

<https://drive.google.com/file/d/1NoGdPTgpO0xSKiOEBxNMMREdkkHOPjls/view?usp=sharing>

Transcript Preparation:



Task: Prepare a written transcript for the video content. Translate the received text from English into Ukrainian.

Objective: Develop transcription skills and reinforce comprehension of spoken language. Practice language translation skills.

Presentation Preparation:



Task: Create a presentation to explain the main ideas of the topic.

Objective: Develop communication and presentation skills while reinforcing comprehension, translation and usage of translation studies concepts in both English and Ukrainian.

Topic 7. Literary studies and translation studies



Reading Comprehension Task:

Task: Read the provided text thoroughly.

Objective: Understand the key concepts and ideas presented in the text.

Literary studies and translation studies

Dirk Delabastita

1. “Literature” and “translation”

Is hip-hop music a form of oral “literature”? Are the belles infidèles in neoclassical France to be regarded as “translations” or should we perhaps treat them as a form of “adaptation”? Do, say, the Portuguese or the Dutch subtitles of Polanski’s 2005 film adaptation of *Oliver Twist* amount to something that could qualify as “literary translation”? To be sure, the two concepts conjoined by the title of this entry, “literature” and “translation”, are notoriously difficult to define. Somewhat like Pirandello’s *Six Characters in Search of an Author*, the disciplines of Literary Studies and Translation Studies have both in their own ways, and occasionally along the same paths, spent much energy trying to find and delineate the subjects that are supposed to be their *raison d’être*.

It is worth noting incidentally that some translation scholars have used literary concepts to try and define translation. For example, especially from Barbara Folkart’s book *Le conflit des énonciations. Traduction et discours rapporté* (1991) onwards, several efforts have been undertaken to describe the nature of translation in terms of the stylistic and narratological concept of reported speech, the idea being that translation is somewhat like quoting someone else in a different language. Conversely, translation may be used in fixing the borderlines of literature. This happens, albeit negatively and quite dramatically, in the frequently expressed conviction that “poetry is what gets lost in translation” (Robert Frost).

There have been countless attempts to identify the *differentia specifica* of translation as well as of literature, but none turn out to be free from serious problems on closer inspection. This might lead us to give up on the idea of accurately defined descriptive categories; we may even decide to let our terms and concepts follow the free play of language. But that is not really an option which is available to scholars. The scholar’s best bet seems to be to aim for more flexible types of definition and for historical contextualisation, as these can offer ways of dealing with fluid boundaries, variation and historical difference.

Within Translation Studies the most decisive steps towards such a flexible approach to translation were taken by Gideon Toury, who aptly summarised the historical variability of translation as “difference across cultures, variation within a culture and change over time” (Toury 1995: 31). Toury notoriously “undefined” (Hermans 1999: 46) translation as “any target-language utterance which is presented

or regarded as such within the target culture, on whatever grounds” (Toury 1985: 20). The concept of norms* was the cornerstone of this way of thinking from the beginning, as may be illustrated by his landmark paper “The Nature and Role of Norms in Literary Translation”, delivered in 1976 at the Leuven conference on “Literature and Translation” where Toury made his international début. In the same year he completed his Ph.D. research.

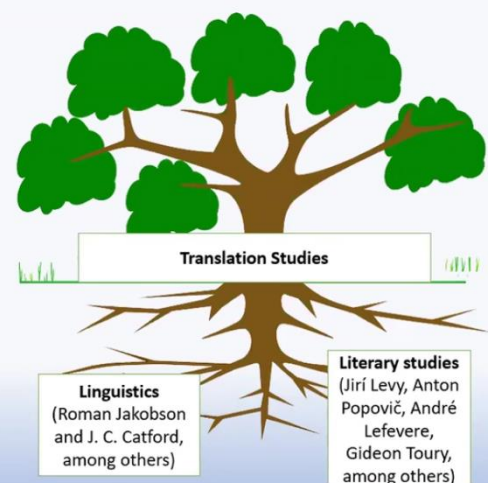
As it happens, in 1976 too, the journal PTL: a Journal for Descriptive Poetics and Theory of Literature published a major paper by the Russian semiotician Yuri Lotman entitled “The Content and Structure of the Concept of ‘Literature’”. In a spirit of cultural relativism and functionalism which recalls Toury’s critical manoeuvre just referred to, Lotman (1976: 339) writes that “any verbal text which is capable, within the limits of the culture in question, of fulfilling an aesthetic function can be counted as literature”, adding that “there is no simple, automatic relationship between the function of a text and its internal organization: the formula of the relationship between these two structural principles takes shape differently in each type of culture”.

It is a central idea to the arguments of both Toury and Lotman that the cultures under study should be left to decide themselves and for reasons which are proper to them what constitutes “literature” and “translation” and what they can be expected to do within the total range of discursive options. Rather than imposing their own definitions, the task of scholars becomes to try to understand the functional principles

Literary translation

“The translation of texts which are regarded as literary in the source culture”

Gideon Toury, *Descriptive Translation Studies - and beyond*, 199



that underlie the culture’s own definitions and practices. Static “one-size-fits-all” definitions are rejected, and probably rightly so. How could they ever help us get a grip on the countless cases of categories shifting in translation? Think of the many “literary translations” which turn out upon closer inspection to be largely original compositions (pseudotranslation) or, conversely, the cases where “original” literary works can be shown to involve tacit translation. Or take the cases in which a “sacred text” comes out in translation as a “lyrical poem” or as a “historical document”, or vice versa. It stands to reason that for both Literary Studies and Translation Studies (and for the massive area where the two should overlap) the functional line of thinking gives a strong “descriptive” or “empirical” orientation to the scholar’s enterprise. It should be clear though that such a project also requires hypothesis-building and theoretical scrutiny.

2. Functional models for the study of “literary translation”

Both Lotman and Toury have roots in the work of Russian Formalism and Prague Structuralism. This becomes evident in their shared semiotic outlook (see Semiotics and translation*), their functionalist approach*, their interest in norms and systems as

concepts to model the historical complexity of cultural realities, their interest in stylistic issues, and their ambition to develop Literary Studies and Translation Studies respectively as rigorous and research-based disciplines. Itamar Even-Zohar, who supervised Toury's Ph.D. research and who became famous in his own name for his development of polysystem theory*, belongs to the same sphere of influence.

A much earlier exponent – indeed one of the pioneers – of the same intellectual tradition was Roman Jakobson (1896–1982). In the late 1950s Jakobson wrote seminal papers on both translation (“On Linguistic Aspects of Translation”, 1959) and literature (“Concluding Statement: Linguistics and Poetics”, 1960). They have both become classic pieces in their own right but are rarely quoted together.

The same tradition went on to inform the literary translation research of the Czech scholar Jiří Levý (1926–1967) and the Slovak Anton Popovič (1933–1984), but unfortunately the international impact of their work remained rather restricted as a result of their untimely deaths and, quite ironically, by the fact that their main monographs on literary translation (Levý 1963; Popovič 1975) were never published in English. However, some of their ideas were picked up from behind the Iron Curtain and transmitted in the West mainly in the 1970s by the American-Dutch translation scholar James S Holmes (1924–1986), whose small but highly readable and stimulating scholarly output was posthumously collected in *Translated!* (1988).

Toury's, Even-Zohar's and Holmes's associates included José Lambert and Raymond van den Broeck. Lambert's Ph.D. thesis on *Ludwig Tieck dans les lettres françaises* – defended at the KU Leuven in 1972 (and published in 1976, that year when so many things seemed to be coming together) – moved forward from within Comparative Literature and French Studies to address issues of translation theory and history. For an account of his subsequent career and a sampling of his work, see Lambert (2006). Raymond van den Broeck defended his KU Leuven Ph.D. thesis on literary translation (*De problematiek van de literaire vertaling*) as early as 1970, but it never reached print as a book. Literary scholars such as Rik van Gorp, André Lefevere (1945–1996), Susan Bassnett and Theo Hermans were also involved in this cluster of scholarly activities. The last three went on to become widely published authors in English with successful academic careers in the U.K. or the States, which very much enhanced the visibility and standing of the kind of translation research they stood for.

There is much that differentiates the achievements of all the scholars we have mentioned, even in the early stages when they were still sharing the same platforms. It would therefore be a mistake to indiscriminately lump their work together and perhaps even to refer to them as forming a “group”, let alone a “school”. It would similarly be a gross oversimplification to mythologize them into the Founding Fathers of modern Translation Studies (with the exception of Susan Bassnett no women were initially involved). Among other things, such a move would diminish the important contribution of more linguistically oriented pioneers from the 1950s–1970s such as Vinay & Darbelnet, Fedorov, Mounin, Catford, Nida, Kade, Reiß, Koller and several others (whose work incidentally was duly noted – albeit often in a critical spirit – by scholars with literary interests). But it can safely be maintained that the temporary association of Holmes, Lambert, Toury and their fellows in a range of projects (conferences,

books) in the 1970s and early 1980s had an electrifying effect which contributed to putting Translation Studies on the academic agenda as a “new” discipline to be reckoned with. It gave the field an energy boost that allegedly turned it into “a success story of the 1980s” (André Lefevere) and then “one of the success stories of the 1990s” (Susan Bassnett). One should beware of promotional pep-talk in Academia as much as anywhere else, but there is no denying that from the 1980s onwards Translation Studies did undergo a significant process of expansion and diversification and that it also managed to strengthen its institutional infrastructure with the establishment of new journals, publishers, series, associations, and so on. However, it is not within the remit of this entry to chart these further developments in detail (see *Descriptive Translation Studies**; *Translation Studies**).

3. Literary translation within translation studies

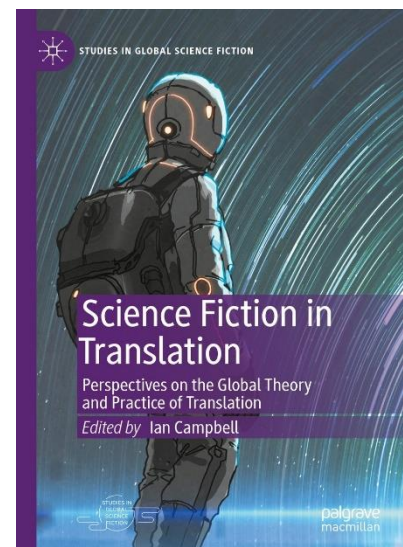
The previous paragraphs may be taken to suggest that in the recent history of the discipline there is little to differentiate the study of literary translation from the study of translation tout court. Simplistic and wrong as it is, such a conclusion would be in line with the widespread perception that a majority of the trendsetting scholars in the history’s discipline have literary backgrounds and affiliations. Isn’t it telling that one of the most influential books in the discipline’s modern history is entitled *The Manipulation of Literature* (Hermans 1985)? The very title puts literary translation central and by the use of the term “manipulation” it takes a swipe at the concept of equivalence so dear to the linguistic paradigms in Translation Studies. A more recent instance is Lawrence Venuti’s *The Translator’s Invisibility* (2008/1995). Whereas the subtitle of this book – “a history of translation” – announces a general type of study, its thematic range is in reality confined to literary translation, with media translation, technical forms of translation and interpreting basically all going under the rug. What are we to make of this shortcut which in the minds of many enables literary translation to stand for translation as a general category?

Inasmuch as the primacy of literary translation within the field of Translation Studies was or perhaps still is a perceived reality, it reflects a conviction that literary writers are highly creative and gifted users of their language. The best writers are language experts working in the laboratory of verbal experimentation, or so conventional wisdom has it. Literature is a particularly intense and heightened form of discourse which exploits to the hilt all the potentialities of language both structurally (sound, vocabulary, grammar...) and in terms of stylistic and sociolinguistic differentiation. This results in literary language becoming implicitly or even overtly self-referential. Not surprisingly, this kind of language constitutes a particularly difficult challenge not only for those who have to translate it, but also, at the meta-level, for those who study these translations. Literary language can thus present itself as an ultimate testing ground for the validity and relevance of any translation theory or set of descriptive parameters. According to this argument, if a theory about (say) metaphor translation is equal to dealing with Shakespeare and Shakespearean translations, one may assume it can be applied successfully to any other kind of text as well.

An added advantage of studying literary translation as a prototype of translation generally is that acknowledged literary “masterpieces” enjoy almost by definition a considerable stability in the textual repertoires of cultures. Canonized texts are usually there to stay and they will often be found in other cultures as well. This is a feature that they share with sacred texts (see Religious translation*) and which makes them eminently suitable for interesting comparisons to be made between retranslations and even between translations across the centuries and in totally different languages and target cultures. By the same token, they offer first-rate evidence documenting the changing value schemes within cultures and changing relationships between cultures.

Even though the two arguments just given are still worth considering, there is no denying they sound a bit old-fashioned today. The complex structure of the literary text is no longer the hot topic it used to be in literary research and the idea of the literary canon has become very suspect too. This last point usefully reminds us that something else is at stake too. The assumed primacy and the alleged representativeness of literary translation also rest on an established (but questionable) hierarchy of values in society which regards canonized literature as a superior form of culture. Along with classical music, wine connoisseurship, the theatre, museums, and so on, the literary canon constitutes an important component of Western elite culture. Part of that high “cultural capital” (Bourdieu) is conferred on those who study literature and even on those who study its translation. Soap operas, instruction manuals or commercials do not have the same prestige as Virgil, Goethe or Kundera, and this scale of values applies also to those who spend their time investigating their respective translations. Through their effect on funding policies, career prospects, social standing, self-esteem and so on, such valuations have a real impact on the overall research priorities in a culture. All other things being equal, they will push Virgil, Goethe and Kundera up the ladder of academic respectability while making research into the translation of more “popular”, “technical” or “commercial” texts less attractive.

Fortunately, such effects are far less strong now than they used to be, largely as a result of culture itself being less strictly hierarchical than it was until one or two generations ago. Postmodern taste has greatly enhanced the cultural acceptability and legitimacy of popular culture and it sets a high value on all kinds of genre-bending, genre-blending and intermediality. This has opened a space in which research into the translation of advertising*, children’s literature*, comics*, science fiction and all manner of audiovisual* texts and media-based communication (see Journalism and translation*; Subtitling*; Voiceover and dubbing*) has been able to develop and thrive. While these categories of texts may variously share some of literature’s conventional modes (e.g., fictionality, narrativity), functions (e.g., entertainment, defamiliarisation) or textual strategies (e.g., complexity, ambiguity, self-reference), none of them belong to the canonised strata of literature. But the borderlines are less firm than before and the canon has increasingly come under



fire anyway, so that the exclusionary effects of social status on our research priorities have become much less significant.

Thus, just as Literary Studies itself has recently been challenged, influenced or complemented by Cultural Studies, research into “literary” translation has become far less elitist, more comprehensive and more sensitive to broader cultural, social and political contexts. Following Snell-Hornby, Lefevere and Bassnett it has become customary to say that in the late 1980s and early 1990s the discipline as a whole took a “cultural turn” (see *Turns of Translation Studies**). It would take us too far afield to discuss the whys and the hows of this alleged cultural turn, but those who might want to take credit for it should recall that the tradition of Prague structuralism to which we have traced back the work of several influential literary translation scholars of the 1970s already had a particularly broad and multidisciplinary semiotic agenda (language, literature, theatre, music, film...), making it at least potentially into a theory of cultural semiotics* from the beginning. No postmodern philosopher or neo-Marxist cultural theorist has had to twist the arm of descriptively oriented “literary” translation scholars like José Lambert and several others to make them realize the need to open up the field and to turn their attention to the study of multilingualism* and translation in the wider social context (e.g., in the media, in didactic settings and academic policies, in legal contexts, in a range of professional situations). Among other things, only such a broader view makes it possible to examine how stylistic and other conventions may have influenced each other through translation across the traditional divisions of genre and medium (Lambert 2009).

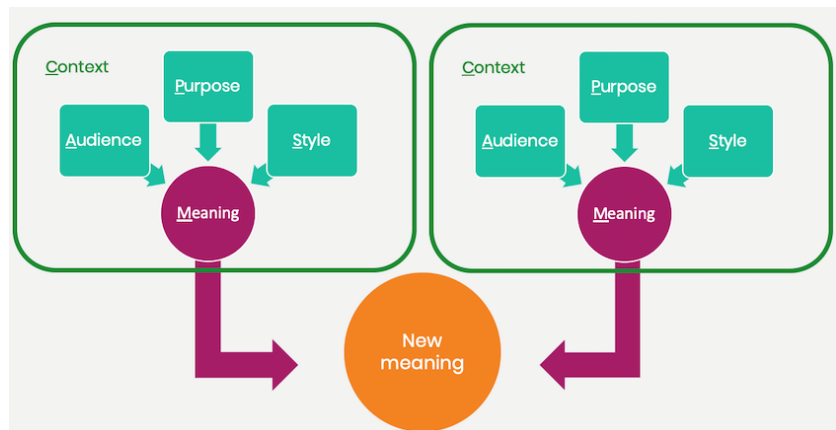
There is another reason why translation scholars in the 1970s and 1980s with a literary background and affiliation could easily believe to be in the driving seat of the overall discipline and become part of the widespread perception that they were providing the momentum and deciding the future directions for it. Until then, linguistics had on the whole tended to concentrate on structural relationships in language, with a special emphasis on lower ranks of analysis such as sounds, words, phrases and sentences. This had also influenced linguistic types of translation research, which tried to model and control translation with the help of equivalence models and transfer protocols that were in fact so neat that the old dream of machine translation* could turn into a burning ambition. Truth be said, this tendency seriously handicapped the potential of linguistic approaches to translation for being historically relevant. After all, the ideal kinds of linguistic equivalence modelled or prescribed on the basis of sentence-based linguistic theory are not always found in the real world, where things have a way of being messier and more complicated. In this manner the emphasis on real translations (rather than ideally constructed ones) and on texts and larger bodies of texts (rather than small units of translation*) gave the literary translation scholars just referred to the edge, at least temporarily, over their linguistically inspired colleagues and predecessors.

But this last argument has definitely been overtaken by developments in linguistics over the past quarter of a century. Many linguists today, including scholars coming to translation from a linguistic background, would readily appreciate the importance of studying full texts or at least longer and contextualised fragments rather

than isolated sentences; they would be all in favour of looking at real-life material (“discourse”) rather than abstract constructions or linguistic artefacts (see Corpora*); they would recognize the need to integrate “linguistic” knowledge and “cultural” knowledge (see Cognitive approaches*); and they would not shy away from taking on board genre conventions, situational contexts, social contexts, power differentials and ideology (as is shown by the growing prominence of text linguistics, pragmatics, sociolinguistics and critical discourse analysis). This means that the gap between “literary” and “cultural” approaches on the one hand and the “linguistic” approaches on the other has narrowed considerably. One sees many “linguistic” translation scholars working on literary corpora, and with a fine sense of nuance too, as well as “literary” translation scholars having recourse to the methodologies of modern stylistics and linguistics. Such a mutual rapprochement casts doubt on any compartmentalization and recalls the vision of an integrated model for poetics and linguistics projected by Roman Jakobson (1960) more than half a century ago, even though the theoretical terms have obviously changed since the heyday of structuralism.

Nevertheless, there is also a large group of translation scholars with a cultural, literary, philosophical, humanistic... orientation who would definitely exclude themselves from any such rapprochement or “integrated approach” (to use Mary Snell-

Hornby’s phrase), arguing that linguistically and empirically inspired models aiming at description and explanation are bound to remain far too “positivistic” or “formalistic”. They might accuse these models of clinging to naive notions of scientific objectivity and/or of being insufficiently alive



to the ideological and political effects of language. Such a critique of descriptive paradigms will typically be formulated by some – not all – of those who adopt a gender approach (see Gender in translation*) or who study the role of language and translation in post-colonial literatures*. The same scholars are likely to believe that totally different methodologies or reading strategies are required to do justice somehow to the elusive workings of language, literature and translation. In that respect they have natural allies in translation scholars who have been inspired by hermeneutics* or by deconstruction (see Philosophy and translation*).

The influence of deconstruction on translation theory is not extensively discussed in this article. Let me simply make the point that Derridean translation criticism presents readings of originals, of translations, of translation processes and indeed of translation theories in a way which emphasises the indeterminacy of meaning. It does so on the basis of an epistemology of radical uncertainty and in a discursive style which embodies and conveys that uncertainty by its playful rhetoric. Many scholars feel alienated by the radicalism of deconstruction, but that leaves them

with the task of finding their own analytical response to the semantic elusiveness and instabilities of the text – and of the literary text especially. Literary texts tend to show a complex structure. Thus, a single word or phrase in a poem can participate simultaneously in a sound structure, a grammatical pattern, a prosodic pattern, a semantic opposition, and so on. It is both the strength and the weakness of structuralist text analysis that it can highlight the complexity of such patterning in a spatial kind of manner, revealing the text's many overlapping and conflicting internal structures as if they all existed together in a timeless moment. Various reader-oriented theories from the 1960s onwards have made us aware of the crucial role of the reader and of the intrinsically temporal and sequential nature of the reading process. I believe that the awareness of the text's structural complexities remains useful within this new reading-oriented perspective inasmuch as it can help us understand why in the linearity of the reading process individual text items will strangely resonate with a semantic charge that goes far beyond anything that a standard linguistic analysis could account for. But even such a sophisticated reading will have difficulty accounting for the wayward play of cognitive and emotional association, which can bring to the reading act all kinds of non-linear intratextual cross-references, verbal echoes and ironies, as well as intertextual associations, residues of memory and personal experience, and all the shapeless non-dit of the world knowledge that feeds into the hermeneutic act. These associative processes will, moreover, work out differently in every single reader and in every single reading act. And that is not even to mention the subtle semiotic effects to which neither the reader nor the literary critic nor the translator or the translation scholar has access because they reflect unconscious impulses and ideological motives. No one can reasonably claim to control this complex alchemy of textual meaning. Whatever the other virtues or flaws one may wish to attribute to Derrida and his followers, their work presents a salutary challenge to any undue optimism that the descriptively oriented scholar may have in this respect.



Text-based Questions:

Task: Answer the questions based on the text.

Objective: Assess comprehension and retention of the text's content.

1. How does the text explore the relationship between hip-hop music and oral literature?
2. What are some challenges in defining "literature" and "translation" according to the text?
3. Describe the significance of Barbara Folkart's book in translation studies.
4. What role do cultural contexts play in defining literature and translation according to Lotman and Toury?
5. How does the text discuss the historical development of translation studies, particularly in relation to literary translation?

6. What is the significance of Roman Jakobson's work in the context of translation studies?
7. How does the text challenge the perceived primacy of literary translation within translation studies?
8. Discuss the changing attitudes towards the literary canon in the context of translation studies.
9. How does the text explore the intersection of linguistics and literary translation studies?
10. Explain the influence of deconstruction on translation theory as discussed in the text.



Keyword Memorization:

Task: Identify and memorize the keywords/key phrases from the text.

Objective: Enhance recall and understanding of important terms related to the topic.

- | | |
|---------------------------|----------------------|
| 1. Literature translation | 6. Functionalism |
| 2. Adaptation | 7. Postmodernism |
| 3. Literary canon | 8. Polysystem theory |
| 4. Genre-bending | 9. Cultural turn |
| 5. Norms | 10. Deconstruction |



Further Reading:

Task: Conduct further research of the topic.

Objective: Enhance understanding of the subject matter by exploring additional resources. Summarize key points and insights gained from the supplementary reading.

Літературознавство і перекладознавство (пер. Богдана Стасюка). Енциклопедія перекладознавства : у 4 т. Т. 1 : пер. з англ. / за ред.: Івз Гамбієра та Люка ван Дорслара ; за заг. ред.: О. А. Кальниченка та Л. М. Черноватого. Вінниця : Нова Книга, 2020. С. 200-215.

Бережна М. В. Інтертекстуальність як перекладознавча проблема (на матеріалі роману К. С. Робінсона New York 2140). Науковий вісник Чернівецького університету. Германська філологія. Чернівці, 2020. Вип. 823. С. 15-21.

Бережна М. В. Переклад стилістичних засобів у статтях з економіки. Науковий вісник Міжнародного гуманітарного університету. Сер.: Філологія. Одеса, 2019. № 43, том 5. С. 8-12.

Translation Equivalents:



Task: Find the translation equivalents for the keywords in the target language text.

Objective: Develop language proficiency by translating specialized terminology accurately. Enhance understanding of translation studies concepts in both languages.

Translation Task:



Task: Find the keywords in the provided text and translate the paragraphs containing them from English into Ukrainian.

Objective: Practice language translation skills while reinforcing comprehension of translation studies concepts in both English and Ukrainian.



Video Listening Task:

Task: Watch the provided video related to the topic.

Objective: Enhance listening skills and understanding of spoken content related to the text.

<https://drive.google.com/file/d/1R7SRj77b7wsp-aV8StAKmwvL79IVM4in/view?usp=sharing>

Transcript Preparation:



Task: Prepare a written transcript for the video content. Translate the received text from English into Ukrainian.

Objective: Develop transcription skills and reinforce comprehension of spoken language. Practice language translation skills.

Presentation Preparation:



Task: Create a presentation to explain the main ideas of the topic.

Objective: Develop communication and presentation skills while reinforcing comprehension, translation and usage of translation studies concepts in both English and Ukrainian.

Topic 8. Localization and translation



Reading Comprehension Task:

Task: Read the provided text thoroughly.

Objective: Understand the key concepts and ideas presented in the text.

Localization and translation

Reinhard Schäler

1. Perspectives

Localization is the linguistic and cultural adaptation of digital content to the requirements and the locale of a foreign market; it includes the provision of services and technologies for the management of multilingualism across the digital global information flow. Thus, localization activities include translation (of digital material as diverse as user assistance, websites and videogames) and a wide range of additional activities. Contrary to definitions provided by the Localization Industry Standards Association, LISA (2010), or Dunne (2006), this definition explicitly focuses on digital content and includes the management of multilingualism as one of the important localization activities.

The localization industry as it is known today emerged in the mid 1980s with the advent of personal computing. North American multinational software publishers were scouting for new markets for products that had already been proven highly successful in the USA. They identified these new markets in Europe, concentrating their efforts initially on the richest countries in the region: France, Italy, Germany and Spain – the so-called FIGS countries. The localization service industry subsequently organised itself into Single Language Vendors (SLVs) and Multi Language Vendors (MLVs). In the mid 1990s, a dedicated localization tools industry emerged. Following a continued period of growth, Beninatto and Kelly (2009) estimate the language services market worldwide to be worth US\$25 billion by 2013. Many digital publishers, including companies such as Microsoft and Oracle, now generate more than 60% of their overall revenues from their international business divisions. Localization is an instrument for the unlocking of global market opportunities for these companies and an instrument of their globalization efforts. It is, therefore, not surprising that their localization decision is never based on the number of speakers of a particular language, but on the Gross National Product (GNP) of the market they target. While publishers localize their digital content into Danish (5m speakers approx.) they do not so for Amharic (17m speaker approx.) and rarely if ever for Bengali (100m speakers approx.).

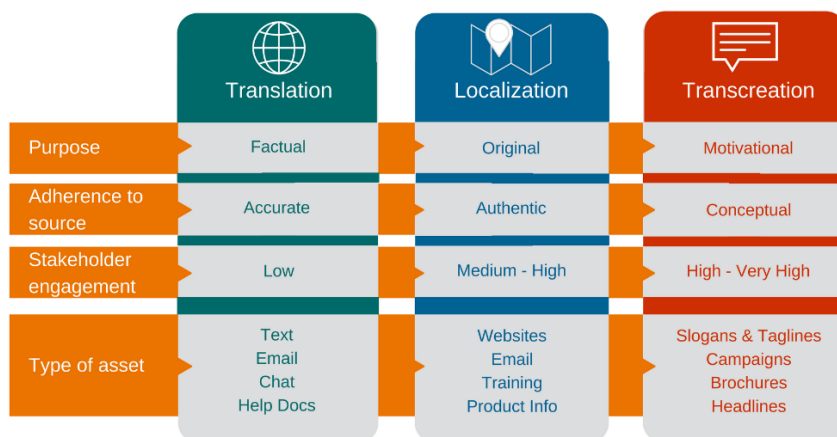
Translators working in the localization industry are among the most innovative in their profession. In the early 1990s, they were the first to use computer assisted translation tools (see Computer-aided translation*) for large-scale projects as both, the characteristics of the material to be translated (very repetitive, large volumes, often of a technical nature) and the environment in which it was translated (highly

computerised, experimenting with new technologies as they emerged), were highly conducive for the progressive introduction of advanced technologies such as electronic terminology databases and translation memories.

In more recent years, Central Europe, China and India have become the central hubs for the world wide localization industry mainly because of the lower cost of employment in these regions (Niode 2009). It can reasonably be expected that India and China will become more than just cheap localization hubs for large foreign multinationals; they will very soon become major publishers of digital content in their own right. According to a report by Barboza (2008) for the New York Times, China surpassed the USA in internet use. With a penetration rate of under 20%, the number of Chinese internet users was with 253 million already bigger than that of the USA which had already reached saturation point (with 70%). This development will soon lead to fundamental changes in the localization industry, which today still works with English as the default source language.

2. Localization: More than just interlingual translation

In an attempt to make the concept more accessible to the lay person, localization is often defined as “like translation, but more than that”. As translation technologies and digital content have become almost ubiquitous, the difference between translation and localization has become clouded and somewhat difficult to define.



2.1 Characteristics

Today’s localization projects are far from being homogeneous. They can deal with anything from relatively static, large-scale enterprise applications such as database systems and applications, to rapidly changing web-based content such as customer support information and relatively small size but very frequent, ad hoc personal and perishable consumer-type content.

A typical enterprise localization project, for example, can involve the translation of three million words, stored in 10,000 files to be translated into up to one hundred languages, all to be made available within a very short period of time (Schäler 2004). Content is often multimodal, it can come as text, graphics, audio, or video, and can be stored in a large variety of file formats. Content can be highly repetitive and is often leveraged from previous versions of the same core product.

As digital publishers struggle with the ever increasing demand on their capacities, they focus on standards, interoperability and process improvements, introducing sophisticated translation management systems (TMS). They also resort to internationalization and reuse of previously translated material to achieve the required increase in efficiencies.

2.2 Internationalization and reuse: Prerequisites for on-time localization

Publishers approached localization often as an afterthought. Deltas, i.e., the time period between the release of the original version of the software and that of its localized version, of nine months were the norm. As the type of digital content published changed (from applications to multimedia to web content) so did its distribution to consumers and, subsequently, the demands for on-time localization: customers now demand this content become available in their own language without delay.

The two developments that made on-time localization or simship, the simultaneous shipment (release) of digital content, in a number of different languages and locales possible for the first time in the early 1990s were internationalization and the re-use of previously localized material.

Internationalization, meaning the preparation of digital content for use in different languages as well as for easy localization, dramatically reduced the localization effort which publishers ideally wanted to reduce to translation, eliminating as much as possible costly software re-engineering, re-building and testing activities. Digital publishers had learned the hard way about the high cost of “localization as an afterthought”, so the most advanced of them decided to take localization “upstream”, closer to the design and development teams, starting with a “smart” localization-friendly design and development of that content. Typical localization issues, such as the restricted or inappropriate encoding of characters, hard-coded strings or concatenated strings, or ill-advised programmatic dependencies on specified strings – such as the infamous “Y” in many a software’s message “Press ‘Y’ to continue” – could thus be eliminated, not just for one but for all language versions of that product and ahead of localization.

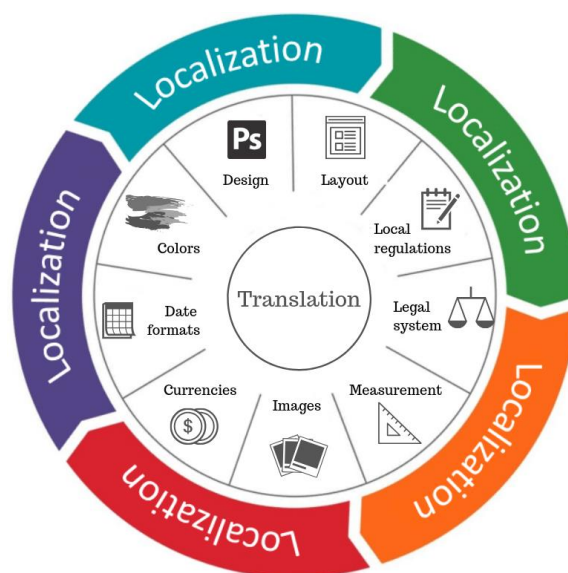
Reuse of previous translations became the main strategy to cut down on translation cost and time. Repetition processing, both within one single version as well as across versions of the same core content, started in the early 1990s when translation memory technologies were first introduced to large-scale enterprise localization projects (Schäler 1994). In some projects, reuse rates of 60% and higher can now be achieved, significantly cutting down on translation cost and time.

2.3 Generic enterprise localization process

While each localization project represents its own, particular challenges requiring a fine tuning of the localization process to be adapted, most processes have core aspects in common.

Analysis

Prior to localization, a number of key questions need to be answered in relation to the project on hand: Can the digital content be localized? – Some digital content is



so specific to its original market that localization would require significant re-development that would make it financially not viable. Is the content internationalized? – Some digital content does not support the features of other language and writing systems. Is the content to be localized accessible? – If localizable strings are hard-coded, i.e., embedded in the original code or in an image, they cannot be accessed by standard localization tools.

It is standard practice as part of the analysis to carry out a so-called pseudo translation, i.e., the automatic replacement of strings within digital content with strings containing characters of the target language. Pseudo translation can demonstrate in an easy, low-cost way the effect localization will have on the digital content in hand. The outcome of this phase is a report summarizing the results of the analysis and containing recommendations to the project teams on how to proceed.

Preparation

Following the successful completion of the analysis phase, project managers, engineers and language leads prepare the localization kit for translators and engineers containing all the original source material, reference material such as terminology databases, translation memories, style guides, and test scripts, as well as a task outline, milestones, and financial plans. The localization kit includes a description of all the deliverables, the responsibilities of the stakeholders, and all contact details.

Translation

While translation is at the centre of this activity, not all of the translation is necessarily done by translators. Some, or indeed all of it can be delivered (semi-) automatically by sophisticated computer aided translation technologies, including terminology database, translation memory (TM), and machine translation* (MT) systems. In cases where all of the source material is pre-translated using, for example, a hybrid automated translation system, it is not translation but post-editing that is required.

Translators also need to support computer assisted translation tools and their associated language resources involving the maintenance of large size and multiple terminology databases and TMs across products, versions and clients, and the tuning and use of MT systems. While some platforms and localization tools provide a visual translation environment allowing translators to see the context and appearance of the strings that are being translated, this is not always the case. Strings might have to be translated out of context. Combined with a significant pressure to produce highquality translations within short time frames, this is a very stressful, “alienated”, highly automated and technical translation* environment for which specialised training is required (Schäler 2007).

Engineering and testing

Following translation, digital content must always be re-assembled and tested (or quality assured) for functionality, layout and linguistic correctness. While properly internationalized digital content significantly helps to cut down on the engineering and testing (QA) effort necessary, translation can have an unexpected effect on the functionality and appearance of the content (Jiménez-Crespo 2009). Even strings that have been translated correctly can be corrupted when used by an application or a

browser for reasons not always apparent to translators, localization engineers and testers, and can require significant efforts to be rectified before the final product can be released.

Review

Following each localization project, a thorough review is conducted by the localization teams involving both the client and the vendor site. The aim of this review is to reinforce successful strategies and to avoid mistakes when dealing with similar projects in the future.

3. The future of localization and translation

Discussions about localization and translation have for a long time orbited around a rather predictable set of issues with the role of technology, automation, standards, interoperability and efficiencies in translation and localization featuring prominently (Genabith 2009). This is so because the discussion about as well as the research into localization-related issues has been dominated by the pragmatic, commercial agenda of the localization industry, an industry driven almost exclusively by the desire to maximise the short-term financial return on investment of multinational digital publishers in the development of their digital content. This rather narrow focus of current mainstream localization activities is beginning to expand. This development is driven by people and organisations who have recognized that localization and translation are important not just for commercial, but also for social, cultural and political reasons; they can keep people out of prison, enhance their standards of living, improve their health and, in extreme cases, even save their lives.

A recent, though rather short-lived, example of such activity was the reaction to the Haiti disaster in early 2010 when a large number of localization service providers as well as an even larger number of individuals volunteered their services to help the people of Haiti. The reaction to this catastrophe drove truly innovative efforts in disaster relief involving translation and localization, such as the 4636 multilingual emergency text service reported by Ushahidi and Envisiongood. Still, there is a clear urgency to explore more sustainable and long term alternatives to current mainstream localization and translations, going beyond those that react in an immediate and often uncoordinated and unsustainable way to disasters.

Access to information and knowledge in your language using media such as the world wide web is not a “nice to have” anymore, not an option; it is a human right and should be recognised as such as De Varennes (2001) points out. Initiatives to make localization and translation technologies and services available to all, including to those who currently do not have access to them because of geographical, social or financial reasons, have shown very promising results. One of the most prominent examples is that of the IDRC, the Canadian Government’s Development agency which has been funding both the South East Asian (IDRC 2003) and the African (IDRC 2008) networks for localization. Another is the more recent The Rosetta Foundation.

Perhaps it is not surprising and should have been expected that the hottest and most promising topics in the current localization debate – crowdsourcing, collaborative translation and wikification – are again about to be taken over by industry interests rather than by those of society, at a time when they could start to support the

educational, health, justice, and financial information requirements of those most in need.



Text-based Questions:

Task: Answer the questions based on the text.

Objective: Assess comprehension and retention of the text's content.

1. What is localization, and how does it differ from translation?
2. Describe the emergence and growth of the localization industry.
3. Why do publishers base their localization decisions on Gross National Product (GNP) rather than the number of speakers of a language?
4. How have translators in the localization industry been innovative, particularly in the use of technology?
5. Why have Central Europe, China, and India become central hubs for the localization industry?
6. Explain the significance of internationalization and reuse in on-time localization.
7. What are some common challenges in the analysis phase of localization projects?
8. Describe the typical process involved in preparing for localization.
9. What role do translation management systems (TMS) play in localization projects?
10. Discuss the expanding focus of localization activities beyond commercial interests, mentioning examples from the text.



Keyword Memorization:

Task: Identify and memorize the keywords/key phrases from the text.

Objective: Enhance recall and understanding of important terms related to the topic.

- | | |
|--------------------|-----------------------------|
| 1. Localization | 6. Internationalization |
| 2. Digital content | 7. Localization industry |
| 3. Multilingualism | 8. Translation technologies |
| 4. Translation | 9. Standardization |
| 5. Globalization | 10. Crowdsourcing |



Further Reading:

Task: Conduct further research of the topic.

Objective: Enhance understanding of the subject matter by exploring additional resources. Summarize key points and insights gained from the supplementary reading.

Локалізація і переклад (пер. Марти Шрубковської). Енциклопедія перекладознавства : у 4 т. Т. 1 : пер. з англ. / за ред.: Івз Гамбієра та Люка ван

Translation Equivalents:



Task: Find the translation equivalents for the keywords in the target language text.

Objective: Develop language proficiency by translating specialized terminology accurately. Enhance understanding of translation studies concepts in both languages.

Translation Task:



Task: Find the keywords in the provided text and translate the paragraphs containing them from English into Ukrainian.

Objective: Practice language translation skills while reinforcing comprehension of translation studies concepts in both English and Ukrainian.



Video Listening Task:

Task: Watch the provided video related to the topic.

Objective: Enhance listening skills and understanding of spoken content related to the text.

<https://drive.google.com/file/d/1Y7BSHMJatR8N5MQk9Vgt8-KjsipraBRN/view?usp=sharing>

Transcript Preparation:



Task: Prepare a written transcript for the video content. Translate the received text from English into Ukrainian.

Objective: Develop transcription skills and reinforce comprehension of spoken language. Practice language translation skills.

Presentation Preparation:



Task: Create a presentation to explain the main ideas of the topic.

Objective: Develop communication and presentation skills while reinforcing comprehension, translation and usage of translation studies concepts in both English and Ukrainian.

Topic 9. Norms of translation



Reading Comprehension Task:

Task: Read the provided text thoroughly.

Objective: Understand the key concepts and ideas presented in the text.

Norms of translation

Christina Schäffner

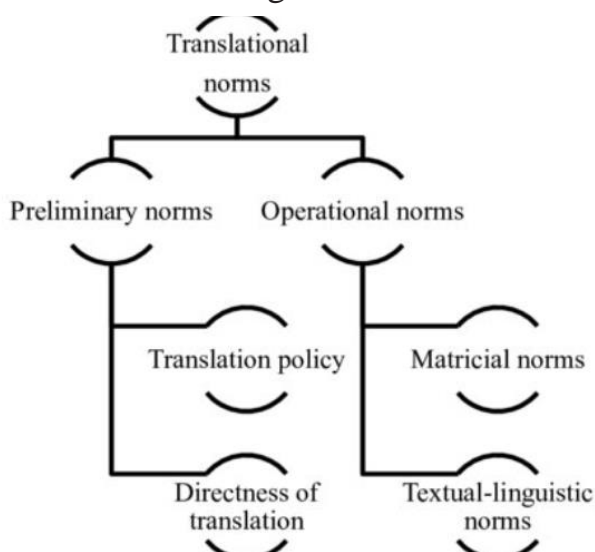
Various labels have been used to describe the relationship between the source text and the target text, often in a binary opposition, such as literal translation vs. free translation, or word-for-word translation vs. sense-for-sense translation. With the development of more systematic, or ‘scientific’, reflections about translation in the second half of the 20th century, the concept of ‘equivalence’ was most frequently used to account for this relationship. What equivalence-based theories have in common is the attempt to define which texts are related to a source text by a translation relation and thus find criteria to set translation apart from other forms of secondary, or text-based text production (cf. Koller 1995).

1. Challenges to equivalence-based theories: Functionalist approaches and Descriptive Translation Studies

Equivalence-based theories were challenged in the 1970s with the emergence of both functionalist approaches and Descriptive Translation Studies. Functionalist views (e.g., Holz-Mänttari, Reiss & Vermeer, Nord; see Functionalist approaches*) define translation as a purposeful activity with the structure of the target text to be determined by the purpose it will have to fulfil in the target culture for the target audience. A prospective, or target-oriented view for functionalists thus means reflecting about the intended purpose (specified in a translation brief) for producing a target text, or evaluating a target text in order to see whether it is appropriate for the specified purpose. Since the relationship between source text and target text depends on the *skopos*, it cannot be pre-determined by any ready-made linguistic rules. Appropriateness for the purpose in a given context is described by norms and conventions which operate in a culture. Reiss and Vermeer (1991: 178f) prefer to speak of conventions instead of norms, with the argument that norms are usually associated with prescriptions, and non-adherence to them results in sanctions. Conventions, however, as a broader category embody preferences and can more easily change than norms. Reiss and Vermeer elaborate on conventions primarily with reference to text types and genres, illustrating culture-specific genre conventions which translators have to be aware of as part of their translation competence. Functionalist approaches are thus very much concerned with reflecting about the production of target texts, with the structure of translations as the end product, specifically for guiding students to produce appropriate target texts.

For Descriptive Translation Studies (DTS), in particular product-oriented and function-oriented DTS, the translation as a product is the starting point for a researcher with an interest in describing the very shape of the actual target texts, or their function, position, status within the culture in which they exist (cf. Polysystem theory*, Even-Zohar 1978). This target-oriented view of DTS, which is different to the one propagated by functionalist approaches, can be illustrated with Toury's characterisation of translations as "facts of the target culture; on occasion facts of a special status, sometimes even constituting identifiable (sub)systems of their own, but of the target culture in any event" (Toury 1995: 29).

In line with Holmes' statement that the aim of Translation Studies is the description of the "phenomena of translating and translation(s) as they manifest themselves in the world of our experience" (Holmes 1988: 71), a translation for Toury (1995: 20) is "any target language utterance which is presented or regarded as such within the target culture". There is thus no need for the discipline of Translation Studies to define its object in a specific normative way before any investigation starts, as equivalence-based translation theories usually do. Toury formulates three main postulates to guide the researcher in investigating such 'assumed' translations. The source text postulate states that if there is a translation, there must have been a source text. However, as Toury discovered in his empirical research, this is not always the case. The reasons for the existence of so-called pseudo-translations can vary, but very often they are related to the fact that translations occupy a central position in the polysystem. For example, if translations take a central position, it is easier for authors to have an innovative, or divergent, way of writing accepted by the audience if the text is labeled as translation. The transfer postulate states that the translation production process must have involved transfer of something. What precisely has been transferred is to be discovered by the researcher. The relationship postulate states that there is some relationship between source text and target text, the exact nature of which, however, has to be identified in each individual case. Toury uses the term 'equivalence' in this respect, but only as a label to denote the functional relationship that exists between source text and target text.



2. Translational norms

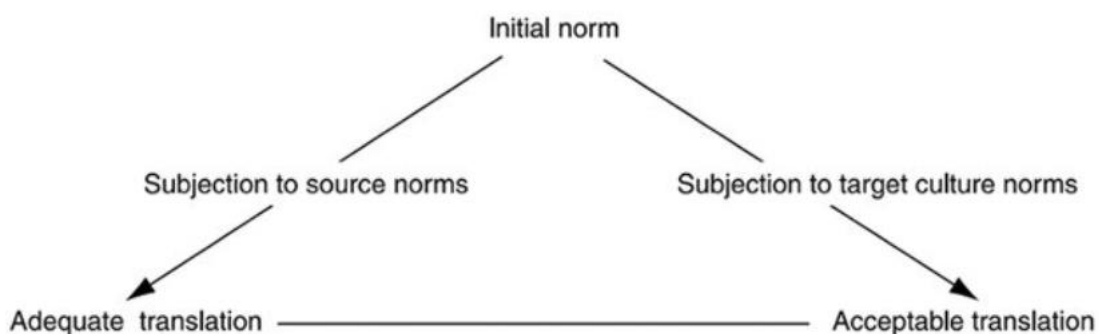
Both Toury's work and that of DTS in general have opened a view of translation as socially contextualised behaviour, thus going beyond a more narrow view of translation as meaning transfer. Although there are overlaps to the functionalist view of translation as a purposeful activity, DTS is also going beyond this view by putting more emphasis on the sociocultural and historical context (the translation event) in which the act of translation, i.e., the cognitive aspects of translating as a decision-making process is embedded (Toury 1995: 249ff). In this respect, the concept of norms plays a central

role, but it is used in a different sense than in functionalist approaches. Translation being defined as socially contexted behaviour requires an explanation of the socio-cultural constraints which determine translators' behaviour. These constraints can be absolute rules or pure idiosyncracies as the two extremes, with norms as a graded continuum in between. Some norms may be more forceful and closer to rules, whereas others only exert a rather weak influence. Moreover, norms are not fixed once and for all but can change in the course of time.

In general, norms express social notions of correctness or appropriateness, i.e., what a particular community regards as correct or proper at a particular time. They function intersubjectively as models for correct, or appropriate behaviour and thus regulate expectations concerning behaviour, and also concerning products of behaviour. As mentioned above, equivalence-based translation theories refer to norms mainly in respect of linguistic correctness, and translators are expected to produce a target text which is correct in the use of the target language and appropriate in view of text norms or genre conventions. Norms thus acquire a prescriptive force, which can also be seen in textbook formulations such as "a translator must (not) or should (not)". Violating linguistic norms and (genre) conventions can result in sanctions (e.g., a teacher counting errors in the target text and giving a translation student a poor mark).

For Toury, norms are a purely descriptive category, i.e., "a category for descriptive analysis of translation phenomena" (Toury 1980: 57). This means he is interested in discovering what kind of translation behaviour is considered to be correct and what kind of texts are accepted as translations in a particular culture at a particular period of time. This can be seen in the definition below:

Norms have long been regarded as the translation of general values or ideas shared by a group – as to what is conventionally right and wrong, adequate and inadequate – into performance instructions appropriate for and applicable to particular situations, specifying what is prescribed and forbidden as well as what is tolerated and permitted in a certain behavioural dimension. (Toury 1999: 14).



In this context, Toury refers to de Geest's 'square of normativity' (de Geest 1992), which sees norms in terms of obligation (what has to be said), prohibition (what must not be said), non-prohibition (what may be said) and non-obligation (what does not have to be said), with interrelations between all these four aspects. Bartsch (1987: 176) distinguishes between the norm content and a normative force. The norm content is a socially shared notion of what is correct or adequate, and the normative force concerns the question of who has the power to enforce norms. For Toury, the normative force is reflected in translators' behaviour. 'Performance instructions' in the quote

above is thus not meant in a prescriptive way (i.e., not as some authority or textbook telling translators what they have to do). Instead, it indicates that translators have internalised behavioural constraints. This focus on description is in line with the agenda of developing (Descriptive) Translation Studies as a research-based and empirical academic discipline. The notion translational norm thus refers to regularities of translation behaviour within a specific sociocultural context. In short, translation is defined as norm-governed behaviour. All decisions in the translation process are primarily governed by norms, and it is norms which determine the relationship between source text and target text. Or in Toury's words: "It is norms that determine the type and extent of equivalence manifested by actual translations" (Toury 1995: 61).

Hermans (1999: 60) criticizes this decision to hang on to the notion of equivalence despite having hollowed it out to such a significant extent. He argues that as an unfortunate consequence of this decision, the "aspect of non-equivalence, of manipulation, dislocation and displacement which the norms concept did so much to push into the foreground" becomes blurred (Hermans 1999: 60f).

Since the activity of translating always involves two languages and two cultures, this also means that a translator is faced with two sets of norms systems. Toury (1980: 53ff.) describes three kinds of norms: preliminary, initial, and operational norms. Preliminary norms decide the overall translation strategy and the choice of texts to be translated, they concern the existence and nature of a translation policy and directedness. They govern decisions as to which texts, genres, authors from which source languages are (not) translated in a particular society at a particular period of time. They also determine decisions concerning the provision (or not) of translator training and the choice of languages for such training. The issue of directedness is linked to the acceptance (or not) of indirect translations in a culture. That is: are translations produced on the basis of another translation? Is this a widespread and accepted phenomenon, and if yes, why? Initial norms govern the translator's decision to adhere primarily to the norms realized in the source text (which determines a translation's adequacy with respect to the source text) or to the norms prevalent in the target language and culture (which determines a translation's acceptability within the target culture, its appropriateness to circumstances of the context of reception). Operational norms control the actual decisions made during the act of translation. Operational norms consist of two types: (a) matricial norms mainly refer to completeness of translation and changes in segmentation (e.g., large scale omissions, restructuring of a text), and (b) textual-linguistic norms concern the selection of the specific textual material, i.e., lexical, syntactic, stylistic choices.

3. Regularities, norms, laws

In order to identify norms, both textual and extratextual sources are investigated. Textual sources are the translated texts themselves, including pseudo-translations. Researchers examine translations in order to identify regularities and patterns in the translators' choices. Since norms function intersubjectively, regularities in translational behaviour will have to be discovered in a number of texts translated by different translators. Such regularities in translators' choices are not purely micro-level decisions to translate, for example, the French preposition 'grâce à' automatically as

‘thanks to’, but they have an impact on the textual level as a whole and across individual texts (cf. the debate between Newmark & Toury in Schäffner 1999: 47ff). For example, in his own research, Toury discovered that in translating novels into Hebrew translators systematically opted for solutions which resulted in an elevated style. In investigating translated children’s literature into Hebrew, Ben-Ari (1992) identified the replacement of references to Christianity with those referring to Jewish religion and linguistic variation (use of synonyms, binomials) as regularities. She argues that these decisions are evidence that didactic and pedagogic norms operate in children’s literature, i.e., literature has the function to enrich the child’s language and teach good style. In other words, there are socially shared norms regarding the function and structure of literature, and translators respond to these expectations (and/or constraints in a social context) in their decision making.

Regularities which manifest themselves in translations by several translators are said to be the result of norms. This also implies that the majority of translators in a given culture at a given time indeed regularly opt for specific solutions because they assume this is what they are expected to do. The decisions a translator takes are thus always made in a historical and social context. Any choices for linguistic and textual solutions made also simultaneously highlight the excluded alternatives. The notion of norms thus implies that translators operate in situations which allow for different kinds of behaviour but that their preferred decisions are not made at random. Toury is careful to make a distinction between norms and regularities. Regularities can be identified in the products of behaviour, i.e., in the translated texts, whereas norms as psycho-social entities are not directly observable, cf.:

[...] whatever regularities are observed, they themselves are not the norms. They are only external evidence of the latter’s activity, from which the norms themselves (that is, the ‘instructions’ which yielded those regularities) are still to be extracted (Toury 1999: 15).

The identification of regularities in translators’ behaviour across languages, cultures, time, and text genres will make it possible to identify norms and even laws which are characteristic of translation in general. With this look ‘beyond’ the norms to laws, Toury indicated future possibilities for researching translations and translating in his 1995 book. As potential candidates for such universal laws, Toury presents a law of interference (translations tend to reflect the influence of the source language) and a law of growing standardization (translations tend to be more conventionalized than their source texts). Another candidate of a universal law is explicitation (translated texts tend to be more explicit than their source texts). Recent research in corpus-based Translation Studies has produced data that lend support to the existence of universals in translation but also data to the contrary (see Mauranen & Kujamäki 2004; Laviosa 2008), thus highlighting that translational behavior is determined by multiple factors.

In addition to analyzing textual sources, insights into norms can also be gained by investigating extratextual sources, such as evaluative writing on translation (e.g., reviews, essays) and paratexts (e.g., translators’ notes, footnotes, prefaces). For example, if a translator feels a need to justify specific decisions taken, this can be seen as evidence of their awareness of the ‘normal’ expectations. Justifications are more

frequently given in footnotes or prefaces if the translator opted for a decision which is not in line with the expectations, i.e., if they worked against the dominant norms and showed some kind of deviant behaviour. If, however, their translational decisions are praised as innovative, become accepted and are applied by other translators as well, a norm change can be identified. Some of these extratextual sources, in particular prescriptive textbooks or codes of conduct, although not being norms in their own right, may indeed be of a norm-setting and/or norm-enforcing nature. 'Extratextual' is strictly speaking not the most appropriate label here, since reviews, textbooks, codes of conduct are also texts. Other forms of extratextual sources would be interviews with translators or reviewers or observations of translators while they are translating. Data gained in this way can be corroborated with the data gained by identifying regularities in a corpus of translated texts (i.e., via triangulation).

The aim of studying norms for Toury is not primarily to find norms as such, but rather to account for translators' choices and thus to explore translation in terms of cultural expectations. Researchers' interest is in discovering why certain norms apply and not others and why translators stick to certain norms and not to others. They are interested in establishing which particular general concept of translation prevailed in a particular community at a particular time, how this concept compared to concepts of translation that were valid at another time and/or in another socio-cultural setting. For example, the very use or avoidance of the label translation and/or opting for a label such as adaptation or version instead (e.g., on the basis of analyzing different translations of the same source text), can tell us a lot about the status of translation in society. In short, researching translation as norm-governed behaviour is meant to study the cultural relevance of translations, the nature and role of translation within a society, and thus contribute to the study of cultural history.



Text-based Questions:

Task: Answer the questions based on the text.

Objective: Assess comprehension and retention of the text's content.

1. What are some of the binary oppositions often used to describe the relationship between the source text and the target text?
2. According to functionalist approaches, how is translation defined, and what determines the structure of the target text?
3. How does Descriptive Translation Studies (DTS) differ from functionalist approaches in terms of its perspective on translation?
4. How does Gideon Toury characterize translations within the target culture?
5. What are translational norms, and how do they differ from norms in functionalist approaches?
6. Describe the three kinds of norms outlined by Toury and their respective roles in the translation process.

7. How does Toury distinguish between regularities and norms in translational behavior?
8. According to Toury, what are potential candidates for universal laws in translation, and can you provide examples of these laws?
9. What are extratextual sources, and how can they contribute to understanding translational norms?
10. What is the primary aim of studying norms in translation, according to Toury?



Keyword Memorization:

Task: Identify and memorize the keywords/key phrases from the text.

Objective: Enhance recall and understanding of important terms related to the topic.

- | | |
|--|--------------------------|
| 1. Translation equivalence | 6. Regularities |
| 2. Source text and target text | 7. Sociocultural context |
| 3. Functionalist approaches | 8. Translational norms |
| 4. Descriptive Translation Studies (DTS) | 9. Toury |
| 5. Norms | 10. Laws |



Further Reading:

Task: Conduct further research of the topic.

Objective: Enhance understanding of the subject matter by exploring additional resources. Summarize key points and insights gained from the supplementary reading.

Норми перекладу (пер. Олександри Літвіняк). Енциклопедія перекладознавства : у 4 т. Т. 1 : пер. з англ. / за ред.: Івз Гамбієра та Люка ван Дорслара ; за заг. ред.: О. А. Кальниченка та Л. М. Черноватого. Вінниця : Нова Книга, 2020. С. 269-273.

Translation Equivalents:



Task: Find the translation equivalents for the keywords in the target language text.

Objective: Develop language proficiency by translating specialized terminology accurately. Enhance understanding of translation studies concepts in both languages.



Translation Task:

Task: Find the keywords in the provided text and translate the paragraphs containing them from English into Ukrainian.

Objective: Practice language translation skills while reinforcing comprehension of translation studies concepts in both English and Ukrainian.



Video Listening Task:

Task: Watch the provided video related to the topic.

Objective: Enhance listening skills and understanding of spoken content related to the text.

<https://drive.google.com/file/d/1rvmaJKQU9FCNydeJ7Ay0L4KrDIWOwFv1/view?usp=sharing>

Transcript Preparation:



Task: Prepare a written transcript for the video content. Translate the received text from English into Ukrainian.

Objective: Develop transcription skills and reinforce comprehension of spoken language. Practice language translation skills.

Presentation Preparation:



Task: Create a presentation to explain the main ideas of the topic.

Objective: Develop communication and presentation skills while reinforcing comprehension, translation and usage of translation studies concepts in both English and Ukrainian.

Topic 10. Political translation



Reading Comprehension Task:

Task: Read the provided text thoroughly.

Objective: Understand the key concepts and ideas presented in the text.

Political translation

Chantal Gagnon

When studying political translation, two different objects of study are to be considered: translation of political texts and translation as a political statement. In both cases, the meaning of the adjective “political” is central to the analysis. With Chilton and Schäffner (1997: 212), we posit that a text or an action is likely to be political if it involves power or resistance. Hence, texts are political when produced by a politician, but also when they contain some form of power struggle. The translations of a political speech, of a controversial play and of a newspaper editorial are good examples of translated political texts. Translation as a political behaviour also covers a wide range of items, including activist translation, feminist translation and cannibalistic translation. Further, Translation Studies itself can be political, in the sense that the analysis is trying to engage in a debate. For reasons of space, the present piece will mainly deal with the analysis of translated political texts. But Gender in translation*, Committed approaches and activism* or Post-colonial literatures and translation* are also all related to translation as a political statement.

1. Strategic functions (categories of political translation)

The theoretical notion “strategic function” is quite useful to understand political translation in general. Strategic functions (Chilton & Schäffner 1997: 212–213; Schäffner 2004: 119) can be divided in four categories: coercion, resistance, dissimulation and legitimisation/delegitimisation. In fact, these four functions could very well be considered as categories of political translation. For instance, coercion relates to power and control, such as passing a law or setting an agenda. In Translation Studies, the translation of Hitler’s autobiography *Mein Kampf* is a case in point of censorship (Baumgarten 2009). National language planning could also be seen as a good example of coercion, since national governments often enforce one or many language(s) to the detriment of others (Lambert 1991). Resistance is generally used by marginal groups to reshape the balance of power. Feminist translation enters that particular category, since it is seen as a creative approach to fight and resist patriarchal language and its institutions. Dissimulation involves information control and secrecy. The following would be a good example of dissimulation: a top-secret translation kept in a government’s archive and unavailable to the public for a long period of time. Sometimes, the secret around a translation lies not only with the content, but also with the translator himself/herself. For example, in 2007, the identity of Iraq interpreters working for the British Forces in Iraq had to be kept secret because these interpreters

were seen as spies who deserved to die by local militia (Haynes 2007). Legitimization pertains to helping a particular audience to understand and/or comply with an institution's request and objectives, whereas delegitimization belittles the political project of an opponent. Using manga (the Japanese cartoon) as a medium for Bible translation is a fine example of legitimisation, where the retranslation targets teenagers who generally do not read traditional Bible translations.

2. Discourse, ideology and institution

Discursive practices contribute to social order by delimiting what it is possible (and not possible) to say about a given topic in a given society (Kress 1989: 7). Specifically, a discourse can be defined as an organized set of statements which reflect the values of an institution (Ibid.). Because discourse is an important site of ideological struggle (Fairclough 1992), the ideological aspect is of utmost importance in analysing translated political texts. Ideologies represent who we are, what we believe in and the values we share with a particular group (van Dijk 1998). Studying how ideologies are translated on the linguistic level helps to understand the relationship between power and language. Hence, an important number of political translation analyses use discourse analysis as a research method, using particular types of discourse analysis such as sociocritique of translation (e.g., Brisset 1990/1996) or critical discourse analysis (e.g., Calzada Pérez 2007).

**Political language is designed to make lies sound truthful and murder respectable, and to give an appearance of solidity to pure wind.
- George Orwell**

The analytical toolkit used in political Translation Studies quite often relates to text linguistics and functional grammar. For instance, transitivity (Calzada Pérez 2007; Hatim & Mason 1997), cohesion (Hatim & Mason 1997) and lexical choice (Baumgarten 2009; Schäffner 2003) have been particularly used when describing political texts in translation. Furthermore, paratextual features such as book covers or title information also help to identify ideologies in translation (Brisset 1990/1996; Gagnon 2006). Munday (2007: 200ff) reminds us that although translation scholars tend to focus on manipulation when working with political texts, these manipulations do not take place every time or not necessarily as expected. In fact, when dealing with ideologies and translation shifts, Munday advises not to jump to conclusion too quickly: translation choices may not be ideologically motivated. Indeed, not all translation shifts are related to a conscious strategy (see Translation strategies and tactics*). This leads him to have reservations about tools such as critical discourse analysis, since it has a monolingual tradition and does not necessarily account for the input of the translator.

Translating institutions have played an important role in shaping societies' beliefs and values. These institutions also produce a substantial part of societies' political translations. There are many categories of translating institutions, supra-national institutions (e.g., international organisations such as the United Nations or international business corporations such as Nestlé), multilingual and bilingual administration and public services (e.g., community interpreting* for immigrants' official contacts with the police or the health care system). All types of institutions

have an impact on discourse, since they reproduce their own ideologies through translation. Institutions are sometimes also producers of the original texts, giving them even tighter control of what and how texts are translated. These are cases of self-translation* and it can be safely assumed that these translations faithfully reproduce their institution's ideologies. The notion of self-translation also accounts for the context of production in institutional translation: in multilingual settings, the source and target text sometimes influence one another, resulting in bilingual rewriting (e.g., Schäffner 2003). Furthermore, in political and institutional context, translation is not often recognised as such (Gagnon 2006; Munday 2007: 197), meaning that the translated texts are presented and read as originals. To a point, translation invisibility can increase the influence of an institutional text, since translation shifts are likely to go unnoticed. For this reason, Schäffner (2004) has called for closer interdisciplinary cooperation between political discourse analysts and translation scholars.

3. Short example of a political translation analysis

In this section, a Canadian political translation will be analysed as an example of textual analysis.

The selection below was taken from a televised speech delivered in 2008 by Canadian Prime Minister Stephen Harper. The Canadian leader was facing a vote of non-confidence in the parliament and decided to address the issue directly to Canadian citizens. At the time, the opposition had signed a deal in order to form a coalition government. The speech was delivered simultaneously in French and in English (bold emphasis and English captions ours):

- | | |
|---|---|
| <p>(1)
Let me be very clear: Canada's Government cannot enter into a power-sharing coalition with a separatist party. (Canada. Prime Minister 2008)</p> | <p>Je vais être très clair sur ce point: notre Gouvernement du Canada ne peut pas former une coalition en partageant le pouvoir avec un parti souverainiste [sovereignist party].</p> |
| <p>(2)
At a time like this, a coalition with the separatists cannot help Canada. (Canada. Prime Minister 2008)</p> | <p>Une coalition avec les souverainistes [the sovereignists] ne peut pas aider le Canada.</p> |

In the excerpts above, the Prime Minister referred to the fact that one member of the coalition was the Bloc Québécois, a party which believes in the political independence of the (French-speaking) province of Quebec. In English, the word used to describe the Bloc, "separatist party," is loaded and pejorative. In French, Harper's translator made use of a neutral term. Termium, the standardisation tool of the Canadian government, suggests using "sovereignist" or the linguistic borrowing "indépendantiste" to speak in English of the members of the nationalist movement. When using "separatist," Harper's government went against the standard norm.

Without asking the translator, it is difficult to state with certainty whether the translation choices above were made consciously. However, conscious or not, these translation shifts have had an impact on the target society: the French version of Harper's speech was much commented upon in the French-Canadian media, and much

attention was paid to the differences between the English and the French versions. The combined analysis of translation effect and translation shifts helps to determine that Harper's strategy was delegitimation, since his government was trying to diminish the Québec sovereigntist movement. In fact, this speech was seen by many as the starting point of an anti-Quebec discourse in English-Canada.

To sum up, translation choices are linked in many ways to institutional discourse. By investigating the context of a political translation, as well as its textual and paratextual features, it is possible to come up with a better understanding of hegemonic power processes involved in a text, including the intricacies of audience/speaker relationship.



Text-based Questions:

Task: Answer the questions based on the text.

Objective: Assess comprehension and retention of the text's content.

1. What are the two main objects of study in political translation mentioned in the text?
2. According to Chilton and Schäffner, what makes a text or action likely to be political?
3. Can you name the four categories of strategic functions in political translation?
4. Give an example of a translation shift mentioned in the text that reflects coercive function.
5. How does discourse contribute to social order, according to Kress?
6. Explain the relationship between discourse and ideology as discussed in the text.
7. What are some analytical tools used in political translation studies, according to the text?
8. What role do translating institutions play in shaping societies' beliefs and values?
9. Describe the example of political translation provided regarding Canadian Prime Minister Stephen Harper's speech.
10. How does investigating the context, textual, and paratextual features of a political translation contribute to understanding hegemonic power processes, as mentioned in the text?



Keyword Memorization:

Task: Identify and memorize the keywords/key phrases from the text.

Objective: Enhance recall and understanding of important terms related to the topic.

- | | |
|--------------------------|---------------------------|
| 1. Political translation | 6. Institutions |
| 2. Power | 7. Translation strategies |
| 3. Resistance | 8. Text analysis |
| 4. Ideology | 9. Delegitimization |
| 5. Discourse | 10. Multilingualism |



Further Reading:

Task: Conduct further research of the topic.

Objective: Enhance understanding of the subject matter by exploring additional resources. Summarize key points and insights gained from the supplementary reading.

Політичний переклад (пер. Валентини Савчин). Енциклопедія перекладознавства : у 4 т. Т. 1 : пер. з англ. / за ред.: Івз Гамбієра та Люка ван Дорслара ; за заг. ред.: О. А. Кальниченка та Л. М. Черноватого. Вінниця : Нова Книга, 2020. С. 357-363.

Translation Equivalents:



Task: Find the translation equivalents for the keywords in the target language text.

Objective: Develop language proficiency by translating specialized terminology accurately. Enhance understanding of translation studies concepts in both languages.

Translation Task:



Task: Find the keywords in the provided text and translate the paragraphs containing them from English into Ukrainian.

Objective: Practice language translation skills while reinforcing comprehension of translation studies concepts in both English and Ukrainian.



Video Listening Task:

Task: Watch the provided video related to the topic.

Objective: Enhance listening skills and understanding of spoken content related to the text.

https://drive.google.com/file/d/1Mm_0aY5h3q24Lp_fFu9MMX1axrdZHAdI/view?usp=sharing

Transcript Preparation:



Task: Prepare a written transcript for the video content. Translate the received text from English into Ukrainian.

Objective: Develop transcription skills and reinforce comprehension of spoken language. Practice language translation skills.



Presentation Preparation:

Task: Create a presentation to explain the main ideas of the topic.

Objective: Develop communication and presentation skills while reinforcing comprehension, translation and usage of translation studies concepts in both English and Ukrainian.

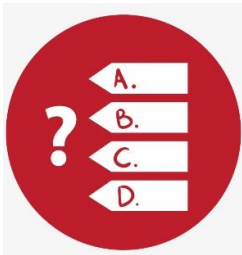
Tests for self-assessment

Self-Assessment and Correction:



Task: Independently review your answers to multiple-choice questions. Identify any incorrect answers or misunderstandings.

Objective: Develop self-assessment skills by reflecting on your responses and correcting any mistakes. Reinforce learning by understanding and addressing areas of misunderstanding.



Multiple-Choice Questions:

Task: Select the correct answer for each multiple-choice question related to the text.

Objective: Test understanding of specific details and concepts covered in the text.

Topic 1. Adaptation in translation studies

1. What translation term is widely used across various media forms such as films, television, and theater?
 - a) Conversion
 - b) Transformation
 - c) Adaptation
 - d) Modification
2. According to Julie Sanders, what are common features of an adaptation?
 - a) Omissions and alterations
 - b) Complete rewriting
 - c) Addition of new characters
 - d) No changes at all
3. How does Sanders differentiate "adaptation" from "appropriation"?
 - a) By emphasizing the importance of the original author
 - b) By suggesting that "appropriation" involves no changes
 - c) By stating that "appropriation" is a synonym for "adaptation"
 - d) By asserting that "adaptation" is always inferior to the original work
4. What do Zatlin, Lathey, Milton, and Torres have in common regarding their works on adaptation?
 - a) They focus solely on inter-semiotic translations
 - b) They emphasize the importance of adaptation in literature only

- c) They stress the inter-lingual element of translation
 - d) They advocate against adaptation in media
5. What type of adaptation involves modifying content to suit specific countries' requirements?
- a) Standardization
 - b) Localization
 - c) Globalization
 - d) Homogenization
6. In adaptations for children, what is typically removed from Shakespeare's plays?
- a) Strong sexual references and bawdy language
 - b) Main characters
 - c) Action scenes
 - d) Moral lessons
7. Which factor is NOT mentioned as influencing what is adapted in media?
- a) Target audience
 - b) Social class
 - c) Gender of the author
 - d) Physical disability
8. What story illustrates the importance of adaptation in advertising?
- a) The success of Vauxhall Corsa in Spain
 - b) The failure of Mitsubishi Pajero in Argentina
 - c) The marketing strategy of Brecht's Mother Courage
 - d) The translation of classic works into Portuguese
9. How are film subtitles adapted for the hard-of-hearing?
- a) They are removed entirely
 - b) They are translated into sign language
 - c) They include closed captions describing important sounds
 - d) They are shortened for easier reading
10. What linguistic elements are avoided when translating operas into Portuguese?
- a) Nasalized sounds
 - b) Consonant clusters
 - c) Vowels
 - d) Stress patterns
11. What changes were made to classic works when translated into Portuguese by the Clube do Livro?
- a) Poetic elements were emphasized
 - b) Offensive material was usually retained

- c) All books were expanded to fit a larger format
- d) Authorial style was frequently lost

12. What is NOT mentioned as a factor influencing what is adapted in media?

- a) Historical factors
- b) Economic factors
- c) Political factors
- d) Geographical factors

13. Who was responsible for the adaptation of Shakespeare's works into a more polished form?

- a) John Dryden
- b) Voltaire
- c) Julie Sanders
- d) Annie Brisset

14. What type of translations were made into French in the 17th and 18th centuries?

- a) Exact translations
- b) Loose translations
- c) Adaptations
- d) Literal translations

15. What was Jean-François Ducis renowned for?

- a) Adapting Shakespeare's tragedies into Portuguese
- b) Creating faithful translations of classic works
- c) Adapting Shakespeare's tragedies for performances worldwide
- d) Advocating against the adaptation of literary works

Correct answers for self-assessment:

- 1. c) Adaptation
- 2. a) Omissions and alterations
- 3. a) By emphasizing the importance of the original author
- 4. c) They stress the inter-lingual element of translation
- 5. b) Localization
- 6. a) Strong sexual references and bawdy language
- 7. c) Gender of the author
- 8. a) The success of Vauxhall Corsa in Spain
- 9. c) They include closed captions describing important sounds
- 10. a) Nasalized sounds
- 11. d) Authorial style was frequently lost
- 12. d) Geographical factors
- 13. b) Voltaire
- 14. c) Adaptations
- 15. c) Adapting Shakespeare's tragedies for performances worldwide

Topic 2. Audiovisual translation

1. What are the two main modes of audiovisual translation (AVT) mentioned in the text?
 - a) Voiceover and dubbing
 - b) Subtitling and voiceover
 - c) Dubbing and surtitling
 - d) Subtitling and dubbing

2. When did AVT move from the field's periphery to its centre according to the text?
 - a) In the 1940s
 - b) Over the past two decades
 - c) In the 1960s
 - d) In the early 1990s

3. What factors influenced the selection between subtitling and dubbing in AVT?
 - a) Only economic factors
 - b) Only ideological factors
 - c) Economic, ideological, and pragmatic factors
 - d) Pragmatic factors only

4. Which of the following is NOT mentioned as a newer form of AVT in the text?
 - a) Fansubbing
 - b) Fandubbing
 - c) Audiovisual adaptation
 - d) Surtitling for the stage

5. According to the text, what term encompasses translations done for various screens produced by the audiovisual market?
 - a) Film translation
 - b) Screen translation
 - c) Multimedia translation
 - d) Localization

6. What did Jakobson primarily focus on in translation research according to the text?
 - a) Intralingual translation
 - b) Interlingual translation
 - c) Intersemiotic translation
 - d) All of the above

7. What term is commonly used in the field to encompass the different components involved in AVT?
 - a) Media translation
 - b) Multimedia localization

- c) Audiovisual translation
- d) Screen adaptation

8. How does the text describe the multimodal nature of AVT?

- a) It uses only visual-verbal signs.
- b) It uses only audio-verbal signs.
- c) It uses two types of signs and two different channels of communication.
- d) It primarily relies on non-verbal signs.

9. What are some challenges translators face in subtitling and dubbing according to the text?

- a) Achieving synchrony between text and image/sound
- b) Adapting speech to a hybrid form of writing
- c) Compressing and paraphrasing speech
- d) All of the above

10. What do researchers use to facilitate more extensive research of the sign systems of the AV text according to the text?

- a) Eyetracking
- b) Logging systems
- c) Corpus-based approaches
- d) All of the above

11. Which theoretical frameworks are commonly used in AVT research according to the text?

- a) Functionalism
- b) Descriptive Translation Studies
- c) Polysystem Theory
- d) All of the above

12. What term refers to the expanded concept of translation to include translation from sounds or images into words?

- a) Audiovisual translation
- b) Multimedia translation
- c) Media accessibility
- d) Localization

13. How has the role of AVT shifted over the past two decades according to the text?

- a) It has become less relevant.
- b) It has remained on the periphery of Translation Studies.
- c) It has moved from the field's periphery to its centre.
- d) It has primarily focused on literary translation.

14. What does the term "Audiovisual Turn" refer to in Translation Studies according to the text?

- a) A focus on bible translation
- b) A focus on literary translation
- c) A focus on audiovisual media
- d) A focus on verbal translation

15. What is the main challenge posed by the expansion of AVT modes according to the text?

- a) Delineating the AVT domain
- b) Identifying the importance of visual signs
- c) Adapting to new technological developments
- d) Understanding the impact of globalization on AVT

Correct answers for self-assessment:

- 1. d) Subtitling and dubbing
- 2. b) Over the past two decades
- 3. c) Economic, ideological, and pragmatic factors
- 4. c) Audiovisual adaptation
- 5. b) Screen translation
- 6. b) Interlingual translation
- 7. c) Audiovisual translation
- 8. c) It uses two types of signs and two different channels of communication.
- 9. d) All of the above
- 10. d) All of the above
- 11. d) All of the above
- 12. c) Media accessibility
- 13. c) It has moved from the field's periphery to its centre.
- 14. c) A focus on audiovisual media
- 15. a) Delineating the AVT domain

Topic 3. Gender in translation

1. How did the concept of "gender" enter the field of Translation Studies?

- a) In the early 1980s
- b) In the late 1980s
- c) In the 1970s
- d) In the 1990s

2. What broader meanings did the term "gender" acquire during the 1990s in Translation Studies?

- a) Only related to feminist theories
- b) Integration of gay activism and queer theory
- c) Strictly limited to male and female categories

- d) Exclusively focused on historical analyses
3. How does gender influence macro-analyses of translation?
- a) It has no impact on macro-analyses
 - b) It leads to largely revisionist work
 - c) It focuses solely on linguistic aspects
 - d) It emphasizes traditional views
4. What is feminist translation, and how does it relate to gender in translation?
- a) A translation technique based on literal translation
 - b) A mode of translation that ignores gender considerations
 - c) A particular approach influenced by gender politics
 - d) A translation style emphasizing formal equivalence
5. How does gender influence micro-analyses of translation?
- a) It doesn't affect micro-analyses
 - b) It focuses on minute details of language
 - c) It only considers socio-political contexts
 - d) It emphasizes broad cultural aspects
6. Give examples of "key" writers discussed in the text in relation to gender and translation.
- a) Only contemporary writers
 - b) Only male writers
 - c) Sappho, Mary Wollstonecraft, Simone de Beauvoir
 - d) Shakespeare, Milton, Dickens
7. What related concerns arise from focusing on gender in translation, according to the text?
- a) None, it's a straightforward analysis
 - b) Only political concerns
 - c) Cultural, theoretical, and political concerns
 - d) Solely theoretical concerns
8. What is the significance of "camp" language in translation studies?
- a) It has no significance
 - b) It denotes and generates gay self-identificatory activity
 - c) It refers to traditional language use
 - d) It's only found in ancient texts
9. What do psychoanalytic theories contribute to understanding translation, according to the text?
- a) They have no relevance
 - b) They emphasize linguistic aspects

- c) They posit male heterosexuality as the norm
- d) They focus solely on textual analysis

10. How does the text suggest exploring the parallelism between gender and translation as performative acts?

- a) By ignoring performative aspects
- b) By emphasizing gender binary
- c) By considering "trans" terms
- d) By excluding gender identity

11. How have translations of key cultural texts like the Bible been revised with regard to gender awareness?

- a) They haven't been revised
- b) Through feminist critiques and re-translations
- c) By emphasizing traditional gender roles
- d) By excluding women from translations

12. What impact did late 20th-century re-translations of the Bible have, according to the text?

- a) No impact
- b) Turbulent discussions and changes in certain churches
- c) A universal acceptance by all religious communities
- d) A backlash from feminist groups

13. What is one of the areas of research in macro-analyses of translated texts mentioned in the text?

- a) The translation of mathematical texts
- b) The translation of scientific texts
- c) The translation of historical texts
- d) The translation of fictional texts

14. How does gender influence the relationship between writers and translators, according to the text?

- a) It has no influence
- b) It creates a harmonious relationship
- c) It may create power struggles
- d) It's irrelevant in translation

15. How does the text suggest understanding gender and translation within developing countries and the West?

- a) By ignoring power differentials
- b) By focusing solely on linguistic aspects
- c) By addressing power differentials and colonial histories
- d) By excluding gender considerations

Correct answers for self-assessment:

1. b) In the late 1980s
2. b) Integration of gay activism and queer theory
3. b) It leads to largely revisionist work
4. c) A particular approach influenced by gender politics
5. b) It focuses on minute details of language
6. c) Sappho, Mary Wollstonecraft, Simone de Beauvoir
7. c) Cultural, theoretical, and political concerns
8. b) It denotes and generates gay self-identificatory activity
9. c) They posit male heterosexuality as the norm
10. c) By considering "trans" terms
11. b) Through feminist critiques and re-translations
12. b) Turbulent discussions and changes in certain churches
13. c) The translation of historical texts
14. c) It may create power struggles
15. c) By addressing power differentials and colonial histories

Topic 4. Humor in translation

1. What distinguishes humor from laughter according to the text?
 - a) Humor requires a developed human mind, while laughter does not.
 - b) Laughter requires a symbolic mind, while humor does not.
 - c) Humor and laughter are equally proper to man.
 - d) Laughter is a primitive social vocalization, while humor is a sophisticated cognitive process.

2. According to the text, what role did laughter play in the evolution of hominids?
 - a) It served as a tool for communication with other species.
 - b) It helped maintain group cohesion and identity.
 - c) It was a sign of aggression and hostility.
 - d) It was primarily a form of individual expression.

3. How does humor relate to symbolically created surprises, uncertainties, and insights in humans?
 - a) Humor relies solely on physical reactions such as laughter.
 - b) Humor captures laughter as a response to primitive instincts.
 - c) Humor involves the prefrontal cortex in processing cognitive elements.
 - d) Humor diminishes the importance of insight and surprise.

4. Which theory of humor emphasizes the creation of hierarchies between individuals?
 - a) Superiority theories
 - b) Incongruity theories

- c) Social play theories
 - d) Linguistic theories
5. What is a characteristic of incongruity theories of humor?
- a) They focus primarily on social dynamics.
 - b) They emphasize the importance of laughter.
 - c) They analyze cognitive features of humor.
 - d) They involve linguistic translations.
6. What translation challenge does linguistic denotation pose for humor translation?
- a) Cultural discrepancies
 - b) Group-specific terms
 - c) Register incongruities
 - d) Specific concepts or realities
7. According to the text, what problem does humor translation face due to linguistic particularities?
- a) Difficulty in capturing social dynamics
 - b) Challenges in maintaining group cohesion
 - c) Problems with metalinguistic communication
 - d) Issues with (socio)linguistic variations
8. Which translation research tradition is more concerned with cultural untranslatability?
- a) Descriptive Translation Studies
 - b) Prescriptive Translation Studies
 - c) Comparative Translation Studies
 - d) Linguistic Translation Studies
9. What is the main focus of descriptive translation studies regarding humor translation?
- a) Finding humorous equivalents in target languages
 - b) Identifying textual and ideological functions of humor
 - c) Analyzing linguistic particularities in source texts
 - d) Preserving the author's original intent in translation
10. How do translators approach humor translation according to prescriptive translation studies?
- a) They prioritize fidelity to the source text over humor comprehension.
 - b) They focus on maintaining social dynamics rather than linguistic nuances.
 - c) They aim to adapt humor to fit the cultural context of the target audience.
 - d) They prioritize making the audience laugh regardless of cultural differences.
11. Which factor contributes to the cultural untranslatability of humor?

- a) Implicit knowledge and agreements on social play
- b) Universal cognitive rules governing humor
- c) Linguistic denotation and connotation
- d) Metalinguistic communication and wordplay

12. What translation problem does metalinguistic communication pose for humor translation?

- a) Difficulty in capturing linguistic particularities
- b) Challenges in maintaining group cohesion
- c) Problems with register incongruities
- d) Issues with conveying wordplay and puns

13. According to the text, what makes translation of humor challenging?

- a) The straightforward equivalence between source and target languages
- b) The lack of linguistic diversity in humorous texts
- c) The reliance on implicit cultural knowledge and taboos
- d) The absence of social dynamics in humorous situations

14. How do incongruity theories differ from superiority theories in their approach to humor?

- a) They focus on social dynamics rather than cognitive elements.
- b) They emphasize the creation of hierarchies between individuals.
- c) They analyze unexpected elements rather than ridicule of victims.
- d) They prioritize maintaining group cohesion over individual superiority.

15. Which translation approach tends to accept the concept of untranslatability more readily?

- a) Descriptive Translation Studies
- b) Comparative Translation Studies
- c) Prescriptive Translation Studies
- d) Linguistic Translation Studies

Correct answers for self-assessment:

1. c) Humor and laughter are equally proper to man.
2. b) It helped maintain group cohesion and identity.
3. c) Humor involves the prefrontal cortex in processing cognitive elements.
4. a) Superiority theories
5. c) They analyze cognitive features of humor.
6. d) Specific concepts or realities
7. d) Issues with (socio)linguistic variations
8. a) Descriptive Translation Studies
9. b) Identifying textual and ideological functions of humor
10. a) They prioritize fidelity to the source text over humor comprehension.
11. a) Implicit knowledge and agreements on social play

12. d) Issues with conveying wordplay and puns
13. c) The reliance on implicit cultural knowledge and taboos
14. c) They analyze unexpected elements rather than ridicule of victims.
15. a) Descriptive Translation Studies

Topic 5. Interpreting

1. What term is used in Chinese to denote interpreting?
 - a) Perevod
 - b) Targumanu
 - c) Yi
 - d) Kouyi

2. From which ancient root do the terms for interpreter in Germanic, Scandinavian, and Slavic languages originate?
 - a) Targumanu
 - b) Interpres
 - c) Assyro-Babylonian
 - d) Yi

3. According to the text, what is the origin of the Arabic term "tarjumān" and the Turkish term "tercüman"?
 - a) Latin interpres
 - b) Assyro-Babylonian root
 - c) Classical Chinese
 - d) Germanic etymology

4. What is the main distinction between interpreting and translation, according to Otto Kade?
 - a) The speed of production
 - b) The availability of reference material
 - c) The one-time presentation of an utterance
 - d) The level of accuracy required

5. What distinguishes interpreting from translation, as stated in the text?
 - a) Interpreting focuses on real-time performance.
 - b) Translation relies solely on written texts.
 - c) Interpreting allows for multiple revisions.
 - d) Translation is ephemeral and based on memory.

6. Which of the following is NOT listed as a common type of interpreting?
 - a) Court interpreting
 - b) Media interpreting
 - c) Business interpreting

d) Conference interpreting

7. How can interpreting in international settings be contrasted with interpreting in intra-social settings?

- a) By the use of technology
- b) By the mode of communication
- c) By the presence of equal footing among communicators
- d) By the level of linguistic complexity

8. What distinguishes liaison interpreting from conference interpreting?

- a) The presence of whispering
- b) The use of technology
- c) The direction of translation
- d) The mode of communication

9. What factor determines whether an interpreter is working "into-A" or "A-to-B"?

- a) The interpreter's language combination
- b) The interpreter's level of training
- c) The interpreter's geographical location
- d) The interpreter's preferred mode of communication

10. How has technology influenced the practice of interpreting in recent times?

- a) It has led to the emergence of remote interpreting.
- b) It has made interpreting less reliable.
- c) It has eliminated the need for trained interpreters.
- d) It has decreased the demand for interpreting services.

11. What do cognitive psychology and interactional sociolinguistics contribute to the understanding of interpreting?

- a) They focus on the historical origins of interpreting.
- b) They emphasize the importance of linguistic accuracy.
- c) They provide different theoretical frameworks for studying interpreting.
- d) They focus on the technical aspects of interpreting equipment.

12. According to the text, what is a main focal point of study within the framework of interactional sociolinguistics?

- a) The cognitive processes involved in interpreting
- b) The interpreter's role in interaction between cultural systems
- c) The linguistic features of interpreted texts
- d) The historical development of interpreting as a profession

13. What term is used to describe the complexity of the concept of interpreting in the text?

- a) Linguistic transfer

- b) Social practice
- c) Cognitive process
- d) Neurolinguistic task

14. How does the text characterize the relationship between interpreting and translation?

- a) They are synonymous terms.
- b) Interpreting is a subset of translation.
- c) Translation is a subset of interpreting.
- d) They are unrelated concepts.

15. What is the primary focus of the field of Interpreting Studies?

- a) Linguistic analysis of interpreted texts
- b) Historical development of interpreting techniques
- c) Theoretical and methodological diversity in studying interpreting
- d) Training programs for interpreters

Correct answers for self-assessment:

1. d) Kouyi
2. c) Assyro-Babylonian
3. b) Assyro-Babylonian root
4. c) The one-time presentation of an utterance
5. a) Interpreting focuses on real-time performance.
6. c) Business interpreting
7. c) By the presence of equal footing among communicators
8. a) The presence of whispering
9. a) The interpreter's language combination
10. a) It has led to the emergence of remote interpreting.
11. c) They provide different theoretical frameworks for studying interpreting.
12. b) The interpreter's role in interaction between cultural systems
13. c) Cognitive process
14. b) Interpreting is a subset of translation.
15. c) Theoretical and methodological diversity in studying interpreting

Topic 6. Legal translation

1. What is legal translation?

- a) Translation of literature
- b) Translation of legal texts
- c) Translation of medical documents
- d) Translation of technical manuals

2. According to the text, legal translation can be classified based on which of the following criteria?

- a) Language complexity
 - b) Cultural relevance
 - c) Subject matter and status of texts
 - d) Geographical location
3. What is an example of enforceable law mentioned in the text?
- a) Legal scholarly works
 - b) International treaties
 - c) Private legal documents
 - d) Legal opinions
4. What contributes to the complexity and difficulty in legal translation?
- a) Clear language structure
 - b) Similarities between legal systems
 - c) Differences in law and legal language
 - d) Universal technical terminology
5. Which term describes the peculiarities of each national legal system mentioned in the text?
- a) Universal law
 - b) National law
 - c) International law
 - d) Comparative law
6. What is the main challenge faced by legal translators according to the text?
- a) Consistency in terminology
 - b) Incongruency of legal systems
 - c) Cultural integration
 - d) Linguistic similarities
7. What distinguishes legal translation from other types of technical translation?
- a) Complexity of content
 - b) Cultural specificity
 - c) Universality of language
 - d) Ease of translation
8. Which linguistic difficulty arises in legal translation due to differences in legal cultures and systems?
- a) Lack of technical terminology
 - b) Complexity of sentences
 - c) Absence of equivalent terminology
 - d) Cultural barriers
9. What is expressed through legal language according to the text?

- a) Cultural norms
- b) Social reality
- c) Linguistic preferences
- d) Technical information

10. What linguistic feature is prominent in legislative texts mentioned in the text?

- a) Passive structures
- b) Simplicity
- c) Active voice
- d) Conciseness

11. Which type of legal text is commonly translated in private legal documents?

- a) Court decisions
- b) International treaties
- c) Statutes
- d) Contracts

12. In which situation would municipal statutes be translated into a foreign language for information purpose?

- a) In bilingual jurisdictions
- b) In monolingual countries
- c) In multilingual jurisdictions
- d) In supranational bodies

13. What principle ensures that all official language texts of an international treaty are equally authentic?

- a) Principle of cultural integration
- b) Principle of linguistic equivalence
- c) Principle of equal authenticity
- d) Principle of legal consistency

14. What are some common features of private legal documents mentioned in the text?

- a) Short and simple sentences
- b) Lack of technical jargon
- c) Long and complex sentences
- d) Active voice

15. What distinguishes translating legal instruments in international bodies from translating domestic legislation?

- a) Cultural specificity
- b) Complexity of content
- c) Multilingualism
- d) Universality of language

Correct answers for self-assessment:

1. b) Translation of legal texts
2. c) Subject matter and status of texts
3. b) International treaties
4. c) Differences in law and legal language
5. b) National law
6. b) Incongruency of legal systems
7. b) Cultural specificity
8. c) Absence of equivalent terminology
9. b) Social reality
10. a) Passive structures
11. d) Contracts
12. b) In monolingual countries
13. c) Principle of equal authenticity
14. c) Long and complex sentences
15. c) Multilingualism

Topic 7. Literary studies and translation studies

1. According to the text, how are hip-hop music and oral literature related?
 - a) They are entirely separate forms of expression.
 - b) They share similarities as forms of oral expression.
 - c) Hip-hop music is considered a form of written literature.
 - d) Oral literature has no relevance to contemporary music.

2. What challenge is highlighted in defining "literature" and "translation"?
 - a) They are clearly defined and easily understood.
 - b) They have fluid boundaries and are difficult to define precisely.
 - c) Literature is always translatable, while translation is not.
 - d) Literature is static, while translation is dynamic.

3. Who is mentioned as a significant figure in translation studies for proposing the concept of reported speech?
 - a) Barbara Folkart
 - b) Roman Jakobson
 - c) Gideon Toury
 - d) Yuri Lotman

4. What does Lotman suggest regarding the definition of literature within a culture?
 - a) It remains constant across different cultures.
 - b) Literature is solely determined by linguistic structures.
 - c) The function of a text determines its status as literature.
 - d) Literature is defined by its adherence to strict genre conventions.

5. According to the text, what was the impact of Roman Jakobson's work?
- It had little influence on the field of translation studies.
 - It introduced the concept of linguistic equivalence.
 - It laid the foundation for structural approaches to translation.
 - It focused primarily on literary analysis rather than translation theory.
6. Which scholar is associated with the development of polysystem theory?
- Susan Bassnett
 - Gideon Toury
 - Roman Jakobson
 - Itamar Even-Zohar
7. What is a characteristic of literary texts mentioned in the text?
- They lack complexity in structure.
 - They do not challenge translation theories.
 - They often exhibit self-referential language.
 - They are easier to translate than other types of texts.
8. How does the text challenge the perception of literary translation's primacy within translation studies?
- By advocating for the exclusion of literary texts from translation studies.
 - By suggesting that literary translation is less important than other types of translation.
 - By highlighting the importance of studying non-literary texts within translation studies.
 - By arguing that literary translation does not require specialized study.
9. What effect has postmodernism had on the study of translation, according to the text?
- It has reinforced traditional hierarchies within translation studies.
 - It has led to a greater emphasis on genre-bending and intermediality.
 - It has marginalized the study of literary translation.
 - It has resulted in a narrower focus on linguistic approaches to translation.
10. How does the text describe the relationship between linguistic and cultural knowledge in translation studies?
- They are unrelated and should be studied separately.
 - Linguistic knowledge is more important than cultural knowledge.
 - Both are necessary for understanding translation in its wider social context.
 - Cultural knowledge is irrelevant to the practice of translation.
11. Which theoretical approach is mentioned in the text as challenging the notion of linguistic equivalence?

- a) Hermeneutics
- b) Deconstruction
- c) Structuralism
- d) Functionalism

12. How does the text describe the complexity of literary texts?

- a) They lack nuance and depth.
- b) They are easily analyzed using structuralist methods.
- c) They contain multiple layers of meaning and linguistic play.
- d) They adhere strictly to genre conventions.

13. According to the text, why do some scholars criticize descriptive paradigms in translation studies?

- a) They are too focused on linguistic structures.
- b) They fail to account for the cultural and ideological effects of language.
- c) They are overly concerned with literary texts.
- d) They are not based on empirical evidence.

14. What impact did developments in linguistics have on translation studies, according to the text?

- a) They reinforced traditional approaches to translation.
- b) They led to a greater emphasis on linguistic equivalence.
- c) They narrowed the gap between linguistic and cultural approaches.
- d) They marginalized the study of literary translation.

15. Which theoretical approach is associated with an emphasis on the indeterminacy of meaning?

- a) Linguistics
- b) Hermeneutics
- c) Deconstruction
- d) Structuralism

Correct answers for self-assessment:

1. b) They share similarities as forms of oral expression.
2. b) They have fluid boundaries and are difficult to define precisely.
3. a) Barbara Folkart
4. c) The function of a text determines its status as literature.
5. c) It laid the foundation for structural approaches to translation.
6. d) Itamar Even-Zohar
7. c) They often exhibit self-referential language.
8. c) By highlighting the importance of studying non-literary texts within translation studies.
9. b) It has led to a greater emphasis on genre-bending and intermediality.
10. c) Both are necessary for understanding translation in its wider social context.

11. b) Deconstruction
12. c) They contain multiple layers of meaning and linguistic play.
13. b) They fail to account for the cultural and ideological effects of language.
14. c) They narrowed the gap between linguistic and cultural approaches.
15. c) Deconstruction

Topic 8. Localization and translation

1. What is localization?
 - a) Adapting digital content to linguistic and cultural requirements.
 - b) Translating text from one language to another.
 - c) Standardizing digital content for global use.
 - d) Designing digital content for a specific market.
2. When did the localization industry emerge?
 - a) 1970s
 - b) 1980s
 - c) 1990s
 - d) 2000s
3. Which countries were initially targeted by North American software publishers for localization efforts?
 - a) Russia, China, India, Brazil
 - b) France, Italy, Germany, Spain
 - c) Japan, South Korea, Australia, Canada
 - d) UK, Canada, Brazil, India
4. What is the estimated worth of the language services market worldwide by 2013?
 - a) \$5 billion
 - b) \$15 billion
 - c) \$25 billion
 - d) \$35 billion
5. Why do digital publishers focus on the Gross National Product (GNP) of the target market?
 - a) To determine the number of potential customers.
 - b) To calculate translation costs.
 - c) To assess market potential and revenue.
 - d) To prioritize language popularity.
6. What made on-time localization possible in the early 1990s?
 - a) Introduction of translation memory technologies
 - b) Rise of internationalization standards
 - c) Increase in translation workforce

- d) Adoption of machine translation systems
7. What is the main strategy to reduce translation cost and time?
- a) Internationalization
 - b) Post-editing
 - c) Reuse of previous translations
 - d) Standardization
8. What is pseudo translation used for?
- a) Testing linguistic correctness
 - b) Analyzing market potential
 - c) Creating terminology databases
 - d) Evaluating translation impact
9. What is included in the localization kit for translators and engineers?
- a) Financial projections
 - b) Test scripts
 - c) Marketing materials
 - d) Industry reports
10. What role do translation management systems (TMS) play in localization?
- a) Streamlining translation workflow
 - b) Providing linguistic training
 - c) Generating terminology databases
 - d) Conducting market analysis
11. What is the purpose of the review phase in localization projects?
- a) Improve translation quality
 - b) Finalize financial plans
 - c) Assess market trends
 - d) Launch marketing campaigns
12. What is driving the expansion of localization activities beyond commercial interests?
- a) Technological advancements
 - b) Political agendas
 - c) Social, cultural, and humanitarian reasons
 - d) Economic downturns
13. What example is given to illustrate innovative efforts in disaster relief involving translation and localization?
- a) Volunteer programs in developing countries
 - b) Language support for international aid organizations
 - c) Multilingual emergency text service for Haiti disaster

d) Translation initiatives for climate change awareness

14. According to the text, what is considered a human right in terms of information access?

- a) Access to entertainment content
- b) Access to localized digital content
- c) Access to premium software services
- d) Access to international news channels

15. Which organization has been funding networks for localization in South East Asia and Africa?

- a) United Nations
- b) UNESCO
- c) IDRC (Canadian Government's Development Agency)
- d) Red Cross

Correct answers for self-assessment:

- 1. a) Adapting digital content to linguistic and cultural requirements.
- 2. b) 1980s
- 3. b) France, Italy, Germany, Spain
- 4. c) \$25 billion
- 5. c) To assess market potential and revenue.
- 6. a) Introduction of translation memory technologies
- 7. c) Reuse of previous translations
- 8. d) Evaluating translation impact
- 9. b) Test scripts
- 10. a) Streamlining translation workflow
- 11. a) Improve translation quality
- 12. c) Social, cultural, and humanitarian reasons
- 13. c) Multilingual emergency text service for Haiti disaster
- 14. b) Access to localized digital content
- 15. c) IDRC (Canadian Government's Development Agency)

Topic 9. Norms of translation

1. What is one binary opposition often used to describe the relationship between the source text and the target text?

- a) Direct translation vs. indirect translation
- b) Interpretive translation vs. literal translation
- c) Dynamic translation vs. static translation
- d) Phonemic translation vs. morphemic translation

2. According to functionalist approaches, what determines the structure of the target text?

- a) Linguistic rules
- b) Cultural norms
- c) The translator's preference
- d) The purpose it will fulfill in the target culture

3. What distinguishes Descriptive Translation Studies (DTS) from functionalist approaches?

- a) DTS focuses on the intended purpose of the translation.
- b) DTS prioritizes the sociocultural and historical context of translation.
- c) DTS relies on linguistic rules to guide translation decisions.
- d) DTS emphasizes literal translation over interpretive translation.

4. How does Gideon Toury characterize translations within the target culture?

- a) As independent of the source text
- b) As reflections of the source culture
- c) As facts of the target culture
- d) As adaptations of the source text

5. What are translational norms primarily concerned with?

- a) Linguistic correctness
- b) Cultural diversity
- c) Textual creativity
- d) Historical accuracy

6. According to Toury, what determines the relationship between the source text and the target text?

- a) Translator's preference
- b) Translational norms
- c) Linguistic rules
- d) Cultural conventions

7. Which of the following is an example of an operational norm in translation?

- a) Completeness of translation
- b) Choice of source text
- c) Translation strategy
- d) Translation policy

8. What distinguishes regularities from norms in translational behavior?

- a) Regularities are observable patterns, while norms are psycho-social entities.
- b) Regularities are based on cultural conventions, while norms are individual preferences.
- c) Regularities are specific to certain translators, while norms apply universally.
- d) Regularities are dynamic, while norms are static.

9. According to Toury, what is a potential universal law in translation?
- The law of transference
 - The law of growing standardization
 - The law of linguistic equivalence
 - The law of textual variation
10. How can extratextual sources contribute to understanding translational norms?
- By providing linguistic rules
 - By offering insights into translators' decision-making processes
 - By enforcing translation policies
 - By determining textual completeness
11. What is the primary aim of studying translational norms, according to Toury?
- To establish linguistic rules for translation
 - To explore translation in terms of cultural expectations
 - To identify the most popular translation techniques
 - To promote literal translation over interpretive translation
12. In Toury's classification, what do initial norms govern?
- Translator's decision to adhere primarily to source text norms or target culture norms
 - Translator's choice of language pairs
 - Translator's adherence to literary conventions
 - Translator's decision to use direct or indirect translation methods
13. What evidence suggests a norm change in translation?
- Praise for innovative translational decisions
 - Consistent adherence to traditional translation methods
 - Application of alternative translation techniques
 - Absence of translators' notes or prefaces
14. Which of the following is considered an extratextual source in translation studies?
- Pseudo-translations
 - Translated texts
 - Translator training manuals
 - Textual regularities
15. How does Toury propose to identify regularities and norms in translational behavior?
- By analyzing linguistic features of translations
 - By examining translators' socio-cultural backgrounds
 - By triangulating textual and extratextual sources
 - By comparing translations to the source text

Correct answers for self-assessment:

1. b) Interpretive translation vs. literal translation
2. d) The purpose it will fulfill in the target culture
3. b) DTS prioritizes the sociocultural and historical context of translation.
4. c) As facts of the target culture
5. a) Linguistic correctness
6. b) Translational norms
7. a) Completeness of translation
8. a) Regularities are observable patterns, while norms are psycho-social entities.
9. b) The law of growing standardization
10. b) By offering insights into translators' decision-making processes
11. b) To explore translation in terms of cultural expectations
12. a) Translator's decision to adhere primarily to source text norms or target culture norms
13. a) Praise for innovative translational decisions
14. c) Translator training manuals
15. c) By triangulating textual and extratextual sources

Topic 10. Political translation

1. What are the two main objects of study in political translation mentioned in the text?
 - a) Economic translation and cultural translation
 - b) Translation of political texts and literary translation
 - c) Translation of medical texts and scientific texts
 - d) Translation of legal texts and technical texts

2. According to Chilton and Schäffner, what makes a text or action likely to be political?
 - a) When it involves language and culture
 - b) When it contains humor or satire
 - c) When it involves power or resistance
 - d) When it promotes unity and cooperation

3. Which of the following is NOT one of the four categories of strategic functions in political translation?
 - a) Coercion
 - b) Resistance
 - c) Dissimulation
 - d) Emancipation

4. Give an example of a translation shift mentioned in the text that reflects coercive function.
 - a) Translation of a controversial play

- b) Translation of a top-secret document
 - c) Translation of Hitler's autobiography Mein Kampf
 - d) Translation of a multilingual book cover
5. How does discourse contribute to social order, according to Kress?
- a) By limiting the expression of opinions
 - b) By facilitating free speech
 - c) By shaping what can be said about a topic in society
 - d) By promoting equality among individuals
6. What is the relationship between discourse and ideology as discussed in the text?
- a) Discourse reflects ideology, and vice versa
 - b) Discourse opposes ideology
 - c) Discourse is irrelevant to ideology
 - d) Ideology shapes discourse, but not vice versa
7. Which of the following is NOT mentioned as an analytical tool used in political translation studies?
- a) Discourse analysis
 - b) Functional grammar
 - c) Psychoanalysis
 - d) Text linguistics
8. What role do translating institutions play in shaping societies' beliefs and values?
- a) They have no influence on society
 - b) They reproduce their own ideologies through translation
 - c) They discourage translation activities
 - d) They prioritize individual expression over societal values
9. What was the significance of Canadian Prime Minister Stephen Harper's speech mentioned in the text?
- a) It advocated for coalition governments
 - b) It sparked controversy due to translation choices
 - c) It focused on economic reforms
 - d) It discussed environmental policies
10. What was the main impact of Harper's translation strategy in the French version of his speech?
- a) It promoted unity between English and French Canadians
 - b) It reflected the standard norm recommended by Termium
 - c) It aimed to delegitimize the Quebec sovereigntist movement
 - d) It emphasized cooperation with separatist parties

11. How does investigating context, textual, and paratextual features contribute to understanding power processes in a text?
- By minimizing the importance of translation shifts
 - By providing a better understanding of linguistic diversity
 - By revealing nuances in audience/speaker relationships
 - By obscuring the role of translating institutions
12. What analytical method does the text suggest for studying the relationship between power and language?
- Functional grammar
 - Psychoanalysis
 - Critical discourse analysis
 - Text linguistics
13. Which type of translation is mentioned as an example of resistance in the text?
- Activist translation
 - Literary translation
 - Technical translation
 - Medical translation
14. What was the main reason behind keeping the identity of Iraq interpreters secret, according to the text?
- They were considered valuable assets by the British Forces
 - They were perceived as spies by local militia
 - They demanded anonymity for personal reasons
 - They were involved in controversial translation projects
15. According to Schäffner, what is the potential consequence of translation invisibility in institutional context?
- It increases the visibility of translation shifts
 - It enhances the transparency of political discourse
 - It can amplify the influence of institutional texts
 - It reduces the significance of multilingualism in society

Correct answers for self-assessment:

- b) Translation of political texts and translation as a political statement
- c) When it involves power or resistance
- d) Emancipation
- c) Translation of Hitler's autobiography *Mein Kampf*
- c) By shaping what can be said about a topic in society
- a) Discourse reflects ideology, and vice versa
- c) Psychoanalysis
- b) They reproduce their own ideologies through translation
- b) It sparked controversy due to translation choices

10. c) It aimed to delegitimize the Quebec sovereignist movement
11. c) By revealing nuances in audience/speaker relationships
12. c) Critical discourse analysis
13. a) Activist translation
14. b) They were perceived as spies by local militia
15. c) It can amplify the influence of institutional texts

РЕКОМЕНДОВАНА ЛІТЕРАТУРА

Основна:

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Навчальне видання
(англійською мовою)

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ПРАКТИКА ПЕРЕКЛАДУ З ПЕРШОЇ ІНОЗЕМНОЇ МОВИ
(АНГЛІЙСЬКОЇ)

Практикум
для формування комунікативних та перекладацьких навичок
у здобувачів ступеня вищої освіти магістра
спеціальності 035 «Філологія»
освітньо-професійної програми «Переклад (англійський)»

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