



# BOOK OF ABSTRACTS

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УНІВЕРСИТЕТ

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# The role of women translators in the early 19th century in the formation of a new Italian cultural identity

MIRELLA AGORNI, Ca' Foscari University of Venice

## Abstract

Translation enables the circulation of knowledge and makes newness and originality travel. It plays a crucial role at times of transition, yet the role of translation in the development of new female modes of expression has rarely been analysed. The main reason for this neglect is the derivative nature of translation, considered as a secondary activity in comparison with original writing.

I will argue that the specificity of women's contribution to translation may prove to be a highly productive source for historical analyses of cultural developments.

My current research is taking into account the function of intercultural practices, and translation in particular, in the shaping of Italian culture in the first half of the nineteenth century. The role played by women, and particularly by Bianca Milesi Mojon (1790-1849) in the renovation of literature and in the introduction of new approaches to translation in this historical period has hardly been paid sufficient attention, although some of them were praised for their efforts by reviewers at the time. This paper will attempt to bring to the fore the specificity of women's cultural activity. In this respect, the introduction of the new genre of the pedagogical novel into the Italian literary system via translations produced by women appears particularly significant.

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## Bio-note

**Mirella Agorni** holds a PhD in Translation Studies from the University of Warwick (GB) and is currently an Associate Professor at Ca' Foscari University of Venice. Her research interest is mainly focused on translation studies and ESP. She published two volumes on translation history, *Translating Italy for the Nineteenth Century: Translators and an Imagined Nation in the Early Romantic Period 1816-1830s* (Peter Lang 2021) and *Translating Italy for the Eighteenth Century: Women, Translation and Travel Writing* (Routledge 2002; 2014) an anthology on translation theory, *La traduzione: teorie e metodologie a confronto* (Led 2005), and edited a series of works on tourism discourse *Prospettive linguistiche e traduttologiche negli studi sul turismo* (Franco Angeli 2012), *Comunicare la città. Turismo culturale e comunicazione* (Franco Angeli, 2012), *Memoria, lingua e traduzione* (Franco Angeli, 2014).

## A “censor-oriented” translation method: German women’s novels in Italy during the 1930s

NATASCIA BARRALE, Università di Palermo

### Abstract

Among the German novels that crossed into Italy between the 1920s and 1930s, the *Frauenromane* – novels written by and addressed to women – spread a new image of an independent “new woman”, providing a conception of femininity, that was in sharp contrast with the ideal woman promoted by Fascist ideology.

The analysis of a corpus of German contemporary women’s fiction translated into Italian shows that, before these novels reached their readers, they had been largely cleared of the most daring choices of their heroines, such as abortion and suicide, considered in Italy immoral and dangerous for their emulative risk. The kind of censorship that took place was mostly implemented via a tacit compromise between the publishers and the regime, rather than by repressive institutional actions: in order to protect themselves from sanctions and requisitions, translators often deleted those elements of women’s emancipation, that would have met with the opposition of the regime.

This domesticating translation practice, which was adopted by Italian publishers and translators, not only adapted foreign texts to the Italian audience to match their moral standards and reading preferences, but also aimed at preventing any objections on the part of the censor.

Through the analysis of the self-censorship and of this sort of “censor-oriented” method, the paper focuses on the high degree of ideological manipulation that characterizes translation strategies in a context of nationalism and cultural autocracy.

### Bio-note

**Natascia Barrale** is an Associate Professor in German Literature at the University of Palermo (Italy). Her main research interests are in the fields of twentieth-century German literature and translation studies, with particular reference to the Italian reception of German literature in the 1920s and 1930s, the censorship of translation under dictatorships, and the relationship between translation and ideology. She has contributed to several international journals (such as *inTRAlinea*, *Perspectives*, *Kwartalnik Neofilologiczny*, *Jahrbuch für Internationale Germanistik*, *Between*, *InVerbis*) and published a monograph on the Fascist censorship of translations from German (*Le traduzioni di narrativa tedesca durante il fascismo*, Carocci 2012).

# Interpreters of History: the life and work of Ivan Ivanji, Tito's interpreter

ELEONORA BERNARDI, University of Bologna

## Abstract

This contribution presents the life and work of Ivan Ivanji, writer, diplomat and Josip Broz Tito's official interpreter for German, from the mid-Sixties until the Marshall's death in 1980. It fits into a branch of research in the history of interpreting that focusses on interpreters who worked for "great leaders", "dictators", as defined by Baigorri, or "the powerful" as Ivanji calls them, that is interpreters who had the privilege of witnessing the unfolding of history but also the burden of navigating delicate power-trust relationships with their principals. In this respect, we believe that Ivan Ivanji deserves to stand in the company of interpreters like Paul Schmidt, Arthur H. Birse, Charles Bohlen or Valentin M. Bereztkov and to be presented to the public, especially since his memoirs are so far only available in Serbian.

This analysis is based on Ivanji's book *Titov prevodilac* [Tito's translator], on the lecture "The language of the powerful and their interpreters" that Ivanji gave in Vienna in 2002 and on communications between the author and Ivanji in 2020. After a brief introduction and an explanation of methodological issues, this contribution presents an overview of Ivanji's life and interpreting career loosely following Baigorri's scheme in the chapter "interpreters of the dictators" (Baigorri Jalón et al., 2014). The main elements analysed will be training (languages, topics discussed, psychological preparation, relationship with the principal), practice (schedule and fatigue, formats of interpretation, modes of interpreting) and status (tasks, beyond interpretation, compensation).

The article's conclusions will underline similarities and differences between Ivanji and other interpreters in similar positions in history, thus proving that there is such a thing as the "interpreters of the powerful" and that Ivanji fully deserves such a title.

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## Bio-note

**Eleonora Bernardi** is a freelance conference interpreter accredited at the European Institutions with English, French, Croatian>Italian. She is a former adjunct professor at the University of Bologna's Department of Interpreting and Translation (previously at the University of Macerata's Department of Modern Languages and Language Mediation). She is currently a PhD student at the University of Bologna in Interpreting Studies. Her research interests include medical interpreting, interpreting in war zones, history of interpreting and Balkan studies.

# In the shadow of history: children's literature in Portugal from 1770 to 1870

MARIA TERESA CORTEZ, University of Aveiro

## Abstract

Historical research on children's literature in Portugal is still a relatively unexplored field. Though histories of children's literature published to date present themselves as histories of children's literature in Portugal (not of Portuguese children's literature), they focus first and foremost on Portuguese literary production and therefore tend to situate the beginnings of children's literature in Portugal around the 1870s.

In fact, it is around this time that, in a context of educational reforms and great receptiveness to romantic pedagogy, Portuguese writers begin to write or translate for children and it is also true that it is in the last decades of the 19th century that national literature for children begins to flourish. However, the interest in children's literature and in the publishing of children's literature in Portugal goes back much further, around 100 years. From 1760 onward many pedagogues and educators translated literary works for Portuguese children and the role of publishing houses, many of them owned by French publishers established in Portugal, was fundamental. Translated literature was deeply imbued with Enlightenment values and Christian values and evolved over time until the late arrival of the romantic works in the 1870s. The translators' prefaces to some of the published books provide valuable clues as to the criteria of choice, the recommended and disapproved genres and the panorama of publishing for children.

Perhaps because Portuguese writers were not involved in this undertaking, either as translators or creators, the founding years of children's literature in Portugal are lost to history. In the present paper, I will try to show how the history of translation of children's literature in Portugal between 1760/70 and 1870 may contribute to rethink and redefine Portuguese history of literature for children and to reassess its periodization.

## Bio-note

**Maria Teresa Cortez** is a Professor of German Studies at the University of Aveiro (Portugal) and full researcher at the I&D Unit "Languages, Literatures and Cultures Centre", which she directed from 2015 to 2019. Her PhD thesis (1999) was dedicated to the study of the Portuguese reception of the *Kinder- und Hausmärchen* between 1837 and 1910. Her most important publications focus on the following research topics: German and Portuguese cultural and literary relations; Children's literature in Portugal until 1960 – translations, transfers, European exchanges; Translation and literary publishing in Portugal; Contemporary rewritings of folktales; History of German as a foreign language in Portugal.

# European pathways in the translation of Roman Comedy (Renaissance and Late Renaissance)

BEATRIZ DE LA FUENTE MARINA, Universidad de Salamanca

## Abstract

Publius Terentius Afer (2nd century B.C.) was –together with Cicero– one of the most widely read authors in the Renaissance, to the point of acquiring the status of “classic” in the teaching of the Latin language. That interest also led to a series of first translations into the different European languages: Italian (Terence with Italian commentary around 1494; full translation in Venice in 1533; Aldo Manuzio’s editions in 1544, 1546 and 1558, and even one version by Niccolò Machiavelli); German (full translation published in Strasbourg in 1499; verse translation in 1566); French (first translation in 1466; translation simultaneously in prose and verse ca. 1500; Charles Estienne’s editions between 1540 and 1542); English (*Andria*’s translation in 1520 and 1588); Spanish (*Andria* published in Lovaina in 1549; full translation in 1577 and 1583).

In this paper I will analyse what connections and interdependences there are between these translations: e. g. the Spanish *Andria* published in Lovaina in 1549 is based on Estienne’s Latin-French edition, but the French text has been substituted by the Spanish one. I will also pay attention to materials that have been borrowed from previous translations (such as summaries that precede translations, commentaries about metrics and rhetoric, glosses) and, in general, to prologues and methodological aspects (verse vs. prose translation, interlinear and free translation, censorship) that will allow us to determine the degree of influence between translations and translators, so as to create a preliminary map about the circulation of Roman Comedy in translation during the Renaissance and Late Renaissance.

## Bio-note

**Beatriz de la Fuente Marina** has a degree in Translation and Interpretation and Classical Philology from the University of Salamanca (Spain), as well as a master’s degree in Texts of Classical Antiquity and their Reception from the University of Salamanca and a master’s degree in Terminology from the Pompeu Fabra University of Barcelona. During her PhD, she studied translation processes from Classical Antiquity to these days. She has worked as a translator and interpreter in various contexts, including the European Union. At present, she is an Associate Lecturer in Translation Studies at the University of Salamanca. Among other publications, she has translated five books, and in connection with the topic “History and Translation”, she has published several research papers about different stages of Translation and Comparative Literature (e. g. Spanish versions of Latin Comedy in the Renaissance, translation of Latin classics in the Spanish 17th and 18th C or Unamuno’s translations in the 20th C). She is a member of the History and Translation Network

# An Istanbul “supranational” team of Ottoman language experts: the interpreters of the Venetian and French embassies at the Ottoman Porte (17th-18th centuries)

ANGELA DE MARIA, Bibliothèque nationale de France

## Abstract

My presentation will observe a particular category of interpreters known as dragomans, who can be considered the intermediaries “par excellence” between Muslim and Christian worlds. Far from simply being translators, they served as the main communication channel between European and Ottoman communities and were required not only to acquire the language skills necessary to talk with Ottoman subjects, but also to have all the knowledge and abilities to understand the political, economic, and religious culture of the “Others” with the end of defending and championing Europe’s diplomatic interests.

By focusing on dragomans at the service of Venetian and French ambassadors at the Porte, I will present the linguistic, social, cultural, and religious dynamics contributing to the establishment of a “supranational” network of interpreters that gradually built the self-image of an elite team of Ottoman language experts by concretely monopolizing for centuries the profession of dragomans. Therefore, I will examine whether and to what extent the unique dragomans’ identity shaped the diplomatic translation practices by pointing out, preliminarily, that the so-called “European” dragomans systems were set, first of all, in a particular frontier zone: the Catholic-Latin quarters of Istanbul, Galata and Pera, where most of dragomans lived, grew, and worked.

## Bio-note

**Angela De Maria** was awarded in October 2022 the title of Associated Researcher by the Committee of History of the Bibliothèque nationale de France in Paris. In October 2022, she earned a PhD in “Historical Sciences” from the Scuola Superiore di Studi Storici (University of San Marino) and the University of Bordeaux Montaigne. In April 2016, she earned a PhD in “History of Mediterranean Europe” from the University of Basilicata. She works on the early modern Mediterranean and the contribution of dragomans to the diplomatic mediation and the cross-cultural transfer between Europe and the Ottoman Empire in the 17th-18th centuries.



# American literature and politics of reception in Iran between two revolutions

BEHNAM M. FOMESHI, Monash University

## Abstract

This paper studies the reception of American literature in Iran between two revolutions i.e., the Persian Constitutional Revolution (1905–11) and the 1979 Iranian Revolution. The reception of American literature from the 1900s to 1979 can be divided into four periods: 1905–22, 1922–41, 1941–53, and 1953–79. A significant aspect of American literature’s reception between two revolutions was its “political-ness.” The dominance of a leftist Iranian political party over the intellectual scene led to a certain reading of American literature in the decades preceding the 1979 Revolution. This is evident in the history of the translation of American literature between the two revolutions, and in the leftist reception of American literature—especially Walt Whitman—in Iran.

## Bio-note

**Behnam M. Fomeshi** specialises in literary studies and is interested in translation studies, comparative literature and, in particular, the intersection of the two. Behnam is a Humboldt alumnus and a Research Fellow at Monash University conducting research on the Persian reception of American literature. In addition to a Humboldt fellowship, he has received several grants including two for research at the University of St Andrews and Leiden University. His works have been widely published and his monograph, *The Persian Whitman: Beyond a Literary Reception* was released with Leiden University Press.

# Interpreters' memoirs and the study of interpreters' ethical decision-making in conflicts

SHIYAO GUO, The University of Manchester

## Abstract

In her work, Mona Baker (2010:201) argues that 'war documents - such as war archives and memoirs of key protagonists - typically pay little or no attention to language mediation', thereby limiting their potential as a source of data. This emphasises the need for alternative sources highlighting interpreters' significant yet often undocumented role. However, analysing the personal accounts of military interpreters is far from simple. Like any other narratives formed publicly or institutionally, what is included in the memoirs or other retrospective writings of interpreters necessarily excludes many others. Nevertheless, as a subjective testimony, interpreters' memoirs offer a uniquely personal perspective on the historical period and their own roles and work.

This presentation sets against the War of Resistance against Japanese Aggression from 1937 to 1945, with interpreters recruited from universities and local populations as the research object. From the perspective of the framework of ethics and with the micro-historical research method, this presentation reconstructs the personal stories of the interpreters to consider their actual roles played in conflict zones and their ethical decision-making.

This presentation draws on autobiographical writings of interpreters compiled and published after the war. Based on micro-historical research, the presentation aims to discuss the role interpreters played that went far beyond the 'linguistic role' and the place of virtue, deontological, teleological, and military ethics in interpreter decision-making. The analysis of examples suggests that interpreters faced many tension points on the battlefield and made ethical choices that could contradict the training they received. These reflections and interpreting behaviours are difficult to trace in official archival records. Memoirs offer the possibility of analysing the interpreting behaviour and ethical choices of interpreters in conflict zones and should be regarded as an essential source of historical research on interpretation.

## Bio-note

**Shiyao Guo** is a third-year Ph.D. student in Translation and Intercultural Studies at The University of Manchester. Her project explores ethical issues, positioning, role, and identity of interpreting officers in the military during the War of Resistance against Japanese Aggression (1937-1945) through a combined socio-narrative and historical approach.

# Nineteenth-century translation theory in the Netherlands: Dutch translators of Chinese literature

AUDREY HEIJNS, The Chinese University of Hong Kong

## Abstract

The history of translation theory has “a very strong tendency to concentrate on western European writing on translation.” (Munday 2016, 30). Indeed, among the early translation theorists that are often mentioned are the French translator Étienne Dolet, the Briton John Dryden, and the German Friedrich Schleiermacher. (Bassnett 2014; Munday 2016) Although there is no mention of Dutch translators or theorists, literary translation has always played an important role in the Netherlands, especially since the late eighteenth century, and foreign literature has had a great influence on Dutch literature. (Van Kalmthout 2007) By building forth on the early history of rhetoric and Dutch translation theory (Korpel 1993), this study proposes to investigate the translation strategies of Dutch translators of Chinese literature. The objective is to find out to what degree their translation practice differs from translators of other foreign languages into Dutch. By investigating and comparing translation strategies, as well as analysing texts about translation in the nineteenth century, my findings will help reconstruct a “Dutch translation theory” of the nineteenth century. Ultimately, it will shed light on the position of Dutch translation theory among other western European writing on translation and to what extent Dutch translators followed or deviated from the works of well-known English, French and German theorists.

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## Bio-note

**Audrey Heijns** received her Ph.D. from Leiden University and is currently a Lecturer at The Chinese University of Hong Kong. Her research interests include the history of early Dutch translators, travel writing and nineteenth-century Chinese bilingual dictionaries. Her articles have been published in refereed journals including *Perspectives*, *Translation and Interpreting Studies* and *Lexikos*. Her monograph *The Role of Henri Borel in Chinese Translation History* was published by Routledge in 2021. She also translates Chinese literature into Dutch and English and is the editor of the online database Verretaal Chinese Literature in Dutch Translation.

## Towards a World History of the word “translation”. The example of ‘Tolk’

RONALD JENN, Université de Lille

### Abstract

Examining the global distribution of words related to translation (Translation Items), it appears that in some areas, which can be quite chunky, the same words are shared across languages and language families (Translation Areas), while in others, neighboring linguistic groups, known to have been in contact for a long time, do not share their Translation Items in any form. The Baltic Sea is the core of a comparatively minor Translation Area in which the term “*tolk*,” and its cognates/resemblants, now referring mostly to oral translation, are consistently shared across national and linguistic boundaries.

In this paper, “*Tolk*” is looked at from an areal and deep historical perspective and it illustrates what Translation Items and Translation Areas are. Although centered on the Baltic Sea, “*tolk*” has ramifications all the way to Indonesia via Dutch with some surprising avatars along the way, particularly in Southern Africa. This shows Translation Items to be contact-dependent loanwords particularly prone to becoming *wanderwörter*. If Translation Areas can expand as the overseas success of “*tolk*” exemplifies, they can also shrink. This paper suggests that the “*tolk*” Translation Area used to be far larger across Europe than is currently the case.

### Bio-note

Ronald Jenn is a Full Professor of Translation Studies & Translation (English-French) at Université de Lille, France, English Department. His research topics have been translation and ideology, pseudo-translation, and more recently Digital Humanities and translation. He has received a number of awards and grants from institutions such as Berkeley (2017) and Stanford (2019) and recently published articles in, and was guest editor of, peer-reviewed journals with international committees.

## “A declaration of war” – contemporary reactions to the German translation of Charles Burney’s Musical tours through 18th century Europe

CLAUDIA MAYR-VESELINOVIĆ, Graz University

### Abstract

The 18<sup>th</sup> century is a century of transfer – people, goods and, above all, knowledge found their way from Europe to the world, but also made their way mainly to Europe. By crossing territorial borders, people started to compare languages, cultures and habits. Thereby, though probably at first unintentionally, they developed a breeding ground for the emerging nationalism of the 19<sup>th</sup> century, which was all about differentiating oneself from others, cementing stereotypes and creating (pseudo) scientific justifications for the diversity and consequently also the delimitation of individual peoples, ethnic or religious groups, nations etc. Nevertheless, a different, comprehensive intention can be assumed at first – (self-appointed) experts set themselves the goal of re-locating, presenting and, above all, imparting theoretical and practical knowledge of and about music in a transnational space with the help of observation. Both translators and editors play an important role in the transfer of knowledge, knowledge transfer is made possible in the first place through different types of translations. Since most of the members of the upper-class society were polyphonic, one could assume that books were read in the original languages. But, with the bourgeoisie entering the stage, a new readership that did not have the same educational and therefore linguistic resources emerged and was in need of translations. Similarly, translations lead to an immense increase in printing and related jobs (both in terms of the production of printing materials, printing presses and paper as well as the printed texts themselves) and ultimately this "book flood" made it possible for an ever-growing readership to access an ever wider diversified knowledge and subsequently offered people information about other countries and cultures who were not able to travel themselves. This paper aims to analyse the reaction of the German public to Charles Burney's *Tagebuch einer musikalischen Reise* (1772-1773) and the problems the author, editor and translators were facing after publication which finally resulted in a second, modified edition in favour of the target culture and its self-declared defenders, supplemented by numerous comments from both translators and editors.

### Bio-note

**Claudia Mayr-Veselinović**, (born 1986 in Klagenfurt/Celovec, Austria) studied History, Slavonic languages Bosnian/Croatian/Serbian and Translating and Interpreting in Graz, Austria, and Belgrade, Serbia. She is currently a PhD student at Graz University, researching Political songs of the Yugoslphere and their influence on Culture, Politics and Identity and working as a translator/interpreter. Fields of research: (cultural) history, e.g., music, traditional customs, rites, (political) movements, etc. in the Western Balkans; philology and literature, as well as Usage and Translating of smaller languages throughout history and within the surrounding field. For consulting her publications, see <https://trustlaws.academia.edu/ClaudiaMayr>.

## A brief analysis on *Qur'an* translations in medieval Europe

Yahya Polat, Suleyman Demirel University

### Abstract

The task of translation is not an easy one; some Qur'anic passages in the original Arabic may be difficult even for some native Arabic speakers to comprehend. (Ruthven, Malise 2006). When Islam's influence expanded to Europe, first Qur'an translations began. The historical developments of the time period in question, as well as the nature of the Church's constitution at the time, had a significant impact on the translations. Despite numerous constraints, it wasn't simply a question of having Islam's sacred book available for Christian fulmination and rejection at the time. Popular enthusiasm for the East's exotic attractions, as well as a widespread academic interest in Semitic languages, were powerful motivators. (Burman. E. 2014)

The Enlightenment period, which has profoundly altered the Western mind, has contributed to the addition of scientific and artistic formats to Qur'an translations. Marracci, for example, sought to discredit Islam by meticulously transcribing and refuting each sura one by one. Mr Bevilacqua claims that Marracci and his colleagues did a service by investigating a strange faith with such zeal. Medieval interpretations of Islam as a "diabolical parody" were no longer valid. To our relief, Du Ryer's *L'Alcoran de Mahomet* was the first European publication to introduce the vast Muslim tradition of commentary that surrounded the Quranic text to a large non-specialist audience. (Hamilton and Francis, 2004)

In this paper, we will provide a brief overview of early Middle Age Qur'an translations, both in terms of their historical context and the translators' translation processes and methodology.

### Bio-note

**Yahya Polat** is an Associate Professor of Linguistics and literature at Suleyman Demirel University in Almaty, Kazakhstan, where he teaches courses at the undergraduate and graduate levels. Some of the courses are; Turkish-Kyrgyz-English translation, History of English and American Literature, and Introduction to Translation. His research interest include: Kyrgyz, Turkish and English Syntax and Proverbs, which was the title of his dissertation. Machine Translation and Qur'an Translation. Recently he has been working on a book called "Altın Bulak," Kyrgyz Proverbs and their translation into Turkish. His articles; on Paremiology, Translation and Literature have appeared in a number of national and international journals.

## Translation, reparation, and world making

JAMES RICHIE, University of Louisville

### Abstract

Translation scholarship, especially in cases between colonies and their colonizers, has demonstrated how translation can create or enforce functions of power between different cultures; I would like to consider how translation could change these power structures. Drawing on the work of philosopher, Olufemi Taíwò, I would like to examine translation as a form of reparations. For Taíwò, the project of reparations can conceptually go far beyond the act of one party atoning for unjust actions committed in the past. The project of reparations can be a form of worldmaking, which involves reevaluating the distribution of advantages and disadvantages across different groups of people in the world and working to make the distribution of such accumulated advantages just. I will focus on the translation of literature to examine how literary translation has functioned in the past to erase, belittle, or ridicule non-European identities within the ideological system of colonialism. I will then contrast this with how translation could work as a process of reparations, wherein translation could redistribute literature, a form of cultural capital, in a way that could contribute to the creation of a more just world. In addition to Taíwò's theories on reparations, I also draw on work from translation studies, postcolonial literary theory, and character-based approaches to ethics. Moreover, I examine what approaches to literary translation, in terms of both ethics and craft, could contribute to this project of worldmaking.

### Bio-note

**James Richie** holds a Master of Arts in Language, Literature, and Translation from the University of Wisconsin-Milwaukee. He translates works from Italian, Spanish, and Russian into English. His translations have been featured in [sic] – An Online Journal of Literature, Culture, and Translation, Ezra. An Online Journal of Translation, and Four Centuries, Russian Poetry in Translation. He is currently a PhD student at the University of Louisville.

## Who constructs a foreign author's literary image?: A case study of a Chinese author's different images in English and Chinese literature histories

WANG SHIKE, University of Zhejiang; YAN LIANJUN, Zhejiang University of Technology

### Abstract

Yuan Mei (1716-1798) was an extremely popular writer in his lifetime and was considered the major poet in Qing Dynasty (1636-1912). Meanwhile, his abundant literary works have a much smaller number of readers and his roles as a poet and a novelist weigh less heavily in contemporary China.

However, Yuan's literary image in the Chinese literature histories written in English is portrayed differently with more significance and a modern touch. After French sinologist Camille Clément Imbault-Huart first introduced Yuan into Europe in the 19th century, British and American translators began their English rendering, and scholars sketched plentiful literary images based on a large volume of translation. In various Chinese literature histories, he has been hailed as a pioneering feminist, unprecedentedly recruiting dozens of female disciples who were fond of poem writing but with little chance to have literature education elsewhere, or dubbed as Jean-Anthelme Brillat-Savarin in China, the French author of *The Physiology of Taste*, one of the most influential food writers of all time. Yuan has two English biographs, Arthur Waley's version is an international best-seller and Jerry D. Schmidt was labelled as Yuan Mei's James Boswell, while his two Chinese biographs published in 1920 and 2011 are received and reviewed less well.

In our proposed presentation, we would conduct a case study of Yuan Mei's contrasting literary images between China and the English world, intending to analyse the reasons behind the sharp differences from the perspective of translation, and aim to address two issues: firstly, how a foreign author's literary image is constructed, secondly, how the translator's choices shape the literature history.

### Bio-note

**Wang Shike** is an Associate Professor at the School of International Communications & Education in Communication, University of Zhejiang, China. She was awarded Ph.D. degree in applied linguistics in Zhejiang University which is one of the top 5 universities in China. Her current research interests include translation studies and cultural exchange between China and the English-speaking countries. She has published several papers and one monograph, *New Taste: Popularity of foreign foods and their translating in modern China*. She has been a visiting scholar in SOAS, UK from January to July in 2018.

**Yan Lianjun** is an Associate Professor of Humanities College, Zhejiang University of Technology. He was awarded Ph.D. degree in Chinese Literature studies at Minzu University of China. His long-time research interests lie in different aspects of poetic studies. He has published dozens of papers and three monographs, and compiled five anthologies for his late teacher, Zhang Zao, one of the finest poets in contemporary China. He has been a visiting scholar in SOAS, UK in 2018.



## A brief history of audio description: Translating visual images to words

JOEL SNYDER, Audio Description Associates, Audio Description Project, American Council of the Blind

### Abstract

What do Og (a caveman), Homer (a poet), Ronald Reagan (a president), and Fiorello LaGuardia (a mayor) have in common?

Audio Description!

Over the last 41 years, it has been my great honor to work with audio description (AD), a narrative technique that translates visual images to the spoken word. AD makes the visual content of the arts and many endeavors more accessible to people who are blind or have low vision.

The proposed paper/presentation will chronicle the history of audio description, guiding readers from prehistoric times to the present, observing how description has been employed regularly if not professionally by companions and family of people who are blind or have low vision. And then came its development as a professional assistive service.

I will trace the development of audio description as a formal process of translation and accessibility. It is just almost 40 years old—if one counts as its genesis in the literature as the landmark 1978 Masters thesis by Gregory T. Frazier, “The Autobiography of Miss Jane Pittman: An All-Audio Adaptation of the Teleplay for the Blind and Visually Handicapped.”

The first ongoing audio description service was begun by Dr. Margaret Pfanshtiel at her radio-reading service The Metropolitan Washington Ear in 1981 in Washington, DC. I was among that small group of audio describers working with Arena Stage and then branching out to other theaters in DC. Later, we conducted the pilot for the WGBH experiment with description—that test later became DVS or Descriptive Video Service, founded by Dr. Barry Cronin, the featured speaker at the Audio Description Project Conference in July 2009.

But audio description is an international phenomenon. The proposed paper/presentation will also review audio description developments world-wide over the past four decades.

### Bio-note

**Joel Snyder** is known as one of the world’s first “audio describers,” a pioneer in the field of Audio Description, a translation of visual images to vivid language for the benefit, primarily, of people who are blind or have a vision impairment. Since 1981, he has introduced audio description techniques in over 40 states and 63 countries and has made hundreds of live events, media projects and museums accessible. In 2014, the American Council of the Blind published Dr. Snyder’s book, *The Visual Made Verbal – A Comprehensive Training Manual and Guide to the History and Applications of Audio Description*.

# Japanese military interpreters during the Russo-Japanese War (1904-05): Institutional language learning for Japanese imperial ambitions

KAYOKO TAKEDA, Rikkyo University

## Abstract

One of the challenges in the historical study of interpreting phenomena in war is the difficulty of finding archival documents that contain language-related information due to the nation-state historiographies and the ephemeral nature of oral communication (Footitt 2019). For some time researchers have been ingeniously locating various sources and laboriously searching through them for references to interpreters and interpreting activities to reconstruct how communication across different languages was enabled in war.

One subject that has not been examined extensively despite the availability of relatively ample archival materials is the case of Japanese military interpreters during the Russo-Japanese War (1904–1905). Considered World War Zero by some historians, the Russo-Japanese War was fought in Northeast China and Korea and involved several Western powers in peripheries. Accordingly, the Japanese military utilized over 1,400 interpreters working in Chinese, Russian, Korean, English, French, Sakhalin Ainu, and German. Faced with the unprecedented need for interpreters in military logistics, intelligence gathering, public relations, and prisoner of war camps, the Japanese military resorted to a range of sources to recruit personnel versed in relevant languages.

In this talk, I will first briefly discuss my general approach to researching the history of interpreting. Then, I will provide an overview of interpreters in the Japanese military during the war with Russia with attention to the political context of public and private programs where language learning took place. Finally, I will offer a focused examination of interpreters of Chinese and Korean who were part of various nationalistic instruments that facilitated Japanese imperial ambitions to advance into China and Korea.

## Bio-note

Kayoko Takeda is a professor of translation and interpreting studies at Rikkyo University in Tokyo. One of her main research interests is interpreting and translation phenomena in the Japanese context during the Asia-Pacific War and the occupation of Japan. She is the author of *Interpreting the Tokyo Trial, Interpreters and War Crimes and Taiheiyo-senso: Nihongo chōhō-sen* [intelligence war in Japanese during the Pacific War], and co-editor of *New Insights in the History of Interpreting*.

# Judicial interpreting policies in the Special Courts in the Chinese Eastern Railway region, 1920-1932

CHEN YANG, Newcastle University

## Abstract

The early twentieth century saw a rising demand for interpreters in the Special Courts with jurisdiction over the Chinese Eastern Railway (CER) region, a once Russian colonized zone in Northeast China. After the Russians lost their extraterritorial rights in 1920, the Chinese government established several Special Courts to adjudicate cases involving Russians, who formed the largest foreign community in the region.

Against this background, this study investigates the judicial interpreting policies in the Special Courts from 1920 to 1932 when Republican China administered the CER between Russian colonization and Japanese occupation. Using the tripartite model of translation policy adapted by Gabriel González Núñez from Spolsky's definition of language policy, this study examines the interaction between the three elements of the judicial interpreting policies in the Special Courts: 1) Interpreting management or explicit policy, which largely refers to legal rules and regulations governing judicial interpreters; 2) Interpreting practices or implicit policy, which can be drawn from descriptive sources such as newspapers and judicial reports; and 3) Interpreting beliefs, or the values assigned to judicial interpreting by different interest groups. Through analysing the tensions between the three elements of interpreting policy, the study hopes to shed light on the dynamic and complex evolutionary trajectory of judicial interpreting in early Republican China.

## Bio-note

Chen Yang is a PhD candidate in Translation and Interpreting Studies at Newcastle University. Her research interests centre around the Chinese history of interpreting in the 19th and 20th centuries. As a freelance interpreter and an interpreter trainer, she is also interested in the following topics: interpreting as a profession, the social status and identity of interpreters, interpreting in conflict situations, and teaching translation history.