

# International Workshop on Intralingual Translation

## Abstracts

### Keynotes:

#### **Dr. Sameh Hanna (University of Leeds): The Politics and Poetics of Intra(Inter)Lingual Translation in Modern Egyptian Literature**

In 1947, Egyptian novelist, short story writer and playwright Mahmud Taymur (1894-1973) was awarded the first prize in short story writing from Cairo Arabic Language Academy. Two years later, Taymur was made a member of the prestigious scholarly institution whose main mission was to promote and defend the use of classical Arabic in modern Arabic literature. In both the statement made by the jury awarding the prize in 1947 and the welcome word delivered by the head of the Arabic language Academy, the fiction and dramatic work of Taymur which he wrote in classical Arabic was cited as much more mature than his other work where the use of the vernacular features prominently. This institutional canonisation of Taymur's work in classical Arabic was an act of legitimation from the literary establishment at the time of the efforts he started a few years earlier which involved rewriting his work with the aim of minimising the use of the Egyptian vernacular. He even had to 'intralingually' translate his dramatic work from the vernacular to the classical Arabic, publishing some of his plays later in the two different versions.

This case highlights a number of theoretical as well as practical issues about the socio-cultural and political dynamics of 'intralingual translation'. This paper engages with these issues, locating the case of Mahmud Taymur in the context of the political and literary contingencies which conditioned the production and reception of modern Egyptian literature and 'interlingual' literary translation. Through exploring this case in connection with language policies and norms of both literary writing and interlingual translation, the paper aims to recontextualise the concept of 'intralingual translation', expanding on its socio-cultural implications which were missing in Jakobson's conceptualisation.

#### **Prof. Karen Van Dyck (Columbia University): Translation and the Intralingual Imagination of the Greek Diaspora**

Translation Studies, for the most part understands intralingual and intersemiotic translation as secondary practices and interlingual translation as primary or "*translation proper*" as Jakobson puts it in his foundational article on the linguistic aspects of translation (1959) and Derrida emphasizes (1985). This may be true if one is a structuralist linguist or post-structuralist philosopher writing for a French and English readership, but Jakobson's tripartite schema can be analyzed from other perspectives and in other contexts, and in doing so both the intralingual and the intersemiotic take on different and less subordinate roles. Intralingual translation, for example, when viewed from the position of the diaspora, dialect and minor literature actually defines in large part how interlingual translation is understood in the Greek case. And I imagine if one is thinking from a non-alphabetic script like Egyptian hieroglyphs or Chinese ideograms in which pictures are fundamental to one's conception of language, then intersemiotic translation has a more important function.

In my paper I ask that we think outside broad generalizations and internationalist claims that privilege nation states and interlingualism over porous borders and intralingualism. How can we counter *presentist* ideas of Europe as Eurocentrist and first world with a Europe of the *longue durée* in all its Balkan and Mediterranean variability? What might the case of the multilingual language politics of the Greek Diaspora in the 19th and 20th century and in particular the way interlingual translation was imagined intralingually tell us about the power of small differences - not first world versus third, but the proximity and palimpsest of everything in between and on top of each other? How do Greek poets (Solomos, Cavafy, Seferis, Elytis, Ritsos) model their ideas of the difference between languages (Italian, English, Russian, and Greek) on what they imagined as the diachronic similarities of the Greek language from Ancient to Modern times as well as on the shared languages of the multicultural worlds they inhabited? What do their theories of intralingual translation as *metagrafi* and *defteri grafi* offer a comparative discussion? How might register and regional dialect as the measure of difference rather than language *per se* alter how we think about the *inter-ness* of interlingual translation?

Translation Studies can no longer get away with undoing binary oppositions by simply invoking older calls for cultural relativism (Toury). It needs to do the actual nitty-gritty geopolitical and historical work of showing how fundamental categories are altered when specific cases talk back. This workshop with its emphasis on the very different models that different traditions offer is a welcome step in this direction.

**Prof. Judy Wakabayashi (Kent State University): Singing a New Song: The Nature and Scope of “Intralingual” Translations in Japan**

The practice of intralingual translation, whose nature and scope seem to vary somewhat across cultures, is more common and prominent in Japan than in English-speaking cultures. Amongst the different kinds of intralingual translation (e.g., summaries), the focus in this paper is on modern renderings of Japanese literary and other classics. Nevertheless, limiting the discussion to reader-oriented accessibility factors such as updating the language or accommodating the tastes and knowledge of contemporary readers would overlook the creative motives that have inspired notable diachronic renditions in Japan. With their foregrounding of style, these writerly renditions are transformational appropriations that occasionally earn their creator the epithet of “author”. These intertextual permutations constitute divergence within continuity, a reincarnation rather than similarity. Other motives behind Japanese modernizations include ensuring the classics’ place in the cultural firmament, seeking a nexus between speech and writing through vernacularization, incorporating the strengths of classical language into the contemporary language, introducing a different gender perspective, parodying established literary practices, and pedagogical explication. Some diachronic translations have simply involved orthographical rescripting, with or without further changes to the language or content.

Certain historical phenomena in Japan highlight the emergence of the distinction between the domestic and foreign (and hence a shift in perceptions of the boundary between “intralingual” and interlingual translations) and the fuzziness of the borders between languages as well as among language variants and styles—issues that problematize the notion of “intralingual”. The paper also explores the nature of the intralingual transfer process in Japan, the resulting relationships between the texts, and the ensuing construction and deconstruction of a “national” culture. Also highlighted is the chicken-and-egg relationship between labels and conceptualizations in relation to intralingual translation and related practices.

### **Prof. Luo Xuanmin (Tsinghua University): Intralingual Translation and the Construction of Modern Chinese Vernacular**

As one of the three types of translation put forward by Roman Jakobson, intralingual translation has always been belittled just because it is not a translation proper; hence, the researches on this aspect are very rare. However, intralingual translation has played a very important role in the construction of modern Chinese Vernacular in the early 20<sup>th</sup> century, which can be proved by three points: 1) it has contributed a lot to the formation of Chinese “Baihua” (modern vernacular); 2) it has further influenced Chinese New Literature Movement, and 3) it has, in certain cases, been a language performance by both writers and translators in their creative writing and translating. When it concerns a translator, it is closely related with interlingual translation as a preliminary step for rendering the Chinese classic literature into foreign languages; in this way the quality and fidelity of translation can be guaranteed. This paper will employ different texts in different genres to illustrate the points above with a hope of promoting intralingual translation research in general.

### **Sessions:**

#### **Francis Ajayi (Concordia University): The Patrimonial Nation-State, Native Philosophy, and Translation**

Narratives on translation in the Nigerian nation-state are often steeped in globalization-era language practices that are, for the most part, buoyed by inter-lingual approaches to translation. Very little is known about translation in the pre-colonial Nigerian “state” and the socio-political and cultural dynamics that animated it. Just as the problematic concept of the nation-state extends beyond the colonial construct that we know of today, there is more to translation in Nigeria than the canonical postulations embedded within inter-lingual translation perspectives. The main objective of this paper is to bring into the limelight the dynamics of translation in pre-colonial Nigerian ethno-cultural communities, drawing from the socio-cultural experiences of the Old Oyo Empire. While translation played an indisputably prominent role in facilitating inter-group dialogue during this period, there were also the less talked about but equally important intra-lingual and inter-semiotic translation practices that drew their vivacity from the oral tradition and mystico-religious activities intrinsic to the Empire. Prominent among these were deity worship and divination, court poetry, and drum language, whose texts were, for good reason, typically couched in esotericism, and therefore required simplifying by language mediators. The questions that emerge here are: What was translated? By whom? And for what purpose(s)? In an attempt to respond to these questions, this paper examines the identity, work and status of the pre-colonial Nigerian “translator,” while also situating the aforementioned cultural practices within the discursive framework of translation. The implications of this discourse for the interplay between translation and national culture in the Oyo Empire are equally discussed.

#### **Demet Altun (Boğaziçi University): An Examination of Intralingual Translation in Turkish and the Publishers’ Approaches: A Case Study of Ahmet Rasim’s *Şehir Mektupları***

This paper focuses on the various definitions and perceptions publishers have of intralingual translation in Turkish. The reasoning behind those varying definitions, as well as the strategies adopted by publishers, and their motivations, will be thoroughly discussed. In this regard, Ahmet Rasim’s epistolary novel *Şehir Mektupları* will be examined. In this masterpiece, Rasim combines his well-known observation skills and humor, whilst describing Istanbul in fine detail.

Most of *Şehir Mektupları* was serialized in the journal *Malumat*; the letters were later compiled in four volumes, first printed in 1896, and again in 1912-1913. The first two volumes were combined and Latinized in 1971 by the Turkish Ministry of Education (TME). In 1992, Nuri Akbayar at Arba Publishing produced the complete text (all four volumes) in Latin script. As it was included in Turkey's "100 Essential Books" by the TME, multiple editions were subsequently printed by various publishers. This paper will compare (1) the original text, (2) the first edition in Latin script, (3) the 1992 complete edition by Arba Publishing, (4) the complete transliteration of the four volumes by Oğlak Publishing, (5) the complete unified volume on contemporary Turkish language by Kapı Publishing, and the collections of selected letters by (6) Say Publishing, (7) Antik Türk Klasikleri, and (8) Bordo Siyah Publishing. In this comparative study, emphasis will be placed on how differing social, cultural, and historical contexts played a role in the intralingual translation process. The many deviations in the translations reveal the various translational norms of the periods in which the texts were reproduced, and how these translations were not a mere "rewording" of *Şehir Mektupları*.

### **Özüm Arzık Erzurumlu (Doğuş University): An Intralingual Translation Ground: The Speech of Erdoğan Delivered at the Commemoration Ceremony of the Battle of Çanakkale**

The commemoration ceremonies of the Battle of Çanakkale seem to have been a tool and venue for the confrontation of many Turkish political groups, with a view to legitimize their positions and stances. This paper, through an analysis of the speech delivered by the then Prime Minister Recep Tayyip Erdoğan during the commemoration ceremonies of 2014, takes stock of the way various newspapers, namely *Cumhuriyet*, *Yeni Şafak*, *Agos*, *Vatan*, *Taraf*, and the local daily *Çömü*, have provided intralingual translations of this speech. This paper argues that the speech delivered by Erdoğan has been translated intralingually by the above-mentioned dailies to make the speech conform to (a) their ideological stance and (b) their political goals. In line with the ideologies and goals they pursue, the dailies have foregrounded different aspects of the speech. Interestingly, two separate dailies, *Cumhuriyet* and *Çömü* have even contradicted one another in their reporting of Erdoğan's statements concerning Mustafa Kemal Atatürk. It is concluded that the intralingual translations perpetuated by different media outlets have not only manipulated the language of the speech, but have also brought about ideological translations revealing their own political agendas.

### **Barbara Bisetto (Università degli Studi di Milano-Bicocca): The Notion of *Yanyi* and its Contribution to the Study of Intralingual Translation in Pre-modern China**

In my paper I will discuss the notion of *yanyi* (lit. exposition of the meaning; elaboration on the meaning) in pre-modern Chinese culture in the light of the research on intralingual translation.

The usage of the term *yanyi* in the title of a work probably originated within the Buddhist tradition of sutra commentary and explanation during the Tang dynasty (618-907). Today *yanyi* is primarily associated with the pre-modern narrative tradition of fictionalized histories, but in its diachronic configuration it more generally referred to the elaboration/interpretation of one or more source texts. The term therefore refers to a process and practice of cultural transmission of texts that encompasses commentary, translation, and adaptation.

As a specific case study, in my paper I will analyze a Chinese collection of narratives from the seventeenth century, the work *Lienü zhuan yanyi*, which, for the most part, constitutes a

(pseudo)vernacularization in Vernacular written Chinese of the text in Classical Chinese *Lienü zhuan* (Biographies of Women, 1 c. B.C.), a classic of women's education since ancient times. Proceeding through the comparison of excerpts from the *yanyi* version and the source text, I will present a description of the macro- and micro-strategies employed in the *yanyi* version. As a result I will argue that the notion of *yanyi* reveals important elements to assess the role of intralingual translation in the diglossic culture of pre-modern China.

**Martin Cyr Hicks (Boğaziçi University): From a Québécois Starbuck to a French Fonzy: Variances in Insider/Outsiderhood in the Intralingual Translation of Ken Scott's *Starbuck***

This paper will analyze the varying representations of immigration and cultural diversity in Ken Scott's 2011 Québécois film *Starbuck* and in Isabelle Doval's 2013 French remake *Fonzy*. Doval's version is, with the exception of only a couple of scenes, practically a shot-by-shot, word-for-word remake of the French Canadian original; as such, I argue that the French remake functions more as an intralingual translation than as an adaptation or appropriation. Adding this to the fact that the original *Starbuck* had actually been relatively successful in France already, one must wonder why it was remade at all, and what the subtle variances in the remake reveal. In the original, the protagonist exemplifies the Canadian multicultural ideology—a Polish-Canadian, whose culture is both distinct and fully integrated into the Canadian cultural mosaic; but that role, and the ideology attached to it, is one of the only elements that shifts in interesting ways in Doval's version. David Wozniak, the protagonist in *Starbuck*, becomes Diego Costa in *Fonzy*, and with this shift we see variations in linguistic and social contexts. Each instance of variation reveals a different representation of cultural minority groups within the socio-cultural environments in which the films were (re)produced and received. Through a textual analysis, combining critical discourse analysis with thematic criticism, this paper will look at how these stylistic shifts that occur in the intralingual translation have a deep impact on the themes of the texts.

**Esin Esen (Boğaziçi University): The Intralingual Translations of Murasaki Shikibu Nikki: A Comparative Study through "Reader-listener Responsibility" Approach**

*Murasaki Shikibu Nikki* (MSN) (1008-1010) is the diary of Lady Murasaki, the prominent woman writer of Japanese literature; her diary contains records from court life and some information about her own life.

This paper deals with MSN through the "reader-listener-responsibility" approach, which is a part of language typology set forth by Hinds (1982), where "not verbalized" items or ambiguity seen in the speech/text are usually filled by the reader-listener (Esen, 2013). Relevance theory by the explicature and implicature approach provides a method for the translation of these items (Esen, 2014).

In this study, the excerpt from MSN titled "A Nick Name: Lady Chronicle and Girlhood Reminiscence" has been selected for the analysis due to the different types of "attitudinal-expressions" (*taigū-hyōgen*). The source text will be analyzed using the "reader-listener-responsibility" approach and the syntactical (ellipsis, ambiguity) and semantical (implicit meaning, ambiguity, gap) aspects will be elucidated. These results will be compared with four intralingual translations of the diary dating between 1910-2010 by focusing on the explicature or implicature in the target texts.

The four intralingual translations have been selected on the basis of the influences of the following facets of the Japanese language: i) Japanese language policies such as “standard language” (*hyōjungo*), or “the unification movement of the spoken and written language” (*genbun'itchi*), ii) the influence of translated literature within the literary polysystem, iii) “Greater-Asianism” (*Dai-Ajia-Shugi*), iv) the changes in the language policies of Japan after the defeat of World-War-II, and v) the influence of English on Japanese from 1945 to the present.

The aim of this study is to determine the influences of the above-mentioned aspects on “reader-listener responsibility” in Japanese and to set forth the reflection of the changes in the “reader-listener responsibility” on translators’ strategies and choices in intralingual translations.

### **Effrossyni (Effie) Fragkou (York University): Intralingual (Re)Translation and the Shaping of Politics and Philosophy in Modern Greece**

This paper explores the ideological and political motives behind numerous intralingual (Ancient to Modern Greek) retranslations of Plato’s and Aristotle’s philosophical texts (dealing with the Athenian polity and the notion of democracy) over the last century. The reason behind this analysis is the contested notions of democracy and nationalism and their contentious treatment in each retranslation and in current political discourse.

The socio-cultural and political background of this analysis is a Western country in crisis, especially since the most recent events involving the crackdown of the country’s legally elected neo-Nazi party and the arrest of its MPs. Never before has an EU country been more politically divided than Greece, since the end of the Civil War and the return to the rule-of-law (1974). Political rhetoric has been oscillating between democracy and nationalism with opposite camps using the retranslation of key texts as a platform for producing “extended expressions” that encompass a variety of forms. These forms range from purely textual expressions (online or in paper publication) to leftist and right-wing rap music, military-style parades organized by brigades of “concerned citizens” (members of the neo-Nazi party) and on-the-street clashes between groups from the two ends of the political spectrum with their slogans and discursive (visual, verbal, or textual) representations.

The methodology proposes to treat key cultural texts solely in their retranslations, focusing primarily on intralingual translation, and to consider retranslation as a social-historical process where texts “in the target language” become monuments, that is, extended expressions of the initial text, encompassing all possible forms (visual, textual, or acoustic). It is hypothesized that the value of each retranslation extends beyond the claims of the original retranslation hypothesis by vesting the former with a specific discursive mission in the context of its creation. The analysis of the corpus is twofold, philosophical and legal, and is achieved through an interdiscursive analysis of key legal (i.e. the various Greek Constitutions), political, and philosophical documents (key political philosophy texts authored by contemporary Greek philosophers). It also touches upon the so-called “extended expressions” of the retranslation discourse, namely various expressions (parliamentary speeches, documentaries, music, dance, clothing, slogans, posters, tattoos, etc.) appropriated by the two opposite ends of the political spectrum. The purpose of this investigation is to reveal all appropriation mechanisms used by their agents in connection with their auctorial, personal, political, and professional identities, thus emphasizing the role of the “agent”.

## **Matthew Fraleigh (Brandeis University): The Boundaries of Interlingual and Intralingual Translation: Poems in Literary Sinitic, *Kundoku*, and Early Modern Japanese Renditions**

Sinitic poetry has been an integral part of the Japanese textual landscape since the dawn of literacy. From the seventh century onward, literate residents of the Japanese archipelago were active not only as readers but also as composers of verses that obeyed the grammatical and prosodic rules of classical Chinese poetry. Yet like their counterparts elsewhere in the Sinosphere, scribes in Japan developed methods of interlingual translation that provided systematic approaches to rendering Literary Sinitic texts into forms of Japanese: often highly Sinitified “translationese” styles of Japanese. This method of engagement with Literary Sinitic texts was dominant in Japan for over a millennium and even influenced the way that Japanese scholars approached European texts beginning in the sixteenth century. Perhaps because of its very ubiquity, there is some scholarly disagreement about whether this approach (*kundoku*) ought to be considered translation proper, especially since there eventually emerged other forms of translating Literary Sinitic into more accessible and typical styles of vernacular Japanese. Some would argue that if the production of such modern vernacular Japanese renditions is an instance of translation proper, then *kundoku* must be something else. In this paper, I argue that both *kundoku* and the translation of Literary Sinitic into accessible vernacular Japanese should be understood as forms of interlingual translation, but that the concept of “intralingual translation” can be helpful in thinking about the relationship between these two approaches. I discuss Ogyū Sorai’s theorization of *kundoku* in relation to vernacular translation and then examine the early modern Japanese translations and glosses of canonical Chinese poetry collections that proliferated in the eighteenth century. I look in particular at *Tōshisenkokujikai* by Sorai’s disciple Hattori Nankaku (1683–1759), which contains Japanese glosses of the poems in the tremendously influential *Selection of Tang Poetry (Tangshixuan)* of Li Panlong.

## **Dimitrios Kargiotis (University of Ioannina): Historicity, Ideology, Intralingual Translation**

Ideology plays an important role in literary translation. What gets translated to what, where, when, and by whom are questions as imbued with ideology as those that ask why, and consequently how, something gets translated. And if this holds true for literary translation from one language to another, it is all the more evident in intralingual literary translation. In this paper I will attempt to address the question of historicity with regards to ideology, and conceptualize some of the ways historicity proves to be a crucial framework, often neglected in literary translation studies. Indeed, if to a certain extent ideology governs the theory and practice of translation, it is historicity that largely determines no less essential aspects of the enterprise, especially when dealing with intralingual translation. These concern the relationship of the translated work with its original with regards to the literary canon: its perceived or desired function or position in it, or the ways in which it can intervene in it. Intralingual translation thus addresses issues that pertain to the formation of national literature and consequently to the nation and its ideological constitution. Historicity also proves to be an important aspect of the literary product as such: questions of accessibility, of readability or, more broadly, of aesthetic effect or aesthetic relevance are closely related to it. I will attempt to illustrate these ideas by using examples from the Greek tradition: the intralingual translations of the two Nobel laureates, George Seferis and Odysseus Elytis as well as those of Nikos Kazantzakis, among others.

**Rainier Lanselle (University of Paris-Diderot & CRCAO Centre de Recherche sur les Civilisations de l'Asie Orientale): Writing as Commentary: The Recycling of Sources in Classical Language in the Creative Process of Pre-Modern Chinese Vernacular Fiction and Drama**

While interaction with foreign literature through translated material has been virtually non-relevant to the genesis of Chinese fiction and drama during the heyday of the Yuan to mid-Qing periods (13th-18th centuries), a translation-like process has long been central to its creative strategy, *i.e.*, the constant use of source material in classical Chinese transposed into contemporary vernacular. These intralingual translations display a great variety of patterns, from the most straightforward rendition (or even plain quotation) to the most elaborate forms of amplification and rewriting, but they all share the same common feature of a shift between two states, and cultural contexts, of the Chinese language, the classical and the vernacular. This procedure contributed to the building or the remodeling of whole corpuses of stories, which quite often achieved through it—and only through it—a universal fame that they did not have prior to this displacement. The latter were accompanied by a diversity of linguistic and discursive qualities that have long been acknowledged, and include aspects such as addresses from the literati to the “common people,” the updating of earlier and/or revered texts, back and forth between oral and written forms, the ability of the vernacular to give narrative continuity to disparate classical written sources. Though well known by historians of Chinese literature, this set of phenomena has nevertheless rarely, if ever, been addressed in terms of “intralingual translation,” the relationship between classical and colloquial forms of Chinese having more often been thought of as relevant to *commentary* rather than to *translation*: in other words it was considered more in terms of discourse than in terms of language, despite the fact that the linguistic gap between classical and vernacular Chinese, in the said period, was very clear-cut. It is my belief, though, that this concept of commentary, so relevant in the Chinese tradition, should be regarded as a helpful and valuable contribution to any reflection on the epistemology of “intralingual translation.” From this perspective late-imperial narrative literature, far from appearing foreign to the concept of translation, has an impressive record to call attention to. In my presentation I would like to demonstrate some of these aspects through selected arguments drawn from the critical literature of the time as well as from examples of translating/commentating processes implied in the writing of drama and fiction of the Yuan and Ming periods.

**Khadidja Merakchi and Margaret Rogers (University of Surrey): Where Does Popular Science Discourse Stand? Transformation, Recontextualisation, and/or Translation?**

The discourse of popular science has long been marginalized both from a history of science perspective and a discourse studies perspective. Popular science genres are often framed as a “simplification” or “reformulation” of a primary scientific discourse. It will be argued here that such views do not take into account the complex nature of this discourse that hides different ideological perceptions and different functions/goals of science and communication phenomena, and also characteristic of interlingual translation.

The framing of popular science texts in some sense as translations has already been discussed in a range of literature outside translation studies (Fuller, 1998; Swales, 1995; Yarden, 2009). A small number of translation researchers (see Göpferich, 2007; Zethsen, 2007; Zethsen, 2009) have also argued along similar lines, acknowledging, however, that little methodological or empirical work has been carried out in this regard.

A small corpus (*circa* 100,000 words) has therefore been compiled to compare research with popular science articles—matched for authorship and subject matter—from one particular perspective, namely “intercultural” shifts in the use of metaphors to suit a new readership, a concept already identified in interlingual translation (Merakchi & Rogers, 2013). The question of how a characterization of popular science writing as intralingual translation could add to our understanding of this genre will also be addressed.

### **Ana-Magdalena Petraru (Alexandru Ioan Cuza University of Iasi): Intralingual Translation: A (Post)Communist Romanian Perspective**

The aim of this paper is to give a diachronic account of intralingual translation in communist and post-communist Romania, i.e. the way in which writers, translators, critics, and other manipulators of the (literary) text have viewed intralingual translation from 1945 to the present day. Drawing on Translation Studies and Periodical Studies, I will discuss the phenomenon of intralingual translation in a minor culture, as seen in the Romanian discourse on translation by the manipulators of a target text. Thus, we will review appraisals, criticism, opinions, indications, and guidelines for intralingual translation in two major historical periods, namely the communist and post-communist years so as to grasp terms and concepts around intralingual translation in the Romanian cultural setting. For this purpose, we will bring into play the few studies that enjoyed book-length treatment during the communist period (Levitchi, 1975; Ionescu, 1981; Kohn, 1983), the proceedings of the first colloquium on translation and literature (1981), and the articles on translation in two major periodicals specially founded to deal with the phenomenon, namely *Secolul XX/ The 20<sup>th</sup> Century* and *România literară/ Literary Romania*. For the period after 1989, we will refer to the works of reputed Romanian TS scholars (R. Dimitriu, M. Jeanrenaud, G. Lungu Badea, etc.) and the few articles in cultural periodicals available online that tackle intralingual translation (e.g. Ghiu, 2014). As a case in point, we will discuss *Robinson Crusoe* and its multiple versions, which could be viewed as an instance of intralingual translation as adaptation of classics for children in Romania.

### **Michaela Chiaki Ripplinger (University of Vienna): Press Conferences after Fukushima as Instances of Translation**

The applicability of the concept of translation as a communication process in which meaning is created was explored using an example outside of the traditional paradigm involving two natural languages, namely press conferences delivered by the then Government Spokesman Edano Yukio during the crisis at the nuclear power plants in Fukushima following an earthquake and tsunami on the northeast coast of Japan in March 2011. Selected press-conference texts were analyzed to test the hypothesis that the process linking knowledge of the incidents at the stricken power plants and the texts of the press conferences in which this knowledge was (at least supposedly) verbalized constituted an instance of translation. The analysis drew on the categories of genre and register, as established by M.A.K. Halliday and also considered video material and (governmental and independent) investigation reports of the incidents in the power plants.

The analysis revealed that the described communicative instance was in fact an instance of translation, in which human actors with institutional and personal interests and agendas acted within a given power constellation, providing both a certain leeway in their decision-making as well as restrictions, to convey a specific version of the source material. Specific tools used to create certain realities for the audience were identified, for instance the targeted use of

references to science or other linguistic instruments, among them those provided by the Japanese “politeness” language *keigo*, to localize and define interlocutors as well as incidents in the overall setting. The recipients’ expectations towards the “target texts,” which were similar to those towards translation, were also found to be a significant factor.

The analysis provided ample evidence that an example such as the one of this research project merits attention in Translation Studies, not least because it provides valuable insights into the nature of translation.

### **Benjamin Schmid (University of Vienna): Beyond Interlinguality – beyond Intralinguality**

The main goal of this presentation will be to critically interrogate the validity and usefulness of the concept of intralingual translation. On the upside, the concept of intralingual translation and its inclusion in Jakobson’s tripartite definition gives much-needed visibility and academic legitimacy to the study of a range of under-researched translational practices that have received little attention in the TS community.

On the other hand, however, the concept is also highly problematic in several respects:

- 1) If we embrace the concept of intralingual translation, we run the risk of perpetuating the dominant notion of interlingual “translation proper” by accepting “interlinguality” as a valid criterion for distinguishing “proper” from “improper” translation.
- 2) The dichotomy of intralingual versus interlingual translation masks the fact that there is no hard-and-fast criterion for defining “a language”.
- 3) The talk will present empirical findings, which indicate that Jakobson’s purely semiotic criteria may be insufficient to adequately classify translational phenomena (a doubt Gideon Toury already expressed 1986).

The arguments presented in this talk will be based on findings from a research project that looks at a network of communication services providers that translate texts from legal-administrative German into easy-to-read German (Leicht-Lesen-Deutsch) for clearly defined target groups (mainly people with disabilities or learning difficulties). The research presented triangulates qualitative data from interviews, contrastive text analysis, and paratext analysis, showing that the concept of intralingual translation is both too broad and too narrow to adequately describe the phenomenon studied. The translations investigated defy easy classification as intralingual expert-to-laypeople translations: they also include important intersemiotic elements (icons, illustrations, etc.) and even crucial non-semiotic aspects such as the material qualities of the medium used (e.g. paper thickness, font size, etc.).

The presentation will thus call for a move away from Jakobson’s distinction towards a more open perspective.

### **Olaf Immanuel Seel (Ionian University): The Pragmatic-Functional Nature of Intralingual Translation and its Affinity to Top-Down-Procedures**

When taking a closer look at the different types of intralingual translation we can ascertain the following dominant characteristics they all seem to have in common: the modifications being made from source text to target text do not focus merely on the use of a different linguistic register, but also on the production of different text types, as well as on the use of different verbal or/and non-verbal cultural elements. Thus, intralinguistic translation cannot merely be

defined as “rewording,” as Jakobson defined it from a restrictive linguistic point of view. Moreover, intralinguistic translation seems to be governed by its own inner rules that partially seem to differ from those of the standard cases of “translation proper.”

In view of the above, translation theory is confronted with a challenging task: to find the theoretical and methodological means in order to elucidate, explain and conceptualize the phenomenology of the still relatively unexplored domain of intralingual translation, as well as to support its performance with the appropriate scientific knowledge.

This presentation intends to contribute by filling this gap. On the basis of the example of the adaptation of an Ancient Greek comedy, *The Birds*, as a Modern Greek comic book, I shall present and illustrate the basic transformations and modifications realized in this special type of intralingual translation.

The dominant findings of this presentation are that intralingual translation as a special form of intracultural communication has a genuinely pragmatic-functional nature and can very successfully be analyzed, as well as performed if one makes use of the means that the functional translation theory of the German scholars Vermeer, Reiß, and Nord offer, such as the top-down-procedures in text analysis. This is the case, because the pragmatic-functional model of text analysis distinguishes itself in that it regards the linguistic and internal aspects of a text as dependent on the external embedding of a text in a specific situation. And this goes naturally along with preference for top-down-procedures as contrasted to bottom-up-procedures that are based on commencing analysis from the linguistic level.

Finally, by this presentation, based on one characteristic example of the wide range of intralingual translational practices, I hope to deliver useful theoretical and methodological insights that obviously apply to every single type of intralingual translation.

### **Candace Séguinot (Glendon College, York University): Intralingual Translation, Interlingual Translation, and Notions of Agency**

This paper will compare developments in the field of interlingual translation and intralingual translation that can be explained by the notion of agency, both from the cognitive, i.e. decision-making process, and from the sociological perspective (as discussed for example in Chesterman, 2009). In particular the paper will look at how the translation of material provided by experts into material for the layperson in the same language has changed from a process of simplification into a presentation that is focused on outcomes.

Agency in interlingual translation has been described in terms of the assimilated understanding of the translator's *habitus* and the invisibility of the translator (Simeoni, 1998; Venuti, 2008). The paper will look briefly at the development of a notion of the translator's role in a preliminary study of student translations of an instructional text with specific cultural problems. As a transition between the discussion of interlingual and intralingual translation, the production of an interlingual translation has recently been described in contrast to writing as reducing the degree of active choice to reduce cognitive demand (Göpferich and Nelezen, 2014).

While changes in the view of the interlingual translator's agency can be traced to the sociological turn in translation studies, changes in intralingual translation have come about as a result of other factors. In the early 1980's a flurry of work by people like Flower and Hayes (1980) showed that translating bureaucratic or technical documents into writing that was easier

for people to understand meant more than using fewer words or simpler words. There were principles of argumentation and narrativity and signposts for readers. However the task was still seen as designing a document that was a document, in other words, like an interlingual translation going from a text to a text.

Advances in the understanding of what constitutes a knowledge gap has led to the development of a new field which has become known, in particular in the health sciences, as knowledge translation. To begin with, advances in technology have multiplied the ways in which information needs to be made available. Second, institutions have become outcome-oriented before research spoke to the dissemination of information. Today the term used is the mobilization of knowledge. Third, it is now recognized that emotions are important in decision-making, and that to influence the decision-making of specific audiences the conceptualization of the presentation of the information has to become more nuanced. Examples come from the fields of medicine and marketing. And last, the re-use of information and the automatization of interlingual translation mean that there are cases where writers need to structure information with tags that could be looked at as translation between language and concept.

In the field of the *interlingual* translation of pragmatic texts, the translator's agency is becoming more constrained with the re-organization of the translation industry. In the area of knowledge translation, the competencies that are required to effect change mean a broader understanding of human behavior, of technology, and the ability to design creatively.

### **Şehnaz Şişmanoğlu Şimşek (Kadir Has University): *Diplomalı Kız* of Ioannis Gavriilidis: Rewriting Ahmet Mithat in Karamanlidika**

Nineteenth century fiction writing in Karamanlidika (Turkish with Greek alphabet) is characterized with adaptations and translations mostly from English and French novels. Ioannis Gavriilidis, being a writer and a journalist, is an exceptional figure for his "translating/rewriting" of the fictional texts *Yeniçeriler* (1890), *Şeytan Kayası* (1891) and *Diplomalı Kız* (1896) by the Ottoman-Turkish writer Ahmed Midhat Efendi. This presentation focuses on one of these narratives, *Diplomalı Kız*, which was serialized in the newspaper *Anatoli* (in Karamanlidika) in 1896. In this study, using mainly Gérard Genette's theoretical framework and the narratological concepts in his two works, *Palimpsests* and *Paratexts*, I will compare the two versions of *Diplomalı Kız* to provide insight into Gavriilidis's understanding of literature, his style of writing and acculturation techniques, as well as some cultural aspects of Karamanli society in the 19th century.

### **Tuncay Tezcan (Hacettepe University): (Para)-Textual Analysis: Numerous Versions of *Nutuk***

Translation generally refers to transfer processes from one language into another language. However, translation can occur within the same language, and be regarded as intralingual translation. Intralingual translation is a research area, which has been widely overlooked by translation scholars. According to Roman Jakobson, intralingual translation is defined as "rewording" and as an interpretation of verbal signs by means of other signs of the same language. In Turkey, intralingual translation is commonly understood as the production of new versions of older literary texts. However, intralingually translated texts are not labeled as an intralingual translation. New versions of older literary texts are presented as "simplified," "arranged," "prepared for publishing," etc. In Turkey, updating old literary texts is closely linked

to the country's policy since the establishment of the Republic. Some cases of intralingual translations can reveal the linguistic and ideological norms of the periods during which these translations were produced (Berk Albachten, 2013). For this study, Mustafa Kemal Atatürk's *Nutuk* is chosen as a case study. This paper is divided into two sections. The first section focuses on some publishers' strategies regarding *Nutuk*. These strategies will be examined by comparing the *Nutuk*'s paratexts. The concept of "paratext," as used by Gerard Genette, refers to the verbal or other materials (prefaces, footnotes, covers, etc.) that present the text to the readers. This study discusses how versions Mustafa Kemal Atatürk's *Nutuk* are labeled and presented. As such, this study especially focuses on the covers of *Nutuk*. In the second section, three versions of *Nutuk*, edited by Kemal Bek and published by Bordo-Siyah Publishing, will be analyzed within the framework of the target-oriented approach developed by Gideon Toury. This descriptive analysis aims to reveal the differences among the three versions published and edited by the same publishing house.

### **Yu Yanghuan (Tsinghua University): Intralingual Translation and English Translation of Chinese Classics**

An obvious distinction could be made between interlingual translation and intralingual translation, with the former being regarded as translation proper and as bilingual translation and the latter as monolingual translation. Under most circumstances, scholars in the fields of translation studies, comparative literature and contrastive analysis, give top priority to interlingual translation, whereas relatively intralingual translation is largely neglected. However, the translation process of texts of classical Chinese, such as *The Conduct of Life* or *Doctrine of Mean*, in which intralingual translation plays the role of modernizing classical Chinese and being the prerequisite of interlingual translation, is quite different from those of modern Chinese in which interlingual translation is the main approach. After comparing intralingual translation with interlingual translation, analyzing their characteristics and conducting case studies of *The Conduct of Life* or *Doctrine of Mean*, this paper ventures to elucidate the significance of intralingual translation, especially in the translation process of classical Chinese, and attach more importance to intralingual translation for its role of being the guidance of interlingual translation, modernizing classical Chinese and reinvigorating classical Chinese texts.