

**THE 12TH ANNUAL GLENDON GRADUATE
CONFERENCE IN TRANSLATION STUDIES**

**TRANSLATION,
IMAGE AND
SOUND**

A white speech bubble with a tail pointing down and to the left, containing the text 'TRANSLATION, IMAGE AND SOUND' in white, bold, uppercase letters. To the right of the speech bubble is a grid of 16 red dots arranged in 4 rows and 4 columns.

MARCH 18-20, 2022

Keynote Speaker: Luis Pérez-González

Glendon College, York University, Toronto ON, Canada

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We would like to acknowledge that this conference takes place on the traditional territory of many Indigenous Nations. The area known as Tkaronto has been care taken by the Anishinabek Nation, the Haudenosaunee Confederacy, and the Huron-Wendat. It is now home to many First Nation, Inuit and Métis communities. We acknowledge the current treaty holders, the Mississaugas of the Credit First Nation. This territory is subject of the Dish With One Spoon Wampum Belt Covenant, an agreement to peaceably share and care for the Great Lakes region. We are grateful for the opportunity to host our event on this territory.

We would also like to thank York University's MA program in translation studies, the only graduate program in Toronto and southern Ontario dedicated to the advanced study of translation. The program is located on the quiet Glendon campus, close to the center of Toronto. If you want to increase your specialization translation, or if you want to pursue advanced studies in the growing academic field of translation studies, this program will interest you. This is a unique program, originally founded on the Canadian experience of official bilingualism, continuing in this spirit, and expanding to address multicultural and multicultural diversity.

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Luis Pérez-González is a Professor of Translation Studies at the University of Agder (Norway) and currently serves as Associate Editor of *Target*. He has published widely on various areas of media translation. He is author of *Audiovisual Translation: Theories, Methods and Issues* (Routledge 2014); editor of the *Routledge Handbook of Audiovisual Translation* (2019) and co-editor of the *Routledge Encyclopedia of Citizen Media* (2021). Since 2019, he has been the Academic Director of the International Research School for Media Translation and Digital Culture organized by the Baker Centre for Translation and Intercultural Studies at Shanghai International Studies University.

Immaterial Media Translation and the Spectacularisation of Disinformation in Digital Comment Culture(s)

A large body of research on participatory media translation in digital culture still engages with this form of mediation in terms of compliance with or deviation from industrial metrics of quality and professional standards of translational competence. Although this strand of scholarship acknowledges the growing complexity of translational practices in the new 'ecology of attention' (Citton 2017), research on participatory translation remains driven by premises, concepts and ethical benchmarks modelled on professional discourses that construe participatory translation as disruptive. This stance raises multifold issues. The study of translations undertaken by and catering for networked communities made up of geographically dispersed readers and viewers, for example, tends to be rooted in the same heuristic processes as those informed by the prevalence of monolingual national readerships and audiences during the analogic era. Significantly, research on the reception of participatory translation remains wedded to the assumption that readers' and viewers' engagement with translations is confined to the site demarcated by the margins of the text or the frame – largely overlooking the role that participatory translations play in building virtual communities of interest around the text.

This paper problematises this approach to the study of immaterial translation in digital culture. It argues that immaterial translation cannot be conceptualised merely as the production of translated commodities at multiple levels of networked and affective production cycles. Unlike its professional counterpart, immaterial translation enables the singularisation of translated texts through changes that require the ongoing involvement of consumers and producers (including consumers-turned-producers) – not just while, but also after reading or watching. Immaterial translation will therefore be characterised as a process driven by the mobilization of information, experience and affect that outlasts the consumption of the text – continuing to reconfigure and transform the subjective and interpersonal fabric of individual consumers and their imagined transnational communities. The session will also engage with the widely held view that immaterial translation displaces 'material' (professional) translators as providers of cultural labour, drawing attention to the rise of immaterial translation as an alternative regime for capturing social productivity, and the ways in which readers and viewers engage with this form of value extraction. Ultimately, it raises the question of whether translation studies is adequately equipped to yield valuable insights into the reception of immaterial translation.



**LAURA
BONELLA**

Laura Bonella is a second year PhD student in Applied Linguistics at the University of Greenwich, London (UK). Her research focuses on the adaptation of regionalisms and cultural elements in the Italian Netflix series *Suburra - Blood on Rome* in English. She is particularly interested in how these elements are translated in subtitles and dubbing, as well as how they are perceived by an English-speaking audience.

Language Authenticity and Representation in Dubbing: “The Life Ahead” as a precursor of good practice

Defining quality in dubbing is complex, given its subjective nature, although scholars (Chaume 2012) and streaming providers (Netflix 2021) managed to list a set of standards that should be followed to create a product that is believable for the target audience. Safeguarding characters’ authenticity in terms of language used, as well as representation in terms of gender, ethnicity and geographical provenance are amongst the critical factors that have been put under the microscope in the voice acting industry. Examples of minority characters dubbed by white voice over actors have hit the headlines and caused controversy. The same occurred with transgender characters dubbed by male voice actors, and Colombian protagonists interpreted by actors coming from other Latin-American countries. The Italian film “The Life Ahead” (original title: *La Vita davanti a sé*) is a distinct example of authenticity in dubbing. Madam Rosa, a former prostitute and Jewish Holocaust survivor, played by Sophia Loren (in Italian and the English dubbing) maintains the same southern Italian aura in both versions; Momo, a 12-year-old Senegalese immigrant, is dubbed by African-American teen actor Andre Robinson; the Spanish transgender prostitute Lola is interpreted in Italian by Abril Zamora and dubbed into English by the actress herself. The diversification of the voice acting industry is commendable from an ethical point of view. Using extracts from the Italian and the English dubbed scripts, this presentation aims to demonstrate the positive effects of authenticity on the credibility of the industry, the final audiovisual product and its language.



**HONGYANG
JI**

Hongyang Ji earned his Master's degree in Translation Studies at York University, Glendon. He is currently pursuing his doctorate degree at the University of Alberta with a focus on the construction of ecological environment of translation. He is also working with the China Mix, a British private company, to provide translation and localization services. He has been a translation freelancer for over 4 years. He has published an English as a Second Language book for Chinese college students and is involved in other related publishing projects in China. Currently, his research is focused on ecology and translation, ecocriticism, sociological translation, (bio)semiotics, and media and technology of translation.

Dubbed Films in China and Its Social-Political Environments: The Rationales of the Glorious Period in the 20th Century

Dubbed films had been largely used in the Chinese mainland film market in the last century for the need of gaining a wide range of audiences. The translation language used throughout the dubbed films has formed its own language use pattern. In this qualitative research, I will discuss the rise of dubbed films and how it had flourished in the contemporary Chinese film industry from the perspective of social, ideology, cultural and political perspectives, and why the dubbed method was widely used at the beginning instead of other methods such as subtitling. The features of dubbing at the time as well as the problems of dubbing will be discussed. Lastly, the research will further investigate the current audio-visual translation of foreign movies in China. This research will be guided by combined methods of, on the one hand, using film ideological analysis to examine the historic and culturalist perspective of the clips as well as the rationales. On the other hand, the reception theory will provide a deeper understanding including three types of reception: response (perceptual decoding, referred to as visibility), reaction (readability, related to shared knowledge and inference processes) and repercussion (Bogucki 99).

The emergence of dubbed films in China started in 1948 by a group of Chinese citizens residing abroad. In the same year, the Northeast Movie Studio was established, symbolizing the official start of film translation in China. At the time, the higher educational rate was low (Wu 704), and therefore, in order to attract more audiences, foreign films were introduced by being dubbed instead of using subtitles. In the 70s - 80s of the 20th century, because of the Reform and Open Policy (1978), the positive social and diplomatic environments encouraged more professional translators and dubbers to join in the film translation reproduction, which led to a golden and productive time of Chinese dubbed/translated films. There were also existing many problems in the dubbed film, such as the translation and the actor's mouth lip movements; the messy translated word order because of the huge difference between Chinese and European languages; the debate of using foreignization or domestication; the translation of character's names, etc., of which examples will be provided. This led to the decline of dubbed films in China. Nowadays, subtitled films are taking over due to commercialization in the market, no longer being able to monopolize people's understanding of the West by films, and the marginal utility of the mass film industry in China.



**MINYING
YE**

Mining Ye is dedicated to queering translation and AVT. She is from the School of Foreign Studies at Guangxi University for Nationalities in Nanning, China.

Rewriting on Queering Audiovisual Translation: A Case Study on the English to Chinese Subtitles of *Sex Education*

Audiovisual translation follows the necessary trend in the digital era with the fast speed and the capricious changes, and it becomes one of the direct and proper ways to introduce and exchange different but unique cultural backgrounds and history for global cultural diversity. However, there are various pronounced problems when China exchanges and integrates with other countries in this AVT field for LGBT+ group. One of the ingrained questions appear in front of people about how to translate and express this group in terms of the TV or films from the English version into the Chinese version's subtitles. With more and more attentions paid by the relevant gender experts and government authorities to these minorities and queer theory in China, a large number of these TV, films and shows are introduced and spread into the Chinese audiovisual market by rewriting and manipulation in order to publicize the relevant queer knowledge to Chinese ordinary people and encourage Chinese LGBT+ group to be brave. This paper mainly focuses on the study of *Sex Education*, three seasons' TV of gender with three sublines about queer, from the perspective of rewriting theory proposed by Lefevere. For more studies and research only viewing on the subtitling translation concerning the normal type, it will discuss the typical rewriting subtitles of LGBT+ group in *Sex Education*. Then it shows that the acceptance in China of the subtitles and shed light on the adaptations in the different cultural contexts. Meanwhile, it will further explore the classification of the rewritings about minorities, played by Netflix on the basic rule of creative treason (Xie Tianzhen, 1992: 30) in subtitling translation. What's more, three sublines, including Eric and Adam, Ola and Lily, as well as Jackson and Caro, will be examined their rewritings and explored the root causes, which are ideology and poetics when they were translated into the Chinese version. Through the quality analysis, it may innovate and upgrade the translation methods and strategies to enlighten this type of AVT and even fill the gap of queering AVT research in China. Thus, the misunderstandings and prejudices directed at these minorities may be reduced in China and queer in China can come out of the cabinets and be proud of their identities one day by this paper's trivial progress in queering AVT. Finally, Chinese may be more inclusive and acceptable for them to open wider for the many forms of cultures and then promote cultural diversity across the world.

ANA JULIA PERROTTI- GARCIA



Ana Julia Perrotti-Garcia is a professor in Audio description and Medical Translation. She holds a PhD in English Language and Literature in the University of Sao Paulo (USP) Brazil, and a Master's degree in Applied Linguistics from the Pontifical Catholic of Sao Paulo, specializing in audio description at the Pontifical Catholic University of Minas Gerais. Among her research topics, she studies translation and adaptation (GREAT-USP), audio description and accessibility. She has been working with audio description since 2009: at live concerts, conferences, movies, photographs and works of art. She is the co-organizer of the book: *Live and In Color: Case Reports of the audio description of live events* (Amazon). She is CEO of the company TraduSound Audio-Visual Accessibility.

Challenges and Dilemmas About the Audio Description of Live Concerts

Audio description is a kind of audiovisual translation where non-verbal language (i.e., images) are translated into words (verbal language). As well as it happens in other types of translation, there are cultural and terminological aspects that affect the process of converting visual information into a verbal text.

Some people question if it is appropriate, and even necessary, to insert audio description in between the verses of a song. This questioning has made us think a lot about this topic.

Our investigation was based on a series of four concerts performed by Monica Salmaso, a Brazilian singer, and her band in November 2021. We will be showing authentic examples extracted from the audio description scripts of these concerts. Audio description has brought useful additional information not only for visually-impaired people but also for people in general, who do not have enough knowledge and culture about musical instruments, their shape and the movements made to play them, as well as the singers and players shown on each concert, their clothes and hair style, the scenario and items of decoration, artist's facial expressions and relevant gestures, among others.

We concluded that audio description of live concerts is both appropriate and necessary. It is not an interference, but a welcome voice, added to the concert to deliver information and increase understanding. We consider the audio description to be a source of information, a convenience (because it makes it unnecessary for a blind person to keep asking for clarification during the show), and even an opportunity to learn more. Besides that, accessibility is a right, and making culture accessible to more people is also a great effect of the audio description of live concerts.



**PAULA
IGAREDA**

Paula Igareda holds a BA in German Philology (Universidad de Salamanca) and a PhD in Audiovisual Translation (Universitat Pompeu Fabra). She is a lecturer at Universitat de Vic-Universitat Central de Catalunya. She has been a professional translator since 2005 and has participated in many European projects relating to equal opportunities and the integration of people at risk of exclusion. Her research interests are Audiovisual Translation, Media Accessibility and Comic Translation.

Translating Background Music in Films: Where is the place for audio description?

In the past century, films have gone through many changes, mainly following the new possibilities technology offered the medium, recording, and projection. Sound, color, sensorround, Dolby, 3-D, and now digital recording have turned films into a very complex multisemiotic experience. Part of this is the enjoyment of music, an integral part of films long before sound was introduced. Since music is a key element of films, it must also be addressed within [the] Media Accessibility Studies, but the role of the background music has always belonged to a second category in regard to the Audio description (AD). The audience normally cannot simply enjoy the background music, even if it does not have any meaning for the narrative of film. There is certain pleasure in this kind of music that the director of the film intended to express and transfer and, often, the AD is not able to capture and respect that.

Taking this issue into account, this presentation deals with the interplay between audio description as translation, image, and sound, and focuses on how to make background music in films accessible for the blind and visually impaired through AD. It firstly defines some general concepts within AD and Films Studies. Secondly, it briefly classifies film music. Finally, it shows the results of an analysis of audio described films containing relevant background music in order to suggest some proposals when making a film accessible.



**ALEKSANDRA
OŻAROWSKA**

Aleksandra Ożarowska is a translator and a Ph.D. candidate at the University of Warsaw, where she teaches translation. She is also a lecturer in English at the Aleksander Zelwerowicz National Academy of Dramatic Art in Warsaw. Her research focuses on audiovisual translation and cognitive linguistics. Translating from English, Polish, German and Italian, she cooperates with various literary and media institutions. She was awarded a number of scholarships by the University of Tübingen, Johannes Gutenberg University Mainz and University of Bonn, and in 2020 she received the Polish Ministry of Science and Higher Education Scholarship for Outstanding Young Researchers. In March 2022 she started her Fulbright Scholarship at Columbia University in the City of New York.

Space-Time Curvature in Opera: Multimodal Source Texts of Surtitles in Modernised Opera Productions

Operatic surtitles, which had their debut in 1983, are nowadays a significant and fast-growing branch of audiovisual translation. It is partly thanks to this technology that opera has regained its popularity, as these days opera houses are much more accessible. Currently, opera houses also try to attract the attention of the media and younger audiences by staging innovative and modernised productions. More and more often such productions are also accompanied by tailored surtitles. Surtitles have traditionally been the translation of just the libretti, but in modernised opera productions the source text of surtitles may be considerably extended: opera is a multisemiotic and multimodal genre and sometimes surtitles follow the production as a semiotic whole. In opera the meaning is created by verbal language (the libretto), music (the score) and the *mise-en-scène*. However, sometimes, particularly in modernised productions, the *mise-en-scène* differs from the verbal text, so the multimodal source text contains clashing information. In order not to confuse the viewers, some fragments of the source text need to be given priority, which, in turn, is reflected in surtitles. In my research I focused on surtitles accompanying modernised opera productions in the biggest opera houses, i.e., Metropolitan Opera House, Royal Opera House and Bayerische Staatsoper. Analysing these translations, I check which sign systems we requalified as their source text. If the source text is of multimodal nature, then the surtitles become a crucial part of the whole production and help the viewers understand the space and time intended by the director, which may be very distant from the original idea.

MIGUEL ÁNGEL FONT BISIER



Miguel Ángel Font Bisier is a Valencian film director, writer and researcher. With a degree in audiovisual communication, he has twenty years of musical training. He speaks six languages, which has allowed him to write and direct more than 300 audiovisual projects. With very diverse styles and formats, his productions have been awarded both nationally and internationally. He is a specialist in cultural inclusion and accessibility and is the founder of www.miCINEinclusivo.com, a platform from which he disseminates his recognized work in this field. Author of fiction and documentary titles such as *XMILE*, *Tiempo de blues* or *Creando cine inclusivo*, in 2019 he shot his first inclusive feature film: *SWING! La vida d'un secret*. He has published five multimedia books including *Cine de diseño universal*, *Viaje al corazón de un cuadro* and *Un confinamiento de cuentos*. He is currently working on his PhD in Audiovisual and Literary Translation at the University of Castellón.

Tradición, evolución e inclusión: las tres etapas de la traducción audiovisual accesible

Desde que, en los años setenta, se dieran los primeros pasos hacia un modelo de producción audiovisual más accesible, el ámbito de la traducción se ha posicionado como la principal fuente de estudios e investigación académica al respecto. Con el paso del tiempo, y gracias a los avances en el conocimiento y en la tecnología, lo que empezó como una serie de prácticas aisladas se ha convertido en una tendencia mundial. En este sentido, la traducción ha aportado un gran número de análisis y propuestas de trabajo en pos de una cultura audiovisual que abra sus puertas cada día a más públicos, sin importar su condición.

Sin embargo, tras varios años estudiando las tendencias en traducción audiovisual más actuales, así como desarrollando producción audiovisual propia, se ha detectado un cierto estancamiento en la concepción del trabajo de accesibilidad. Frenos que responden a dos grandes tendencias en la traducción cinematográfica accesible: un modelo tradicional en el que la accesibilidad se aplica con la película ya terminada y sin contacto con el equipo creativo, y un modelo híbrido que pretende aportar soluciones accesibles antes de que la obra esté finalizada, pero cuyo alcance no abarca todos y cada uno de los ámbitos de una película. Por tanto, con el ánimo de realizar un análisis descriptivo en torno a estos dos formatos de trabajo capitaneados desde la traducción, y con la voluntad de ofrecer un último modelo que nace desde el propio sector audiovisual y que responde a un mayor número de necesidades de los colectivos de personas con discapacidad sensorial —principalmente, auditiva y visual—, se realiza esta ponencia. Una reflexión que pretende aportar claridad al estado de la cuestión y que, a través de la detallada clasificación en tres modelos, identificará los distintos patrones, ejemplos y requisitos básicos que diferencian a estas tres formas de trabajar por una cultura cinematográfica más universal.

RUQAYA AL-TAIE

Ruqaya Al-Taie holds a PhD degree in Translation from Queen's University Belfast in the UK (2019). Her PhD research focuses on translating Arabic rhetorical devices into English. Currently, she's a lecturer at the Translation Department/ University of Basrah in Iraq (2019 - present). She is also a member of the Founding Editorial Board for the IMPACT journal at Queen's University Belfast in the UK (2018 - present). In addition to that, she's Managing Editor for Adab Al Basrah Journal in Iraq (2021 - present). Her research interests are topics related to literary translation, translating rhetorical language, translation technology, translation and business.

Translating Iraq's Selected Covid-19 Caricatures: Critical Discourse Analysis

When Coronavirus (COVID-19) emerged and lockdowns began to occur, people had to remain where they were, with bans on international travel, transport, and face-to-face communication being in place, and abide by local government enforcement. One issue this caused was trying to reach people and educate them about the virus. One of the approaches used was information being placed online, and cartoonists played a role in enhancing understanding regarding Covid19. Taking this fact into account, the translation of caricature is, in some cases, a complicated task since it encompasses the translation of not only the strips which, in many cases, probably include layers of meanings and are culturally-constrained, but also the translation of image which can also have culturally-restricted elements. Correspondingly, translating caricature plays a major role in Covid-19 awareness-raising within different cultures and languages where the language of visuals plays a part in conveying public health messages, criticizing the unstudied decision by governments to deal with the pandemic, and consequently reaching a larger readership. This significance has typically come from the power of images and language occurring in the cartoons and their impact on receivers' responses thereafter. Thus, a critical discourse analysis model by Norman Fairclough has been employed to analyse these cartoons. This approach that will be followed in this study is based on describing the images and the strips in Arabic that are available in the caricatures, explaining the meaning of the message which the cartoonist is trying to convey, and then analysing the translation of the text into English in comparison with Arabic. Hence, while translating caricature, different translation strategies can be adopted to translate Iraqi caricature, depending on the topic of the caricature.

MARIA ELISA FINA

Maria Elisa Fina is a non-tenured Assistant Professor of English Linguistics and Translation at Ca' Foscari University of Venice in the Department of Linguistics and Comparative Cultural Studies, where she teaches translation and intercultural communication in BA and MA programs. Her main research interests include English for cultural heritage promotion, which she has been analyzing from a multimodal perspective. She has carried out extensive research on city audio guides in Italian and in English, which she has analyzed from a contrastive perspective focusing on the role of sound – in all its semiotic forms (speech, prosody, music, sounds, silence) – in building specific modes of narration and description. She is currently investigating museum communication for children, focusing on how narrative is built to fit children's educational needs; in parallel, she is also carrying out research on intra-lingual intersemiotic translation in cultural heritage discourse in order to investigate how the same contents can be multimodally re-written and re-semiotised to fit different mediums and types of audience. In September 2017 she was awarded the AIA PhD Dissertation Prize by the AIA Association (Association for English Studies in Italy), thanks to which in 2018 she published the book *Investigating effective audio guiding. A multimodal comparison of the genre in Italian and English*.

Writing for reading vs writing for speaking: Experimenting intermodal translation for tourist promotion

Digital technology has significantly contributed to the reshaping of tourist genres, leading to the production of complex multimodal texts. These can be described as 'complex medium texts' (Crystal and Davy, 1969: 71) characterised by the "undesirable asymmetry" (Crystal, 1994: 13) arising when language does not stay in one category only, either written or spoken. For example, audio guides promoting cultural heritage are certainly based on a written script, but this script is designed for spoken delivery (Fina 2018).

The issues relating to complex medium texts have been combined here with interlingual intermodal translation, with the term 'intermodal' referring to the two modes – the linguistic and the aural – involved in this translation process. This paper presents an 'experiment' of intermodal translation for tourist promotion, in which an Italian ST written to be read was translated into an English audio guide script (i.e. a text written to be spoken) by 20 students of an MA-level course in media translation.

The students were provided with a preparatory theoretical background focused on multimodality (following Jewitt 2013), the soundscape (van Leeuwen 1999), and stylistic categories of discourse (Crystal and Davy 1969). They were also given assignments which involved on the one hand multimodally analysing excerpts from tourism-related spoken genres, and on the other hand comparing excerpts of city audio guide scripts in Italian and in English. Then, they were given a 240-word text in Italian on Venice's Bridge of Sighs, which they were required to translate into an English audio guide script.

The analysis of the target texts shows that the text was transformed into one of the stops of an imaginary audio tour, and the contents were re-organised accordingly. Furthermore, verbal and extra-verbal strategies (second speaker intervention, informal style, music, sounds, intonation, pauses etc.) were adopted in order for narration and description to fit the oral medium. Discussion will follow on possible perspectives for investigating the role of multimodality in translator training as well as methodologies for teaching intermodal translation.

JOEL SNYDER

Dr. Joel Snyder is known internationally as one of the world's first "audio describers," a pioneer in the field of Audio Description, the 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 64 countries and has made thousands of live events, media projects and museums accessible. Most recently, Dr. Snyder was named a Fulbright Scholar to train audio describers in Greece over a four-week period in 2019.

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*, now available as an audio book and in Braille from the Library of Congress, in screen reader accessible formats, in English, Polish, Russian, Portuguese and Spanish; versions in Italian and Chinese are planned for 2022. His PhD is from the Universitat Autònoma de Barcelona with a focus on audiovisual translation/audio description. Dr. Snyder is the President of Audio Description Associates, LLC and he serves as the Founder/Senior Consultant of the Audio Description Project of the American Council of the Blind.

Audio Description: If Your Eyes Could Speak

In his introduction to the second edition of *The Mastery of Movement*, Rudolph Laban wrote: "What really happens in the theatre does not occur only on the stage or in the audience, but within the magnetic current between both these poles." But what if the exchange is interrupted, not by lack of clarity on stage, but rather by an audience member's lack of access to that full perception. How, for example, can a blind person "see" a film, a stage performance, a visual art exhibition?

This presentation will demonstrate how audio description provides access to the arts for people who are blind. It is a kind of audiovisual translation: the visual is made verbal. Audio describers observe, select, and then succinctly and vividly use language to convey the visual image that is not fully accessible to a segment of the population—new estimates by the American Foundation for the Blind note that over 32 million Americans are blind or "have difficulty seeing even with correction". I also believe that audio description can be a valuable tool in building literacy. A teacher trained in audio description techniques would never simply hold up a picture of a red ball and read the text: "See the ball." He or she might add: "The ball is red--just like a fire engine. It's as round as the sun--a bright red circle or sphere." The teacher has introduced new vocabulary, invited comparisons, and used metaphor or simile. Audio description makes a book accessible to anyone who is blind or has low vision *and* it helps develop more sophisticated language skills for all kids. A picture is worth 1000 words? Maybe. But the audio describer might say that a few well-chosen words can conjure vivid and lasting images.

BUSHRA KALAKH



Bushra Kalakh is a third year Ph.D. researcher at Queen's University Belfast in the Centre for Translation and Interpreting. She is passionate about translation across languages and media. Her current research centres around the visualization of meaning as a form of intersemiotic translation. It specifically engages with human rights discourse and investigates how civil society activists utilize visual narratives to tell stories about the human rights violations in Palestine. Previously, she earned a Higher Diploma in Education from the Arab Open University followed by an M.A. degree in Translation Studies from Kuwait University. She worked as a teaching assistant at Queen's as well as in other universities in Kuwait and has more than fourteen years of teaching experience at different levels of education.

Interactive visual narratives: Maps as narrative tools for human rights activism in Palestine

The visualization of meaning is a critical translational means that can be used to narrate stories across varied media targeting audiences for different purposes. Visual narratives have been used as tools to make meaning since antiquity, but they have gained more currency in the world of technology which has enabled a variety of affordances to (re)frame and mediate narratives. In the context of activist storytelling, interactive maps exemplify one such tool, yet the meanings they could make and the visual storyworlds they could create for purposes of activism remain an understudied topic in Translation Studies. Viewing maps as interpretations that construct immersive virtual worlds of meaning to offer new ways of seeing, there is a need to examine the possible nuanced meanings these maps communicate in different political and cultural settings and their potential to connect personal and public narratives using advanced technology. Situating these maps within the narrower context of human rights activism for Palestine, this study will look at interactive maps by Visualizing Palestine and B'Tselem, two organizations that narrate visual stories about human rights violations in Palestine. Guided by principles from the narrative theory as applied in TS (Baker, 2006; 2007; 2018) and modern counter-cartography practices (Crampton, 2010; Mason-Deese, 2020), the virtual worlds of the pertinent story maps will be analysed as narratives that spatially reframe and decolonize Palestine. I contend that these maps exemplify interactive visual narratives that intersemiotically translate human suffering by integrating texts, images, videos and other meaning-making tools to engage the users and grant them agency to spatially and temporally navigate the storyworld. In an allegedly postcolonial world, this both amplifies the voices of activists to challenge colonial narratives about Palestine and enlivens a victim-oriented narrative that transforms often unread reports into virtual journeys that potentially resonate with a wider online audience.



**EMILY
IEKEL**

Emily K. Iekel is a doctoral candidate in Translation Studies at Binghamton University, SUNY, and a lecturer of Spanish at Loyola University Maryland. She freelances as a translator and editor and has had plays, poetry, flash fiction, and nonfiction essays published by Off the Wall Plays, Everyday Fiction, and The Voices Project, among others. She holds a European Master's in Specialized Translation from the Catholic University of Louvain, Antwerp Campus, and has taught English in Galicia, Spain. Her research interests include eco-translation, environmental justice, ecofeminism, and (un)translatability.

“With Open Eyes”: Translating Images of Postcolonial Violence in the Anthropocene Through Ecopoetics

Throughout translation studies, images figure in audiovisual, media, digital, and performance environments and the translator has always been confronted with the question of how to communicate these images, not always quite transmissible in words. One type of postcolonial thinking, Rob Nixon's theory of slow violence, posits an answer to how colonial legacies, visible in images like subjugation of sweatshop workers, displacement of peoples, and destruction of natural habitats, can be translated. Nixon proposes a writer-activist who straddles the source cultures and target audience to bring home lived realities to those blind to them.

This paper proposes to examine how the translator, like the writer-activist, can translate these images of environmental and human injustice. It will do so through the lens of eco-translation, which recognizes the interdependence of many fields of communication connected to the environment, and translation's role in conveying, or failing to convey, what images impart. This eco-translation lens is one shift in the field which considers the ways that language and translation rely partly on intangibles like image and sound, and which acknowledges the ways that disciplines and genres intersect to make up the whole message.

This paper will use eco-translation's transdisciplinary perspective to explore how the translator-activist role can transform images, taking as a case study the work of Spanish ecopoet Jorge Reichmann, who uses a variety of poetic effects to translate, strengthen, and reinforce images of postcolonial violence. Through an eco-translation lens, translating Reichmann's work allows us to envision the interdependence of language, image, and sound in translation “with open eyes,” using a transdisciplinary perspective and ecopoetic effects like repetition and refrain.

Reading The Great Indian Kitchen: Translation and Embodiment of Gendered Spaces

This paper titled 'Reading The Great Indian Kitchen: Translation and Embodiment of Gendered Spaces' attempts to critically explore what happens when translation as a site offers possibilities of critical interrogation to look into the intricate and specific questions of body, like gender, sexuality, class, caste so on and so forth. According to Bliss Cua Lim when bodies are subjected to translational operations, unexpected forms of knowledge, pleasure and their reverberations erupt (188). Further, embodiment is the "forestructure that grounds our very experience of social reality". At the same time, embodiment is a product of social relations as well (Foucault quoted in Cua Lim 2009). Therefore, culture and translation impact embodiment significantly.

This paper would attempt to investigate the translatability of gendered embodied spaces in Malayalam films in general, and in *The Great Indian Kitchen* (2021), in particular. The film received great acclaim for its critique on the traditional notions of gender roles and performances associated with different genders. This study attempts to critically read how the embodiment of gendered spaces, as represented in the film, becomes a site where knowledge and pleasure, produced and defined by the dominant cinematic aesthetics, get subverted. The subversion offers a feminist critique of the representations of women and women's experiences that the popular Malayalam cinema has been producing. Dominant cinema, through the reproduction of patriarchal ideologies and institutions, has positioned women in a particular social order. As a result, women are associated with certain meanings and identifications (Lauretis 15). Malayalam cinema, after 2014, has been attempting to revise these gendered representations. By doing so, the reinterpretation offered by Malayalam cinema, in general, and *The Great Indian Kitchen*, in particular, becomes a form of feminist translation. This paper would further argue that such an informed reading would enable an uninitiated reader to reinterpret the experiences of women subjects, their interactions with normative discourse and the relation of women with the world.

The study will employ feminist poststructuralist discourse analysis and various theories on gender, space, embodiment and translation, namely proposed by theoreticians like Teresa De Lauretis, Doreen Massey, Foucault, Luis Von Flotow, Marcella de Marco etc. to analyse the select text to support the arguments mentioned before.



**ANDRÊI
KRASNOSCHECOFF**

Andrei is a Ph.D. student in linguistics at the Universidade Federal de São Carlos. His research focuses on computer games, translation, and semiotics. He has experience in game design within a project carried out at his university.

From poetry to game: Some particularities of the intersemiotic translation of Poe's The Raven into an electronic game

The intersemiotic translation described by Jakobson ([1959] 2010), that is, the transformation of text materiality, is an increasingly common activity of movement of verbal and non-verbal texts in different media. It is an inviting context for experimentation, and this article will focus on experimentation: the intersemiotic translation of the poem The Raven, by American writer Edgar Allan Poe, for the design of a computer game. The problem is that with intersemiotic translation we lose the strength of the words that exists in poetry, however, with the suggestions made by Mitchell et.al (2020), we find a possible alternative to try to recover the atmosphere of the poem (to recover the never more repeated so much by the raven) be within the game by manipulating game mechanics and game objectives.



**DORA
RENNA**

Dora Renna is a postdoctorate researcher at Ca' Foscari University of Venice. She obtained her PhD in Modern Foreign Languages, Literatures and Cultures at the University of Verona. Her main research interests are translation studies, audiovisual translation, corpus linguistics applied to translation studies, digital humanities, linguistic variation, and ESP. Since 2016 she has taught English language and linguistics and translation studies in various Italian Universities. She is also editor of the indexed journal *Iperstoria*.

Multimodality and character (re)design in audiovisual translation: A corpus-based framework with digital humanities

Audiovisual translation has long struggled to combine corpus-based analysis of large amounts of text with a systematic integration of multimodality, in order to fully acknowledge the complex nature of the audiovisual product (Gambier 2006; Chiaro 2008). Delivering results able to combine these two aspects has proven to be a particularly challenging task (Ramos Pinto & Mubaraki 2020). This is mainly due to a digital gap, where text-based technological tools are predominant in corpus elaboration. This paper aims to relate on the experimentation that is currently being conducted at Ca' Foscari University of Venice (Italy), with the collaboration of the University of Basel (Switzerland): integrating digital humanities and multimodality in the study of audiovisual translation. The main aim is to test the ability of a pragmatics software to operate in the field of audiovisual translation, by supporting tasks like transcribing, annotating, adding metadata, managing and querying text and video files. The experimented software has never been used for parallel aligned audiovisual text so far. The first step is a brief description of a framework developed to analyse language variation and multimodality (with a focus on character design) in audiovisual translation, which will then be immersed in the software. Subsequently, the tool is described in detail, with specific attention to its potential and limits in the use within the field of Translation Studies and audiovisual translation. This will be done showing examples from a pilot study that belongs to a broader corpus currently under construction.

ESTHER SAMPSON

Esther Sampson is a second year MA student in the Joint Communication and Culture program through York and Ryerson University. Her undergraduate degree was in Interdisciplinary studies at Seneca College. Her research interests centre on 'ideology at work', specifically in the covers of culturally Western, English translations of Japanese self-help books. Esther's general topics of interest include: ideology, diaspora, social semiotics, Multimodal Discourse Analysis (MDA), and self-help book covers.

Finding Meaning: A Multimodal Approach to Cross-Cultural Book Covers

There has been a current trend of interest in interdisciplinary approaches to cross-cultural and translated texts, especially texts that contain multimodal elements. At the same time, Multimodal Discourse Analysis (MDA) as a discipline is undergoing change toward more empirical, transferable, and reproducible applications (Bateman et al., 2017). Until recently, when using MDA on texts, and specifically on paratexts of translations (Batchelor, 2018), it has become common practice to apply MDA by relying heavily on Kress and van Leeuwen's visual grammar. However, the application of Kress and van Leeuwen's work has recently gained criticism in the field of MDA or its inaccuracy beyond strictly linear texts as well as its need to be both considered a hypothesis, instead of a proven theory, and tested as such. Consequently, this paper promotes an approach for multimodal cross-cultural and translated book covers, that does not heavily depend on Kress and van Leeuwen's theory but instead provides insight into testing its validity while providing the option to skirt the issue entirely. This paper promotes a method design for qualitative empirical case studies of cross-cultural and translated book covers as cultural artifacts by integrating the Genre and Multimodality models developed by John Bateman (2008) with studies on book covers specifically, and previous studies on eye-tracking. The method proposed in this paper hopes to address multiple disciplines simultaneously by removing itself from the confines of 'discipline' and instead, looking at the artefact at hand – cross-cultural book covers – by their material regularities. It is hoped that this method can be adapted by multiple disciplines or their purposes so that any multimodal research investigating meaning-making has a vantage point of MDA beyond Kress and van Leeuwen. By creating and implementing cross-disciplinary tools the pool of relatable, transferable, and comparable findings can be made both wider and deeper.

JAVIER ADRADA DE LA TORRE



With a doctoral fellowship from La Caixa Foundation, Javier Adrada de la Torre is currently working on his doctoral thesis in the Faculty of Translation of the University of Salamanca, under the direction of Professor Vidal Claramonte. He is also a member of the "Translation, Ideology and Culture" Research Group (USAL), coordinated by Prof. Vidal Claramonte.

Somebody Whom I Used to Know: Translating back to the Middle Ages

The Internet is full of translational forms of art. A very interesting proof of such phenomena is the music genre known as bardcore, viral in several online platforms since the beginning of the pandemic. It consists of audiovisual translations of contemporary or popular songs into a medieval aesthetics. In this presentation, I will address a very illustrative example of this artistic process: Gotye's *Somebody That I Used to Know* adapted into a Middle Ages composition by Hildegard von Blingin'. Drawing on this case study, I will analyze bardcore's translational strategies that can be found in different semiotic forms—language, music, and pictorial representation. Finally, I will propose an explanation for this genre's popularity nowadays, especially regarding the pandemic circumstances.

In terms of academic research, bardcore can be approached from several perspectives. Although we will mention some of them, this presentation will essentially draw on one of many possible theoretical frameworks, namely, the concepts of multimodality and transmediality, a fruitful field of study in recent years. Bardcore is a very illustrative example of multimodal translation, for several materials and modes of communication are blended and entangled in it. Finally, this is a bid to foster counter-cultural artistic manifestations beyond traditional forms, and over the so-called high culture.

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