



ARTIS @ Manchester 2016

Materiality, Digital Cultures and Transmission in Translation Studies

11-12 November 2016

Hosted by the Centre for Translation and Intercultural Studies

Graduate School, Ellen Wilkinson Building, University of Manchester

Programme and Event Information



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1. Overview

This two-day event focuses on material and digital cultures, and textual transmission, promoting conversations about how we conceptualise, encounter and research materials and materiality in translation studies. The event provides a space for exploring concepts of materiality in relation to invention, circulation, performance and interpretation, and considers questions such as:

- how do current understandings of materiality in translation studies shape our approach to research design?
- how can conversations in the digital humanities illuminate understandings of translation studies scholars' relationships with materials, meaning and transmission?
- how do different types of encounter with materials help to produce different ways of knowing?

The event involves scholars who work on issues of materiality and translation, with expertise ranging from medieval manuscripts and early printed books to digital culture and audiovisual formats. These will be accompanied over the two days by presentations from PhD students and early career researchers, a roundtable on the digital humanities and a workshop on the development and application of research methods relevant to the themes of the event.

Programme-at-a-glance (still subject to change)

Day 1	Day 2
9.00-9.30 Registration	9.30-10.30 Keynote Dr Jonathan Evans (University of Portsmouth)
9.30-9.40 Welcome	10.30-11.00 Coffee
9.45-11.00 Keynote Dr Serenella Zanotti (Roma Tre University, Italy)	11.00-12.15 Presentations by PhD students/early career researchers followed by discussion
11.00-11.30 Coffee	12.15-13.00 Lunch
11.30-13.00 Presentations by PhD students/early career researchers followed by discussion	13.00-14.15 Workshop: developing researcher competence in methods and research design
13.00-14.00 Lunch	14.15-14.30 Wrap up
14.00-15.15 Keynote Dr Guyda Armstrong (University of Manchester)	
15.15-16.15 Presentations by PhD students/early career researchers followed by discussion	
16.15-16.30 Coffee	
16.30-17.30 Roundtable on the digital humanities and cultures of transmission in TIS	



Keynote speaker abstracts

Dr Serenella Zanotti (Roma Tre University, Italy)

Material Traces: An investigation of translation-related materials in the Stanley Kubrick Archive

Recent scholarship has been marked by a growing interest in “translation as a material practice” (Mitchell 2010), which seems to point to “a material turn” in translation studies (Kosick 2016). This change in direction has brought to the fore the need for “material methods” (Clary-Lemon 2014), which include, but are not limited to, archival research and manuscript analysis (Munday 2012, 2013, 2014).

Expanding on the notion “materiality” in translation (Littau 2015), this talk will seek to explore the use of archival and genetic critical methods in audiovisual translation research (Richart-Marset 2014, Zanotti 2014, De los Reyes Lozano 2015). Genetic criticism is a method of approach to texts that is not directed at the finished work, but at the process through which the text came into being (Grésillon 1994). Based on the reading of manuscripts as witnesses to the genesis of a text, genetic criticism focuses on the *avant-texte*, i.e. what comes before the ‘final’ text (De Biasi 2004, 2011; Deppmann, Ferrer, Groden 2004; Van Hulle 2014). The examination of notes, drafts, manuscripts and all documents related to the genesis of a text aims to reconstruct the process that brought it into being. This makes it well suited for investigating the translation process through the analysis of its material traces (Romanelli 2013, Cordingley and Montini eds. 2015, Van Hulle 2015).

As an illustration of the use of genetic criticism for understanding the dynamics of the translation process, I will present some findings of a study carried out on translation-related materials in the Stanley Kubrick archive (London College of Communication, London). As is well known, Kubrick was “extremely concerned with the translational process” (Chiaro & Antonini 2009) and all aspects of his films “were personally and painstakingly overseen by the director” (Molina Foix 2005, in Pérez-González 2014). He had “the subtitles of every foreign version of his films completely re-translated into English to make certain that nothing crucial ha[d] been omitted” (Ciment 1982: 41) and he had an active part in the voice casting for the dubbed versions of most of his films. The aim of the study is to show what archival research and genetic approaches can reveal about film translation practice. By focusing on the material traces of translatorial activity, translation genetics makes it possible to investigate not only the translator’s decision-making and hesitations, but also the role played by the various agents involved in the translation process, and to shed light on its situatedness (Muñoz Martín 2010). By showing the unique insights that can be gained from archival and genetic methods, I will argue for “an inclusion of the material” (Kosick 2016) in translation research.

References

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Biography

Serenella Zanotti is Associate Professor of English Language and Translation at the Department of Foreign Languages, Literatures and Cultures, Roma Tre University, Italy. She obtained her PhD from the University of Rome 'Sapienza' in 2004, with a dissertation on Ezra Pound's translingual experience. In the same year, she completed a Master by Research Degree in English at Goldsmiths College, University of London.

She is the author of *Italian Joyce. A Journey through Language and Translation* (Bononia University Press 2013) and co-editor of several volumes, including *The Translator as Author. Perspectives on Literary Translation* (LitVerlag 2011), *Corpus Linguistics and Audiovisual Translation* (Special issue of *Perspectives. Studies in Translatology*, 2013), *Translation and Ethnicity* (Special issue of *The European Journal of English Studies*, 2014), *Observing Norms, Observing Usage: Lexis in Dictionaries and in the Media* (Peter Lang 2014), *Reassessing Dubbing: Past Practices and Future Directions* (forthcoming), *Translation and Representation on Screen* (Special Issue of *Perspectives: Studies in Translatology*, forthcoming), *Linguistic and Cultural Representation in Audiovisual Translation* (Routledge, forthcoming).

Her research focuses on a wide range of topics in English Linguistics and Translation Studies, including audiovisual translation, cross-cultural pragmatics, history of English language teaching, literary translation and translingualism. She has published extensively within the area of AVT, particularly on dubbing and subtitling. Her current research focuses on cross-cultural representation, historical reception studies and AVT, translator manuscript genetics.



Dr Guyda Armstrong (Department of Italian, University of Manchester)

Media, materiality, and transmission: book historical approaches in translation studies

The material and medial dimensions of the intercultural exchange are now becoming an increasingly important consideration in the discipline of translation studies, as seen in important new work by Anne Coldiron (2015), Belén Bistué (2013), and Karin Littau (2015), to name but three. But medieval and early modern textual studies have long been attentive to the physical forms through which texts are transmitted, remade, and re-presented in different reading communities and locales, while the cognate disciplines of literary studies, textual bibliography, and book history have themselves recently turned to the topic of translation and historic translation practices as a productive area for research (Barker and Hosington 2013, Schmidt 2013, Pérez Fernández and Wilson-Lee 2014, Hosington 2015) and major editorial undertakings such as the new MHRA Tudor and Stuart Translation series.

What do these cognate but distinct disciplinary fields bring to the discussion, and how can they enrich each other theoretically and methodologically?

This paper will therefore reflect on the intersection of translation studies with the textual, medial and technological disciplines, and propose some commonalities. The translated book-object, as a historically-situated 'container' of the text, carries its transmission history within itself, capturing multiple trajectories, temporalities, and voices within its embedded narrative and paratextual frames, and as such, provides a site where these disciplines can intersect productively. It will also provide some case-studies of historic translation and language-learning book-objects in manuscript and early print forms, reading them as privileged, designed spaces of intercultural exchange.

References

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- Schmidt, Gabriela (2013) *Elizabethan Translation and Literary Culture*, Berlin: De Gruyter.

Biography

Guyda Armstrong is Senior Lecturer in Italian and Faculty Academic Lead for Digital Humanities at the University of Manchester. Her research is primarily focused on materiality and translation, and she has published extensively on early Italian literature and its translation and transmission across languages, cultures, and media from the medieval period to the present day. Her wider research interests include early modern print cultures, visual design, digital humanities, and gender. She is the author of *The English Boccaccio: A History in Books* (UTP, 2013, paperback edition 2015), and co-editor of the new *Cambridge Companion to Boccaccio* (2015). She is currently completing a new edition of the 1620 English translation of Boccaccio's *Decameron* for the MHRA, and will shortly begin work on the AHRC-funded project *Petrarch Commentaries and Exegesis in Renaissance Italy, c. 1350-1650* with colleagues in Warwick and Leeds.



Dr Jonathan Evans (University of Portsmouth)

Translating transmission: text and reception in the age of digital reproduction

This paper will explore the entanglement of transmission, translation and reception of literary and film texts in the contemporary moment. While textual transmission in the Middle Ages refers to the physical copying and movement of manuscripts, along with the attendant interpretations and mishaps, digital copying allows for a multitude of exact copies of a text across multiple platforms. There has been a shift from an economy of textual scarcity to textual abundance, one consequence of which has been what Franco Berardi (2012) calls 'semio-inflation' or the overproduction of semiotic products, with attendant changes in the authority of texts and text producers. The situation is further complicated by the gathering power of 'convergence culture' (Jenkins 2006), where fans and audiences interact with professional text producers in the creation of culture. The shift to digital production and distribution has caused waves in fields such as media studies and film studies (e.g. Mulvey 2006), but it has also affected literary scholarship (in both positive and negative ways). This paper asks what transmission might now mean in an age of digital reproduction, what relationship there is between transmission and translation of texts, what the relationship is between transmission and reception and how material and digital conditions affect ways of knowing and experiencing. It will draw on several pieces of research: Lydia Davis's retranslation of Flaubert's *Madame Bovary* (2011) and its paratextual positioning; the role of film remakes as and in cinematic afterlives; the importance of community in fan translations and the question of translation and transmission in the work of author McKenzie Wark. As such, it argues for a 'thick' form of translational research that exploits interdisciplinarity when contemplating the distribution and reception of texts.

References

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Biography

Jonathan Evans is a Senior Lecturer in Translation Studies at the University of Portsmouth. He is the author of *The Many Voices of Lydia Davis* (EUP, 2016) and co-editor of *The Routledge Handbook of Translation and Politics* (forthcoming 2018). He has published on translation and adaptation in literature, film and comics. His current research analyses film remakes as a form of cinematic afterlife.



Presentations by PhD candidates and early career researchers

Presentation Session 1 (day 1 11.30-13.00)

1. From Book to Blog: Translating Text, Intertext and Intersex

Emily Rose, PhD Candidate in Literary Translation, University of East Anglia

2. Data Visualization in Translation Research: From Frequency Counts to Fluctuation Shapes

Gabriele Salciute Civiliene, PhD Candidate, Department of Digital Humanities, King's College London

Presentation Session 2 (day 1, 15.15-16.15)

1. Translation of Popular Publishing: Some Preliminary Insights

Dr Alice Colombo, Marie Skłodowska-Curie postdoctoral fellow at NUI Galway working on the project 'The transnational mobility of cheap print: British chapbooks in Italy, 1800-1850'.

2. The Study of Archival Texts from Colonial Assam and their Reproductions Today

Pompi Basumatary, PhD Candidate, Department of Translation Studies, EFL University, Hyderabad

Presentation Session 3 (day 2, 11.00-12.15)

1. *Pride and Prejudice* as a Comic Book

Hui-Hua Lu, PhD Candidate, University of Newcastle

2. The *Bibliotheca Neerlandica*: A Failure....or Success?

Irving Wolters, PhD Candidate, Department of Dutch, University College London



Workshop (day 2, 13.00-14.15)

Facilitator: Dr Anna Strowe (University of Manchester)

Description

This workshop will take the form of a group discussion centred on several topics of general relevance: the notion of the stability of texts in various material formats, the concept of the textual tradition and forms of transmission, and the possibilities for embodiment and sensory interaction with text. Each topic will be introduced with a very brief presentation on one main context in which it has been prominent, but the discussion is intended to make connections across media types, text types, and material forms.



How to Register

Please register for the event via the University of Manchester e-shop:

<http://estore.manchester.ac.uk/browse/product.asp?compid=1&modid=2&catid=402>

Registration fees:

Standard fee: £30.00

Reduced fee (University of Manchester students): £15.00

Please note:

We are unable to accept cash payments or issue invoices for payment.

All participants will receive a certificate of attendance.

Contact person:

If you have any questions, please contact Dr Rebecca Tipton

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Additional information

1. Getting to the University of Manchester and finding your way around campus

For information on travel and maps, visit: <http://www.manchester.ac.uk/discover/maps/>

2. Accommodation

We recommend accommodation at the Chancellors Hotel and Conference Centre, which is a 15 minute bus ride from campus:

<http://www.manchester.ac.uk/discover/maps/accommodation/>

Alternative accommodation can be found by visiting:

<http://www.visitmanchester.com/stay/>

3. Visiting the area

For ideas on places to visit when in the north west of England:

<http://www.visitnorthwest.com>

4. Conference venue

The event will take place in the Conference Suite of the Graduate School, Ellen Wilkinson Building:

<http://www.alc.manchester.ac.uk/study/graduate-school/>

