

XIII

Susanne Hübner Seminar: Translation and Cultural Identity

November 23rd-26th 2005

Department of English and German Philology
University of Zaragoza (Spain)

XIII Susanne Hübner Seminar: Translation and Cultural Identity

Programme and Paper Abstracts

ZARAGOZA, November 23rd-26th 2005

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CONFERENCE ORGANIZATION

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GENERAL INFORMATION

Seminar venue: Faculty of Sciences: Aula Magna (Physics Building) and Salón de Geológicas (Geology Building).

Faculty of Arts: Sala María Moliner and room 4 located in the Humanities Library.

The University Campus is within walking distance of the city centre (15 minutes).

Registration: The documentation can be collected on Wednesday morning (23rd November) between 9 and 11 A.M. from the registration desk in the hall of the Faculty of Sciences, Chemistry Building.

Scientific Events: Plenary lectures, papers and one poster presentation.

Coffee Break: there are cafeterias in the Faculties of Sciences (Physics and Mathematics Buildings), Arts, Law and in the Interfaculty Building.

Urban Bus Service: There is an efficient bus service between the city centre and the campus.

Certificates of Attendance: Certificates of Attendance and of participation will be made available from 25th November at the Registration Desk. If these documents are needed earlier, one of the organisers should be contacted.

Publishing Houses: There will be an exhibition of recent publications during the Seminar.

PROGRAMME

SEMINAR SCHEDULE

Wednesday 23rd November

09.00: Registration.

11.00: Official Opening.

11.30: Opening Lecture: **Julio-César Santoyo** (Universidad de León): «Traducción e identidad cultural: *Competence y Performance* del autor-traductor».

13.00: Wine Reception.

16.00-18.30: paper presentations.

18.30-19.00: Coffee Break.

19.00-20.30: Plenary Lecture: **Jose Lambert** (Universidad de Lovaina). «The Language(s) of Translation(s). Keys to the Dynamics of Culture».

Thursday 24th November

09.00-11.00: Paper presentations.

11.00-11.30: Coffee Break.

11.30-12.30. Paper presentations.

12.45: Plenary lecture: **Christina Schaeffner** (Aston University, Birmingham): «Crosscultural Translation and Conflicting Ideologies».

16.00: Plenary lecture: **Patrick Zabalbeascoa** (Universitat Pompeu Fabra, Barcelona). «A (conceptual) map and compass to navigate through Translation».

18.00: Visit to the Palace of the *Aljafería* and a tour of Zaragoza.

21.30: Seminar Dinner.

Friday 25th November

09.00-11.00: Paper presentations.

11.00-11.30: Coffee Break.

11.30-12.30: Paper presentations.

12.45: Plenary lecture: **Raquel Merino** (Universidad del País Vasco): «Moral sexual y censura en la España de Franco: traducciones de teatro inglés censuradas (1960-1975)».

16.30-18.30: paper presentations.

18.30-19.00: Coffee Break.

19.00-20.30: Plenary lecture: **José Miguel Santamaría** (Universidad del País Vasco): «Pseudo-Traducciones del oeste censuradas en la literatura popular española».

Saturday 26th November

09.00-10.00: Paper presentations.

10.15-11.45: Closing Session: Plenary lecture: **Gideon Toury** (Tel-Aviv University). «Some New (and Newer) Myths in Translation Studies».

12.00: Trip to Fuendetodos.

13.00: Visit to Taller-Cerámica de Muel.

14.30: Closing lunch in Cariñena (La Torreta).

16.30: Visit to Goya's home village: Fuendetodos.
Museo del Grabado.

18.30: Muel: Visit to Ermita de N^a S^a de la Fuente (frescos de Goya) and Park.

PLENARY LECTURES

SALA MARÍA MOLINER

Wednesday 23rd November

11.30: Opening Lecture: **Julio-César Santoyo** (Universidad de León): «Traducción e identidad cultural: *Competence* y *Performance* del autor-traductor».

Presenter: Micaela Muñoz.

19.00: **Jose Lambert** (Katholieke Universiteit Leuven, Belgium). «The Language(s) of Translation(s). Keys to the Dynamics of Culture».

Presenter: Celia Florén.

Thursday 24th November

12.45.: **Christina Schaeffner** (Aston University, Birmingham): «Crosscultural Translation and Conflicting Ideologies».

Presenter: M^a Angeles Ruiz Moneva.

16.00: **Patrick Zabalbeascoa** (Universitat Pompeu Fabra, Barcelona). «A (conceptual) Map and Compass to Navigate through Translation».

Presenter: Beatriz Penas.

Friday 25th November

12.45: **Raquel Merino** (Universidad del País Vasco): «Moral sexual y censura en la España de Franco: traducciones de teatro inglés censuradas (1960-1975)».

Presenter: Javier Sánchez Escribano.

19.00: **José Miguel Santamaría** (Universidad del País Vasco): «Pseudo-Traducciones del oeste censuradas en la literatura popular española».

Presenter: Carmina Buesa.

Saturday 26th November

10.15-11.45: Closing Session: Plenary lecture: **Gideon Toury** (Tel-Aviv University). «Some New (and Newer) Myths in Translation Studies».

Presenter: Micaela Muñoz.

PAPER PRESENTATIONS

Wednesday 23rd november

SALA MARÍA MOLINER

Presenter: Ignacio Vázquez.

- 16.00: WOLF, Michaela: «Interference from the *Third Space*? The construction of cultural identity through translation».
University of Graz, Austria.
- 16.30: HAGEDORN, Nancy L.: «With the air and Gesture of an Orator»: Council Oratory, Translation, and Cultural Mediation during Anglo-Iroquois Treaty Conferences, 1690-1774».
SUNY Fredonia, New York.
- 17.00: RAÉZ PADILLA, Juan: «Seating at the centre of the literary tables: Seamus Heaney’s countercultural redress in *Beowulf: A New Translation* (1999)».
Universidad de Jaén.
- 17.30: DALDENIZ, Elif: «Questioning the influence of postmodern theories on the notion of translation in and outside Translation Studies –are cultures, languages, identities really hybrid and is «the» author really dead?».
Okan University, Turkey.
- 18.00: OLASUMKANMI OLUGA, Samson: «Translation and Interpretation of Indigenous African Proverbs as a Hurdle to Foreigners».
Federal Polytechnic Ede, Nigeria.
- 18.30: Coffee Break.

SALÓN DE GEOLÓGICAS

Presenter: Ramón Plo.

- 16.00: INCHAURRALDE, Carlos: «Meaning across time and across cultures: What is a man in English, Anglo-Saxon and Japanese».
Universidad de Zaragoza.

- 16.30: CAMCY, Meral: «Translation Process of Intertextual References».
Okan University, Turkey.
- 17.00: GUIMARÃES, Maria Joana: «»Pragmatics in Intercultural Communication: Translating into your Own World».
Universidade do Porto, Portugal.
- 17.30: CAMPS, Assumpta: «*A mitad de camino, entre aquí y allá, en medio de quién sabe dónde*»: traducir la/desde la frontera».
Universidad de Barcelona.
- 18.00: HERRANDO, Isabel: «Adaptations in children´s literature: the case of Gulliver´s Travels».
Universidad de Zaragoza.

AULA MAGNA

Presenter: Rosa Lorés.

- 16.00: ZARANDONA, Juan: «*Silver Shadow* (2004): The Arthurian Poems by Antonio Enrique or the Different Reception of a Translation and a Self-Translation».
University of Valladolid.
- 16.30: GRUBICA, Irena: «Translating Joyce´s *Ulysses*: (A) Cross-Cultural Perspective».
University of Rijeka, Croatia.
- 17.00: BROZE, Inguna: «Idioms- Translator´s Pitfalls: Some Case Studies of Fiction Translations from English into Latvian».
University of Latvia.
- 17.30: PÈRCOPO, Luisa: «Transcultural Selves in a Post-Colonial Context».
Università di Cagliari, Italy.
- 18.00: KOC, Hasim: «The Elements of the New Cultural Repertoire in the Ottoman Empire after the Tanzimat».
Georg-August-University of Gottingen. Germany.
- 18.30: Coffee Break.

Thursday 24th November

SALA MARÍA MOLINER

Presenter: Beatriz Penas.

09.00: MUÑOZ-BASOLS, Javier: «Translating Sound-Based Humor in Carol Weston's *With Love from Spain*, Melanie Martin into Spanish: A Practical Case Study».

University of Pennsylvania-Universidad de Zaragoza.

09.30: GONZÁLEZ VERA, M^a Pilar: «Audiovisual Translation in Animated Movies».

Universidad de Zaragoza.

10.00: ROX BARASOAIN, María: «How «Marujita Díaz» became «Julie Andrews»: The Idiosyncrasies of Translating Cultural References in the Filmography of Pedro Almodóvar».

E.O.I. de Calahorra.

10.30: REPULLÉS SÁNCHEZ, Fernando: «Shrek: when Audiovisual Humour Becomes a «*Lingua Franca*».

Universidad de Zaragoza.

11.00-11.30: Break.

Presenter: M^a Pilar Mur.

11.30: MORENO, Ana: «La traducción de los nombres propios en el cine: Pedro Almodóvar en Alemán, Francés e Inglés».

Universidad del País Vasco.

12.00: IZARD, Natàlia: «Traducción audiovisual: Una ecuación de segundo grado».

Universidad Pompeu Fabra, Barcelona.

SALÓN DE GEOLÓGICAS

Presenter: Isabel Corona.

09.00: SAZ RUBIO, M^a Milagros del y PENNOCK SPECK, Barry: SAZ RUBIO, M^a Milagros del y PENNOCK SPECK, Barry: «The Use of Stereotypes in Spanish and British Commercials».

Universidad Politécnica de Valencia and Universitat of València

09.30: SEAGO, Karen: «Proto-feminist translation? An analysis of 19th Century translations of selected Grimm fairy tales».

London Metropolitan University, UK.

- 10.00: FERNÁNDEZ MARTÍN, Carmen: «Constructing sexism in the language, semantic evolution of English and Spanish sexist expressions».
University of Cádiz.
- 10.30: MOLINA, Silvia: «Missed Connections: Re-writing Anglo-American Feminism into Spanish».
Universidad de Castilla-La Mancha.
- 11.00-11.30 hs.: Coffee Break.
Presenter: Elena González.
- 11.30: NISSEN, Uwe Kyar: «The challenge of translating grammatical gender in literary texts: A comparison of texts by Julio Cortázar and the Brothers Grimm translated into various European languages».
University of Southern Denmark.
- 12.00: MARTÍNEZ LANZÁN, Gloria: «El lenguaje de la cata: ¿lenguaje especializado?»
Universidad de Zaragoza.

AULA MAGNA

Presenter: M^a Angeles Ruiz Moneva.

- 09.00: AGUILAR, Kathleen: The Complexity of National Identity and Spanish Regionalisms in Alisa Valdes-Rodriguez's novels, the Dirty Girls social Club».
Fort Lewis College, Colorado.
- 9.30: BOUFFARD, Paula y BRUNETTE, Louise: «Localization, cultural minorities, and the Swiss cheese slice effect».
Concordia University and Université du Québec en Outaouais.
- 10.00: OLUSANKANMI OLUGA, Samson: «Drumcommunication and Problem of Semantic Interpretation/Translation».
Federal Polytechnic Ede, Nigeria.
- 11.00-11.30: Coffee Break.
- 11.30: FRANCO AIXELA, Javier: «Ideología y traducción. El extraño caso de una traducción más picante que el original: Casas Gancedo y Hammett en *El halcón del rey de España* (1933)».
Universidad de Alicante.
- 12.00: VAN DOORSLAER, Luc van: «How typifying an identity can be».
Antwerp, Belgium.

Friday 25th november

SALA MARÍA MOLINER

Presenter: Carlos Inchaurrede.

09.00: BANDÍN, Elena: Translating in the service of the francoist ideology: Shakespearean theatre for the Spanish National Theatre».

Universidad de León.

09.30: GÓMEZ CASTRO, Cristina: «Translation and Censorship Policies in the Spain of the Seventies: Market vs.Ideology?».

University of León.

10.00: RIOJA BARROCAL, Marta: «Preliminar Study of English-Spanish Narrative Translations under Franco's Dictatorship (1962-1969)».

Universidad de León.

10.30: URIBARRI ZENEKORTA, Ibon: «El papel de la traducción en la lucha ideológica. La recepción de Kant (1803-1936)».

Universidad del País Vasco

11.00–11.30: Coffee Break.

Presenter: Marta Conejero.

11.30: AMENEDO, M.: «The 1791 Royal Charter and its impact on the British expatriates in Ferrol».

University of Coruña.

12.00: O'CONNOR, Maurice Frank: «Translating Western Canon from the Diaspora».

Universidad de Cádiz.

SALÓN DE GEOLÓGICAS

Presenter: M^a Angeles Ruiz Moneva.

09.00: PÉREZ-LLANTADA AURÍA, Carmen: «Translation and rhetoric: a gender-based instruction to professional writing».

Universidad de Zaragoza.

- 09.30: CONEJERO LÓPEZ, Marta: «La construcción y re-construcción de... lingüísticamente eficaces en traducciones de ESP; Cómo trabajar estos.... traducción en el aula de L2 de tipo específico-Business English».
Universidad de Zaragoza.
- 10.00: VÁZQUEZ ORTA, Ignacio: «A contribution to the study of nominalization in legal texts in English and their translations into Spanish: the use of nominalization to express technicality and abstraction».
Universidad de Zaragoza.
- 10.30: VILLANUEVA ROMEO, María Pilar: «Translation strategies and nominalization processes in legal texts».
Universidad de Zaragoza.
- 11.00–11.30: Break.
- 11.30: ABBAMONTE, Lucía: «Linguistically-correct translation or «scientifically-abridged» version? Proposals for the translation of *Aphasiology* by M. Critchley. A case study and its theoretical implications.
Second University of Naples-Italy.
- 12.00: WILLIAMS, Ian: «Translation Strategies and features of discourse style in medical research articles: A corpus-based study».
Universidad de Cantabria.

AULA MAGNA

Presenter: Ana Hornero.

- 09.00: FLORÉN, Celia y LORÉS, Rosa: «The Application of a parallel corpus English-Spanish to the teaching of translation».
Universidad de Zaragoza.
- 09.30: AL-JABR, Abdul-Fattah: «Translation as a Tool for Developing FL Skills».
University of Bahrain.
- 10.00: ELORZA AMORÓS, Izaskun: «Translation as an assessment tool for improving intercultural competence».
University of Salamanca.

10.30: HUBSCHER-DAVIDSON, Severine E: «Analysing literary translation with Think Aloud Protocols».

University of Bath, United Kingdom.

11.00-11.30: Coffee Break.

Presenter: Fernando Repullés.

11.30: GAYRATJON, Kudiratorov: «Translation and Language Teaching».

Termez State University, Uzbekistan.

12.00: GULTEKIN ILICALI, Ebru: «Translator Training in Foundation Universities in Turkey».

Okan University, Turkey.

SALA MARÍA MOLINER

Presenter: Celia Florén.

16.30: RODRÍGUEZ RODRÍGUEZ, Beatriz: «Literary Translation Quality Assessment: Assessing Cultural References».

Universidad de Vigo.

17.00: TAKANAY, Asly?: «The Decision Making Process of an Essay Anthology Translation».

Okan University, Turkey.

17.30: GONZÁLEZ PASTOR, Elena: «From 'stem cell' to 'célula madre': what metaphors reveal about the culture».

Universidad de Zaragoza.

18.30: Coffee Break.

SALÓN DE GEOLÓGICAS

Presenter: María Pilar González Vera.

16.30: LOUPAKI, Elpida: «Shifts of Involvement in Translation: The Case of European Parliament's Proceedings».

Aristotle University of Thessaloniki.

17.00: NADALES, Marta: «XIXth Century Spanish Academy. The Anglosaxon Influence».

Universidad Complutense de Madrid.

17.30: CORONA, Isabel: «Coming out of the closet six feet under: The social construction of the 'Family' stage in the obituary genre».

Universidad de Zaragoza.

18.30: Coffee Break.

AULA MAGNA

Presenter: Carmen Pérez Llantada.

16.30: VALERO GARCÉS, Carmen: «Forging African Identity Through Literature and Getting to Know it Through Translation».

Universidad de Alcalá.

17.00: PUJOL TUBAU, Miquel: «Translating Middle Earth».

Universidad de Vic, Barcelona.

17.30: MOONEERAM, Roshni: «Negotiating Shakespeare's hypercanonicity in a postcolonial context».

School of English, University of Central London.

18.00: MARTINS, Marcia: «Translation and Stereotyping: Brazilian Fiction in English».

University of Brazil.

18.30: Coffee Break.

Saturday 26th November

SALA MARÍA MOLINER

Presenter: Micaela Muñoz.

09.00: PENAS, Beatriz: «Identity Transferral in Translation *per se*: the Identitarian function in language and the question of norms».

Universidad de Zaragoza.

09.30: KARADAG, Ayse Banu: «*Robinson Crusoe* as a «homo islamicus» within the Turkish literary polysystem».

Marmara University.

SALÓN DE GEOLÓGICAS

Presenter: Silvia Murillo.

09.00: MONTES, Antonia: «El texto publicitario globalizado y su estudio de las normas de traducción».

Universidad de Alicante.

09.30: OZKAN, Ayse: «*Tercüme* and Individual Thought: Conflict and Consensus over Concepts and Norms of Translation».

Okan University, Turkey.

AULA MAGNA

Presenter: M^a Angeles Ruiz Moneva.

09.00: GINER, Diana: «The Stylistic Management of Intercultural Identity in Amy Tan's *The Joy Luck Club*: The Problems it Posits for García Solá's 2001 Spanish Translation».

University of Zaragoza.

09.30: ALONSO-BRETO, Isabel: «Translating English into English: Language and Politics through the body in Marlene Nourbese Philip's *She Tries Her Tongue, Her Silence Softly Breaks*».

Universidad de Barcelona.

POSTER PRESENTATION

ROOM 4: HUMANITIES LIBRARY

24 de noviembre: 10.30 hs.

Presenter: Carmina Buesa.

HÜSGEN, Thomas. J.C.: «A New Curriculum for an European Masters Study Programme in Intercultural Communication».

University of Porto/Portugal.

SOCIAL PROGRAMME

- **Wine Reception:** The wine reception will take place in the cafeteria of the Faculty of Sciences.
- **Concert:** 23rd November, 20.30 hs.: **Song and Piano Concert**, sponsored by ModLang.
- **Tour of Zaragoza:** 24th November. The guided tour of the city will include a visit to the Palace of the Aljafería. Please, let us know if you intend to join us on this tour.
- **Seminar Banquet and Visit to Goya's home village :** Those interested in these activities may register for them together with the Conference, or on arrival.

Seminar Banquet: 24th November, 21.30 hs. Restaurante Trier. Price per person: 33,50 E.

Trip Zaragoza-Fuendetodos (Goya's home village) and closing lunch afterwards in Cariñena. Price per person: 20.00 E (includes visit and lunch).

PAPER ABSTRACTS

'Linguistically-correct' translation or 'scientifically- abridged' version? Proposals for the translation of Aphasiology by M. Critchley. A case study and its theoretical implications

Lucía Abbamonte

Second University of Naples, Italy

The starting point for the present study was the project of translating Critchley's authoritative 1970 text in aphasiological research into Italian. The project, which evolved in the Department of Psychology of the Second University of Naples, involves the participation of students of Psychology, thus creating a translational context where a stimulating interplay takes place between interest for the informational content and attention to the discorsal aspects of this scientific text.

When translating a 1970 monograph for a contemporary, well-informed and web-wired specialized audience, it is not easy to decide what a responsible mediation – or transaction – would be. At content level, a brief survey has shown both the need for an abridged version – aimed at highlighting the state of the art in the 1960s, especially from a medical perspective – and the wish to revive topics that are no longer dealt with.

At linguistic level an interesting question is whether to preserve or implicate the high level of metaphoric expression.

The paper will position itself on two levels: it will offer a theoretical framework and it will analyse qualitative data from the text.

The Complexity of National Identity and Spanish Regionalisms in Alisa Valdes-Rodriguez's novels, the *Dirty Girls Social Club*

Kathleen Aguilar

Fort Lewis College, Colorado, USA

Alisa Valdes-Rodriguez's novel, *Dirty Girls Social Club* written in English and translated in Spanish explicates the failure of the American melting pot theory and the importance of the heterogeneous racial, cultural, and national characteristics of Latinos.

The novel demonstrates the complexity of national identity and dynamic interactions that are developed among Latinas.

The linguistic nuances among the variations of Spanish in the novel are much more evident in the Spanish translation. However, in both translations the question

of national identity becomes more problematic, in that the novel provides a new, more complex, conception of Latina national identity and individual Spanish regionalisms.

Translating English into English: Language and Politics through the body in Marlene Nourbese Philip's *She tries Her Tongue, Her Silence Softly Breaks*

Isabel Alonso

Universidad de Barcelona, Spain

As already noted in the classic of postcolonial theory *The Empire Writes Back* (Ashcroft, Griffiths and Tiffin, 1989), language is an element of key importance in the configuration of the contemporary world. The work of black Canadian poet and cultural critic Marlene Nourbese Philip is an outstanding example of how language can be used as a weapon to question and redefine one's socio-political role, and to assert an identity which rejects versions of the self imposed from the outside. The paper will focus on how Nourbese Philip's poetry collection *She Tries Her Tongue, Her Silence Softly Breaks* (1989) manages to symbolically translate English into a new language, through underscoring its flaws and its shortcomings as a mother language for diasporic Africans in the New World, a group which has experienced the double trauma of language dispossession and language imposition. The collection, thus, *translates* English from an imposed father tongue to a sustaining and nurturing mother tongue, a process painful but necessary, and which illustrates the tight correlation between language, culture, and self.

The 1791 Royal Charter and its impact on the British expatriates in Ferrol

Mónica Amenedo

University of Coruña, Spain

In the eighteenth century the Spanish government favoured immigration from the British Isles in order to develop new and more advanced working methods and techniques in our country. As a result, British citizens arrived and established in different parts of Spain. One of these places was Ferrol.

They settled down in the city for a remarkable period of time, and introduced not only their working knowledge, but also their cultural and social identities.

This paper will look at the 1791 Royal Chart and focus on the way it affected the British residents in Ferrol. It will demonstrate their interaction and involvement within the Spanish culture and society, and pay special attention to some aspects of their lives. It will also reflect the defence of British concepts and ideas in connection with the implementation of this new policy.

Translating at the service of the francoist ideology: Shakespearian theatre for the Spanish National Theatre

Elena Bandín

Universidad de León, Spain

From the very beginning, the Franco regime aimed to have a National Theatre to preserve not only the great plays of classical Spanish playwrights, but also to preserve the works of the world famous classical authors.

With an evidently conservative motivation Renaissance English plays were regularly scheduled and performed in the Spanish National Theatre during the dictatorship together with other well-known classics. It can be said that the translations of Shakespearian theatre were at the service of the francoist ideology, this evident in the partisan selection of the plays, the style of production and the (almost) complete absence of any updating or revision.

This paper derives from a descriptive study on Shakespearian theatre translations. It also relies on the study of paratextual information such as the censorship files produced in this period and the reviews in the press.

Localization, cultural minorities, and the Swiss cheese slice effect

Paula Bouffard

Concordia University, Canada

Louise Brunette

Université du Québec en Outaouais, Canada

According to the major multilingual vendors, Web localization consists in making a site linguistically and culturally adequate for a specific locale (Esselink 2000; Lisa.org 2005). Although locale is defined as a set of cultural preferences including language, on the Web it is always referred to in terms of geographical entities, mostly as names of countries or regions (Yunker 2003).

Localization processes, however complex, are quite simple with regard to monolingual locales. This is not necessarily true when localizing for bilingual target groups, as is the case in an officially bilingual country like Canada, where the majority is Anglophone and the minority is Francophone.

As we will show in this paper, the difference when localizing for Canada is often manifest as a purely linguistic one, not necessarily a cultural one. Upon analyzing a range of Web sites, we have identified four strategies that tend to be implemented when addressing the Francophone minority group: 1) the addressed minority group is not really addressed at all; 2) the addressed minority group is subtly recognized in terms of linguistic difference only, without any attention specifically drawn to this linguistic difference, which in effect yields a kind of mirror translation of the localized English Canadian site; 3) the addressed minority group language is clearly acknowledged and rendered visible on the home page, thus drawing

attention to the linguistic difference, but the site content does not fundamentally change from the English Canadian version; 4) the addressed minority group is acknowledged in terms of its complete linguistic and cultural specificity. The prevailing one is the second one, or what we call the Swiss cheese slice effect.

This was to be expected, since for localizers language can be considered as just one more cultural (factor?) (preference among other pragmatic locales such as currency, date format, and postal code (Texin 2003). Moreover, given that this approach is already the dominant one for Canada, why would the localization industry necessarily do otherwise?

Idioms – Translators’ Pitfalls: Some Case Studies of Fiction Translations from English into Latvian

Inguna Broze

University of Latvia, Latvia

This paper will look into one of the most complicated and brain-teasing aspects of translation, especially in the case of literary translations – treatment of idiomatic expressions in several fiction translations from English into Latvian done by different translators over a span of three decades, this period equally covering the years of Soviet power in Latvia as well as the last fifteen years of regained independence. The author touches upon the fact that among translation theoreticians there is no uniform view what idioms are nor ready-made solutions can be set. Further on a study of the ways Latvian translators have coped with the difficult task is given. The chosen writers are all modern classics and include A. Huxley, V. Woolf, W. S. Maugham, J. Galsworthy and J. Fowles. The translators who performed the translations from English into Latvian were mostly experienced practitioners of both genders.

Translation Process of Intertextual References

Meral Camcı

Okan University, Turkey

This paper will focus on translating literary texts which comprise intertextual references. The aim of this paper is to discuss possible advantages and disadvantages of elaborating the text which has intertextual references to other texts. The corpus of the study is based on the process of translation into Turkish of stories written by Angela Carter such as «The Erl-King», «Snow-child». Because her stories are generally intertextually established fairy tales which are very well-known in European literary history and culture, it would be problematising to find the coun-

terparts of those underlying texts within the texts translated formerly into the target (Turkish) polysystem. How this fact affects the decision-making process of translators will be discussed in the light of Itamar Even-Zohar's article titled «The Position of Literary Texts Within the Literary Polysystem». The issue of translating intertextually established texts from one literary polysystem into another will be discussed within the frame of conventions determining the system as a multidimensional phenomenon.

'A mitad de camino, entre aquí y allá, en medio de quién sabe dónde': traducir la/desde la frontera

Assumpta Camps

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La frontera como metáfora del espacio „entre% que celebra el mestizaje cultural y la pluralidad surge en cualquier contexto de hibridación cultural, ya sea en ámbito postcolonial, o en el afianzamiento de las culturas minoritarias en los países del Primer Mundo. En esta comunicación nos centraremos en el análisis de lo que dicho mestizaje supone en la experiencia textual de algunos autores fronterizos, y lo que comporta vivir en y traducir desde ese espacio liminar. ¿Cómo hay que abordar la traducción cuando el propio texto original, el propio sujeto que escribe, lo hace desde la traducción inter e intralingual, desde un espacio donde el significado es errático? Esto nos obliga a repensar la traducción en clave cultural y no sólo textual; a reformular la relación misma entre sujeto y objeto traductológicos. Nos impone un nuevo enfoque de la Alteridad textual, y nos invita, en fin, a situar al lector en ese mismo espacio incierto, ni dentro ni fuera, derivado de un mundo de culturas e identidades inestables.

La construcción y re-construcción de roles lingüísticamente eficaces en traducciones de ESP; cómo trabajar estos aspectos de la traducción en el aula de L2 de tipo específico-Business English.

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Considerando, como punto de partida, que la eficacia lingüística es de vital importancia para los estudiantes de L2 de tipo específico-business English (de hecho, se les exige que sean lingüísticamente eficaces en inglés y en castellano), y tomando teorías esenciales, como las de Bassnett (1996), Fawcett (1998) y Schäffner (2003), unidas a teorías de otras disciplinas, de autores como Kaplan, Goffman (1987), Bennet (1979) y Ong (1982), entre otros, realizaremos un estudio

sobre cómo trabajar estos aspectos de la traducción en el aula de L2 de tipo específico-«Business English». Trataremos de hallar las claves para que los estudiantes de L2 «Business English» construyan y reconstruyan satisfactoriamente sus «personajes» lingüísticos, sus roles. Sólo así llegarán a traducir eficazmente la lengua inglesa específica (business English), en los contextos y casos actuales en los que estos estudiantes necesitan persuadir con roles de sólida construcción, y que mantengan su eficacia una vez han sido traducidos del inglés al castellano o viceversa.

Coming out of the closet six feet under: The social construction of the ‘Family’ stage in the obituary genre

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Obituaries can be considered clear stances of a highly conventional genre, with a fairly stable schematic structure. The present study argues that genre analysis should not limit itself to a classification according to its textual structuring, but as a realisation of certain social relations and structures (Bhatia 2004, Kress 1993, 1997)

The ‘family stage’ – the lines the text devotes to the surviving members of the deceased’s family– is a ‘constant element’ (Hasan 1985) in obituaries. However, the social and cultural meaning-making of this stage can only be unveiled through an exploration of the contextual frame within which the text is produced (Gunnarson 1993).

The present study examines the ‘family stage’ in obituaries published in a wide range of North American and British newspapers collected over a period of three years. Following the insights provided by several studies (Beaugrande 1997, Candlin 2000, Lakoff 2001, Ashkehave and Swales 2001 among others), it will argue that bridges should be built with other theoretical frameworks, such as ethnographic analysis, (Connor 2004, Reynolds 2004, Graddol 1994) to fully understand the role the obituary genre plays as a social act.

Questioning the influence of postmodern theories on the notion of translation in and outside Translation Studies – are cultures, languages, identities really hybrid and is «the» author really dead?

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The notion that cultures, languages, identities are not as homogenous as taken for granted as at least from the 19th century onwards, is a discussion brought

mainly with a line of thinking we label generally as postmodern. The «death» of the subject and consequently of the author has been proclaimed under the impact of this line of thinking. The influence of postmodern theories with its pros and cons has been discussed vigorously in many disciplines. The fact that the claimed homogeneity of cultures, languages, identities, the authenticity of the author and the originality of the source text became questionable are positive developments for Translation Studies where individual translators have to deal with these issues in their daily routine. But has this postmodern impact really contributed to raise consciousness what translation really is and that it does not occur in a linguistic vacuum between «pure» and «unbiased» languages and homogeneous cultures where a stable core is transferred from one side to the other with the individual translator acting merely as a copying agent? The aim of this paper will be to discuss the postmodern impact on the notion of translation in and outside Translation Studies.

Translation as an assessment tool for improving intercultural competence

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This paper deals with the question of the potential usefulness of translation activities in the learning of intercultural competence. Firstly, a brief account is given of the theoretical framework adopted with respect to the concepts of translation and intercultural competence in the context of the teaching and learning of English as a foreign language. Secondly, and in order to show how translation activities can be introduced in the EFL classroom with the educational objective of helping students improve their intercultural competence, a pedagogic tool is described. This tool consists of an open questionnaire for learners' performance self-assessment along with an open list of variations of effect which can be identified between a translation and its original.

Constructing sexism in the language, semantic evolution of English and Spanish sexist expressions

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The writer and researcher Dale Spender wrote recently in the Web about the origins of sexist words in English, and how grammarians and politicians since the 17th century claimed that «male should be the standard of humanity» using lan-

guage to convey this male supremacy. Against this historical background, feminists during the 1970s and politically correct advocates of the 1990s started battling against sexism in language, providing solutions, in the form of guidelines, booklets, glossaries, etc.

When teaching languages we become aware of how words, expressions, idioms or proverbs reveal a very negative attitude towards women compared to men. The present paper explores the semantic rule: «male equals positive, female equals negative» and gives a historical account — paying attention to semantic biased deviations— of male and female counterparts, animal metaphors to refer to people, or instances of sexist language. The corpus will be drawn from monolingual and bilingual dictionaries, dictionaries of idiomatic expressions, slang and proverbs.

We will, first, carry out a diachronic study employing the *Oxford English Dictionary* and *Diccionario etimológico María Moliner*.

Secondly, we will follow Snell-Hornby's model of translation in which the translation is considered «a cross-cultural event», and thus set these expressions in their sociocultural framework. This will enable students of translation to develop a more acute awareness of the extent to which language moulds our society.

The Application of a parallel corpus English-Spanish to the teaching of translation

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Rosa Lorés

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In recent times, the teaching of translation has witnessed an increasing application of corpora as useful tools in the design of class materials, research for teaching purposes as well as in the factors which intervene in the process of translation. In this paper it is our intention to present the design and application of ENTRAD, a computerized parallel corpus of English-Spanish translation whose objectives are (i) to be used as a teaching and learning aid for the course «Introducción a la traducción de textos ingleses» which we teach as part of the degree in «Filología Inglesa», (ii) to be used by students as an on-line tool for untutored translation from English into Spanish, and (iii) to be used by researchers as a collection of data to deepen into the process of translation. The corpus is made up of an English subcorpus which consists of full texts or fragments of texts from the press, and a Spanish subcorpus which consists of a number of translations of every ST, produced by students, and one «negotiated» translation. The Spanish translations are then marked following a taxonomy of errors which has also been compiled for the objectives mentioned above.

Ideología y traducción.

El extraño caso de una traducción más picante que el original: Casas Gancedo y Hammett en *El halcón del rey de España* (1933)

Javier Franco Aixelá

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Cuando se habla de censura o del papel desempeñado por la ideología en traducción, se tiene siempre en mente la eliminación por parte del traductor de elementos subversivos presentes en el original. De hecho, la práctica totalidad de la nutrida bibliografía sobre la cuestión constituye una cascada de ejemplos al respecto, desde el abate Prevost eliminando besos anglosajones en la Francia del siglo XVIII hasta estudios sistemáticos como el del grupo TRACE sobre épocas censorias especialmente negras, como la del franquismo en España.

Sin embargo, desde un punto de vista teórico, la manipulación ideológica de los originales en traducción no tiene por qué ir en un único sentido. Así, la censura tiende a entenderse como un intento de moderar el contenido ideológico de un texto de modo que no sobrepase el umbral de tolerancia de los iniciadores o autoridades (políticas y/o religiosas) con capacidad para decidir sobre la posibilidad misma de publicación de un texto o sobre sanciones que pueda sufrir el traductor díscolo. En este contexto parece claro que la dirección que tome la manipulación debe ser la de atenuar elementos no aceptables del original, desde propuestas políticas hasta costumbres morales o episodios sexuales. A pesar de que esta visión responde con toda probabilidad a una situación netamente mayoritaria en traducción, tal vez peque de simplista y debería añadirse la posibilidad de que la manipulación ideológica también se ejerza con el fin de adecuar mejor el texto resultante a las expectativas o necesidades (tal como las construye el traductor/editor) de los lectores. EN este contexto, resulta perfectamente coherente que la manipulación se ejerza en sentido contrario, esto es, como intensificación de elementos ideológicos potencialmente subversivos, pero aún así considerados insuficientemente explícitos para el proyecto ideológico o comunicativo de la traducción. Éste sería el caso de las propuestas de exposición de las contradicciones machistas a través de la traducción que propone una de las ramas de la teoría de traducción feminista. Y en otro plano y momento histórico, parece ser también el caso de la primera traducción española de *The Maltese Falcon* (Dashill Hammett, 1930), realizada en 1933, en plena Segunda República española, por Casas Gancedo.

En esta ponencia, trataré de explicar las circunstancias históricas y literarias que parecen empujar a este traductor a realizar una intensificación sistemática de los episodios con contenido sexual. A través de este ejemplo intentaré también poner de manifiesto que el ejercicio de la traducción reviste una gran complejidad que no puede limitarse a su faceta conservadora. Muy al contrario, sostendré la tesis de que en tanto que acto de comunicación también autónomo, la traducción posee siempre su propio proyecto ideológico, al que tratará de dar cumplimiento median-

te la manipulación de cualquier elemento que se contradiga con el mismo, ya sea por excesivamente radical (como suele ser la norma), ya sea por excesivamente conservador o incluso pacato, como en el caso que aquí nos ocupa.

The stylistic management of intercultural identity in Amy Tan's *The Joy Luck Club*: the problems it posits for García Solá's 2001 Spanish translation

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Universidad de Zaragoza, Spain

Amy Tan's *The Joy Luck Club* is illustrative of the intercultural experiences characteristic of our present day world, particularly within the American-Chinese community in the USA. In that context of interculturalism one central kind of experience is represented by the need to translate/interpret/understand others who are not part of the community. But the novel also explores the issue of interlinguistic translation, or translation *per se*, as standing in reciprocal relation with intercultural transfer across the cultures in which it occurs, the American English and Chinese languages and cultures. The TT translator will have to tackle the challenge of transferring from the ST a set of linguistic-narrative devices representing a Chinese language as used by both native Chinese mothers and American Chinese daughters in an Anglo-American context. At the same time the translator must render into his Spanish TT the set of linguistic-narrative devices used by characters not belonging to the Chinese cultural system, the American (even Wasp) husbands of the bicultural daughters.

This paper shall specifically focus on translation problems not well resolved in the Spanish translation. I shall be using Polysystem theory as the methodological basis of my analysis. From this perspective the task of the translator will not only have to take into consideration the Anglo-American and the Chinese cultural polysystems to which English and Chinese belong, but should also consider the Spanish TL and culture as well as the Spanish pre-established Translation conventions, especially as regards the more or less visible role allowed to the translators.

Translation and censorship policies in the Spain of the seventies: Market vs. ideology?

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The establishment of a dictatorship under the person of Francisco Franco in Spain brought about the exertion of a certain control over any cultural product during those years (1939-1975). Contrary to what one may think, that mechanism did

not fade with the death of the dictator and we can still trace it back to 1978 (year in which a Constitution established the freedom of expression in the country). Taking a closer look at the translation and censorship policies that operated at the time¹ and focusing especially on the last years of the regime and the first years of the so called transition to democracy, it is possible to outline here various preliminary norms that will show how the regime reacted to the high number of translations published in Spain during that period, in particular translations from English, and at a time when any foreign influence was considered as «contaminating». The battle between «ideology» and «market» was served.

From ‘stem cell’ to ‘célula madre’: what metaphors reveal about the culture

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Technical and sub-technical descriptions nowadays contain far more complex or more abstract concepts in need of labels and explanation. A fast moving science (especially the biomedical fields) and the dire need for updated information demand a prompt dissemination of the new discoveries -invariably published in English-. This fact adds to the problem of informing the non-experts, let alone communicating across languages.

The point of departure in this presentation is the proven fact stated by Cognitive Linguistics that metaphor is a helpful, recurring tool in our understanding of not only household phenomena (Lakoff and Johnson: 1980) but also of scientific theory (Lakoff: 1992, Vicente Mateu: 2004). In addition, it constitutes a vehicle for language change. But the role of metaphor goes beyond its merely being an instrument for understanding. Lakoff and Johnson’s (1980) claim that our conceptual system and our conventional metaphors are grounded on physical and cultural experience becomes another pivotal aspect of this paper.

This research aims at, firstly, a contrastive analysis of the conceptual metaphors around the phrase «stem cell» and its most successful Spanish translation, «célula madre»; secondly, a description of the cultural and cognitive models leading to those metaphors (Lakoff and Johnson: 1980).

The corpus on which the present study is based consists of news items and other material about stem cell research and cloning published in British, Spanish and American newspapers, online periodicals and web sites, mainly between 2004 and 2005.

¹ The different assumptions that will be held throughout this paper derive from the exhaustive compilation of a catalogue of translations of narrative works from English into Spanish from 1970 till 1978 carried out so far and from the subsequent quantitative and qualitative analyses of the same.

Audiovisual Translation in Animated Movies

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The aim of this paper is to analyse audiovisual translation from Hatim and Mason's point of view, taking into account the three contextual dimensions: the semiotic, the pragmatic and the communicative dimension, which embrace all the elements which take part in the creation of the text.

The corpus for this research is made up by four famous and recent animated movies: Disney's production *Finding Nemo*, and DreamWorks' *Shrek (I and II)* and *Shark Tale*.

The paper will concentrate on how translators cope with the latest craze of introducing tags, which come into fashion thanks to television shows and series; on how dubbing contributes to audience perception of stereotypes, centring on *Shark Tale*, a film which has been the object of a lot of criticism as consequence of the propagation of aged stereotypes found in it.

Thus, concepts such as ideology and culture will be combined with those of field, tenor and mode in the modality of audiovisual translation.

Translating Joyce's *Ulysses*: (A)Cross-Cultural Perspective

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My paper will investigate several translations of Joyce's seminal modernist novel *Ulysses*, with special focus on the problems of rendering its rhetorical and discursive strategies that forge the representation of cultural and national identity by the use of language as a means of empowerment. Examples from translations of the *Cyclops* episode will be particularly discussed and analysed. I will draw on Lefevere's argument that translation is rewriting performed under certain constraints in the target culture, informed and influenced by the rewriter's ideology. These issues will be considered in close relation to the reception of Joyce's novel bearing in mind that the earliest translations without Joyce's authorial supervision were undertaken in the cultures with strong ideological constraints (Czechoslovakia, Japan). My paper will argue that translation, as the most powerful tool of dissemination of ideas encapsulated in literary works across cultures, depends on the use of language as a cultural, historical and ideological medium.

Pragmatics in intercultural communication: translating into your own world

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This paper stresses the importance of pragmatic aspects such as relevance, presupposition, expectations and cultural references in intercultural communication. Several undergraduate Portuguese students of Translation Studies were asked to translate into Portuguese a set of German press texts on the recent parliamentary election in Portugal. The fact that they were faced with texts written by foreigners about something they felt so familiar with made them raise interesting questions about

- the function of the texts in the source and in the target language (some of the texts were signed comments, others were «objective» news articles),
- the different expectations of source and target text readers,
- what could be considered as presupposition
- last but not least, cultural references (e.g. proper names) and cultural identity issues.

The fact that the students themselves raised these questions reinforces the key role pragmatics should play both in translation teaching and quality assessment.

Translator Training In Foundation Universities in Turkey

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This paper focuses on different approaches to translator training programmes in foundation universities in Turkey. The shift of paradigm in Translation Studies has changed the conception of Translation Didactics in Turkey as well as many countries. The first academic institution specializing in translator training started education twenty-two years ago and since then the number of these programmes in both state and foundation universities reached to fourteen. There is also a growing interest for translator training departments in foundation universities which are known mostly for their pragmatic approaches to education as they usually have strong relations with the business world. These universities' preference for translation departments can be seen as a proof of growing interest for the profession both from the society and business world. In the paper, the effect of the shift in paradigm and translation studies on translation education will be evaluated by drawing examples from the programmes and practices of these new departments.

«With the air and Gesture of an Orator»: Council Oratory, Translation, and Cultural Mediation during Anglo-Iroquois Treaty Conferences, 1690-1774

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In recent years, interest in early American Indian history and an emphasis on ethnohistorical methods have led to new approaches to the study of cultural contact in colonial America. Several scholars have used cross-cultural groups such as missionaries and white Indian captives as vehicles for analysis. Another group who moved relatively freely back and forth across the cultural divide were interpreters. From their intermediate position between European and native cultures, these men and women interpreted more than languages. Although linguistic skills were essential, successful mediation between Indians and Europeans also required knowledge of the culture and customs of both groups. Interpreters performed a vital role as cultural brokers during all types of intercultural exchange and helped to mediate cultural differences during contact. Interpreters were most visible during treaty conferences, where they participated in all phases of the proceedings, acting as messengers, advisors, negotiators, speakers, and translators during both public and private council sessions. This paper focuses on the nature and process of cross-cultural translation in formal diplomatic exchanges between the English and the Iroquois in colonial northeastern North America and the roles played by interpreters during these encounters.

Adaptations in children's literature: The case of *Gulliver's Travels*

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This paper explores the ways in which Jonathan Swift's novel *Gulliver's travels* has been adapted to Spanish speaking children in the second half of the XX century and the beginning of the XXI.

The analysis of different written children adaptations of the novel dated in the 40's 60's 80,s and in the year 2001, will allow me to investigate how lexico-grammatical units as well as more pragmatic entities such as characters and situations have been adapted, if so, to a young Spanish audience. My purpose is to assess the way in which this novel has been adapted in a more attractive fashion to a children's audience.

Moreover, and to complement the aforementioned analysis, an ethnographic approach will be adopted to calibrate the reception of the novel in different primary and Secondary schools in Zaragoza. From this survey, it might be concluded

that there are more teenagers aware of this novel, thanks to graded readings, than children aware of this novel through children's literature adaptations. It seems, then, that, unfortunately, and in contrast to English children adaptations, Spanish publishing houses have not been able to reach our children audience successfully.

Analysing literary translation with Think Aloud Protocols

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In the context of my PhD, I am currently investigating the influence of personalities on translator behaviour as my aim is to find links between attitudes, translational aptitude and the quality of the end product in the translation process. My fieldwork consists of a literary translation test from French into English which is administered to 20 postgraduate translation students, and in which they verbalise their thought processes and explain their choices, thereby expressing certain revealing attitudes and behaviours. Whereas some TAPS research focusing on behaviours has recently been conducted in TS, the method remains controversial and has not been applied rigorously, hence jeopardising findings. Not only are TAPS used rigorously in the present experiment, but subjects are also given a set of 3 questionnaires to complete: a background, a retrospective and a personality questionnaire. By using these various methods of analysis, correlations can then be made between results, and more objective conclusions can therefore be drawn on the presence and influence of personality characteristics in the translation process. Students' different qualities are displayed in varying degrees in the experiment. For example, it seems that the more involved the translator is in imagining the scenes and recreating the mental atmosphere, the better his or her translation will be. My aim is to prove that some types of personalities will find it easier to adapt themselves to literary translation. Affective and attitudinal factors are an integral part of translating and I believe that, in order to make conscientious professionals, they should therefore be influenced during translator training.

A New Curriculum for an European Masters Study Programme* in Intercultural Communication

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Seven Higher Education Institutions such as Bradford College (UK), Dublin Institute of Technology (IE), Katholieke Hogeschool Zuid-West-Vlaanderen (BE),

Miskolci Egyetem (HU), Rezeknes Augstskola (LV), Universität Flensburg (DE) and Universidade do Porto (PT) as coordinating institution, joined efforts to establish a European Masters Study Programme. It is the objective of this Project to develop an EM in Intercultural Communication (language and culture) for graduate students who, within the framework of their professional interests, are committed to the study of the interaction of European languages and cultures. The EM will demonstrate that the students' future trans-national professional success depends not only on being able to bridge the linguistic gap, but also on their ability to recognise cultural differences and integrate this intercultural competence productively into their work processes. The EM will supply the necessary competences, thereby opening up new perspectives on the international labour market for the students.

The increasingly trans-national demands of nearly all branches of the professions have demonstrated the extent to which traditional study courses in the area of cultural and language sciences do not train specialists in the specific skills of intercultural communication. Due to ever greater internationalisation, most branches of business and industry rely increasingly on intercultural specialists who can assist in the expansion of international contacts through the use of competences which allow them to communicate effectively and efficiently with people from different cultural backgrounds. In this context, not only knowledge of the different languages and the everyday cultures is necessary, but also knowledge of verbal and non-verbal aspects of intercultural communication.

The wider aims of the Project are to respond to the needs referred to above, by embedding the teaching of Intercultural Communication within its European context: the partners in this proposal have recognised that such a teaching project can best be achieved through a European Masters Programme. The intellectual resources available at the participating universities can thereby be efficiently pooled in both a trans-national as well as inter-disciplinary / inter-cultural way.

The objectives of the Project, which links universities from seven states with differing higher educational systems, are to plan, establish and develop the modules, together with relevant teaching materials, necessary for an EM programme (with full academic recognition at all the partner institutions) in 'Intercultural Communication'; the modules will concentrate a) on increasing competence in one of two foreign languages (English or German) and b) various aspects of intercultural communication and mediation.

To this end, the seven partners, all with relevant experience in teaching this material from different European perspectives, intend to concentrate their expertise to develop a one-year (60 ECTS) EM, with common modules taught by all partners and optional modules taught at one or more partners; the completed EM will be a fully integrated part of the respective post-graduate national study programmes, offering students a wide-ranging view of the European dimension of intercultural communication.

Meaning across time and across cultures: What is a man in English, Anglo-Saxon and Japanese.

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In this paper I want to approach how the concept 'man' has changed throughout English history. I will first examine the different terms by means of which the Anglo-Saxon poets refer to 'people' in a relevant corpus of Anglo-Saxon poetry. In these texts we can identify a convergence of secondary meanings around the different nouns with the main meaning of «man», which tend to coincide with nouns having the meaning of «warrior», «nobleman» or «hero». All the different senses involved show identifiable patterns and different degrees of overlap. Among the nouns involved we have terms like *mann*, *guma*, *rinc*, *hæle*_, *wigend*, *beorn*, *secg*, *eorl*, *ealdor*, *_egn*, *feorh*, *mæg*, *æ_eling*, *leod*, and there is a basic distinction according to which it is possible to distinguish a group emphasizing the idea of «warrior» from another one in which the general idea of «man» has more prominence. This configuration is to be contrasted to the current configuration of the lexical field related to *man* as used in 21st-century English, and I will highlight the implications it has for the translation of Anglo-Saxon texts. There will also be comparison with the implicit structure that is inherent to the ideographic writing system in modern Japanese, which seems closer to that noticed in Anglo-Saxon. This fact should also have implications for translation.

Traducción audiovisual: una ecuación de segundo grado

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El texto audiovisual es uno de los textos más complejos que existen. Dirk Delabastita describe muy bien esta complejidad: el texto audiovisual se transmite a través de dos canales, el visual y el acústico; tiene dos tipos de signos, los verbales y los no verbales. Esta multiplicidad de signos y canales sería dentro de lo que cabe simple si los signos verbales se transmitieran por el canal acústico, y los no verbales por el visual. Pero no es así: el canal acústico tiene signos no verbales, como los ruidos o la música, y el canal visual tiene signos verbales, como cartas, titulares de periódicos, carteles o anuncios publicitarios.

Además, en el texto audiovisual intervienen tres códigos distintos: el código verbal, con un subcódigo lingüístico (las palabras) y otro paralingüístico (los acentos, los dialectos); el código literario y teatral (convenciones argumentales, modelos de diálogo, géneros y motivos literarios); y el código proxémico y kinésico (las vestimentas, las costumbres sociales, que caracterizan a los personajes sin necesidad de palabras). Cada uno de estos tres códigos aporta información.

En este trabajo describiremos esta complejidad, así como el (también complejo) proceso de la traducción audiovisual, para intentar comprender mejor la traducción del texto audiovisual. Para finalizar, desconstruiremos algunos ejemplos de traducción, para terminar de ilustrar nuestras explicaciones.

Translation as a Tool For Teaching and Learning FL Skills

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Translation and foreign language share the fact that both deal with a foreign language, though translation deals with a native language as well. Therefore, each must have some bearing on acquiring the skills and strategies necessary for efficient performance in the other. This paper sets out to investigate the role translation can play in improving Arab students' writing skill. It should be noted, however, that what is meant by translation here is the science of translation rather than the translation method which was in vogue decades ago. To achieve his goal, the author will offer an overview of the skills and strategies relevant to would-be translators. In addition, he will suggest an approach toward developing Arab students' writing skills. Finally, a sample of an assignment written by some university Arab students majoring in translation and others majoring in English as a foreign language will be compared in order to see how the suggested approach can work in reality.

Robinson Crusoe as a «homo islamicus» within the Turkish literary polysystem

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Translation has traditionally been viewed as a linguistic operation between two languages. However, in the second half of the XXth century, translation went through a major development: new elements, new concepts found their way into the traditional views on translation. Owing to these new concepts, translation has gained a new status: that of «translation studies» as an autonomous discipline. No doubt the most striking among the developments in recent years has been the support that the concept of «culture» has lent to translation studies. Through this support the translator has become «visible» within the target text. Hence, not only has the translator's presence left its mark within the target text to a degree which must

not be underestimated, but also has translation come to be treated as an act that enables the translator to make his or her «ideological» choices.

In the light of these facts, the aim of the paper is to investigate under the aspect of «ideology» the role of both the translator and the act of translation in shaping a country's literary and cultural system. The aim of this investigation is to question the translations of classical works, in particular Daniel Defoe's *Robinson Crusoe* (for children) by Tima_ Publishing House, which openly admits that its publications pursue a certain ideology. While questioning, the following questions will be asked: What is the place of *Robinson Crusoe* in our social memory? In other words, what is the image evoked by mentioning *Robinson Crusoe*? Is it true that, as many Western literary critics have emphasised, that Robinson is only a *homo economicus*? In what ways is *Robinson Crusoe* perceived in the Turkish literary poly-system?

My paper will be consisted of two parts. The first part will touch upon the bibliographical work on translations of *Robinson Crusoe* existing in the Turkish publishing system and elaborate on the points I regard as important. In the second part, the translation of Defoe's work by Ali Çankırlı (*Robinson Kruzo*, 2001), published by Tima?, will be analysed within the context of textual and paratextual elements with reference to concrete examples.

The Elements of the New Cultural Repertoire in the Ottoman Empire after the Tanzimat Period (1830-1870)

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The Ottomans survived a reformation period called *Tanzimat* after the proclamation of the first Civil Code, Gülhane Edict in 1839. This period was heavily traced with the cross-cultural encounter of Ottomans with the French culture. This encounter ended up in the emergence of a new cultural repertoire in 1870 providing a new set of options for the members of the Ottoman society. In my paper I would like to present the elements of this repertoire with particular reference to the texts that appeared as a consequence of this encounter. I mean here the number of French-Ottoman dictionaries and grammar books, the advertisements in newspapers about the publications of translated books from the French language, the instruction of French language in the schools. Additionally, the core of my paper will be dealt with the analysis of the emergence of new literary genres such as theater plays, poetry in Western forms, and novels, of which the first samples in Ottoman language has been always translated versions. The ways of their penetration into the cultural life of the empire and their inventiveness and contribution to it will also be discussed in my presentation.

Translation and Language Teaching

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In this Research Paper we've set forth to study the translation methods of Political literature and political terms at a deeper level, their types and ways of their translation of Political literature, to consider the function of political literature in everyday life of the humanity.

The object of this Research paper can be considered as one that gives the detailed review of the ways political literature and political terms can be translated into Russian language. It also helps to improve one's understanding of the principal rules of translation which plays leading role while processing translation.

The aim of this work is to introduce the translation approach to Political literature so that to make it easy to perceive for those willing to keep up their educational and scientific carrier in the science of translation, it was purposed to broaden their view on translation studies and peculiar features while translating Political literature.

In this work we set the following tasks:

- to review all the sources of Political literature
- to reveal the methods of translation of Political literature
- to investigate grammatical, lexical, stylistic and phraseological difficulties of translation of political literature

We should mention that this research work represents a great theoretical value for those willing to take up their future carrier in the field of translations as invaluable reference to the methods and the ways of translation of Political literature.

And the practical value of this work involves the idea that translation represents a field aimed at training future translators/interpreters to translate verbal and written materials on Political subjects basing on the study of International politics, to differentiate the language features of English, Russian and other languages as well as political lexicology, phraseology, syntax and style.

The source information for this research work has been carefully studied and investigated before it was applied to the given work.

The originality of this work is in its creative approach to the study and methods of translation, besides, it contains a detailed review of ways and methods of translation.

The given Research paper contains introduction, two chapters, conclusion and bibliography list.

The first chapter gives a detailed review of the study of the theory of translation and also reveals the role of political literature and terms in everyday life of the humanity which are believed to be interesting to future translator/interpreters. It also discussed the methods of translation of political literature with purpose to make it easier for translator to achieve adequate translation in the target language.

The second chapter deals with the detailed study of grammatical, lexical, stylistic difficulties involved in translation of political literature. It also gives some hints on translation of idioms and set expressions and their behavior in literature.

We have also attached some samples of translation of political set expressions so that to enable the future translator to benefit from the given paper in their further researches in the fields of translation.

In conclusion we have summed up the results of our laborious investigation translation of political literature.

At the end of the research paper we have attached the bibliography list to enable the future translator to use information sources used in this Paper.

Shifts of Involvement in Translation: The case of European Parliament's proceedings

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The aim of this paper is to explore the question of translation shifts in relation to linguistic choices that reflect involvement strategies.

By *shifts* we mean changes between ST and TT manifested in actual translations. Shifts are not conceived as an end by themselves but rather as a means of describing and understanding real translation choices. This approach of the notion lies within the theoretical framework of DTS, best exemplified by G. Toury (1985, 1995).

Moreover, by *involvement* we understand the linguistic devices used by the speaker to create a connection between himself and his audience, as described by W. Chafe (1982, 1985) and D. Tannen (1982, 1989, 1993). Such features are, for example, metaphors, rhetorical questions, repetition of sounds or parallel syntactic constructions.

The starting point for our research has been the remark that Greek translations of EP's proceedings give a generally fainter impression than speeches originally produced in Greek language. On close examination, we observed, for instance, that metaphors are translated by non-metaphors, rhetorical questions are rendered as statements or repetition is omitted.

This remark raises some questions that we will try to answer within our paper:

1. Are the observed shifts imposed by grammatical rules in the TL or do they constitute a choice made by the translator?
2. If they constitute a choice, which parameters – textual and extratextual – influence the translator's choice?
3. Finally, do the observed shifts affect, in a global way, TT's involvement?

El lenguaje de la cata: ¿lenguaje especializado?

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La última década del siglo XX ha visto nacer lo que se conoce como la «cultura del vino», es decir, un aprecio por el vino y todo lo que le rodea, no ya sólo por parte de los expertos, sino cada vez por más personas interesadas por el mundo del vino aunque no necesariamente expertas en la materia. El primer contacto con el mundo del vino suele hacerse a través de la cata que utiliza un lenguaje muy específico lo que nos lleva a plantear la cuestión de si el lenguaje de la cata, dentro del dominio vitivinícola, pertenece al discurso general o entra dentro de las lenguas de especialidad. El presente trabajo revisará glosarios de términos pertenecientes al lenguaje de la cata en inglés, francés y español y tratará de analizar por qué palabras de uso común se convierten en términos especializados cuando se emplean dentro del subdominio de la cata.

Palabras clave: lengua común, lenguas de especialidad, cata, vitivinicultura, cultura del vino.

Translation and Stereotyping: Brazilian Fiction in English

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The purpose of this paper is to establish a profile of contemporary Brazilian literature in English translation in order to determine the cultural identity of Brazil that is now emerging in the English-speaking world, particularly in the United States and the United Kingdom. On the basis of the assumption that translation shapes domestic representations of foreign texts or cultures, we will look into how (and which) Brazilian titles and authors have been selected, translated, published, circulated and received in English-speaking communities.

Aspects such as the non-hegemonic status of Brazilian literature vis-à-vis the hegemony of the English language and culture, the norms and constraints that act upon the production and consumption of Brazilian literary works in English translation and the role of modern-day patrons (publishers and funding bodies) in the selection of works for translation and publication will also be taken into account.

Missed Connections: Re-writing Anglo-American Feminism into Spanish

Silvia Molina

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The aim of this paper is to explore the connections between «translation, «culture» and «identity» from a gender perspective in the translation into Spanish of *Feminisms, A Reader* published by Routledge and edited by Sandra Kemp and Judith Squires in 1997.

This displacement brings into light the network of tensions which are so common of our current intellectual context: the pulls between international feminist solidarity and national affiliations.

This case study examines how contemporary feminist translation and inclusive-language interpretations enhance our understanding of translation as a key interpretive move, also drawing attention to the conflictual implications of gendered language.

Examples from academic, epistemological, sexual, visual and technological writings will let us see how translation frames processes of intellectual transmission and that the links of mediation are not automatic or imposed by an anonymous cultural authority. These examples also reveal that the translator was sensitive to the political weight of language and, in particular, the hegemonic position of English; on the other, she recognized the need for translation that is grounded in feminist solidarity. This particular example of translation highlights the fact that cultural transmission was undertaken from a partial perspective, from a constantly evolving cultural position.

El texto publicitario globalizado y su estudio de las normas de traducción

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La globalización ha suscitado determinados modelos de consumo que comparten diferentes grupos de consumidores en diversos países. La publicidad como fiel reflejo de los valores sociológicos y culturales que rigen en un periodo de tiempo concreto, juega en la nueva cultura global un papel primordial. Mediante campañas publicitarias internacionales basadas en marcas mundiales se difunden unos valores universales que transmiten determinados modelos y estilos de vida que imperan en una cultura, globalizada por la macroestructura cultural anglo-americana y la lengua inglesa.

Los anuncios permanecen en su *lay-out* idénticos, siendo la mayor barrera para la adaptación de la estrategia publicitaria a los diversos 'mercados' la traducción del mensaje verbal, sometido a múltiples restricciones.

En esta comunicación queremos aplicar las normas de traducción desarrolladas por G. Toury (1980, 1995) al análisis traductológico de textos publicitarios. Mediante la comparación del anuncio original en inglés y sus correspondientes traducciones al español y al alemán, reconstruimos las decisiones que han determinado el comportamiento del traductor.

Negotiating Shakespeare's hypercanonicity in a postcolonial context

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This paper investigates the profoundly transformative nature of translation in shaping a literary canon and in legitimising a vernacular. Taking as case study translations of Shakespeare into Mauritian Creole by Dev Virahsawmy, I explore both the creative act and the postcolonial tensions of translating «great literature» into a relatively new literary language. I explore, in particular, the negotiations that take place as the translator manipulates Shakespeare for the purposes of linguistic legitimization while simultaneously maintaining an iconoclastic position vis-à-vis the bard. An expanded version of polysystems theory, which allows me to take into account the postcolonial context and sociolinguistic specificities of Mauritius as well as Virahsawmy's self-conscious role as language engineer, provides a useful interdisciplinary framework. My case study aims at informing, in innovative ways, wider studies of the historical function of literary translations.

La traducción de los nombres propios en el cine: Pedro Almodóvar en alemán, francés e inglés

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El nombre propio constituye un referente cultural singular sobre cuya capacidad de significación -cuestión íntimamente ligada a la de su traducibilidad- no parece reinar la unanimidad entre filósofos, lingüistas, traductólogos y otros estudiosos del tema. En el caso concreto del medio audiovisual, el trasvase de los posibles significados o connotaciones culturales de un nombre propio tiene la dificultad adicional que entrañan la confluencia de signos -visuales o acústicos- y las limitaciones específicas de cada modalidad traductora.

Con la presente comunicación se pretende un acercamiento a este problema de traducción en dos etapas: en la primera parte, se analizan los argumentos más significativos y se toma posición con respecto a la carga semántica del nombre pro-

pio, se presenta una taxonomía -tarea ineludible dada su heterogeneidad-, y se sistematizan aquellos aspectos relevantes para su traducción, como el grado de familiaridad y el de «semantización», el arraigo histórico, la función o la estructura morfosintáctica de este tipo de nombres; en la segunda, se exponen los resultados obtenidos al analizar este aspecto concreto en las traducciones al alemán, francés e inglés de la obra cinematográfica de Pedro Almodóvar.

Translating Sound-Based Humor in Carol Weston's *With Love from Spain, Melanie Martin* into Spanish: A Practical Case Study

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With Love from Spain, Melanie Martin, Carol Weston's acutely sensitive and funny teenage novel, is designed like a diary. Little escapes Melanie Martin, the 11-year-old Manhattan-born protagonist, who makes note of every tiny happening in the course of her trip to Spain. Lively and imaginative, she constantly thinks aloud, sensing what each character in the book is feeling. She is also at that awkward and challenging age when girls begin to bombard their parents with a stream of pertinent, often ticklish, questions about life and relationships. Because Melanie has a special capacity to observe and describe what she sees in vivid detail, it becomes the translator's job to make her vision believable and accessible in Spanish.

In order to make the novel meaningful to young Spanish readers, and at the same time obtain the author's seal of approval, the translator has to capture and preserve Melanie's personality, as well as the many cultural references in her experience, together with «the textual conventions, the intended rhetorical effects (humorous or not), [and] the historical circumstances» (Delabastita 2005: 162). This task requires «an awareness of the nature of humor» (Zabalbeascoa 2005: 189), knowledge of both Spanish and American cultures, experience with children, and a great deal of creativity. Indeed, the translator needs to be creative in striking a balance between reproducing the literal language and the spirit of the text, careful not to betray the one or the other.

In this paper, I explore the difficulties involved in translating the novel's humor in some of its different textual varieties: wordplay, jokes, puns, poems, nicknames—all of which could have restricted access to the full meaning of the source text. Due to the multi-textual schemata used in the novel to elicit humor, the target text is highly dependent on the translator's creativity (Russo Bachelli 1991). I discuss how certain problems, particularly with regards to sound-based humor, can be resolved.

As I will demonstrate, translating sound-based humor, and humor in general, not only presupposes a thorough knowledge of both cultures and socio-cultural contexts; it relies greatly on the talent and resourcefulness of the translator to achieve a result that, despite cultural differences and idiosyncrasies, remains humorous, playful and spontaneous in the target language.

XIXth Century Spanish Academy. The Anglosaxon Influence

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This investigation is focused on the study of the introductory speeches given by the new permanent members in the Royal Academy of the Spanish language between 1884-1914. The aim is to depict the image Spanish academy members had of the English culture in that historical period. In order to achieve this, we will go over the topics related to Anglosaxon culture looked at in their speeches, taking into account it was a fundamental period in the history of Spain, due to political, social and economic aspects, and also that the members of the Academy had the mission to protect Spanish language and its culture before anything else.

The challenge of translating grammatical gender in literary texts: A comparison of texts by Julio Cortázar and the Brothers Grimm translated into various European languages.

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In languages that possess grammatical gender, authors of literature may exploit the more or less close relationship these languages show with respect to grammatical gender and the sex of the human beings referred to. These connotations of gender have considerable influence upon the choices the translator has with respect to the target language, especially - but not exclusively - if the target language does not possess grammatical gender, and, hence, lacks these connotations.

This paper will show how various translators have tackled this matter by analyzing translated texts by the authors mentioned in the title. As will be demonstrated, the problems involved in the translation process are resolved in different ways that range from zero translations (in those cases where the problems are irresolvable), to sheer overlook of peculiarities of the source text, that, in the case of Julio Cortázar, alter the source text beyond the intended meaning.

Translating Western Canon from the Diaspora

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The *Famished Road* trilogy by Ben Okri is a prime example of a postcolonial hybrid narrative. While Okri's conscious aim in *The Famished Road*, *Songs of Enchantment*, and *Infinite Riches* was to develop a writing system that drew heav-

ily from West African resource bases, on closer examination we can also discover many other literary discourses that feed into his narrative epistemology. Homer's *The Odyssey*, and the Romantic sentiments of William Blake and Rainer Rilke are some examples of literary discourses that have been translated into Okri's hybrid prose. What we conclude is that Okri, by weaving a West African epistemology into an English novel form, has produced texts that deconstruct the binary opposition of self/other by performing those cross-cultural links within apparently disparate discourses. Furthermore, Okri has created a discursive «newness» in the light of Homi Bhabha (1994); a literary discourse that has translated various cultural materials to produce a singular narrative that, while hybrid in nature, contains the incommensurable traces of cultural difference.

Translation and Interpretation of Indigenous African Proverbs as a Hurdle to Foreigners

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It is axiomatic that with the trend of globalisation international communication has become inevitable. One way by which knowledge, ideas or experiences of one part of the world are made known / available to those in other parts of the world is usually by translating works into various languages especially literary works. Speeches, public lectures, sermons etc of international figures, evangelists etc are usually interpreted for the same purpose. However, works or speeches of Africans that are rich in culture -dependent proverbs can constitute a hurdle that many foreigners many find difficult to cross in the course of effective translation / interpretation. This paper explicates the fundamentals of effective translation / interpretation of indigenous proverbs in texts to be translated or interpreted. It enumerates barriers to such effective translation / interpretation of indigenous proverbs. Finally it suggests how to successfully cross the hurdle of translating / interpreting indigenous proverbs of given texts.

Drumcommunication and Problem of Semantic Interpretation/Translation

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The art of disseminating and responding to vital information via the talking drums called drumcommunication is common in many African societies including those in the diaspora. This has become a way of life to many of the Yoruba people of south

western Nigeria and those in other parts of the world. But it is susceptible of / to semantic interpretation / translation problems just like other common means of communication. This paper explicates the fundamentals of the art of drumcommunication especially among the Yoruba people. It highlights some of the sources of semantic interpretation / translation problems of drumcommunication. Finally, it discusses steps to resolve semantic interpretation / translation problems of drumcommunication.

Tercüme and Individual Thought: Conflict and Consensus over Concepts and Norms of Translation

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This study examines the theoretical and practical discourses of the contributors to *Tercüme*, a translation journal which was launched by the Ministry of Education in a period when translation gained a significant importance in the cultural life of the Republican Turkey. The study holds the discourse formed around translation under special focus and explores whether there was some variety in the discourse of the journal and whether a degree of accordance was created among the writer-translators in *Tercüme*. The critical discourse analysis is complemented by a descriptive study and investigates the matricial norms (not) observed by the translators. The findings of the study suggest that there was no uniform way of defining translation and help us to reposition *Tercüme* from being a journal operating under state patronage to being an open forum which contributed to the making of a translation repertoire in Turkey.

Identity Transferral in Translation *per se*: the Identitarian function in language and the question of norms

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I propose to analyse the identitarian function of language and its status among the other functions of language relevant to translation. This seen, I will focus on the language parameters and markers of identity, with special emphasis on the notions of language variety and language shifting. Since identity can be considered both in a static and in a dynamic way, I propose to go through the issue of identity shifting as a central tenet of postmodern theories of self and other. Shifting identities as shown in the texts of life and in the narrative text should be acknowledged in translation. As an example I'll consider one of Hemingway's short stories and the identity changes appreciated in contrasting the American-English ST and the Spanish translation.

Transcultural Selves in a Post-Colonial Context

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Global differences in cultural connotations and cultural productions have increasingly gained importance in present post-colonial debates. Cultural translation studies, which would have naturally appeared as a convenient tool to analyse intercultural contacts and their consequences, is still a relatively young field, whose methodology appears to be very dispersed and scattered. Not surprisingly much of the work on power and ideology in translation has come out of post-colonial contexts. Both post-colonial and cultural translation studies problematise relations of alterity, and what Harish Trivedi has called 'transactions': 'interactive, dialogic, two-way process involving complex negotiation and exchange'.

In this paper I would like to examine a number of examples of cultural translation drawn from Australian ethnic minority narratives within a post-colonial framework. Starting from Rushdie's famous quote from *Imaginary Homelands*, where he claims to 'cling obstinately' to the notion that something can also be gained and not necessarily always lost within the process of translation, I would like to examine the role of ethnic minority literature in contemporary Australian national discourse. In particular I want to focus on issues of 'resistance' 'hybridity' and 'translatability' as salutary modes of cultural, social and aesthetic renewals.

Translation and rhetoric: a genre-based instruction to professional writing

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This paper assesses the role of translation as a methodological procedure in the teaching of rhetoric and composition. Using a small-scale learner corpus, the paper contends that translation from L1 to L2 becomes an adequate input in the teaching of professional written genres to further enquire into those information transfer, analysis, synthesis and critical competencies that these genres involve. The corpus analysis will observe (i) the extent to which translation-based assignments reinforce acquisition of lexico-grammatical patternings and linguistic correlates at a textual level, (ii) the extent to which translation foregrounds the way speech is organized and the way thematic elements are semantically connected within a rhetorical structure, and (iii) the extent to which translation strategies raise learners' awareness of interpersonal mechanisms, epistemic positions and the construction and negotiation of social relations in the professional arena. Relying on the corpus results, the paper seeks to validate those translation strategies students need to develop to interpret textual, interpersonal and ideational meanings in specialised discourses.

Translating Middle-Earth

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Fantasy literature is a wide and complex genre shaped both in the real world and a parallel universe, where such fantasy takes place, for instance, Tolkien's Middle-Earth. This creation derives both from the author's need of evasion from the world that remained after the First World War, as expressed in his article *On fairy-stories*, and his desire of creating a British mythology to level his own culture to that of the Celts, Greeks, Romans and Scandinavians.

This made-up scenario was established on real British references, thus constituting a challenge for the translator. That is why, as regards to *The Lord of the Rings*, the translator must make a stands towards Schleiermacher's concepts of foreignising and domesticating for the sake of coherence, and also consider the existing problem-solving procedures of cultural references to succeed in adapting these references in the Catalan context of a minority language.

Seating at the centre of the literary table: Seamus Heaney's counter-cultural redress in *Beowulf: A New Translation* (1999)

Juan Ráez Padilla

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Cultural identity is of utmost importance in the work of Irish authors writing in English. For them, not in vain, national and linguistic identity are frequently at odds. Drawing some parallels between James Joyce and Seamus Heaney, this paper endeavours to illustrate the attempt of these writers to relocate their Irishness at the centre of the literary canon by claiming the appropriation of the English language in different ways, sometimes more overtly and astringently (Joyce), sometimes in a more covert but equally subversive way (Heaney). I will primarily concentrate on the Northern Irish poet, particularly on his Irishized verse translation of *Beowulf*, the greatest epic poem in Old English. Our main objective will be that of proving Heaney's patent concern with depriving his Irish psyche of all sense of marginality arising from language-loss, showing to his audience that it is possible to be Irish and no longer be *at odds*, but *at ease*, with the English language.

Key words: Heaney; Joyce; *Beowulf*; translation; identity; centre; periphery; in-betweeness; colonization; appropriation; redress.

Shrek: When audiovisual humour becomes a «*lingua franca*»

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Talking about the translation of humour is a difficult topic, and giving audiovisual humour the quality of «*lingua franca*» may be seen as contradictory or at least a bit shocking. Three main aims are explained along this paper: 1) How humour can be considered as a language, according to some authors like Salvatore Attardo (1998), and so how «*lingua franca*» is used here as a metaphor meaning effective communication. 2) The importance of international humour: as the language it is on the one hand, and as a mass product which must delight its target audience to be successful on the other hand (following the opinion of Marta Mateo-Martínez Bartolomé (1999)). 3) Finally, as far as audiovisual humour is concerned in a cartoon like *Shrek* (2001), a three level order will be followed to clear up explanations: First, defining translation as a science; second, defining the especial field of audiovisual translation (with its especial features affecting the translation process); and third, humour in audiovisual products and how our small corpus is built up from the cartoon *Shrek* (2001).

A clear and reasoned conclusion will be given about the correlation between functional translation and the movie box office success, about the prevalence of humour function during the translation transfer from source text to target text and about the facilitation of understanding such functionality provides.

Preliminar study of English-Spanish narrative translations under Franco's dictatorship (1962-1969)

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The paper explores the most relevant conclusions obtained after a quantitative and qualitative analysis of the corpus 0 TRACEni (1962-1969)(TRAducciones CEnsuradas narrativa inglés), which at present contains 9090 entries of English narrative texts published in Spain under those years. After describing the guidelines of the methodology followed by the research team TRACE, the aim of this paper is to examine the results from the initial corpus obtained so far with the purpose of constructing and exploiting a parallel corpus 1 in the foreseeable future.

A final descriptive-comparative analysis of the empirical data will provide us with the information in order to determine if there are specific ways of translating in the ideologically marked contexts and if the linguistic-textual procedures which are found, have to do with the ideology imposed on the final product. Thanks to this, it will be possible to establish regularities in the translating behaviour and it will be the time to formulate valid norms for this field of study.

Literary translation quality assessment: Assessing cultural references

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Roughly speaking, an objective descriptive critical approach to literary translation involves an exhaustive contrastive analysis of target and source texts before proceeding to implement assessment criteria. Assuming these premises, a literary translation quality assessment model has been applied to the translations of *El Lazarillo de Tormes* (1554) into the English language in order to explore how translated cultural references can be assessed. The analysis focuses on translation shifts as they are argued to provide clues to assess translator's decisions concerning these references and the available translation strategies (expansions, footnotes, transpositions, modulations, etc). In a further step, assessment criteria (especially historical context, type of text and reader, and translator's purpose) are proved to play a central role in the evaluation. Indeed, the fact that the examined translations range from the sixteenth to the twenty-first centuries enables us to identify a wide variety of factors affecting both the rendering and the assessing of cultural references.

How 'Marujita Díaz' became 'Julie Andrews': The Idiosyncrasies of Translating Cultural References in the Filmography of Pedro Almodóvar.

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An exact equivalence of the cultural references found in Almodóvar's films may often surpass the ability of the translator. What seems obvious to a Spanish spectator may appear as a challenge to a foreigner, who reads the subtitles with no knowledge of the source culture. How then can a translator make terms such as: «chiringuito,» «flamenca,» «morcilla,» «Concha Piquer,» «empanada gallega» or «Opus Dei» meaningful to an English-speaking audience?

Cultural references are thought to bring about the biggest difficulties in the translation process, so the translator's task is a daunting one. In some cases, the translator may wish to insert an equivalent term in the target culture, displaying the domestication of the cultural references in order to achieve a clear and fluid style acceptable to the target spectator. On the other hand, the translator may be forced to omit these references. Generally, however, the domestication of cultural references follows the path of acceptability of the translation. But while such an acceptable translation may facilitate the target audience's comprehension of the

main story line, it would appear that the most authentic characteristics of Pedro Almodóvar's cinema are inevitably lost in the subtitles.

In this paper, I explore the difficulties involved in translating some of the cultural references that Almodóvar uses in his films. Most of them reflect the impossibility of preserving the humorous message encapsulated in the source culture, as translators have for the most part subscribed to the norms that originate in the target culture to which these films are addressed: a US audience that significantly differs from the source one in many aspects such as religion, way of life, cultural background, etc.

A contribution to the study of Grammatical Metaphor in legal texts in English and their translations into Spanish: the use of nominalization to express technicality and abstraction.

The use of stereotypes in Spanish and British commercials

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Although times are a' changin', modern TV commercials still make use of stereotypes in order to sell their products. Stereotypes are a short-cut to the processing of the information that the advertiser wants to transmit to the audience and they normally act as a bridge that helps people make sense of society and the world through generalizations, patternings and typifications (Lippman, 1922: 12). So great is the power of stereotypes that a few visual and verbal traits can communicate complex information about a character or group (cf. Pettigrew 1981). Stereotypes can focus on our physical traits or our gender and our voices are part and parcel of them. For example, a certain type of voice associated to a certain type of person becomes an indissoluble part of any stereotypical image. Our voices tell others a lot about our gender, where we come from and other information that we might not even be aware of (Abercrombie, 1967), and in advertising, overt manipulation of the voice is possible in order to have certain effects on the audience.

Taking all this into account, in this article we look at a corpus of British and Spanish commercials in order to assess the use of male and female *stereotyped images* in their advertising of a certain group of products. We will also pay attention to the *voices* that advertisers infuse to the characters that participate in the TV commercial (voice-over, participants) to show how the careful handling of an image coupled with the right voice triggers in the audience some associations between the product advertised and the characters involved.

Proto-feminist translation? An analysis of 19th Century translations of selected Grimm fairy tales

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My study of nineteenth-century English translations of the German fairy tale 'Sleeping Beauty' had established that these introduce historically specific, culturally specific and genre-specific ideas, changing the story's content and giving each translation localised meanings.² In addition, I had identified gender-inflected translation choices for several of the translators but the translation strategies deployed by two female translators were particularly interesting and suggested a proto-feminist outlook and methodology.

In this paper I will conduct a close textual analysis of translations of selected Grimms' fairytales by M.L. Davis and H.B.B.Paull to identify translation strategies, procedures and choices. The outcome of this analysis will be mapped onto the body of established feminist translation procedures and compared to it in order to establish whether the translational choices identified in the target text corpus can be compared to contemporary feminist strategies and thus constitute a proto-feminist body of translational procedure or whether they diverge from contemporary theory and establish a distinct nineteenth-century gender-inflected translational *modus operandi*.

The Decision Making Process of an Essay Anthology Translation

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This study will be focused on the observation, description and evaluation of the norms that are involved, and the constraints the translator is faced with when considering the translation process from the very first step until the final moment of the reception of the text by the target reader. The translation process is defined here holistically where all preliminary, initial, operational norms that not only form but also limit the «*translatum*» are studied.

The discussion takes as its model, a genuine project of an essay anthology translation carried out with a publishing house by a group of graduate students as part of the curriculum of the Translation Studies MA Program in Istanbul University.

The translator's decisions are determined primarily by the professional norms and the expectancy norms even more than the textual norms and other various extratextual norms and constraints.

The Decision Making Process of An Essay Anthology Translation

² Karen Seago, *Transculturations: Making 'Sleeping Beauty'; The Translation of a Grimm Märchen into an English Fairy Tale in the Nineteenth Century* (Detroit: Wayne State University Press, forthcoming).

El papel de la traducción en la lucha ideológica. La recepción de Kant (1803-1936)

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La ponencia va a desarrollar una parte de mi actual investigación dentro del proyecto TRACE. Dentro del proyecto estoy estudiando el paso de la filosofía alemana por el sistema censor franquista. Mi primer objeto de estudio es Kant, del que he catalogado y estudiado todos sus expedientes de censura. También estoy completando un catálogo completo de sus traducciones en general, y junto con ello estoy estudiando el contexto de recepción de esas traducciones, que va a ser el tema de la ponencia.

Voy a describir las primeras menciones de Kant, ya que acabo de rescatar la primera de todas del olvido (ya la había mencionado Lutoslawski, recogiendo información ofrecida por Menéndez Pelayo, pero nadie parece haberse ocupado de ello después). En un primer momento hay conocimiento de oídas y de fuentes francesas (1800-1820). Hay que destacar el trabajo de Ramón de la Sagra y Toribio Núñez. En un periodo posterior (1830-1865) empieza a haber exposiciones en manuales e historias de la filosofía. Y ya se hace patente que el marco básico de recepción va a ser la lucha ideológica entre liberales y conservadores (Nicolás Salmerón, Juan Valera, Sanz del Río, Giner de los Rios, y especialmente Urbano González Serrano, por un lado y Zaferino González, Ortí y Lara por el otro; esto va a seguir siendo así, y ello explica en gran medida la recepción de Kant durante el franquismo). Hay que mencionar también el libro de José María Rey y Heredia al final de esta época, ya que recoge el primer texto traducido de Kant. A partir de 1875 empiezan a aparecer traducciones de obras enteras, primero hechas desde el francés y luego empiezan a aparecer las primeras traducciones directas. Al mismo tiempo se asienta la recepción de la filosofía kantiana con la traducción y la producción de literatura secundaria (Ortega y Gasset le dedica dos textos). Hay que mencionar el trabajo de Julián Besteiro, Jose Gaos, Manuel García Morente, entre otros. Pero también encontraremos referencias en Unamuno y Machado.

Forging African identity through literature and getting to know it through translation

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Africa continues to be the great unknown in Spain. However, on academic and institutional levels, it seems that a lukewarm movement towards the African ideal is taking place thanks to interest in new academic areas like cultural studies

or postcolonial translation. On a social level, the presence of people of African origin among us also contributes to furthering that knowledge. Translation is an invaluable weapon in getting to know one another, but this act of transferring information from one language to another takes on many different faces: it could be a vehicle of exchange, an instrument of colonialism, a source of nationalistic resistance, a form of liberation, or even a mirror of current political regimes. It is my intention to explore the translation of four works written in English by two African writers, and translated by different translators. The works, authors and their translators are: *Kehinde* and *The Joys of Motherhood* by the Nigerian Buchi Emecheta, translated by Damian Alou and Maya García Vinuesa respectively; *Secrets* and *Gifts* by the Somali Nurunddi Farah, translated by Nuria Lago and Victoria Simo respectively. Firstly I will shortly talk about the authors, their countries and the chosen works for the analysis; secondly I will study the reality of translated African literature in Spain through the analysis of some external agents that influence translation; and finally I will focus in the analysis of the translator's role and the strategies used to render cultural and identity elements in order to check the influence they may have in the vision that the Spanish readership has of the African continent and its people.

How typifying and identity can be - translations of Flemish literature in Germany during the First World War -

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The import from certain 'minor' literatures played a key role in the modernization of the German literary system at the beginning of the 20th century. Via the translation-al import of foreign models German literature tried to emphasize its own identity and, simultaneously, to dispense with French cultural superiority. Within the ideological framework of the German *Flamenpolitik* (a strategic cultural policy towards the Dutch speaking part of Belgium), also from the 'minor' Flemish literature many translations were published during the First World War, although a major part of the appeal of Flemish literature consisted in its standard image of rurality. It was especially the typifying descriptions of rural scenes and characters that were widely acclaimed.

A case study looks into the German translations of some novels and short stories, which combine typical with nontypical characteristics. In many respects the expressive qualities of the author's texts, especially the use of dialect, turn out to have been 'moderated' and considerably reduced with regard to their original emotionality. In this way the translators seem to have integrated these texts into the then flourishing circuit of the German *Dorfgeschichte*, a popular genre of rural epics.

A contribution to the study of Grammatical Metaphor in legal texts in English and their translations into Spanish: the use of nominalization to express technicality and abstraction.

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In this paper we look into legal texts as a linguistic expression of legal discourse. The term «discourse» is used here with the meaning implied in Wignell, Martin and Eggins (1987), where discourse can be read to correspond with the *language of*. We examine two texts. The first one is taken from a textbook on legal translation. It was created in Spanish («Disposiciones Generales y Constitución de la Sociedad») and then translated into English («General Provisions and Incorporation of a Company»). The second one is a publishing contract, which exists in nearly all European legislations in a more or less precise form. The translation is meant to be a covert translation of the original. In this paper we will concentrate on two aspects of legal discourse, one is lexical (technicality); the other one is grammatical (nominalisation).

Legal language is by definition very technical, in the sense that it includes plenty of technical terms whose meaning is not self-evident, but it has to be defined. It also has an abstract frame of reference, so it tends to use plenty of nominalisations. Nominalisation is the most frequent strategy to create a grammatical metaphor. Grammatical metaphor, according to Halliday (1985, 1994) is a way of conceptualising experience which pivots on nominalisation as its main linguistic mechanism. The function of the majority of metaphors of this kind in English is to turn things that we expect to come out as verbs, prepositions, adjectives, conjunctions, and modals into nouns.

What is significant for our discussion is not so much the particulars of the Hallidayan model of grammatical metaphor, but to highlight the fact that, once experience has been construed, it can be re-construed in a different light. And this is precisely what legal language does: it re-construes experience in a different fashion. Legal language re-construes human experience in a way which is more suitable to fulfill its functions: the ordering of human relations and the restoration of social order. The problem with the translation of legal documents is that sometimes these constraints are not taken into account. If a translated legal text does not re-construe experience in a legal fashion, the result is a poor translation of the original text due partly to the fact that the functionality of nominalization in a specific discourse type went unnoticed.

Translation Strategies and nominalisation processes in legal texts

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Using a systemic-functional approach to grammatical metaphor, this paper develops a contrastive analysis of English and Spanish legal documents and

attempts to illustrate how translators need to reflect both textual and interpersonal meanings in specialised discourses. Our hypothesis is that nominalisation processes unveil the judges' intention of developing a professional writing style which becomes difficult to be understood by the non-specialised reader, hence creating a social distance between the legal community and the general readership. The contrastive analysis of legal judgements will establish a taxonomy of recurrent grammatical metaphors as an information packaging strategy. It will also describe those functional uses of nominalisation and explain the pragmatic reasons behind these information conventions. From this analysis, the paper will assess those translation strategies translators need to take into consideration when they are transferring those textual, interpersonal, and ideational meanings of legal nominalisations from the source text to the target text.

Translation strategies and features of discourse style in medical research articles: A corpus-based study

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This paper examines aspects of medical discourse and style in English-Spanish translation. Quantitative analysis of key words, performed on an extensive corpus of research articles, revealed significant differences between the translated texts and comparable native-language articles with regard to the frequency of the main prepositions, articles, some pronominal uses, and the tense and form of common verbs. Qualitative analysis of the features showed that they were sometimes correlated and sometimes complementary; excessive use of prepositions is associated with the increased presence of articles, whereas the excess of the item *practicó* is reflected in the deficit of the preferred form *realizó*. The data indicate that translators do not apply a single norm in the translation process, but use a range of strategies, with evidence of standardisation, positive and negative transfer, and what is termed «levelling out». The result is that the style of these translations reflects the discourse of the source-language users more closely than that of the corresponding target-language community.

Interference from the *Third Space*? The construction of cultural identity through translation

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For Homi Bhabha, cultures are «symbol-forming and subject-constituting, interpellative practices» which can be seen as the result of encounters within a

Third Space. In this hybrid view of culture, the Third Space is the potential location and starting-point for (not only postcolonial) translation strategies. This paper will discuss the main categories of Bhabha's cultural theory in view of their applicability to translation especially in the context of the formation of «cultural identity». Against this background, the discussion of the question in which way translation contributes to the construction of cultural identity will show that this concept has to be re-defined particularly in terms of Bhabha's notion of «negotiation» which is inherent in any identity formation process and which enhances a view of translation as the reciprocal interpenetration of Self and Other. A short case study of a gender-related text will illustrate the need for this reformulation.

Silver Shadow (2004): The Arthurian Poems by Antonio Enrique or the Different Reception of a Translation and a Self-Translation

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After many books of poems, Antonio Enrique (Granada 1953 -) surprised his readers in 2004 with a bilingual English-Spanish series, *Silver Shadow*, devoted to one of the main arguments of the Arthurian legends: the love stories between Guinevere, Arthur and Lancelot. The poet advertised his work by claiming that it is one of the few books dealing with Arthuriana from a specific Spanish viewpoint. Indeed, *Silver Shadow* consists of 66 short free-verse compositions, half of them in Spanish and half of them in English, being the latter self-translations of the former.

First of all, this paper will compare both originals and its translations and produce a general assessment about Antonio Enrique as a self-translator: methods, strategies, purposes, etc. Secondly, it will analyse the different receptions enjoyed by the same departures from the canonical Arthurian motifs and plots applied by Enrique to his lines and stanzas. What can be new for Spanish literature could be regarded as commonplace in English letters due to their much stronger modern and contemporary tradition in the updating of the old matter of Britain.

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