

Editorial

It is with great pleasure that we present this issue of *New Voices in Translation Studies*. It marks two important milestones for the journal: our tenth issue and the first time we have published a second issue within one calendar year. It is also a year in which we have received invitations from both EBSCO and the MLA Directory of Periodicals for *New Voices* to be included in their listings. Our representation in these databases, alongside internationally respected peer-reviewed journals, demonstrates how the journal has endured to become an established publication in the field. The number and origin of authors with whom we work indicate the wide reach of the journal; the PhD abstracts in this issue alone emanate from all over the world. With our continued focus on new and emerging scholars, and the high level of editorial interaction and detailed feedback from our peer reviewers, the journal seems to be continuing to answer to the needs of new researchers making their first crucial steps into publication.

The six papers of this issue fall neatly into three broad areas of research: literary translation, translator training and audio-visual translation, and are arranged to reflect this. While drawing on widely divergent data, the two papers on literary translation both explore notions of identity and perspective. The subject of **Dimitris Asimakoulas**'s paper (University of Surrey, U.K.) is the award-winning novel/memoir *Μικρό ημερολόγιο συνόρων* (2006) ['Small Border Diary'] by Albanian writer Gazmend Kapllani. Now a successful columnist and academic in Greece, Kapllani writes in (his new language) Greek about his and others' migrant experiences in the early 1990s. Asimakoulas selects this book for investigation because it is the first to be published by this post-communist generation of Albanian migrants, and finds that both the original and the translation by Anne-Marie Stanton-Ife (*A Short Border Handbook* (2009)) provide rich material for the exploration of what he proposes as 'migrant bitter wit'. This form of humour, which functions as a coping mechanism for the self-deprecating outsider negotiating new social spaces and expectations, can be traced and identified, the paper argues, in sequences of narrative prose. Asimakoulas uses several examples of close textual analysis to show how migrant bitter wit is manifested and utilized in the original text, and by expanding his analyses to include sequences from the translation, investigates the effect of translation as a reframing of the migrant author's voice and comic tone.

The irony of the book, as Asimakoulas suggests towards the end of his paper, is that Greece itself 'has traditionally been an emigrating country'. Asimakoulas mentions "early twentieth century America" as a destination, to which we could add Melbourne, with its sizeable Greek migrant community, reportedly the largest Greek-speaking population outside of Europe, after Athens and Thessaloniki. Writing in Melbourne, the authors of the second paper, **Shani Tobias**, **Leah Gerber**, and **Cathy Sell** (Monash University, Australia) focus not on migrants but on Japanese students and tourists and ways in which government and officially sponsored translation projects have been used to shape Japanese perceptions of Australia. Arguing that "[l]iterary translation plays an important role in shaping perceptions of one country and its cultural context in another", the paper identifies and describes five key phases in the history of Australian literature translated into Japanese since the early 1970s. Two Japanese anthologies of Australian short stories published in 1983 and 2008 are selected as representative of two of those phases and used as case studies to more closely describe the patronage, funding and editorial impetus behind each one. In a closer textual analysis that draws on Leppihalme's categorization, Tobias, Gerber and Sell go on to investigate the translation strategies used in the two anthologies to translate culturally

specific items. With discussion focused on *warichū* (in-text notes or annotations) and *rubi* (in-text gloss), the paper concludes that both anthologies employ source-text targeted strategies consistent with the aims of the anthologies to educate and familiarize Japanese readers with Australian culture, aims that enjoy institutional support as part of wider artistic and political campaigns to promote Australia abroad in terms of trade and tourism.

Culturally specific items, particularly, proper nouns and brand names, are also the point of focus in the first of the next two papers on translator training. **Ting Ting Hui** (Universitat Rovira i Virgili, Spain) reiterates the gap noted by scholars and practitioners between university-level curricular and expectations of the labour market, yet argues that workshop models leave too much onus on teachers for the final translation products and that beginner students are not yet ready to work for real clients, even if there were “enough authentic situations available”. Role-playing in the classroom is a technique, Hui argues, that can potentially reduce this gap. The paper describes a pilot project conducted over a semester with five classes of second-year translation studies students in Hong Kong. Student groups were required to act for each other as both commissioning clients and translators from Chinese (L1) to English (L2) in a model designed to simulate the professional practices found in the commercial work place. The project culminated in student presentations and personal reflections on the learning process and it is these that provide the data for Hui’s analysis in her paper. Hui’s focus is not only the strategies used by different groups for the translation of brand names, but also the responses to these from the ‘clients’, and ways in which prior communication and negotiation or the lack of it could lead to outcomes of varying success. Hui’s analysis of student reflections on translation, the project, communication with clients, and team work contributes to her conclusion that role-playing is indeed a useful and effective pedagogical tool in translator training.

Miriam Buendía-Castro and **Clara Inés López-Rodríguez** (University of Granada, Spain) also report on the results of a study using translation students, in this case, training as scientific and technical translators. An experiment was conducted investigating the significance for translator training of the differences between the ‘web for corpus’, in which the web is used as a source of texts in digital format for the subsequent implementation of an offline corpus, and the ‘web as corpus’, which uses the web directly as a corpus. The paper describes the experimental use of the corpus query system, Sketch Engine, to access automatically built corpora to create translation aid tools (as opposed to the manual building of corpora using online lexicographic and terminographic resources), and the selection of parallel texts from the web for documentation, without using lexical analysis tools. This comparison under test conditions produced better than expected results from the group using automatically constructed corpora, leading Buendía-Castro and López-Rodríguez to conclude that the new tools used to consult corpora compiled following the ‘web as corpus’ approach can significantly assist translation, translation teaching, terminology and terminology teaching, although their results also suggest that specialized paper dictionaries should still not be set aside.

The final two papers in this issue turn our attention to two very different aspects of multi-modal translation. **Juha Lång**, **Jukka Mäkisalo**, **Tersia Gowases** and **Sami Pietinen** (University of Eastern Finland, Finland) are interested in eye-tracking, a methodology typically used for researching reading but seldom used in the study of subtitling. The topic of their paper is an experiment designed to firstly “examine how breaking the synchronisation of subtitles and spoken dialogue affects the attention allocation of television viewers” and secondly, “to assess

the usability of eye-tracking methodology in studying subtitling conventions”. Subjects watched a Finnish-subtitled episode of a popular British television comedy – a control group with conventional subtitles (according to official guidelines) and an experimental group with manipulated subtitles – while their eye-movements were recorded. The paper discusses the mixed results for delayed, lengthened and shortened subtitles as well as material collected from a questionnaire designed to ascertain the subjects’ conscious observations about the experience. One conclusion is that, while manipulated subtitles do indeed disrupt the pattern of eye-tracking, subjects were largely unaware of this, thus challenging conventional understandings of subtitling quality. In a clear, reflective discussion of the experiment, Lång *et al* raise issues of methodology and research design, and suggest several areas of future research into subtitling to which eye-tracking could usefully contribute.

Ligita Judickaitė-Pašvenskienė’s (Vytautas Magnus University, Lithuania) article ‘Translation of anthroponyms in children’s cartoons: a comparative analysis of English dialogue and Lithuanian subtitles’ concludes this issue by taking us for a tour into the world of cartoon subtitling, which is relatively poorly explored by academia despite its rather extensive market. Another element that adds up to the interest and uniqueness of the paper is the specific context analyzed, i.e. Lithuania, where audiovisual translation training is still in its infancy. The analytical focus chosen is also original, i.e. anthroponym translation. By relying on solid scholarly research on translation norms and strategies, the author carries out a comparative analysis of the English dialogues and its Lithuanian subtitles in five children’s cartoons. Four translation strategies are identified to render the source-language anthroponyms into the target-language subtitles; interesting, at times even amusing, examples are analyzed in support of the argument. Although, as clearly stressed by the author, findings are not conclusive, this study provides a successful first attempt to address the topic of anthroponym translation in the audiovisual sphere in Lithuania, thus contributing to filling in a gap and setting a possible model to carry out further investigation.

Our thanks go first and foremost to our authors who have been diligent, patient and critical, and with whom it has been our pleasure to collaborate on this issue. Equally, we would like to thank and congratulate our group of fifteen recent Ph.D. holders. And as always, this issue could not have come together without the immense help of our dedicated reviewers, and we thank you for it! We also thank IATIS for their continuing support, especially in allowing us the opportunity at the 2012 conference at Queen’s University Belfast to address the general convention. We welcome Jenny Williams in her capacity as Publications Committee Chair, and we are also grateful to the Centre for Translation and Textual Studies (CTTS) at Dublin City University for their continued sponsorship of our email facilities.

Geraldine Brodie, Elena Davitti, Sue-Ann Harding and Dorothea Martens
London, Guildford, Doha, San Luis Potosí

September 2013