

## **Editors' Introduction**

In volume 29, issue number 1, the editorial team of *New Voices in Translation Studies* is delighted to publish and promote the work of fifteen scholars from academic institutions based in **Hong Kong Special Administrative Region of China (SAR), India, Iran, Italy, Poland, United Kingdom, and Vietnam** which comprises of five peer-reviewed articles, one book review and two PhD abstracts. This issue and further issues of *New Voices* would not have been possible without new additions to the editorial team, including a new group of Assistant Editors: **Ye Tian** from Durham University and **Fernando Gabarron Barrios** from Hong Kong Baptist University. In this group from the University of Manchester are **Ziling Bai, Shiyao Guo, Kyriaki Evlalia Iliadou (Coralia), Jiaqi Liu, Yang Wu** and **Lin Zhang (Robin)**. Their work with initial readings of papers, providing feedback and liaising with blind peer reviewers has been invaluable and very much appreciated. We also welcome to the Editorial Team, **Eman Suraid Almutairi**, University of Jeddah, **Saudi Arabia (KSA)** who brings her expertise on English-Arabic translation and the mediating of dialects.

The five articles from **Hong Kong SAR, Iran, Poland, the United Kingdom, and Vietnam** showcase thought-provoking research that intersects dynamic fields of ecotranslation, poetry, horror, theatre, children's literature, subtitling, fan-subbing humour and, also, a rare field of study, *hapax legomena*, a term for words occurring only once in an entire corpus.

In **Transplanting English Dialect Verse: John Clare in Translation** by **Sam Hickford** from the University of St. Andrews, **Anna-Marie Regner** also from St. Andrews and **Kirstin Sonne** from the University of Edinburgh, **United Kingdom**, an eco-translational perspective is offered on the recent translations of the poetry by English poet John Clare (1793-1864) into three different European languages: French (Clare/Leyris 1969), German (Clare/Pfister 2021), and Slovak (Clare/Kantorová-Báliková 2018). The original poems uniquely combine standard English with elements of regional dialect referring to rural life, plant, and animal species which presents translators with a "heteroglossia" which merges popular dialectal ballads with early-nineteenth century language (McCusick 1995). As this article shows, the translations of these poems respond to a commitment to preserving biodiversity alongside that of dialects across cultures. Taking the scholarship of Cronin (2017) and Scott (2015), as inspiration, Hickford, Regner and Sonne thus draw on modes of eco-translation which call for attentiveness and interdependence instead of traditional conventions of immediacy or equivalence.

**André de Lorde in English and in Polish. *Particularism vs essentialism: Two Approaches to the Translation of a Grand-Guignol Dramatic Text* by Tomasz Kaczmarek** from the University of Lodz, and **Anna Jarosz** also at the University of Lodz in **Poland** takes a dramatic step back in time to a notorious Parisian theatrical precursor of horror movies. Using a newly developed theoretical framework, the authors investigate two translations (Polish and English) of André de Lorde's drama *La Dernière Torture*, focusing on the translational and paratextual strategies used to convey the aesthetics of macabre and terror of the Grand-Guignol Theatre, popular in Paris in the years 1897-1962. Kaczmarek and Jarosz refer to two different, successful, translational approaches as: *particularism* and *essentialism* which aim to preserve the original atmosphere of the drama and acknowledge that their audiences experience very different realities from those lived by André de Lorde and his contemporaries in different ways. With the national sentiments rife in Europe intertwining early constructions of theatrical horror, the article points provocatively towards issues of ethics in literary and theatrical translation.

**In Adult Translators for Child Readers: A Case Study of *The Wind in the Willows* in Chinese Translation** by **Yichen Liu** from The University of Hong Kong, SAR explores variations in three different Chinese translations of *The Wind in the Willows* by Kenneth Grahame (1975) and takes them as a case study about the translation of children's literature, using textual and visual analysis. By examining how the images of childhood adopted by translators, illustrators, and publishers affect linguistic choices, this paper delves into phonological, lexical, and syntactic levels of the translations, as well as the visual elements such as book covers. This dual focus thus highlights the multifaceted nature of children's literature translation as a genre of story-making in which both words and images play crucial roles in shaping reader's experience. As Liu explains, this case study can tell us something about the relationship between adult translators as child readers and shed crucial scholarly light on the power dynamics and educational functions inherent in children's literature.

**English-Vietnamese Translation Strategies of Subtitles Involving Humor in the TV Series "Modern Family"**, by **Thanh Mai Nguyen** and **Huong Thuy Le**, from the Hanoi University of Science and Technology, **Vietnam** offers a compelling look at the challenges and strategies involved in translating humour from English into Vietnamese subtitles. The authors analyse how fan-subbers grapple with rendering different joke types into the target language. To do this, Nguyen and Le provide illustrative examples from 100 joke samples extracted from the first season of the popular TV series "Modern Family" to support their investigation, for which

they use Raphaelson-West's (1989) model of joke types and summative content analysis. The authors found that while literal translation rendered universal jokes effectively, strategies such as compensation, transposition, and lexical recreation were also employed by fan-subbers, albeit at a lower frequency, to ensure wordplay near source language puns. Their article thus opens further questions on the translatability of humour, and new thought on the impact on formats of translation where there is limited space for text, as is very much the case with subtitles.

**In A Corpus-Based Approach to Creativity in Non-Professional Subtitles: The Case of Hapax Legomena**, Ebrahim Samani of Farhangian University, Iran, Fatemeh Badiozaman and Razieh Bagheripour both of Higher Education Complex of Bam, Iran use familiar corpus-linguistics techniques and technologies to investigate creativity when amateur translators come across *hapax legomena* (i.e., words occurring only once in an entire corpus) when they are subtitling comedy films from English into Farsi. By analysing the translated Farsi subtitles of recent comedy films using AntConc, a tried and tested corpus analysis toolkit, this study cogently shows that these non-professional subtitlers seemed to favour non-creative strategies over creative ones. By drawing on Kußmaul's classification of creativity, this article provides rare practical examples of strategies used - which include humorous back translations from Farsi - while giving valuable insights into film-viewing cultures and practices in Iran.

In the book review section, **Adrija Dutta** and **Umesh Kumar** from Banaras Hindu University, **India** give an illuminating review of Annie Rachel Royson's book *Texts, Traditions and Sacredness: Cultural Translation in Kristapurāṇa*, New York and New Delhi: Routledge (2022). As explained by Dutta and Kumar, Royson investigates the case of *Kristapurāṇa* – *Krista*, meaning Christ and *Purana*, and 'ancient' in Sanskrit (Purana the genre of ancient Indian sacred literature). The lengthy text (10,962 verses) was written by Thomas Stephens (1549–1619), a Jesuit priest who arrived in Goa to preach Christianity to the residents of the Portuguese colony. As discussed by Royson, *Kristapurāṇa* (1616) was the first ever translation and retelling of the Bible in any South Asian language, in the present case, Marathi. In the hands of Stephens, Royson argues, *Kristapurāṇa* was never a 'strict' translation of the Biblical Story, but a retelling or rewriting in a genre and form that suited the cultural, literary environment of the local cultures. This book is a very informative read for scholars of the historicity of Holy Book translations, particularly during colonial eras.

We are delighted to mark the achievement of scholars who have successfully completed their PhD journey by publishing abstracts of their recently defended PhD theses. The titles of the two theses are: “Dialogue Interpreting between Cinema and Digital Media: the Giffoni Film Festival as a Case Study” by **Laura Picchio**, from the University of Macerata, **Italy** and “Ulster Museum’s “The Troubles and Beyond Gallery” in Chinese: Translating Difficult Histories in Northern Ireland” by **Rui Sun** from Queen’s University Belfast, **United Kingdom**. Congratulations to both scholars, and we wish them all the best in their future research!

*New Voices in Translation Studies* is a peer-reviewed journal which has the innovative research of postgraduate and early career scholars as its heart. With this in mind, we are very happy to spread the word about the [IPCITI 2024 conference on Translation and Interpreting Studies](#) taking place **5<sup>th</sup> – 6<sup>th</sup> December 2024**, hosted by the **Centre for Translation and Intercultural Studies** at the **University of Manchester, UK**. PGR scholars are very welcome to present on their research, the deadline for submitting abstracts being **1<sup>st</sup> August**.

Finally, we thank all the blind peer reviewers who have been part of volume 29, issue number 1 coming to fruition, as well as the contributors for their hard work, commitment, and scholarly innovation. We also thank **Lintao Rick Qi** of Monash University, **Australia** who has left the editorial team of *New Voices* due to his many other commitments. As well as providing rich and valuable feedback on articles and liaising with blind peer reviewers, Rick’s technical expertise was crucial to the journal making its transition to the new interface of Chalermprakiat Centre of Translation and Interpretation at Chulalongkorn University.

As always, we express our many thanks to **Phrae Chittiphalangsri**, Chair of the MA Program of Translation, and all the team at the **Chalermprakiat Centre of Translation and Interpretation at Chulalongkorn University** and to **IATIS, International Association of Translation and Intercultural Studies** for hosting *New Voices in Translation Studies*.

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